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Sarah understood the frustrations and resistance to suggestions of assimilation, pleading instead for self-growth, self-sustaining Indian communities within the American nation. With respect to the red man, Canfield shows that history, one of vexation to the United States government and demoralization to the Paiute tribe, underscores the failure of the American Dream that promises equal opportunities for all.

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Smoky-Top: The Art and Times of Willie Seaweed. By Bill Holm. Seattle, Washington: University of Washington Press, 1983. 184 pp. 168 illustrations, 22 in color; map; diagrams; appendices; bibliography; index. Thomas Burke Memorial Washington State Museum Monograph 3. \$24.95 Cloth.

Curator of Northwest Coast Indian art at the Burke Memorial Museum and professor of art history at the University of Washington, Bill Holm, in this book, hopes "to present, in the context of his place and time, the work of one of the great native artists of the coast whose work and worth are recognized by his own people, as well as by many others who are moved by the creativity of man" (Holm, p. 9). The artist is Willie Seaweed, whose daily name was "Smoky-Top" (referring to a volcano). He was from the village of Ba'a's, Blunden Harbour, Queen Charlotte Strait. He lived his long life from his birth around 1873 to his death in 1967 among his people the Kwakwaka'wakw (improperly called Kwakiutl), a chief of the 'Nak'waxda'wx lineage, a master artist and a man of great humour. His work was never signed, like that of all artists whose language had no written form, but Bill Holm's long years of ethnographic and historical research among Kwakwaka'wakw people and museum collections have resulted in the identification of 122 pieces, most of which are illustrated in this book.

The core of the book consists of photographs of Willie Seaweed's works with highly descriptive (and sometimes repetitive) notes by Bill Holm: Totem poles, painted house fronts and panels, coppers, drums, whistles and horns, rattles, singers' batons, painted screens, masks, headdresses, which, except for

some miniature totem poles for sale to non-natives, were created for use in Kwakwaka'wakw socio-cultural context.

A short introduction recalling the circumstances during which Holm and Seaweed met while the author was attending a potlatch ceremony at Blunden Harbour, a event of great significance in Bill Holm's life, leads to a lengthy chapter describing the peoples of Queen Charlotte Strait, their physical and cultural environment, and their history. The reader is constantly reminded that it is absolutely fundamental to be aware of the cultural and historical context in which Kwakwaka'wakw art was produced.

In those great houses, with firelight emboldening the carved posts and wreathing the plank walls in shadows, ancient adventures were made living in dramatic dance. These dramas were the treasures a bride brought, and to which her father added as the number of children of the marriage grew. (Holm, p. 22)

In heraldic, ceremonial and symbolic forms, this art pervaded Northwest Coast cultures and "proclaimed the status of noble lineages." It was indeed a grand art produced for a grand people.

The three next chapters, "The Life of Willie Seaweed," "The Art of Willie Seaweed," and "Works by Willie Seaweed" concentrate on the life and work of the artist. As an art historian, Holm focuses his study on the artist's style, its morphology, its inner correspondences, its life history and its changes. Searching first for physical criteria for attribution, Holm looks at characteristics in both structural and expressive terms. He found, among others, a "technique which was so consistently used by Seaweed that it is almost a signature" (p. 25). Holm is referring to the artist's systematic use of compass when designing eyes. Describing a very powerful hamasa mask (fig. 66), Holm says: "Seaweed eye, circle within circle, brings the swirling series to focus. Each of these circles was compass drawn, and each tapered spiral was produced by shifting the compass centers" (p. 114). In his analysis Holm refers to several aspects of Seaweed's art: the formal elements from which it is constructed, the harmony of composition in the ways these elements are combined, the elegant craftsmanship which bring these concepts to a vibrant, dramatic reality. According to Holm, Seaweed's style was flamboyant (p. 35), his approach to art was an intellectual one (p. 35) and he had a passion for perfection (p. 35).

It is true that what counts in art are the elementary aesthetic components, the qualities and relationships of the fabricated lines, colors, and surfaces: they are intrinsically expressive, and they tend to constitute a coherent whole. An artist's style within an established genre, can be compared to the fluency and expressiveness with which he uses the language, and Seaweed's mastery of his media identified him as a great stylist. To me, his art culminated in his masks and more precisely in his hamatsa masks. Among the 120 attributed pieces, two-thirds are masks and among those are 24 hamatsa masks. In the conception and realization of these, Willie Seaweed went far beyond what had been produced in the past and what is produced now. In spite of the efforts by contemporary carvers to evolve new forms, although less restricted by conventions, today's artists have not advanced beyond the daring theatrical achievements of Seaweed's best pieces.

Although I acknowledge that Willie Seaweed was a great master in the limited field he chose to expose himself, I have great reservation about Holm's attribution of greatness to *all* Seaweed art productions. His tourist art was exactly that: better made than most but lacking in emotional appeal and content. Some of the small ceremonial pieces were equally minor in nature, perhaps with the intent of the artist. Elevating these minor pieces to the rank of master works can only diminish the stature of the true masterpieces, the great hamatsa masks which contain the full expression of his genius and by which he will be remembered. I found the book limited in the extent of its analysis but I respect the writer's decision to restrict himself to the depth of meaning which he wishes or feels competent to explore.

However, one expects from a scholar of Bill Holm's reputation and experience more than uncritical praise of a man's life work, no matter how highly he regards him. To even a casual observer there is a wide range of aesthetic experience to be derived from viewing these pieces, and the undoubted masterpieces, the great dramatic bird masks, completely overshadow the rest of his output.

I would like for a moment to come back to one of Holm's redundant statements regarding Seaweed's "intellectual approach to his art" (pp. 35, 36). Is Bill Holm trying to say that Seaweed's art was not "primitive" but "intellectual"? Does not the most "intellectual" art form still depend on its intuitive content

to take its place as a true work of art? It may be true that Seaweed laid out almost everything with a compass or a straight edge, it is still the gut feelings which he brought to his art that made it so acceptable to his own people and still excites us today.

Despite the above reservation, *Smoky-Top: The Art and Times of Willie Seaweed*, is a good descriptive catalogue with many photographs and a valuable contribution to our understanding of nineteenth and twentieth century Kwakwaka'wakw art.

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Their Number Become Thinned: Native American Population Dynamics in Eastern North America. By Henry F. Dobyns. Knoxville: University of Tennessee Press (in cooperation with the Newberry Library Center for the History of the American Indian), 1983. 369 pp. \$29.95 Cloth. \$14.95 Paper.

Throughout most of this century, anthropologists have kept an abiding interest in the size of the pre-Columbian Indian population. In 1910, James Mooney published the first authoritative estimate in a brief article appearing in a Bureau of Ethnology Bulletin. Mooney reckoned that the North American Indian population numbered about 1,150,000 during the 16th century. After Mooney's death in 1921, a colleague at the Smithsonian reviewed Mooney's unpublished notes and discovered that he had completed population estimates for all major North American tribal groups. John Swanton published these estimates in 1928 (*Smithsonian Miscellaneous Collection*, 80:1-40) and they stood unchallenged until 1939 (*University of California Publications*, 38:1-242) when Alfred Kroeber revised them slightly to obtain a lower figure of 1,000,880. Although other estimates were published, the Mooney-Kroeber estimate of the 16th century Indian population dominated the literature for decades and still appears in print.

Henry Dobyns successfully challenged the Mooney-Kroeber estimate in 1966, and fired a controversy that continues to be debated. In an article published in *Current Anthropology* (395-416), Dobyns criticized the Mooney-Kroeber estimates for being overly conservative. Applying recently developed techniques to historic and archaeological data, Dobyns estimates that 9.8 million per-