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and English translations, pedagogical grammars, information on numerals, place names, botanical names, etc. Moreover, many of the technical works (particularly book-length grammars), have introductions which contain much general information about the language described, where it is or was spoken, how many speakers remain, and much information on other works dealing with the language and its speakers.

Compiling an informative and accurate bibliography is a painstaking and time consuming task. We are fortunate indeed that Bright considers Native Californian languages important enough to be catalogued in such exhaustive fashion.

Margaret Langdon

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During My Time: Florence Edenshaw Davidson, A Haida Woman. By Margaret B. Blackman. Seattle, WA: University of Washington Press, 1982. 192 pp. \$18.95 Cloth. \$8.95 Paper.

It is difficult not to find too many good things to say about this book. Its author, Margaret Blackman, associate professor of anthropology at the State University of New York College at Brockport, is highly regarded for the excellence of her studies of Haida cultural change. This book, the first life history of a Northwest Coast Indian woman, maintains the high standards established in her earlier work. Based upon careful fieldwork and meticulous archival research, this sensitively written study is an important contribution to Northwest Coast ethnography and ethnohistory, culture change research, field methods, and women's studies.

Drawing upon more than fifty hours of taped interviews, Blackman presents the story of Florence Davidson, a highly respected Haida elder and noted traditionalist. Affectionately known as "Nani," Florence Davidson was born into a large family of the prominent *Sḏá̱ḏás* Eagle lineage in the town of Masset on the Queen Charlotte Islands in 1896. Her father, the noted Haida carver and chief, Charles Edenshaw, named his new daughter *Jadał q'egəngá*, Story Maid." In accordance with the family's recent conversion to Christianity, her father's brother, Henry Edenshaw, gave her the Christian name Florence. Membership in the Anglican Church, however, did not put an end to all traditional Haida beliefs. The infant Florence, for example, seemingly con-

firmed the belief that she was the reincarnation of her father's mother when her first spoken words turned out to be, *Hada, ding awu di ijing*, "Dad, I'm your mother."

Tradition has played a major role in Florence Davidson's life. As a young woman, she was called upon to be among the last Haidas to undergo the traditional puberty seclusion. She also was one of the last women in Masset to have an arranged marriage. Fulfilling the Haida goal to raise a large family, Florence, her husband, and their thirteen children passed the spring and fall at traditional fishing camps. At the camps she smoked salmon, gathered berries, and dried seaweed in accordance with the old ways. At the same time, she attended school, became an active church member, worked in the canneries, operated a restaurant out of her living room, and became one of the few Haida women to sponsor feasts and paint canoes in the traditional manner. Following the admonition of her elders to always "respect yourself," Florence Davidson has maintained a serene sense of proportion that has enabled her to reconcile old ways and new during a period of tremendous culture change for the Haida people.

As Blackman writes, "Florence Davidson's life history is the account of one who faithfully fulfilled the expected role of women in her society." Blackman's account of this life methodically analyses the subject while preserving the essence of Florence's narrative. The book begins with an excellent discussion of the development and scholarly significance of anthropological life history studies. After placing Florence Davidson's account in its wider theoretical perspective, Blackman recounts her experiences while gathering most of the data during visits to Masset from 1977 to 1979. Drawing upon archival and published sources, Blackman then describes the traditional life of the Haida woman. The *tagwəná*, or first menstrual seclusion, arranged marriages, ceremonial and economic divisions of labor, and the effects of culture change upon sex roles, are extensively discussed. These data then are used to amplify and explain many aspects of Florence's narrative.

These chapters are followed by a biographical sketch of Florence's life and her account of her famous grandfather, Albert Edward Edenshaw, and other relatives during the decades immediately preceding her birth. She then describes events surrounding her birth and infancy. In this section she tells of her parents' life in the camps and canneries, talks of the custom of

painting a baby's eyebrows with its "first mess" so that they will not point downward, tells of her baptism and the beauty of her cradle board with the image of a dogfish carved on its bottom, and remembers its sale to the collector C.F. Newcombe a few years later.

Florence then recounts events associated with her girlhood from 1897 to 1909. Family activities, the warmth of her grandmother, and play and work with siblings and cousins are described. Her *təgwəná* at the age of thirteen and her arranged marriage to Robert Davidson, an older man, a year or so later are remembered. Florence vividly describes the strict discipline of menstrual seclusion, remembers her joy at being the "talk of the town" afterwards, and expresses her dread of her arranged marriage. Describing the opulence of the unwanted wedding, she remembers that "everybody but me was real happy."

In the following chapter, "I Become a Mother and Have Lots of Children (1912-1938)," Florence tells how she reconciled herself to life with Robert Davidson and gave birth to thirteen children. Events associated with pregnancy and birth are described. The fact that she had so many children in relatively quick succession contrasts sharply with the well documented practice of carefully spacing births over long periods of time in many other Indian societies. Her family's desire for many children may perhaps reflect their desire to replace relatives lost in the disastrous epidemics that killed as many as ninety percent of all Haidas during the nineteenth century. Large families, however, also may be the legacy of a family long accustomed to affluence and power. Florence fills out her account of her child bearing years by describing her husband, tells of friends and work, entertainment, the houses built for her by her husband's family, church activities, and the deaths of relatives and villagers.

Florence's latter years are discussed in the next chapter. She describes the rebuilding of her house following its destruction by fire. She then tells how she revived the art of making button blankets, wove baskets and hats, and painted the prow of a dugout canoe. Taking up the role of elder, she describes her golden wedding anniversary in 1961, recounts the death of her husband in 1969, and details events associated with mourning, his memorial potlatch, and the totem pole raising in his memorial potlatch, and the totem pole raising in his memory. Florence then expands upon her role in more recent feasts and other activities.

Reflecting upon her age, she states "I know I'm old but I still enjoy myself."

Florence's narrative is followed by a thorough analysis of its content. Blackman shows how her life history reveals vital themes and values in modern Haida life, details choices and adaptations available to Haida women, and tells how Florence's experience illuminates aspects of culture change. The book ends with an afterword, a sample of an unedited portion of Florence's narrative, a useful bibliography, and a brief index. It should also be mentioned that chapters containing Florence's first-person accounts are introduced with the image of a dogfish designed by her grandson, the noted artist Robert Davidson.

Blackman recognizes that Florence's narrative is a unique account of a remarkable life. She also knows that her life story speaks "to a whole generation of North American rural women." Blackman summarizes Florence's life with three of her statements: "I always tried all my best for my children. I tried all my best for the church. What I see still makes me happy." These statements are as straightforward and strong as the woman who uttered them. They also are a testament to a life well lived; one from which many lessons may be drawn.

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Native American Renaissance. By Kenneth Lincoln. Berkeley: University of California Press, 1983. 314 pp. \$22.50 Cloth.

It is not easy to assess *Native American Renaissance*. Its reach is so vast, its analysis so penetrating, its prose so engaging that an appropriate critical response defies coalescence and delineation. No other volume yet published on contemporary Native American literature carries comparable impact; no other critical stance yet taken on that literature provides comparable insight. Clearly, Kenneth Lincoln's book is welcome, an illuminating study of a Post-World War II literary phenomenon whose significance, originating in the distant past, informs the present and promises to enlighten the future.

Dedicated to Alfonso Ortiz, *Native American Renaissance* includes nine chapters, portions of which, Lincoln notes, have ap-