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Haida Monumental Art. By George F. MacDonald./ Ninstints: Haida World Heritage Site. By George F. MacDonald.

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meant to the Corps of Discovery. Through Ronda's book, the roster now includes the contributions of persons like Sheheke, Cameahwait, Old Toby, Tetoharsky, Twisted Hair, and Flint Necklace. Additionally, "[t]here needs to be a place for those unnamed Shoshoni women who carried expedition baggage over Lemhi Pass as well as for countless Indians who traded food and affection" (pp. 252-3). Ronda shows how essential American Indians were to Lewis and Clark's achievement.

Although Lewis and Clark failed to forge an alliance among the village Indians, and though they also failed to comprehend either river economics or plains politics, they gathered far more than what Nicolas Biddle once described as "rude and imperfect records." "In their writing, drawing, and collecting," Ronda concludes, "they managed to capture an essential part of American life on the edge of profound change" (p. 254).

*Lewis and Clark Among the Indians* does not exhaust the ethnographic record of the expedition. Its blending of sources and disciplines may inspire others to examine in even greater detail the relations of the expedition with specific tribes or groups. Read along with Donald Jackson's *Thomas Jefferson and the Stony Mountains: Exploring the West From Monticello* (Urbana: University of Illinois Press, 1981), Ronda's work adds greatly to our understanding about the epic of Lewis and Clark. Readers will be pleased with its scholarship and lively prose. The author also provides an appendix on Sacagawea that, it may be hoped, lays to rest the controversy about her role in the expedition.

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**Haida Monumental Art.** By George F. MacDonald. Foreword and graphics by Bill Reid, Commentary by Richard Huyda. Vancouver: University of British Columbia Press, 1983. 240 pp. \$140.00 Cloth.

**Ninstints: Haida World Heritage Site.** By George F. MacDonald. Vancouver: University of British Columbia Press, 1983. 68 pp. \$8.95 Paper.

The Haida Indians constructed some of the most magnificent houses and erected some of the most exquisitely-carved totem

poles on the Northwest Coast. When during the last quarter of the nineteenth century photographers wanted to take pictures of British Columbia Indian architecture they often traveled to villages like Masset and Skidegate on the beaches of Queen Charlotte Islands to record, first with glass plates and later with film, these long rows of communal plank houses separated from the water by soaring totem poles.

Few nineteenth century visitors to the Queen Charlottes had the historical perspective to realize the extent to which Indian contacts with Euroamericans had increased the Haida's wealth and how these riches had led in turn to the construction of larger totem poles and more splendid houses. One village in which this was the case was Skidegate, whose formidable chiefs expended much time and energy acquiring wealth. When the Hudson's Bay Company established their post on the mainland at Fort Simpson in 1831, the chiefs of Skidegate monopolized the Company's trade with surrounding Haida villages. During the brief Queen Charlotte Islands gold rush of 1854 two ships carrying prospectors were wrecked; the Skidegate chiefs enslaved the survivors and demanded substantial ransoms for them from the Hudson's Bay Company. By mid-century, the citizens of Skidegate were canoeing annually south to Victoria and Nanaimo on trading expeditions. The profits from these varied ventures went into supporting fabulously splendid potlatches and paying for the baroque monumental art and architecture admired so by traveling photographers.

When the Haida experienced a terrible smallpox epidemic in the 1860's, many families abandoned their villages, which had been decimated by the epidemic, and established new houses at a few large villages like Skidegate. Despite the general decline in population, Skidegate maintained its cultural prominence, as more houses were built and more totem poles erected. Things changed only when a permanent mission was established in Skidegate in 1883, and Methodist George Robinson convinced the Haida to abandon their communal plank houses and live in single family frame structures. Their village plan, traditionally a row of monumental buildings facing the sea, soon changed to a grid which focused on the central church. The splendid village of Skidegate with its forest of totem poles was finally left to the elements.

Although the missionaries and many other whites in the region thought that the Skidegate totem poles, now standing before

empty buildings, were useless symbols of a devilish way of life, museums across the United States, in Canada and even in Europe craved possession of these and other poles from abandoned Haida villages. Numerous traders made deals with the Haida to purchase their poles, often for the price of one dollar per foot. While a lively trade in these monuments flourished for awhile, fewer than 1/10 of all Haida totem poles wound up in museums, the rest having been left to rot, burn, or become part of the encroaching forest.

In 1947, Marius Barbeau of the National Museum of Man conceived a plan to survey the coast in order to salvage as many totem poles as possible and visited the Queen Charlotte Islands villages to record what remained and determine what could be saved. Ten years later, Walter C. Koerner of Vancouver supported a major salvage expedition to the Queen Charlottes which included Harry Hawthorn and Wayne Suttles of the University of British Columbia's Anthropology and Sociology Department, Audrey Hawthorne of that University's Museum of Anthropology, Wilson Duff, Michael Kew and John Smyly, all of the Provincial Museum of British Columbia in Victoria, Bill Reid, the Haida artist then in the employ of C.B.S., and a photographer and filmmaker, Bernard Atkins.

The participants of the 1957 expedition mapped the village of Ninstints on the southern portion of the Queen Charlottes, where some totem poles still stood before rotting house frames. The expedition members photographed all remaining monuments at that site, did some archeological excavations, and recovered a variety of totem poles which were sent to various British Columbian museums. Then, in 1966, the National Museum of Canada began to survey, map and historically document all the villages of the Queen Charlottes, adding to the information that had been gathered during the 1957 expedition to Ninstints.

These two marvelous books, *Haida Monumental Art* and *Ninstints: Haida World Heritage Site*, by George F. MacDonald, Director of the National Museum of Man in Ottawa, are the results of these ambitious Canadian projects. *Haida Monumental Art* is a monument in itself, a detailed survey of twenty-one Haida villages. For each village there is a detailed map with every house, mortuary, memorial pole and crest figure identified and correlated to the numerous old field photographs and to monuments currently in museum collections. Wherever possible,

MacDonald provides detailed information on the history of the houses as well as on the lineages which owned them. In addition to these very detailed descriptions of particular Haida villages, the book also includes: information on the archeology, traditional society, cosmology, ethnohistory, and contact history of the Haida; an analysis of the symbolism of the Haida house; identification of the various types of architecture and monumental sculpture associated with these large dwellings; and an interesting discussion by Richard Huyda of the nineteenth century photography of Haida villages.

*Haida Monumental Art* has a chapter on Skidegate. MacDonald chooses as the date for the map of this village 1881, shortly before the decline of traditional village life as a result of the missionary's activities. His photographs date from 1874 to 1884, when a good number of photographers took pictures of this large and impressive village with thirty houses strung out on a crescent-shaped beach. In addition to a detailed map of Skidegate including information on the lineages who owned various houses and identification of the images on all its totem poles, MacDonald provides the reader with material on Indian-white interactions that places the monuments into ethnohistorical perspective.

While *Ninstints* is more modest, in that it deals with only one village, it provides more detailed information on that single village. It contains a fascinating ethnohistory of this southern Haida village, including a brief biography of its most famous citizen, artist Tom Price. In addition to maps and old photographs of each monument in the village, this book includes absolutely marvelous drawings of reconstructions of the village itself, of the two Haida house types found in Ninstints, of a house interior and of certain particularly striking poles. *Ninstints* is also far less expensive than *Haida Monumental Art* and, as such, is more accessible to the public. Both books, however, are extremely valuable contributions to the literature on Northwest Coast Indians.

Both *Ninstints* and *Haida Monumental Art* are very highly recommended. They can serve as sourcebooks to which the scholar can return over and over again for detailed and accurate information on all the monumental art of the Queen Charlottes. They can be valuable companions to the museum visitor who wishes to learn more about the context of the Haida poles that can be seen on exhibition. And they make for very pleasurable and informative reading for anyone interested in Northwest Coast culture, Na-

tive American art, the recovery of Indian heritage, or Haida ethnohistory.

The efforts involved in researching and assembling the information contained in MacDonald's publications were enormous but seem to have had a felicitous consequence. For many years, people had tried to assign to Ninstints a special status. So extraordinary was this decaying abandoned village, with its stand of bent and decaying totem poles, that Wilson Duff persuaded the government in Victoria to declare the area a Provincial Park in 1958. Twelve years later the small island upon which the village was located became designated a Provincial Archeological and Heritage Site. In 1981, UNESCO named Ninstints a World Heritage Site. Finally the historical significance and haunting beauty of Haida monumental art was recognized by an international organization. This recognition was well deserved and long overdue.

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**Yaqui Resistance and Survival: The Struggle for Land and Autonomy, 1821-1910.** By Evelyn Hu-DeHart. Madison: University of Wisconsin Press, 1984. 293 pp. \$27.50 Cloth.

The superiority of ethnohistorical methods for the study of American Indians has been demonstrated over the past several years. The approach that emphasizes the advancing white frontier and the inevitable decline of Indian civilization has long been criticized as unsophisticated and culturally biased. Scores of books and articles on Indians have appeared since 1970 that have utilized a combination of historical and ethnological research techniques. Evelyn Hu-DeHart feels, however, that the old methods can still be valid if proper caution is exercised; her *Yaqui Resistance and Survival* attempts to prove that point.

Hu-DeHart's first book on the Yaqui of Sonora, *Missionaries, Miners, and Indians*, recounted the tribe's interactions with the Spanish from 1533 to the eve of Mexican independence. The new release continues the story to the 1910 Mexican Revolution; a brief epilogue discusses the twentieth century Yaqui experience, which the author promises to elaborate upon in a subsequent