Under Mount Saint Elias: The History and Culture of the Yakutat Tlingit

Frederica de Laguna

PART THREE

SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY
VOLUME 7
SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY

VOLUME 7 [In Three Parts]

PART THREE
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S. DILLON RIPLEY
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Under Mount Saint Elias:
The History and Culture of the
Yakutat Tlingit

Frederica de Laguna

PART THREE

SMITHSONIAN INSTITUTION PRESS
City of Washington
1972
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Recordings of Yakutat Songs, with Transcriptions of the Music by David P. McAllister

Sib Potlatch Songs

Raven moiety: two songs referring to Raven's Theft of Daylight; 1952, 7-2-A and B; 1954, 2-2-E (a and b), [Scores: 1176-1180].

Raven moiety song: Raven Cries for Daylight; 1954, 6-2-B [Score: 1180-1181].

Traditional K*ackqwan song: Lament of Guditta'; 1954, 4-1-A; 1954, 7-2-C [Scores: 1182-1183].

K*ackqwan potlatch song: Lament for a Drowned Son; 1954, 7-2-H [Score: 1184-1186].

Other traditional K*ackqwan songs.

Unrecorded K*ackqwan mourning song.

Traditional Tl'ukna*adi song: How Raven Deceived the Sea Otters; 1952, 1-1-C [Score: 1186-1187].

Traditional Tl'ukna*adi song, attributed to Qake*te; 1952, 1-2-A [Score: 1187-1188].

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Traditional Tl'ukna*adi song: Lament of Wuckika (III); 1954, 6-2-C [Score: 1192-1194].

Tl'ukna*adi or K*ackqwan song: Lament for the Crane Canoe; 1954, 1-2-E [Score: 1194-1195].

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Tl'ukna*adi mourning song, composed by Dry Bay Chief George; 1952, 1-1-A [Score: 1197-1198].

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Tl'ukna*adi song for the Frog Screen; 1954, 2-2-A; 1954, 6-2-A [Scores: 1199-1203].

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Teqwedi sib song: Song of the Golden Eagle; 1954, 1-1-F [Score: 1204-1206].

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Teqwedi dance song: Killerwhale Drum Song; 1954, 5-1-D; 1954, 5-1-F [Score: 1207-1209].

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Kagwantan mourning song, attributed to Kacken; 1954, 3-1-D [Score: 1209-1210].

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<td>Performance in the ANB Hall, Yakutat, 1936.</td>
</tr>
</tbody>
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- **Alaska State Museum** (formerly the Territorial Historical Library and Museum), Juneau. (Photographs by J. Malcolm Greany and Edward Keithahn for this publication.)
- **AMNH.** American Museum of Natural History. (Where negative numbers are not given, photographs are by Dr. Richard A. Gould, and the author, for this publication.)
- **MAI/HF.** Museum of the American Indian, Heye Foundation.
- **PAM.** Portland Art Museum.
- **PU.** Museum of Natural History, Princeton University. (Photographs by Dr. Donald Baird and Will Stark for this publication.)
- **TBM/WSM.** Thomas Burke Memorial Washington State Museum, Seattle. (Photographs by William Eng for this publication.)
- **USNM.** United States National Museum.

Photographs taken at Yakutat and vicinity are by the author, unless otherwise noted.

- **LMA.** Lowie Museum of Anthropology, University of California, Berkeley. (Photographs not published.)
PLATE 1
PLATE 2

Mr. and Mrs. Harry K. Bremner. Harry K Bremner (1893– ) is attaching floats to a gill net (photograph, 1952, by Catharine McClellan). Helen Italio Bremner (1900– ) in 1952.
Mr. and Mrs. Sampson Harry and Mr. and Mrs. George Johnson. Above, Sampson Harry (1906—), and his wife, Annie Nelson Harry (1906—), in 1952. Below, George Johnson (1892—), Chief of Police, and his wife, Annie (1875-1964), in 1949.
PLATE 4

Mrs. Maggie Dick (1897–1964) and Mrs. Chester Johnson (1900– ) in 1954.
PLATE 5

Mrs. Jenny Jack (1903- ) and Mrs. Minnie Johnson (1884-1964) in 1954.
PLATE 6

David Henry and his brother, Daniel, in Russell Fiord, May 1964.
PLATE 7
PLATE 8
PLATE 9

Mrs. William Thomas (Mary Kardeetoo) (1911–1967) and her children, 1952.
PLATE 10

PLATE 11

Harvey Milton (1912-      ), Chief of Police, in 1952.
Mrs. Annie George (1890- ) in 1954.
PLATE 13

Mrs. Maggie Adams Harry (1892- ) with Copper River Dance Staff, 1954
PLATE 14

Beverly Jean and Rebecca Bremner, my "joking relatives" and the daughters of Harold and Esther Bremner, 1952.
Leonard Williams (1942– ) in a Chilkat blanket, 1952. (Photograph by Catharine McClellan.)
PLATE 16

Saint Elias Range. Mount Saint Elias is on the extreme left. Photograph taken from inside Krutoi Island, Yakutat Bay, June 1952.
PLATE 18

Disenchantment Bay from Point Latouche. Hubbard Glacier is in the background on the left. Haselgrove Island is near the east shore just right of center. June 1952.
PLATE 20

Aerial view of Lituya Bay, 1954. gg, Trimlines of the giant waves of 1936. kk, Trimlines of the giant waves of 1853-54. mm, Lateral and terminal moraines marking a recent advance of the ice to the mouth of the bay. Mount Crillon, altitude 12,726 ft., is the highest peak visible. The giant waves of July 9, 1958, destroyed the forest to a maximum height of 1,720 ft. at the head of the bay (near g), obliterated the 1853-54 trimlines (kk), and washed inland as far as Fish Lake (left below m), and carried a fishing boat out over the spit in the foreground. (After Miller, 1960, pl. 3A).
PLATE 22

Yakutat from the south shore of Monti Bay, 1932. Mount Saint Elias is on the extreme left; the ANB hall and the church are at center; the cannery is on the right.
PLATE 23

The cannery and houses for cannery personnel at the head of Monti Bay, Yakutat, June 1952.
PLATE 24

The path below the ANB hall and the church at Yakutat, June 1952. The cannery is in the background on the right.
PLATE 25

Yakutat homes, June 1952. The house occupied by my party is in the center foreground.
PLATE 26

The Old Village, Yaluut, from the road to the lagoon, June 1952.
PLATE 27
Smokehouse and drying racks, Old Village, Yakutat, April 1964.
PLATE 20
Grave monuments on the point beyond the Old Village, February 1954. These were moved to their present location when the road to the Lagoon was built. The first three monuments are to K‘ackqwan men and are on a single cement base. From left to right: Squared marble column with Raven in low relief on the side, "BILLEY/DIED 1902/AGED 40 YEARS" [Bear Bit Billy]; rounded marble column, "GEO. YOUNG/DIED OCT 1915/AGED 45/ROBERT FUNTON/DIED OCT 1915/AGED 24 YEARS/GEO. MARTEN/DIED OCT 1915/AGED 23 YEARS"; squared marble column with Raven in low relief on the side, "JACK SHAKOKON/DIED OCT 18 1912/AGED 28 YEARS"; squared marble column with cross on top and clasped hands in low relief on the side, "SITKA NED/Mrs. SITKA NED/DROWNED/OCT. 6 1926" [Mrs. Sitka Ned was K‘ackqwan, her husband Teqwedl]; heart-shaped marble slab at extreme right, "BLIND SAMPSON/OCTOBER 1948/AGED 110" [K‘ackqwan].
Graves on the hill between the mission and the Old Village, Yakutat, May 31, 1954. From left to right: Small plain stone in foreground, "BABEY/ROBERT MARTIN/ oct 24 1914/DEC 27 1916" [son of Kitty and Martin Abraham]; shaft with cross and fresh paper flowers, "MEMORY OF KITTY MARTEN/BORN 1895/DIED SEPT 1920" [K’acka; Daughter of Jim and Jenny Karteetoo; married to Martin Abraham]; stone with angel and fresh paper flowers, "MEMORY MARY KO-MY-YECK/AGED 135 YEARS" [K’acka. Married to Kayak Chief John and, later, to Jim Itinisku. The mother of Mrs. Annie Johnson, Mrs. Jenny Kardetoo, and Mary, Mrs. John Bremner II. Died about 1928.]
Grave of Jack Ellis, Ankan Point, Memorial Day 1954. Emma Ellis and her son's children are at the grave of her husband.
NAUFRAGE DES DEUX CHALOUPEES, AU PORT DES FRANÇAIS.

PLATE 34

Wreck of La Pérouse's two boats at the mouth of Lituya Bay, July 13, 1786. "Naufrage des deux chaloupes, au Port des Français." (After Chinard, 1937, pl. opp. p. 26.)
PLATE 35

Tlingit fish camp, Lituya Bay, visited by La Pérouse in 1786. "Vue d'un établissement des habitants du Port des Français pour la saison de la pêche." (After Chinard, 1937, pl. opp. p. 44.)
PIROGUE, TROUvÉE AU PORT DES FRANÇAIS.

On voit à son côté la peau qui lui tient lieu de bordage.

Plate 36

Boat frame and its skin cover, found at Lituya Bay by La Pérouse in 1786. "Pirogue, trouvée au Port des Français. On voit à son côté la peau qui lui tient lieu de bordage." (After Chimard, 1937, pl. opp. p. 34.)
PLATE 37

PLATE 39

PLATE 40

General view of Port Mulgrave 1791. "Vista del alojamiento de los Indios, y Puerto de Mulgrave sacado desde su bajo."
(Aquatint by Suría, courtesy Museo Naval, Madrid.)
Trouble with the natives in removing the observatory instruments, July 5, 1791. Mistitled: "Mulgrave desembarde." (Aquatint by Siria, courtesy Museo Naval, Madrid.)
PLATE 43

The chief of Port Mulgrave asks for peace. Note that he is returning the stolen trousers. "El cacique de Mulgrave acompañado de otras canoas pide la paz a las corbetas."

(Aquatint by Surría, courtesy Museo Naval, Madrid.)
PLATE 44

The chief of Port Mulgrave and his son, 1791. "Indio de Mulgrave, Jefe del Puerto de Mulgrave." (Aquatint by Suria, courtesy Museo Naval, Madrid.)
The chief of Port Mulgrave. "Jefe del Puerto de Mulgrave nombrado Ankaiui." (MS. sketch by Suría, courtesy Yale Univ. Library.)
An Indian of Port Mulgrave (evidently the chief's son), 1791. "Indio de Mulgrave." (MS. sketch by Suria, courtesy Yale Univ. Library.)
PLATE 47

The son of the chief of Port Mulgrave, 1791. "Indio de Mulgrave." (Aquatint "405" by Suría, courtesy Museo Naval, Madrid.)
PLATE 48

The son of the chief of Port Mulgrave, armed with a dagger, 1791. (Aquatint by Suria, courtesy Museo Naval, Madrid.)
PLATE 49

A man of Port Mulgrave, 1791. "Pleveyo." (MS. sketch by Suris, courtesy Yale Univ. Library.)
Men of Port Mulgrave, 1791. *Left*, A warrior with his hair tied up, and a tasseled cloak tied up about his loins. *Right*, A man wearing a basketry hat and a long tasseled robe, probably a woven goathair blanket. (MS. sketch by Surfa, courtesy Yale Univ. Library.)
An Indian of Port Mulgrave armed for war, 1791. "Indio armado en guerra de Puerto de Mulgrave." He wears a wooden helmet, carved like a mask, and a wooden collar to protect his throat (see detail at right). A long-sleeved shirt reaches his ankles, over which a cuirass of wooden slat armor hangs to his knees. He is armed with bow and arrow, and a dagger hangs at his left side. (MS. sketch by Suría, courtesy Yale Univ. Library.)
PLATE 52

Women of Port Mulgrave wearing labrets, 1791. (MS. sketches by Suria, courtesy Yale Univ. Library.)
PLATE 53

A plebian woman of Port Mulgrave, 1791. (MS. sketch by Suria, courtesy Yale Univ. Library.)
A woman of Port Mulgrave with her baby, 1791. "India de Mulgrave con su hija." (Aquatint by Suría, courtesy Museo Naval, Madrid)
PLATE 55

A woman of Port Mulgrave with her baby, 1791. "India de Mulgrave con su hijo." (Aquatint by suria, courtesy Museo Naval, Madrid.)
PLATE 56

A girl with nose pin, Port Mulgrave, 1791. (MS. sketch by Suria, courtesy Yale Univ. Library.)
PLATE 57

A young girl of Port Mulgrave, 1791. (Aquatint "403 " by Surs, courtesy Museo Naval, Madrid.)
PLATE 58

Crest hat of the chief of Port Mulgrave, 1791. "Sombrero o turbante del Jefe de Mulgrave." (Aquatint "81" by Suria erroneously attributed to Josef Cardero. Courtesy Museo Naval, Madrid.)
Grave monument of the former chief of Port Mulgrave, 1791. "Sepulcro del Anjau del Puerto Mulgrave anterior a el actual, muerto segun indicios, en una rehiera."
(Aquatint by Suria, courtesy Museo Naval, Madrid.)
Grave monuments of the family of the current chief of Port Mulgrave, 1791. "Pira, y sepuleros de la familia del actual An Kau en el Puerto Mulgrave." (Aquatint by Suría; erroneously ascribed to Cardero. Courtesy Museo Naval, Madrid.)
PLATE 61

Grave monuments of the family of the current chief of Port Mulgrave, 1791. "Pirá, y sepulcro de la familia del actual Jefe de Mulgrave." (Aquatint by Suría, courtesy Museo Naval, Madrid.)
PLATE 62

Chief Minaman or "Yen-aht-setl," Khantack Island, 1886. This photograph by William S. Libbey was first published in Frank Leslie's Illustrated Newspaper for June 21, 1890. The original print from the negative was reversed and has appeared that way in several publications since then; Chief Minaman was not left handed. (Bur. Amer. Ethnol. reg. no. 42,119.)
"Sheet-ahn-do-tin and family, Yakutat, Alaska, 1886," as identified by George T. Emmons. This photograph by William S. Libbey was first published as "Chilkat Indians" in Frank Leslie's Illustrated Newspaper for July 19, 1890. (Courtesy American Museum Natural History.)
PLATE 64

The Teqwedi shaman, Tek-'ie, "Little Stone's Father" (1830?-1890?), on the steps of Bear House, Khantaak Island. He wears the Sun's Ears and holds the Russian sword cane. His long matted locks indicate his profession. This photograph, taken about 1888?, was given by his brother's daughter, Minnie Johnson. Erroneously titled "Anna-hoots, Chief of the Kak-wan-tans at Sitka, the white man's friend," this picture was first published in the Alaska-Yukon Magazine for October 1907, p. 179.
PLATE 66

A Yukutat medicine man, 1886. (After Seton-Karr, 1887, p. 129.)
"Klog-Shegoes in his 'store' clothing." Chief of Kayak, Wingham Island, Controller Bay, 1886. (After Seton-Karr, 1887, p. 159.)
PLATE 68
Kayak, Wingham Island, Controller Bay, 1886. Above, "Kaiak." Below, "Indian hovels at Kaiak."
(After Seton-Karr, 1887, pp. 147, 157.)
Khantaak Island and Martin Point, 1886. Above, "The village of the Yakutat Indians" (Khantaak Island). Below, "At Martin Point." (After Seton-Karr, 1887, pp. 53, 163.)
PLATE 71

Sealing camp above Point Latouche, July 1899. Taken near the north end of the camping area, looking toward the head of Disenchantment Bay. We can see a tent, and three shelters made of bark with some canvas and blankets. The shelter on the right evidently has a plank propped up beside the smokehole for protection against the north wind. Oars and pieces of wood are thrown on the roofs of the bark huts; seal spears lean against the walls. On the beach in front of the shelters are a number of canoes, covered over with canvas and blankets against the hot dry sunshine. A detachable bow seat for one canoe lies in the foreground. Seal meat is drying on a rack in the background. At the near front corner of the nearest bark hut is a side piece for a loom on which Chilkat blankets are woven. It appears to have two holes, the lower of which is put over a projecting stick at the corner of the house so that the top of the piece projects above the edge of the roof. Although labeled "Curtis," and "Copyrighted 1899, E. H. Harriman," Dr. Robert H. Heizer, University of California, who loaned me plates 72-79, said that they were originally photographed by C. H. Merriam.
Sealing camp above Point Latouche, July 1899. Taken near the north end of the camping area, looking southeastward along the beach at the same three bark houses and beached canoes that are shown in plate 72. An inflated sealskin float (for harpoon?) is thrown on the roof of the nearest bark shelter. A woman in a long skirt bends over something in the doorway. Nearby stands a large wolfish dog with curly bushy tail and prick ears. The canoe in the foreground seems to be the ordinary “spruce” canoe.

(Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. This picture was taken from a point on the beach somewhat south of that from which plate 72 was taken. The inhabitants of this area appear to be more wealthy for they have new canvas tents, many of which have stoves and stovepipes. In the left foreground is a hunting canoe hauled up on the beach, bow first. A dog sits near the stern of a “goose canoe,” of Nootka type, its bow covered with drying sealskins stretched on frames of saplings. By the bark shelter and the nearest tent are piles of 5-gallon gasoline cans; by the tent with the stovepipe are some native wooden boxes. Mrs. Minnie Johnson, to whom this picture was shown in 1954, identified the camp as that of her uncle, Dakuaqlo, who owned a Nootka type canoe. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. This photograph shows the beach near the tent with stovepipe seen in the middle of plate 74. Two women with black head scarves are stripping blubber from seal hides. The man behind them was tentatively identified, by several informants to whom the picture was shown in 1954, as Sitka Ned. The children with the man at the extreme left have their faces blackened for protection against the sun. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. Bark huts and tents near the southern end of the beach. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. A closer view of the last group of bark huts and tents near the southern end of the beach shown in plate 76. Sealskins on stretching frames are thrown on the roof of the nearer dark hut. At the corner of the hut is a container of sealskin, slung from a frame of four posts, for holding blubber. Sea otter hunting canoes, with forked prows, are dragged up on the beach. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
PLATE 78

Sealing camp above Point Latouche, July 1889. Closeup of the more distant bark shelter shown in plate 77. Note the sealskin bag for blubber suspended from a wooden frame supported by four posts and the sealskins in drying stretchers. The bark hut is apparently a smokehouse; the tents are the dwellings. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. Closeup of the tent seen in the right background of plates 77 and 78. Seal meat is drying in the sun on the rack in the foreground. Against the rack lean the shaft of a harpoon and a long gaff. In front of the tent is a large bag of sealskin on a wooden frame for holding blubber. Under the bag are an old basket, two cooking pots with lids, and some 5-gallon gasoline cans. The girl at the door of the tent is identified as Jenny Abraham (1874–1918), later married to Ned James and to Charley White and the mother of Sheldon James, Sr. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)
Sealing camp above Point Latouche, July 1899. Gayu-tha, T'uknaadi wife of Chief Daquese or Minnman, stripping fat from sealskins. Gayu-tha squats behind a board sloping away from her, and cuts the blubber off with an ulo. She bends forward, her knees close under her chin. She wears a kerchief around her head, a woolen jacket or sweater, and a cotton dress. A pile of fresh sealskins lies before her to the left; behind her is a pile of seal flippers. Sealskins put into frames to stretch and dry lean against the posts of the flimsy shelter in the background, and are also piled on the beach and laid over some barrels. The latter probably hold seal oil. There is an ordinary metal bucket, and some cast iron cooking pots in the background. The shelter is set up at the very edge of the shingle beach. (Photograph by the Harriman Alaska Expedition, Bur. Amer. Ethnol. neg. No. 43547-D.)
Bear Hit Billy lying injured inside Fort House on Khantaak Island. Photograph by Edward de Groff, ca. 1889. (After Bugbee, 1893, p. 189, "Photo by Taber.")
PLATE 82

The Old Village, Yakutat, 1915. "Kah kaats ka an (Between two hills)." Photograph by George T. Emmons.

(Courtesy American Museum Natural History, neg. No. 128269.)
PLATE 83

The Old Village, 1915 or 1916, seen from the north. *From left to right:* Storehouse of W. W. Mills Co. (flagpole); store of W. W. Mills Co., boat shed and dock; Storekeeper's house; five houses grouped between 2d and 3rd flagpoles (Wolf Bath House with flagpole, Owl House, Boulder House, Mountain [Saint Elias] House, and Moon House with flagpole); Fort House (flagpole); Raven's Bones House (flagpole); Coward House (flagpole); Golden Eagle House; Drum House (with entryway); Shark House (flagpole); Sidewise House or Mountain [Fairweather] House (flagpole); Play House. Photograph by Fhoki Kayamori, a Japanese photographer who lived at Yakutat from 1912-41. (Courtesy Mr. and Mrs. Harry K. Brenner.)
Posts from Shark House, Yakutat, with Jim Kardeetoo, 1928. These posts were known collectively as the Shark Posts; the head at the bottom represents that of the Shark, a Tegwedi crest, the tail is at the top. They are of spruce and are reported to have been carved in the early 19th century for a house at Dlaagnat'at. From Dlaagnat'at they were taken to Shark House on Khantaak Island, and from there to Shark House in the Old Village, Yakutat. Numbers 1 and 2 (left to right) are alike; one was kept inside Shark House and the other was kept in a shedlike shelter outside the house at the left front corner. The upper figure represents a Bear holding the Shark's tail in its mouth. Number 3 was outside the house on the right front corner. The figure at the top represents an Eagle. Number 4 was kept inside the house. The figure at the top is said to represent a man catching a Shark. Jim Kardeetoo, Tegwedi (1862–1937), Chief of Shark House, wears the Sun's Ears headdress of the shaman, Tek'ī'a, the latter's Sun Dagger, and a beaded button blanket. (Photograph by Phoki Kayamori about 1928, when they were sold, reputedly to Axel Rasmussen. Courtesy Mr. and Mrs. Harry K. Brenner.)
PLATE 87

Posts from Shark House, Old Village, Yakutat. From left to right: Post 2 as shown in plate 86; posts 2 and 3 as photographed by George T. Emmons before their removal from Shark House (courtesy American Museum of Natural History, neg. No. 124319.); post 3 as shown in plate 86.
Carvings on posts in Moon House, Old Village, Yakutat, 1901. These carvings seem to represent the phases of the moon. George T. Emmons, who took the photographs, reported that two figures, painted red with human hair pegged in, represent a boy who was blown up to the moon when he went out to fetch water during a storm. The other figures are supposed to represent wolves. These Moon Posts were carved early in the 19th century and were destroyed about 1916 or 1917. (Courtesy Amer. Mus. Nat. Hist.; neg. Nos. 126211 and 126212.)
PLATE 89

Bear Post from Shark House, Yakutat. This post was made by Yand-as'-ie, Tluknakadi, Minnie Johnson’s mother’s uncle. Originally in Bear House on Khantaak Island, it was taken first to Coward House and then to Shark House in the Old Village, Yakutat, where it was set up over the door inside the house. It was sold by William and Nick Milton to the Alaska State Museum in Juneau. The small human figure represents the Teqwedi man, Kats’, who married a she-Bear. According to another interpretation, the human figure represents their little female bear cub. (Photograph by J. Malcolm Greany for this volume.)
Totem pole carved for sale (1926–30?). The men shown here, who carved the pole, are B. A. Jack (1860–1958) and Tom Cox (?–ca. 1921), only son of the shaman Tek-’ic. The boy on the left is Willy Brown (1916–deceased) and the boy on the right is Charley Brown (1916–51). All are K’ackw’wan. The carving on the pole represents, from top to bottom: Eagle or Thunderbird, Bear holding Katá (who married a bear), and Beaver. These would be the crests of the Canquedi, Teqwedi, and Gatys-Kagwantan sibs, all of the Eagle-Wolf moiety. (Photograph taken on the dock before the pole was shipped; courtesy Mr. and Mrs. Harry K. Bremner.)
PLATE 91
Thunderbird Screen from Thunderbird House, Yakutat, now in Alaska State Museum, Juneau. (See pl. 215.)
(Photograph by J. Malcolm Greany for this volume.)
PLATE 92

Yel nawu of Sitka (1905?) painting the Golden Eagle Screen for Drum House. (See pl. 213.)
(Photographer unknown; purchased as postcard in Sitka, 1954.)
PLATE 93

Golden Eagle Screen for Golden Eagle House, Old Village, Yakutat. (Photograph by Fhoki Kayomori, courtesy John Ellis.)
"Skookum root," or American white hellebore (Veratrum eschscholtzii), ferns, and horsetail. Early June 1952.
"Wild rice" or Kamchatka lily (*Fritillaria camtschatcensis*) in foreground; lupin (*Lupinus nootkatensis*) in background. Early June 1952.
Plate 97

Wild celery, yellow pond lily, and buckbean. Above, Wild celery (Heracleum lanatum), June 1949. Below, Yellow pond lily (Nymphaea polysepalum) and "its child," the buckbean (Menanthes trifoliata), mid-August 1952.
Black seaweed (Pyrophyta incrusta) on the rocks at Ocean Cape, late June 1962.
PLATE 99

Seaweed drying, Old Village, Yakutat, early June 1949. Khantaak Island and Saint Elias Range in the background.
PLATE 101

Minnie Johnson and her granddaughter gathering clams and cockles at the lagoon near the Old Village, Yakutat, in early September 1952.
PLATE 103

The crew of the Mt. Fairweather seineing salmon on the south shore of Knight Island, August 1932. Eleanor Island is behind the gasboat.
PLATE 104

Dried salmon, opened out, as prepared by Mrs. Maggie Harry. (Photograph by Catharine McClellan, 1932.)
PLATE 105

Yakutat canoe paddles and canoe models. Top to Bottom: Canoe paddle, 68½ inches long, carved to represent a wolf, collected by Governor Thomas Riggs at Yakutat in 1906 (PU 5205). Canoe paddle, 60½ inches long, painted black with two red stripes, collected by George T. Emmons at Yakutat (MAI/HF 9/7886). Model, 24.5 cm. long, of sea otter hunting canoe (t'ayac, bow to right), collected by William H. Dall at Port Mulgrave, probably in 1874 (USNM 16,272). Model, 48 cm. long, of sea otter hunting canoe (bow to right), collected by Yakutat by Colonel Ball in 1880 (MAI/HF 1/2166). Model, 44.5 cm. long, of ordinary "spruce" canoe (sit), collected by William H. Dall at Port Mulgrave, probably in 1874; one of 4 thwarts is missing (USNM 16,271). Model, 35.4 cm. long of sea otter hunting canoe (bow to left), obtained at Yakutat by the Harriman Alaska Expedition in 1899 (USNM 274,418).
Yakutat canoe models. Top to Bottom: Model of a split-prow sea otter hunting canoe (tëyaac), with shelf seats in bow and stern, hollow log stool in the middle, and one paddle; made by Sampson Harry, March 1954. Model of a canoe for sealing in the ice (gudiye), with a small paddle for use in the bow, a hollow log stool, and a regular paddle; made by Sampson Harry, March 1954. Model of a split-prow sea otter hunting canoe with two paddles and a fur robe; purchased in Juneau in 1949; made by a native who had come from Yakutat. (The bows are to the right. Scale in centimeters. Photographs by Karl Dimler, Bryn Mawr College.)
Models of Yakutat canoes (gudiys) for sealing in the ice. **Top,** Model, 49 cm. long, probably collected on the Harriman Alaska Expedition at Yakutat in 1899; the foreward thwart is missing (USNM 274,417). **Center,** Model, 39 cm. long, carved in one piece and painted to suggest thwarts, probably collected on the Harriman Alaska Expedition at Yakutat in 1899 (USNM 274,414). **Bottom,** Model, 24.5 cm. long, originally with two figures seated on the thwarts, obtained by William H. Dall from L. Sheerany, and undoubtedly collected at Yakutat (USNM 76,276).
Yakutat arrows, quiver and bow. *Left to right:* Two arrows, 35 inches long, with iron points, for land animals; collected by Fred Harvey at Yakutat (MAI/HF 8/1874). Cedar wood quiver for sea otter harpoon arrows, 36 inches long, collected by Fred Harvey at Yakutat (MAI/HF 8/1874). Although the quiver contained the two arrows, it would not have been carried on land. Spruce wood bow, 53 inches long, with original string, collected by George T. Emmons at Yakutat (MAI/HF 9/7863).
Sea otter hunter's bows, harpoon arrows, and quiver: Collected at Yakutat by William S. Libbey in 1886 (PU 5206). Reduced to approximately 1/4 of the natural size.
Wooden clubs for killing wounded seals or sea otters. *Left to Right:* Club with incised design around the handle and the end, collected by George T. Emmons at Yakutat before 1909; scale in inches (TBM/WSM 1999). Club ornamented on the head with incised triangles, collected by Emmons at Dry Bay before 1888; scale in centimeters and inches (AMNH E/440). Club carved to represent a shaman’s spirit, collected by Emmons at Yakutat before 1888; scale in centimeters and inches (AMNH E/435).
PLATE 111

Gaff hook carved and painted (with black, white and blue-green commercial paints) to represent a killerwhale. The human face in the blowhole probably represents its spirit (qwani). Made by Harry K. Bremner in 1954. (Scale in centimeters. Photograph by Karl Dimler, Bryn Mawr College.)
Barbed heads for spear and sea otter harpoon arrows. Top to Bottom: Barbed bone spearhead for salmon or seal, collected by George T. Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH E/473). Sea otter harpoon arrows, collected by Emmons at Yakutat before 1909; scale in inches; with heads of native copper (TBM/WSM 987, 1240); with head of bone (TBM/WSM 2202); with head of native copper (TBM/WSM 1241).
PLATE 113

Halibut fishing gear. Seal bladder float, spruce root line laid up as two-strand rope, and four carved hooks with iron barbs. Collected by George T. Emmons at Yakutat before 1888. Scale in centimeters and inches (AMNH E/2291).
Halibut hooks. Left, Hook carved to represent a singing shaman with a crown on his head; collected by George T. Emmons at Yakutat before 1909; scale in inches (TBM/WSM 1996). Center, Hook carved to represent an animal’s head, collected by James T. White at Yakutat before 1904; scale in inches (TBM/WSM 657). Right, Hook carved to represent a spirit that lives in the water, collected by Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH 19/1148).
PLATE 115

Halibut Hooks. *Left.* Hook carved to represent a crow; the bill is broken (AMNH 19/1147). *Center,* Hook carved to represent a spirit with a crow’s head that lives in the water (AMNH E/1145). *Right,* Hook carved to represent an eagle on a man’s head (AMNH 19/1157). All were collected by George T. Emmons at Yakutat before 1888. Scale in inches and centimeters.
PLATE 116

Powder horns, bullet mold, and shot pouch. **Top, left to right:** Powder horn (4 inches long) carved to represent a man's head with head-dress, collected by George T. Emmons at Yakutat before 1909 (TBM/WSM 1747). Bullet mold (3½ inches long) and lead bullet (PU 5181); and shot pouch made from a bird's foot (scale in centimeters and inches) (PU 5171); both collected by William S. Libbey at Yakutat in 1886. **Bottom, left to right:** Powder horn, collected by Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH E/1903). Powder measure of mountain goat horn carved to represent the Eagle, collected by William S. Libbey from Chief Yen-at-setl at Yakutat in 1886; scale in inches and centimeters (PU 5149).
Yakutat tools. Top, from left to right: Ulo with iron blade and wooden handle carved to represent a bear (PU 5182). Adz with iron blade and sealskin lashing (PU 5180). Ivory reel for twine, found in the shaman's box of paraphernalia (PU 5080; see pl. 170). Engraving tool with beaver tooth blade (PU 5184). Crooked knife with steel blade (PU 5183). All were obtained by William S. Libbey at Yakutat in 1886. Scale in inches and centimeters. Bottom: Modern adz with iron blade (handle is about 14 inches long); and harpoon for seal and salmon, with an iron head about 5 inches long, and a shaft about 12 feet long. (Matchbox for scale is 2 inches long.) Photographed at Yakutat, July 1952.
Horn spoons and dish. Top, from left to right: Spoon of mountain goat horn, used to drink oil on ceremonial occasions; collected by George T. Emmons at Dry Bay before 1888; scale in inches and centimeters (ANMH E/267). Two spoons of eagle beak; collected by Emmons at Yakutat before 1909; scale in inches (TBM/WSM 2003 a, b). Two ordinary spoons of mountain sheep horn, collected by Emmons at Yakutat before 1909; slightly less than half size (TBM/WSM 2001, 2005). Bottom: Feast dish of mountain sheep horn (10½ inches long) carved to represent an owl at each end; formerly the property of a Stikine chief, it was traded to Yakutat where Emmons obtained it in 1885 (AMNH 19/696).
PLATE 119

Grease containers. Top, Rectangular dish with opercula on the rim (PU 5174). Bowl of burlwood with gut suspension cord (PU 5172) Center, Dish in the shape of a seal (PU 5175). Bottom, Small oval bowl with flaring rim (PU 5173). Vessel in the shape of a teapot (PU 5169). All were collected by William S. Libbey at Yakutat in 1886. Scale in inches and centimeters.
Trinket boxes. *Left*, Double boxes. The sides are made of a single plank that was split and bent into a figure-8, then pegged together at the ends of the center partition and to the bottom. The top is attached by a sinew cord (PU 5170 D, F, C). *Right*, Single boxes, with sides made of a single bent plank pegged together at the corner and to the bottom, and top attached by a sinew cord (PU 5170 A, B, C). The figures on the tops and side panels are stained red. All were collected at Yakutat by William S. Libbey in 1886. Scale in inches and centimeters.
Tobacco pipe and snuff mortars. *Top,* Pipe carved to represent an eagle; collected by George T. Emmons at Dry Bay before 1888; scale in inches and centimeters (ANMH E/2724). *Center,* Mortar, 5¼ inches high, made of whale vertebra, from Dry Bay (PAM 48.3.-169). *Bottom,* Wooden snuff mortar, with base about 8 inches long, made by Sam George at Dry Bay in 1941, and photographed at Yakutat in July 1952. (Matchbox scale is 2 inches long.)
Wooden pipes. Top, Wooden pipe bowl, 3 inches high, in the shape of an eagle or thunderbird; collected by George T. Emmons from a Dry Bay chief of the "Kutkowee family" (i.e., X'älka'ayi sib) (MAI/HP 9427). Bottom, Pipe, 4½ inches high, carved to represent a bear, with a brass cap at the mouthpiece; "collected by G. T. Emmons at Yakutat in 1869" but more probably obtained from Yakutat natives at Sitka (MAI/HP 9212).
Wooden pipes. *Top*, Pipe, 9 1/4 inches long, carved to represent a ship’s cannon; it is brass bound, has a copper cartridge at the blowhole and a brass plate for the primer; collected by George T. Emmons at Yakutat or from Yakutat natives (MAI/HF 9207). *Bottom*, Pipe, 10 inches long, illustrating the Spirit of Lituya Bay as a Frog, with a Bear at the other end; they are shaking up waves at the mouth of Lituya Bay which are capsizing a copper canoe and its occupants; collected by Emmons in 1888 from the Daqdentan chief of Hoonah (MAI/HF 9205; cf. Emmons, 1911, fig. 50).
PLATE 124

 Implements for working skins. Top, Ulo, with wooden handle and iron blade, collected by George T. Emmons at Yakutat before 1909, life size (TBM/WSM 1047). Bottom, Bone skin scrapers, also used as knives for skinning small animals; collected by Emmons at Dry Bay and Yakutat before 1888; scale in centimeters and inches (AMNH E/377, 379, 2120 a, b).

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Modern implements for working sealskins. Top, from left to right: Two beaming tools made of trimmed and sharpened ulna from imported reindeer meat; an ulo with wooden handle and iron blade; and a long-handled scraper with iron blade; all made by Sampson Harry and photographed at Yakutat in 1949. Bottom, from left to right: Wooden last for shaping moccasins made for sale; an ulo with wooden handle and iron blade; a long-handled scraper with iron blade; laid on a sealskin in a drying frame; used by Mrs. Minnie Johnson during July–August 1952.
Halibut skin bag, made by Mrs. Minnie Johnson at Yakutat in 1954. The use of alternating panels of back and belly skin from the halibut, sewed to a round halibut skin bottom, was like that employed in making large waterproof storage bags. Mrs. Johnson has added a top of tanned moose hide (procured from the interior) to convert this model into a lady's tote bag. The panels are decorated with beaded felt appliqué figures (cut from moccasin tops), illustrating two episodes of the Raven cycle. On the left, Raven climbs down a kelp stem to get a sea urchin under the water. On the right, Raven flies away with the disk of the sun. Another subject (not shown, but repeated on two panels) is a Thunderbird totem pole. (Scale in centimeters. Photograph by Karl Dimler, Bryn Mawr College.)
Inherited family possessions. *Top:* Objects that had belonged to Lituya Bay George (1854–1926) and his relatives, inherited by his daughter Esther (Mrs. Chester Johnson); photographed at Yakutat in 1949. *Left to right:* Purple Hudson's Bay Company cockade that had belonged to Mrs. Lituya Bay George's younger brother. "Octopus finger" dancing bag, formerly belonged to Lituya Bay George. Wooden box, about 12 inches high, made about 1900 for Mary, Mrs. Lituya Bay George. *Bottom:* Objects that had belonged to Anna Daknaqin (1847–1912), inherited by her daughter, Mrs. Minnie Johnson, and photographed at Yakutat in 1949. *Left to right:* Berry basket (bottom view). Two spoons of mountain sheep horn. Small box for trinkets.
Yakutat baskets and bag. Top, from left to right: Spruce root basketry cover and cylindrical work basket decorated with false embroidery (PU 3988). Smaller decorated cylindrical basket with cover, described as a needle case or shot pouch (PU 3990). Oblong bag of fish skins, alternating tan and brown, used to hold sewing implements (PU 5192). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches. Bottom: Berry basket, 22 inches in diameter, stained with use and very faded; obtained by Fred Harvey at Yakutat (MAI/HF 8/1880).
Yakutat berry baskets. Top: Basket, 14 1/2 inches in diameter, with design in alternating bands of red and blue (MAI/HF 8/1878).
Bottom: Basket, 20 inches in diameter, decorated with bands of red and purple (MAI/HF 8/1881). Both were collected by Fred Harvey at Yakutat.
PLATE 130

Spruce root basket, 3 inches high, with braided handle and design representing birds; collected by J. E. Standley at Yakutat before 1900 (MAI/HF 5/3629).
Yakutat baskets. Top, Basket tray for screening berries, 21.7 cm. in diameter (USNM 313,289). Center, left, Small open basket, 13.8 cm. high, with bands of false embroidery; from the Victor J. Evans estate, 1931 (USNM 360,633). Center, right, Covered basket with rattle top, 19.5 cm. high, decorated with bands of false embroidery in yellow and brown straw; from Mrs. Herma R. Smith, 1942, but obviously very old (USNM 281,961). Bottom, Basket, 10.5 cm. high, in a coarse weave with decoration of false embroidery in straw colored by commercial green, yellow, and orange dyes; from Louis C. Fletcher, 1913 (USNM 227,584). All baskets are a little less than half natural size.
PLATE 132

Yakutat baskets. Top, Basket made at Yakutat but traded to the Alaska Peninsula and collected by George T. Emmons before 1909; scale in inches (TBM/WSM 1210). Bottom, Covered basket, 4 inches high and 6½ inches diameter, made by Mrs. Emma Ellis at Yakutat, with design of brown and yellow native colors (PAM 48.3.640 a, b).
PLATE 133

Yakutat doll and moccasins. The doll in Athabaskan costume of soft tanned caribou skin (from the interior) was made by Mrs. Minnie Johnson for Catharine McClellan. The hair is black commercial yarn. The baby in the pouch has an umbilical cord amulet fastened to the right side. The moccasins and moccasin tops were made by various Yakutat women for sale. (Photographed at Yakutat in 1952.)
Yakutat silver and beadwork. Top, left to right: Obverse and reverse of a silver feather worn by the “deer” in a peace ceremony; incised to represent the Owl, and the Raven and Humpback Salmon; probably one of two feathers worn by Joseph Abraham (Teqwedi) when he was seized by the K'ackwa'n in 1904 (?); property of Helen Bremner; photographed, with scale in inches, at Yakutat in 1952. Silver feather worn by the “deer” in a peace ceremony, incised to represent the Eagle and Shark on one side and on the other (not shown) the Bear, all crests of the Teqwedi; probably one of a pair of feathers worn by Mrs. Situk Jim (K'ackwa'n) when she was seized by the Teqwedi as the opposite of Joseph Abraham; (a lump of clay obscures the tip) (Rasmussen collection, PAM 48.3.3069). Center, left to right: Bracelet of glass beads (PU 5142). Labret of silver or zinc (?) (PU 5127). Bottom, left to right: Silver bracelet with incised floral design (PU 5124). Silver bracelet with incised design representing the American eagle (PU 5126). The silver and bead bracelets and the labret were collected by William S. Libbey at Yakutat in 1886. All objects are natural size; see scale in centimeters and inches.
Comb and amulets. Top, Obverse and reverse of a wooden comb, carved to represent the Bear and a spirit; formerly owned by Chief Yen-at-eat of Yakutat (PU 5056). Bottom, left to right: Obverse and reverse of a slate scratching amulet in the shape of a copper, with a ring for a suspension cord to hang from the neck, incised on one side with a human figure (PU 5103). Obverse and reverse of a slate scratching amulet, with hole for a neck cord, incised with designs representing the Eagle on one side and the Shark on the other (PU 5114). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches.
Amulet and spinning tops for gambling. Left, Obverse and reverse of a slate scratching amulet, with neck cord of braided sinew, and incised designs on both sides (PU 5098). Upper right, Obverse and reverse of a slate disk for a top used in gambling games, incised with the Humpback Salmon on one side and the Raven on the other (PU 5094). Lower right, Obverse and reverse of a bone disk for a top used in gambling games, with a Frog incised on one side (PU 5087). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches.
PLATE 138

Gaming counters and container. Thirty-six counters for a gambling game, some inlaid with abalone shell; found in a skin bag with a long flap and a bone toggle for fastening; collected by William S. Libbey at Yakutat in 1886 (PU 5167). Scale in inches.
Gaming implements and paintbrushes. Top, left to right: Counting board collected at Yakutat by George T. Emmons before 1888; scale in inches and centimeters (AMNH E/2760). Paintbrushes in a skin case, collected by Emmons at Yakutat before 1888 (AMNH E/939 A, B; neg. No. 323374). Bone disk, 2 1/4 inches in diameter, for a top used in gambling games, collected by Emmons at Yakutat before 1909 (TRM/WSM 1865). Bottom, Wooden chessmen or checkers, stained red, and evidently belonging to two or more sets; collected by William S. Libbey at Yakutat in 1886; scale in centimeters and inches (PU 5166 A, PU 5166).
Joseph Abraham (1867–1917) in his song leader's costume, 1900 (?). Identified by his nephew, Sheldon James, Sr.
(After Drake, 1935.)
Clarence Peterson, Ti'uknañadi, wearing an ermine shirt decorated with (red ?) flannel and beadwork, and holding a “devilfish finger” dancing bag in his right hand and a beaded bib in his left. The coat, bag, and bib were worn by Frank Italio, Canuqedi, in a picture (pl. 215.a) taken in Thunderbird House, Yakutat, about 1920. (Photograph by Fhoke Kayamori sometime before Peterson’s death in 1942; courtesy of Mr. and Mrs. Harry K. Bremner.)
Ned Williams, "Dah-elet-jah" (1878-1948 or 1949), photographed at Sitka by W. C. Chase in 1906. The costume evidently belonged to the photographer, since Chief Anatlahash of Taku posed in the same headdress and Chilkat blanket for his portrait; see Keithahn, 1963, p. 28. (Courtesy Bancroft Library, Univ. of California, Berkeley.)
Teqvedi heirlooms on the porch of Shark House at Yakutat. From left to right: Chair with spruce root hat, with painted designs suggesting “coppers,” topped by cylinders and ermine skins. The Killerwhale Drum, with its fin standing on it (see pl. 164). On the drum is a spruce root hat with painted design, evidently the Killerwhale Hat (see pl. 145) before the cylinders were added to it (taken from the hat on the chair?). Cane with carved end, suggesting a face, ornamented with a tuft of human hair. Against the window frame leans a Killerwhale Fin dance paddle with its painted blade tipped with human hair and a carved figure protruding just above the handle (see pl. 163). The little girl (Louise Peterson, born 1905) and the youth (Harry K. Bremner, born 1893) both wear Chilkat blankets. At the corner of the house, in the shelter under the projecting roof, is number 3 of the Shark Posts (see pls. 86 and 87). (Photograph by Fhoki Kayamori, about 1912. Courtesy of Mr. and Mrs. Harry K. Bremner.)
Teqwedi and Kackqwan heirlooms in Shark House, Yakutat. Mary James (born 1926), then Mrs. Sam Henninger, wears the Kackqwan beaded Raven Shirt which belonged to her aunt, Mrs. Jim Kardeetoo. Draped over the chair on the extreme right is a beaded garment, also belonging to her aunt, called the Mount Saint Elias Blanket (sic, or Shirt). All of the other heirlooms belonged to the Teqwedi and were held by Jim Kardeetoo, chief of Shark House. They are, from left to right: The fin of the Killerwhale Drum (see pl. 164) held by Mary Henninger. The Killerwhale Hat with painted designs, three woven and three copper cylinders, and ermine tails (see pl. 145). The Brown Bear Chilkat Blanket (under the hat). Two canes that belonged to the shaman Tek-ic (that on the left is the poisoned sword cane that was taken from “Stanislas,” the commander of the Russian post). The shaman’s copper dagger hanging in a beaded sheath from the portrait on the wall (called the Sun Dagger; the human figure on the handle represents the Sun’s Child). The shaman’s headdress, called Sun’s Ears, made of skin and decorated with human hair, abalone shell, and baleen (see pl. 86). On the chair under the portrait is a wooden headdress carved to represent a bird (Golden Eagle on a rock?); it is inlaid with abalone, and from it hangs a cape of ermine skins (see pl. 156). (Photograph by Fhoki Kayamori; courtesy Mr. and Mrs. Harry K. Bremner.)
Ceremonial garments of the Bear House Teqwedi. The Killerwhale Hat, formerly owned by Jim Kardeetoo, is painted with a Killerwhale design in light blue, red, white, and black. Formerly, the hat was painted dark green. Attached to the top are six cylinders; three of woven spruce root and three of native copper over maple wood. These had evidently been taken from another hat. The hat is very old and is supposed to have been found on the ocean beach near the mouth of the Situk River, supposedly washed ashore from one of the canoes wrecked in Lituya Bay before the Russians came to Alaska. (PAM 48.3.597). The Brown Bear Coat formerly belonged to Situk Jim (d. 1912). The central part of the design in blue, yellow, and white is of mountain goat wool. Most of the rest, including the back and sleeves, is of commercial yarn. The coat is edged at the neck and wrists with land otter fur, and two gussets of otter fur have been let into the sides because the coat was too small for the wearer. The design as a whole represents a brown bear; the three central faces are those of the Bear, the Tlingit woman who married the Bear, and, below, their cub-child. On the back (not shown) is an inverted face which signifies that the wearer will soon invite his hosts to a potlatch. (PAM 48.3.548.)
PLATE 146

Yakutat dance shirts. **Left.** Shirt of tanned skin with beaded panels of scarlet flannel and a fringe at the bottom of dark green and yellow leather tabs. Purchased from Mrs. Minnie Johnson in 1950. **Right.** Coat or shirt of dark blue cloth trimmed with red and designs in glass beads, and with two strings of Bakelite beads across the chest. Purchased from Mrs. Jenny Jack in 1950. Both are now in the Alaska State Museum, Juneau. (Photographs by Edward Keithahn.)
PLATE 147

Mount Saint Elias Shirt and beaded vest. *Left*, Mount Saint Elias Shirt of the K'ackwans; of dark blue cloth, with red trim and decorations of glass beads and mother-of-pearl buttons; the panel in the center represents Mount Saint Elias. Purchased by Maynard M. Willer at Yakutat in 1946. *Right*, Ordinary vest decorated with glass beads in a floral design; probably the same as that worn by Joseph Abraham as song leader (pl. 140). Purchased from Mrs. Minnie Johnson in 1950. Both are now in the Alaska State Museum, Juneau. (Photographs by Edward Keithahn.)
PLATE 148

Chilkat blanket with Raven design. This blanket, formerly belonging to Anna Daksinam, T'uknasdi, has a design symbolizing the Raven, as well as a beaded Raven on the neckband (not shown). (Photographed at Yakutat in 1949.)
Chilkat blanket for a child, collected at Takatch in 1944 by Mrs. Eliza Euphases (CTBM/WSM 1-210).
PLATE 150

Thunderbird Blanket of the Canquedi. This sib blanket is of dark navy blue broadcloth, with a red border outlined by mother-of-pearl buttons (almost as large as half-dollars). These are said to have been given to the Dry Bay shaman, Guteda, as part of his fee for curing Sitka Ned. The beaded design represents the Thunderbird in the center, above a face (symbolizing a mountain?), and flanked by two animals (probably wolves). The blanket was made for Jack Peterson (1870–1938), and was probably first worn by him about 1916. (Photograph by Catharine McClean at Yakutat in 1952.)
Ahnikin River Blanket of the Drum House Teqwedi. The blanket is of dark navy blue broadcloth with a red broadcloth border and beaded appliqué figures on red broadcloth. The neckband (not shown) has a beaded floral design. The face at the top (suggestive of a bear) represents the mountains and glaciers at the head of the river, from which flow two tributaries that unite to form the main stream. The latter runs into the mouth of a figure suggesting a land otter. Above, on each side, are two heads symbolizing clouds; below are a pair of large eyes symbolizing mountains; on each side of the river are two wolves. The heads used are white, light and dark blue, black, yellow, and green, with gold metallic beads for the eyes. This blanket, owned by Olaf Abraham, is said to have been made about 1910. (Photographed at Yakutat in 1952.)
Harvey Milton wearing the Mount Saint Elias Blanket of the Kwak'wak'wakw which he inherited from his uncle, Young George (1870-1915). It is a white commercial blanket with machine stitching to symbolize Mount Saint Elias with clouds about the summit; a row of faces; the Humpback Salmon; and a two-headed monster (perhaps the rock at the mouth of the Humpback Salmon Stream). (Photographed at Yakutat in 1954.)
PLATE 153

War bonnet and Bear's Ears headdress. Top left, Hudson's Bay Company cockade of dyed chicken feathers; purchased from Mrs. Minnie Johnson in 1950. Right, War bonnet, belonging to the T'uknayadi, made of red flannel trimmed with ermine and mother-of-pearl buttons, and 35 braids of human hair. Purchased in 1950 from Mrs. Minnie Johnson who said of it: "There was a head piece with slaves' hair on it. It came from Guisey. It was a cap with braids on it of the hair of every slave killed. Djiniq's father—my brother's wife's father had it. Qawusa, Dry Bay Chief George, had it, and after that it belonged to Lituya Bay George, whose name was Cly'iq. Then I had it. I sold it in Juneau." Bottom, Bear's Ears headdress of the Teqwedi, made of skin, painted wooden disks, feathers, and hair from a cow's tail. Purchased from Mrs. Jenny Jack in 1950. All are now in the Alaskan State Museum, Juneau. (Photographs by Edward Keithahn.)
Yakutat crest hat. Side and top views of a spruce root hat with four cylinders on top, and a Killerwhale design painted in red, black and blue. Collected by William S. Libbey at Yakutat in 1886 (PU 8179).
Yakutat crest hats. Top, Recently made hat, 20\(\frac{1}{4}\) inches in diameter at the brim, formerly owned by Jim Kardeetoo (1862-1937). There are two Killerwhale designs in black, green, and orange false embroidery; the crown is lined with red wool; the tie strings are made of an old plaid Windsor necktie (PAM 48.3.598). Bottom, Top view of spruce root hat with painted design in red and black, (same scale as above), collected by William S. Libbey at Yakutat in 1886 (PU 5178).
Ceremonial headdress (cak'i'at) once belonging to Jim Kardectoo, Teqwedi. The wooden carving, 7¾ inches tall, represents what "Mr. Henry, Yakutat," i.e., Henry Shada (1865 ?-1944 ?, Teqwedi), called a "Gidjuk on a rock". The head of the Golden Eagle is surrounded by an oval of abalone shell inlay (like the sun); below, the wings are folded together across the bird's body, their tips overhanging the face below. The latter suggests a Thunderbird but is probably a stylized rock. The maskette is painted vermillion, black, and green. The frame of the headdress is of whalebone, covered with canvas and red broadcloth. There are sealion whiskers and flicker feathers at the top, and an ermine skin on each side, as well as a cape of ermine skin lined with flour sacking and decorated with tufts of green, orange, purple, and yellow wool yarn (PAM 48.433).
PLATE 157

Teqwedi headdresses and dancing masks. Top left, A wooden maskette for a headdress said to have been owned by Kay-da-yetl, Teqwedi chief of Shark House, probably Chief Minaman or Daqueset, who died in 1890. This maskette represents a Golden Eagle grasping a creature (frog?) between whose eyes is a large red disk. In its mouth, the creature holds three human faces said to represent the Eagle’s children. The faces all are blue-green; the lips are red; and the Eagle’s brows and the spaces around the creature’s eyes are black. Abalone shell inlay was used for the eyes and around the upper edges of the maskette. Most of the inlay has fallen out, as have the flicker feathers and sealion whiskers that surmounted the top edge. This headdress is not the same as that worn by Chief Yen-aht-setl when photographed by William S. Libbey in 1886. (Kodachrome by Edward Malin at Yakutat in 1949.) Top right, A dancing mask used by the Teqwedi and made by Tom Coxe, K’ackqwan (d. after 1921), and son of the shaman, Tek’ic. The mask is painted bright blue and red. (Photographed at Yakutat in 1949.) Bottom left, A Golden Eagle headdress made by a Tsimshian and purchased by a Yakutat man of the Drum House Teqwedi, Xaw-h-gau, Yaqwan, before 1886. The eyebrows are painted black; the mouth, throat and forelegs are red; and the remainder (including the small figure—perhaps the groundhog—caught by the Golden Eagle) is blue-green. The “groundhog” was said to have been added “just to fancy the mask.” The teeth and eyes of both figures, the ears of the “groundhog,” and the rim of the mask, are all inlaid with abalone shell. The headdress is surmounted by sealion whiskers and flicker feathers (fastened to a felt crown). A long cape of ermine skins backed by white canvas would fall to the shoulders of the wearer. (Photographed at Yakutat in 1949.) Bottom right, A dancing mask representing an Eagle, made by B. A. Jack, K’ackqwan (1860–1949), for Ned Daknaqin, Teqwedi (d. before 1921), who wore it at a potlatch and paid the maker “so many dollars for his respect.” The mask is decorated with feathers at the top and has suspension cords. The eyes are not pierced. The colors of the commercial paints used were not recorded. (Photographed at Yakutat in 1949.)
Crest helmets. Top, Crest helmet of yellow cedar, carved to represent the Frog on the back of some animal. The carving is old, but remains unfinished. It was taken in battle from the original owners, probably TP'uknasidi, who later went to war and regained it. At one time, it was used as a mortar. Once owned by Mrs. Minnie Johnson, it was passed on by her to her first husband, Bill Gray, who gave it to Acton (a trader?), from whom it was later acquired by Axel Rasmussen (PAM 48.3.416). Bottom, Eagle crest hat or helmet, formerly owned by Tanuk, Teqwedi of Yakutat, and purchased by Axel Rasmussen from Billy Jackson in 1945, and now in the Alaska State Museum, Juneau. (Photograph by Edward Keithahn.)
Wooden helmet, originally with a plume, carved to represent a man with the face twisted either in pain from a mortal blow or in paralysis. It would have been worn with a wooden collar. Collected by George T. Emmons at Dry Bay before 1888 (AMNH E/453; neg. No. 291534). (Cf. Vaillant, 1939, pl. 83; d'Harnoncourt, 1941, pl. 168.)
Copper war knife or dagger found by George T. Emmons before 1888 in the hand of a mummified shaman in a gravehouse on the bank of the Alsek River. The grip is covered with skin; the thong slips over the user's wrist (AMNHE/2536).
PLATE 161

Moosehide armor, collected by George T. Emmons at Yakutat before 1909 (TBM/WSM 1998).
Chief’s staffs or canes. *Left to right,* A carved cane, 5 feet long, purchased at Yakutat, bearing figures representing (from top to bottom) a man wearing a chief’s hat, a beaver in human form holding a fish to its chest, a wolf’s head, and a spiral design on the lower part suggesting a snake (PAM 48.3.43; cf. Davis, 1949, fig. 3). A carved cane, 5 feet long, purchased at Yakutat, representing as a whole the windpipe of a bear (PAM 48.3.707; cf. Davis, 1949, fig. 5). A chief’s staff, 57 3/4 inches long, painted in red, green, black and brown, inlaid with abalone shell, and carved to represent (from top to bottom) an eagle, wolf’s head, bear’s head, and wolf; this evidently belonged to the Cankuqedi (cf. pl. 215c), and was collected by George T. Emmons at Yakutat in 1926 (MAI/HF 15/1332).
Song leaders' staffs. Left to right, Copper River staff of the K’ack’wan, formerly owned by George Young and Harry K. Bremner. The river is symbolized by a face with human hair and abalone eyes (near the bottom of the staff), and copper by a fish with a fringe of human hair on its tail that swims down; the figures are painted with commercial paint. (Photographed at Yakutat in 1954; see pl. 13.) Drum House Teqwedi staff carved and painted red, blue-green, and black to represent a wolf. The tail is missing. This staff was made by D. S. Benson (1869–1940 ?, Teqwedi) for Joseph Abraham (1867–1917, Teqwedi) shortly before the latter’s death, and was used in the potlatch for Sidewise House at Yakutat in 1916 (see pl. 214c). (Photographed at Yakutat in 1949; cf. Malin and Feder, 1902, fig. 17. Now in the Denver Art Museum.) Teqwedi staff painted red and black and representing the Killerwhale’s Fin and Nat’lax; the man who made the first Killerwhale. This staff was formerly owned by Jim Kardeetoo, Teqwedi (see pl. 143), and is now in the Alaska State Museum at Juneau. (Photograph by Edward Keithahn.) Obverse and reverse of a model of a Tluk’nasadi staff depicting an octopus with a naked female figure between the two pairs of tentacles. This represents the woman who married the devilfish. The original had belonged to Charley White; the model was made by B. A. Jack. (Photograph by Catharine McClellan in 1952.)
PLATE 164

Killerwhale Drum of the Teqwedi. The drum is 39¼ inches high and the fin 28¾ inches high. They were purchased from Jim Kardeetoo by Axel Rasmussen (PAM 48.3.490 a, b; cf. Davis, 1949, pl. 93). (See pl. 143.)
Wooden drum, 37 inches high, with painted decoration representing an Owl with abalone eyes, evidently the K'ackqwan crest. Purchased by G. G. Heye at Yakutat in 1938 (MAI/HF 19/9099).
PLATE 166

Raven Drum of the K*ackqwan, held by Jerry Harry. Edna Harry wears a child's button blanket of navy blue broadcloth, trimmed with red borders and panels. (Photographed at Yakutat in 1949.)
K*ackqwan memorial image. This image, 15 inches high, represents a man who was killed about 1891 at Icy Bay by a falling tree which pinned him to the ground. His body was found because someone noticed crows pecking at something. The image of the man with the body of an Owl, perched on a Crow (or Raven?), was carved from the wood of the tree that killed him. The image was placed on the table at each of several feasts given in his memory, a new ribbon being put on it on each occasion. The figure is painted blue-green, vermilion, white, and black, with human hair. It was originally obtained by W. J. Carruthers in 1936 from Billy Jackson, K*ackqwan (PAM 48.3.354; cf. Davis, 1949, pl. v in color).
Wooden figurines from Yakutat. *Left to right,* Crude carving of a shaman, 24.5 cm. high, wearing a crown and holding a land otter upside down in front of his body; he stands on a squatting figure that is unusual in having a face at the back of the head as well as at the front; collected by W. H. Dall at Port Mulgrave (USNM 16,294). Human figure, 20 cm. high, of indeterminate sex, with some red paint on it: hollowed out in back suggesting a model for a housepost; collected by Dall at Port Mulgrave (USNM 19,293). Three carvings made by B. A. Jack (1860-1949) and photographed at Yakutat in 1949. These are: Unpainted model of a totem pole representing the Eagle on a rock. Model of a totem pole representing the She-bear and the Toqwedi man, Katé, whom she married. Figurine with moveable arms representing a shaman dressed in a dancing apron of tanned skin, with rattling necklace and a crown of horns. He is either wearing a mask or has facepaint to suggest the tentacles of an octopus. (Scale for the last three figures in inches.)
Shaman’s grave guardian from a gravehouse at Yakutat. This figure, 23½ inches high, carries spirit knives in its hands and stands on a seal. It was placed at the head of the shaman’s corpse. Collected at Yakutat by George T. Emmons before 1888 (AMNH 19/378; cf. Fraser, 1952, pl. 179).
PLATE 170

Paraphernalia of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a grave house near Port Mualgrave (see also pls. 171–177). **Mounted on wall, from left to right:** Maskette (PU 3920), Hoop necklace with ivory pendants (PU 5064), Wand or grave guardian (PU 5060), Mask (PU 3957), Drum and drumstick (PU 5193), Wand or pick handle (PU 5063). **Center, left to right:** Rattle in shape of an oyster catcher (PU 5153), Rattle in shape of a raven (head missing) (PU 5168), Maskette (PU 3916), Ivory pick, charms, and necklace (PU 5105, 5104, 5065), Wooden grocery box containing cedar bark, ivory reed for twine (PU 5080, see pl. 117), Shaman's skull and jaw (PU 12484). **Bottom, left to right:** Maskette (PU 3916), Rattle in shape of a chiton (PU 5152), Carved mountain goat horns for a crown (PU 5177), Tapping sticks (PU 5201).
Paraphernalia of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a grave house near Port Mulgrave. (See also pls. 170, 172-177.)

Top, from left to right: Shaman's wand or grave guardian, carved to represent a kneeling man (probably a spirit) wearing a large crest hat (PU 5060). Two ivory picks of Eskimo manufacture with incised geometric designs (PU 5105 A, B). Shaman's wand, probably the handle for a war pick, carved to represent the heads of two men (witches? 'dying of strangulation', and two birds (ravens?) (PU 5063). Bottom, Tapping sticks (PU 5201).
Ivory charms of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170-171, 173-177.) Top, Necklace of barrel-shaped ivory beads and claw-shaped ivory pendants (PU 5106). Additional loose beads and pendants were found in the shaman’s box. Center, Two slender ivory rods on a thong (PU 5066). Bottom, Fourteen ivory and one bone pendant on a cord (PU 5107). Those incised with compass-drawn dot-and-circle design are probably of Eskimo manufacture.
Ivory charms of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170-172, 174-177.) Top, Ten bone and ivory charms, "probably from the shaman's grave." These include carvings representing fish, two human figures with hands under their chins, a pin with a bear figure on the head, and a figure with an anthropomorphic face having a raven on its body and surmounted by a bird's head (PU 5104). Bottom left, Five ivory charms strung on a cord. These include three with Eskimo dot-and-circle designs, one carved to represent a land otter, and a plaque carved to represent a sea monster with a human figure in the mouth, a fish on the side, and a human face on the back (PU 5065). Bottom right, Three ivory charms on a cord, including one with Eskimo dot-and-circle designs (PU 5070).
PLATE 174

Masks of Libbey's unknown Yakutat shaman. Top, from left to right: Mask representing the spirit of a man singing (TBM/WSM 2256). Mask with face paint symbolizing the octopus (PU 3923). Mask representing the spirit of a man singing (PU 3957). Bottom, left to right: Mask representing the spirit of a shark, with copper eyebrows and lips (PU 3922). Mask representing a hawk (?) with small faces in the "ears" (PU 3911). Mask representing the spirit of a very old woman with a labret (TBM/WSM 2271). While the first and last masks were collected by George T. Emmons from an old gravehouse at Yakutat "sometime before 1909," they are so similar in style to the others which were collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave, that they probably all came from the same grave, especially since both collectors were in Yakutat when the grave was rifled. (See also pls. 170-173, 175-177.)
Headdress ornaments of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170–174, 176–177.) Left: Three carved mountain goat horns for the shaman's crown, representing human heads and an octopus tentacle (PU 5177 A, B, C). Right top: Maskette, probably for a headdress, representing the spirit of a bear (?) (PU 3919). Right center: Maskette, probably for a headdress (PU 3916). Right bottom: Maskette, probably for a headdress, representing the spirit of a fish (?) (PU 3920).
Rattles, probably belonging to the unknown Yakutat shaman, collected by William S. Libbey at Port Mulgrave in 1886. (See also pls. 170-175, 177.) 

*Top left:* Dance rattle with doughnut-like head; not known to be from the shaman's grave (PU 5199).  *Top right:* Cylindrical rattle; not known to be from the shaman's grave (PU 5200).  *Center:* Rattle in the shape of an oyster catcher, on the back of which are the figures of a shaman torturing a witch, placed between the horns of a mountain goat head; probably, but not certainly, from the shaman's grave house (PU 5131).  

*Bottom left:* Rattle in the shape of a raven (with broken bill), on the back of which is the figure of recumbent man, while the belly is carved to represent the head of a hawk; probably, but not certainly, from the shaman's grave house (PU 5198).  *Bottom right:* Rattle in the shape of a raven (head broken off), on the back of which is the figure of a recumbent man (shaman ?) lying between the horns of a mountain goat's head and holding a frog on his belly; the bottom of the rattle is carved to represent the head of a hawk; from the shaman's grave house near Port Mulgrave (PU 5168).
Rattle of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170–176.) Rattle, 10 inches long, made of two pieces of wood, hollowed out and carved to represent (left) the spirit of a chiton, and (right) the heads of five frogs (PU 5152).
PLATE 178

Paraphernalia of unidentified shamans of Yakutat and Dry Bay, collected by George T. Emmons before 1888. **Top, from left to right:** Wooden comb carved to represent a bear, from a shaman's gravehouse at Dry Bay (AMNH E/462). Rattle, representing an oyster catcher, with a dead shaman on its back lying between the ears of a bear; from an old shaman's gravehouse at Yakutat (possibly that of Libbey's shaman) (AMNH 19/835). One of a pair of whale's bone amulets, carved to represent coppers, from a shaman's gravehouse at Dry Bay (AMNH E/2209). One of a pair of ivory hairpins from a shaman's gravehouse at Yakutat (AMNH E/642). **Bottom:** Medicine bundle made of spruce twigs, devilclub roots, and the jaws of a brown bear, enclosing the tongue of a land otter or some other creature; from a shaman's gravehouse on the Aseik River (AMNH E/2900).
Dance wands and headdress ornament of unknown shamans of Dry Bay and Yakutat, collected by George T. Emmons before 1888. 

Left, Dance wand of wood, carved to represent a raven above a devilfish, with a land otter near the handle; from the grave-house of an unknown Xa'lks'ayi shaman at Dry Bay, but not part of a known set (AMNH E/2212, neg. No. 124488). 

Center, Headdress ornament, about 18 inches long, representing a land otter with octopus tentacles for the tongue; part of the set (see pl. 180) from the grave-house of an old shaman at a village on Dry Bay (AMNH E/344, neg. No. 330977). 

Right, Dance wand carved and painted to represent a wolf with protruding tongue at one end and a bear's head at the other; from an old shaman's grave-house at Yakutat (possibly that of Libbey's shaman) (AMNH 19/1230).
Masks of an unidentified shaman, collected by George T. Emmons before 1888 from the gravehouse of an old shaman at a village on Dry Bay (see also pl. 179 center). Top left, Mask representing the spirit of a Land Otter Man (AMNH E/342). Top right, Mask representing the spirit of the North Wind (AMNH E/340). Bottom left, Mask representing the spirit of a chiton (AMNH E/343). Bottom right, Mask representing the spirit of an angry man (AMNH E/345).
PLATE 181

Masks of unidentified shamans of Dry Bay and Akwe River, collected by George T. Emmons. Top left, Mask representing the spirit of a crow, collected at Dry Bay before 1888 (AMNH E/1566). Top right, Mask representing a bear's face, attached to which are four small figures with land otter heads and octopus tentacles for bodies; collected at Dry Bay before 1909 (TBM/WSM 2032). Bottom left, Mask, 8½ inches high, probably representing an Athabaskan Indian with nose pin; from a gravehouse on the Akwe River (MAI/HF 9/7984). Bottom right, Mask representing a spirit that lives in the clouds, collected at Dry Bay before 1888 (AMNH E/1565).
Ivory and bone charms of unknown Yakutat shamans, collected by George T. Emmons. Top, Ivory charm, 4½ inches long, representing a shaman’s spirit, a double-headed monster eating small human figures; on the side is the Sun spirit (?) (MAI/HF 4/1671). Bottom, A bone charm, 4 inches long, representing a fish (MAI/HF 4/1666).

PLATE 182
Ivory charms of unknown shamans, collected by George T. Emmons at Dry Bay. *Left,* Whale tooth, $5\frac{3}{4}$ inches, carved to represent a sea monster; on the side are three seated spirits; at the tail is a spirit holding a spirit canoe full of dead men; on the belly is a bear spirit; and on the back is a shaman's spirit holding a spirit canoe with a land otter inside (MAI/HF 9/7952). *Right* An ivory charm, $4\frac{3}{4}$ inches long, representing a shaman's dream: above is a frog's head (?), in the center a bear biting one man and holding another, and below a bird's head surrounded by octopus tentacles; collected before 1888 (AMNH E/2708, neg. No. 291554).
Masks of an unidentified shaman, collected by George T. Emmons from an old shaman's gravehouse at Yakutat before 1888, and all probably part of one set. (See also pl. 185 top, and pl. 186 center right.) Top left, Mask representing an owl spirit (AMNH 19/876, misnumbered 19/886). Top right, Mask representing the spirit of a Tlingit man singing (AMNH 19/874, neg. No. 1662). Bottom left, Mask representing the spirit of an Athabaskan woman with a hawk's bill for a nose (AMNH 19/870). Bottom right, Mask representing an Athabaskan Indian man (AMNH 19/868).
PLATE 185

Masks of unidentified Yakutat shamans, collected by George T. Emmons. Top, Mask representing a mosquito, from an old shaman's grave house and probably part of the set shown on pl. 184, collected before 1888 (AMNH 19/880). Bottom, Mask, about 7½ by 9 inches representing a man's face painted with red, black, and blue-copper pigment (MAI/HF 11/1755).
PLATE 186

Masks of unidentified shamans of the Yakutat-Dry Bay area, collected by George T. Emmons before 1888. **Top left**, Mask with carved mice on the cheeks that are supposed to discover the secrets of witchcraft and death and tell these to the shaman; from a shaman's grave house at Dry Bay (AMNH E/2511). **Center**, Mask representing the spirit of an Athabaskan man, surmounted by painted moose skin (evidently bear's ears); from an old shaman's grave house at Yakutat, and probably part of the set shown on pi. 184 (AMNH 19/872). **Bottom left**, Mask representing the spirit of an eagle; one of three masks from a grave house on the Ankau-Lost River drainage, 20 miles southeast of Yakutat (AMNH E/2486).
Paraphernalia belonging to Sstx, a Thuk*æxdi shaman, collected before 1888 from an old gravehouse on Akwe River by George T. Emmons, who writes: "Some of these objects have descended through five generations of Doctors while other pieces have been added from time to time by the successors so that they represent different ages and types. The last Doctor now dead was 'Sa-ton'." (See pls. 188 and 189.) *Left*, Overall and detail views of a wooden dance wand or pick painted red and black and carved to represent (above) a shaman’s spirit and (below) another spirit with a land otter coming out of its mouth (AMNH E/428, neg. nos. 291567 and 124499). *Top right*, Maskette representing the Spirit Above, detached from a headdress of swansdown and eagle and magpie tail feathers (AMNH E/418). *Center right*, Headdress of eagle and magpie tail feathers with a maskette representing an eagle (AMNH E/419). *Bottom right*, Rattle in the form of a raven, with its belly carved to represent a hawk; on the back is a dead shaman whose tongue formerly protruded to touch the head near the handle (identified by Emmons as that of a crane); this type of rattle is said to have been used almost exclusively by chiefs and aristocrats at potlatches (AMNH E/421, neg. no. 330978).
Masks belonging to Setan, a Thuk'axadi shaman of Akwe River (see pls. 187 and 189). Top left, Mask representing the spirit of a Tlingit man; formerly with tufts of human hair inserted in the holes to form a beard and moustache (AMNH E/412). Top right, Mask representing a good natured spirit who lives in the air (AMNH E/409). Center, Mask representing the spirit of a shaman; formerly ornamented with copper, and painted to symbolize the fin of a killerwhale (AMNH E/415). Bottom left, Mask representing the spirit of a dead man with protruding tongue (AMNH E/414, neg. No. 291518). Bottom right, Mask representing the anthropomorphic spirit of a sculpin (AMNH E/417).
PLATE 189

Masks belonging to Setad, a Thuk'wadi shaman of Akwe River (see pls. 187 and 188). Top left, Mask representing the spirit of a raven (AMNH E/416). Center right, Mask representing the spirit of a drowned man who is turning into a Land Otter Man; with teeth of opercula and formerly with human hair set into holes (AMNH E/410, neg. No. 330970). Bottom left, Mask representing the spirit of a shaman singing (AMNH E/411, neg. No. 330988).
PLATE 190

Masks belonging to a Tluk*ayidi shaman named Ćutceda, collected before 1888 from a grave house on Dry Bay near the mouth of the Alsek River, by George T. Emmons, who writes: "Some of these objects were originally the property of a very powerful 'Gun-ha-ho' Shaman and have passed successively through three generations of doctors. The last possessor named 'Koutch-tar' died a few years since. The articles represent different ages, as some in the course of time having been broken, newer pieces have replaced them, and other pieces have been added from time to time in the life and practice of the successor." (See also pls. 191-193.) Left, Mask representing the spirit of a dog, used in treating affictions of the head (i.e. witchcraft) (AMNH E/399, neg. No. 33997). Right, Mask representing the angry man who lives in the clouds (AMNH E/400, but fits description of E/403).
PLATE 191

Masks belonging to a Tłı̨cẖáł̨í shaman named Gút̓e̓da, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190, 192–193). Left, Mask representing a drowned man who has turned into a Land Otter Man (AMNH E/400, neg. No. 330972). Right, Mask representing the spirit of a chief, with face paint symbolizing the Raven (AMNH E/402, neg. No. 330969).
PLATE 192

Masks belonging to a Thukʷəx̂ádi shaman named Qute'da, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190–191 and 193.) Top left, Mask of uncertain meaning (AMNH “E/403” but does not fit catalog description). Top right, Mask representing the spirit of an angry man, formerly with bear fur on the face, and face paint representing the Raven’s wing; worn by the shaman in preliminary treatment of illness, when the shaman carries a wand or knife to fight the invisible enemies surrounding the patient (AMNH E/397). Bottom left, Mask representing the spirit of the devilfish, with tentacles carved on the face, whiskers of bear fur, and open mouth through which eagle down could be blown; there was formerly a crown of wooden horns on the forehead (AMNH E/396). Bottom right, Mask representing the spirit of the peacemaker or the one who intercedes between two sibs; if he should be killed, his spirit has the power to cure the sick; the lower lip was formerly bewhiskered with brown bear fur (AMNH E/401).
Headdresses belonging to a Tlukʷəx̓ədi shaman named Guitcda, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190–192.) Top, Headdress of swansdown and eagle tail feathers with three headless figurines representing guardians (AMNH E/404). Bottom left, Crown made of the pads and claws of a brown bear paw (AMNH E/407). Bottom right, Maskette representing the spirit of the air that lives above, detached from a headdress of swansdown and eagle tail feathers (AMNH E/406).
Copies of masks belonging to Gutea of Dry Bay (probably the shaman known to my informants at Yakutat, but not the shaman of the same name whose gravehouse was emptied by Emmons before 1888), collected by John R. Swanton at Sitka in 1904. Top left, Mask representing a Raven spirit. Top right, Mask representing a very strong spirit called Cross Man. Bottom left, Mask representing the Spirit-Put-on-in-Time-of-War, with the tongue hanging out from fatigue and a frog (another spirit) on the forehead. Bottom right, Mask representing the Land Otter Man Spirit, with fur around the mouth, a land otter figure on the forehead, and black and red lines on the face representing starfishes (BAE neg. nos. 3089-a-1 and 3; Swanton, 1908, pl. lviii).
Paraphernalia of an unknown Thuk'asadi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 196–197). Top, Bone neck ornament or amulet, 38.5 cm. long, carved to represent a raven's head at each end (AMNH E/1666). Center left, Rattle representing an oyster catcher, on the back of which is the figure of a witch with spirits in the knees, and a bear's head near the handle (AMNH E/1664). Center right, Broken maskette, representing the spirit of a dead Tlingit, detached from a headdress ornamented with braids of human hair (AMNH E/1662). Bottom, Wooden dish, 30.5 cm. long, carved to represent a land otter and an octopus (AMNH E/1653).
Paraphernalia of the unknown Tłuk'ayaxdi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 195 and 197.) Top left, Necklace of ivory pendants (AMNH E/1669). Top right, One of a pair of bracelets of twisted cedar bark and ermine skin (AMNH E/1663). Bottom left, Medicine bundle of twigs wrapped around a land otter's tongue (AMNH E/1668). Bottom right, Headdress of red cedar bark with two perforated wooden disks, painted red and black (to represent the sun?) (AMNH E/1664 A).
Masks of the unknown Thk’axadi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 195–196.)

Top left. Mask representing the spirit of an angry man, wearing bear’s ears (AMNH E/1657). Top right. Mask representing the spirit of a woman with a small labret (AMNH E/1658).

Bottom left. Mask representing the spirit of a young girl, painted red, green, and black (AMNH E/1660). Bottom right. Mask representing the spirit of a dead Tlingit, wearing three ivory spikes like a shaman’s crown (AMNH E/1656).
Paraphernalia belonging to Qadjusé, a Xaika’ayi shaman, that had been deposited at his death in his gravehouse on the Asek River, obtained from his heirs before 1888 by George T. Emmons. (See also pls. 199–203.) Top, Bundle of spruce twigs containing an eagle’s claw and a land otter’s tongue (AMNH E/1608). Center, Pair of bracelets of twisted spruce twigs ornamented with ermine skins (only the bare skins and skulls remain) (AMNH E/1613, 1614). Bottom, Neck rings of devilclub shoots, to which were formerly attached bundles of twigs containing the tongues of land otters (only the spruce root bindings remain) (AMNH E/1604, 1604). Small bundle of twigs containing a land otter tongue (AMNH E/1607).
Paraphernalia belonging to Qadjusé, a Xat'k'ayi shaman of the Ailek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198 and 200–203.) Top left, Bear's ears headdress of wood and skin (AMNH E/1606). Top right, Wooden ornament for a dancing headdress, representing the fin of a killerwhale ornamented with human hair (AMNH E/1611). Center, Maskette representing a spirit from the land of dead shamans, detached from a headdress of eagle tail feathers, ermine skins, and feathered arrow shafts (AMNH E/1623). Bottom left, Wooden rattle in the form of a human hand (AMNH E/1605). Bottom center, Maskette representing a spirit that lives above, detached from a headdress made of the head and neck of a mallard, surmounted by a crown of eagle tail feathers (AMNH E/1621). Bottom right, Worn maskette, representing a good spirit, detached from a headdress of eagle down surmounted by eagle and magpie tail feathers (AMNH E/1622).
Plate 200

Mask and headdress belonging to Qadjusé, a Ḩaṭka'ayi shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198-199, 201-203.) Left, Mask representing the spirit of the glacier, ornamented with black bear fur (AMNH E/1600). Wooden headdress ornament representing the head and foreleg of a wolf, with shell and bone teeth (AMNH E/1598).
PLATE 201

Masks belonging to Qadjusé, a Xaik’ayi shaman of the Aseik River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198–200, 202–203). Left, Mask representing the spirit of a puffin (AMNH E/1591, neg. no. 330971). Right, Mask representing the spirit of a man who sits in the bow of the canoe, spear in hand, when traveling with a war party (AMNH E/1569, neg. no. 330975).
Masks belonging to Qadjusê, a Ḵaiks'ayi shaman of the Alek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198–201, 203.) Top left, Mask representing a stickleback, formerly ornamented with copper bands across the face (AMNH E/1594). Top right, Mask representing the spirit of an angry man (AMNH E/1592). Bottom left, Mask representing the spirit of a young woman who lives in the woods, a good spirit (AMNH E/1601). Bottom right, Mask representing the Sun, formerly ornamented with copper bands in the form of a rectangle around the face (AMNH E/1593).
Headdresses belonging to Qadjusé, a Xa'kaayi shaman of the Asek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198–202.) Top, Crown of mountain goat horns, formerly ornamented with ermine skins (AMNH E/1602). Bottom left, Headdress of cedar bark, with wooden ornament in front carved to resemble a human hand (AMNH E/1620). Bottom right, Single wooden spike of a crown, carved to represent a face with the horn of a mountain goat (AMNH E/1618).
Paraphernalia of an unidentified X̱ai'x̱ayi shaman, collected from his gravehouse on the shore of Dry Bay before 1888 by George T. Emmons, who writes: "These articles were the property of a Doctor long since dead . . . Many of these articles had descended to this Doctor through a long line of Doctors which accounts for their decayed and worn conditions." (See also pls. 205-208.) Top left, Pair of wooden ornaments, representing the fins of killerwhales, worn on the shoulders of a dancing robe (AMNH E/1650). Right, Wooden ornament, representing the fin of a killerwhale, worn in the middle of a skin dance blanket (AMNH E/1652). Bottom left, Pair of bundles of spruce twigs, wrapped around land otters' tongues (AMNH E/1641).
Paraphernalia of the unidentified Xatk'ayi shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204, 206–208.) Top, Dance rattle made of a wooden rod and puffin bills (AMNH E/1648). Bottom left, Dance rattle of wooden rings and cross bars with deer hoofs and puffin bills (AMNH E/1649). Center, Dance wand (AMNH E/1647). Bottom right, Bone beating stick carved to represent a land otter's head (AMNH E/1651).
Headdress and mask of the unidentified Xaika'ayi shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204–205, 207–208.) Top, Bear's ears headdress of bear skin ornamented with a carving representing the head of a sea lion (AMNH E/1640, neg. No. 330976). Bottom, Mask representing an old woman wearing a labret; inlays of copper on the cheeks have fallen out (AMNH E/1626, neg. No. 330967). This is one of a set of eight masks representing a tribe of women spirits that live in the clouds (see also masks on pl. 207).
Masks and maskette of the unidentified Ḫaṅk’a’yii shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204-206, 208.) Top left, Mask representing a young woman with her face painted to symbolize a killerwhale fin (AMNH E/1629). Top right, Broken mask representing a young woman (AMNH E/1630). Bottom left, Broken mask representing a young woman (AMNH E/1632). Bottom center, Maskette representing a Tlingit, detached from a headdress of eagle and magpie feathers (AMNH E/1634). Bottom right, Broken mask representing an old woman with a labret (AMNH E/1628). These masks, and that on pl. 206 bottom, are from a set of eight masks representing a tribe of women spirits that live in the clouds.
Headdress of the unidentified Xalk'ayi shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204-207.) Shaman's headdress of red cedar bark, fastened to a circular frame and ornamented with a wooden carving of a raven's head, and perhaps formerly attached to a raven skin (AMNH E/1638, neg. No. 330979).
PLATE 209

Frog Crest of the T'uknas'di, Sitka, 1902. This is the frog carving which the Kiksadi destroyed when the T'uknas'di attempted to dedicate a Frog House at Sitka in 1902. The frog was carved by Daniel Benson (Daqueto), Teqwed of Yakutat, and Yel nawu, "Dead Raven," T'uknas'di artist of Sitka, chief of the Koeddi Cow House, and painter of the Golden Eagle Screen for the Drum House of the Teqwed. The frog was chopped up by X'u-x'ato, "Tanned Skin Blanket," a Kiksadi man. The T'uknas'di man posing with the Frog are, *from left to right*, Ned James or Stágwán; Dúksa'át, husband of Jim Kardeedoo's sister; Dësdud'u, "Buys Two at a Time," brother of T. Max Itallo; Qu'xtsins, another brother; and Lëettite. (Photograph courtesy of Mr. and Mrs. Harry K. Bremner.)
Yakutat natives at the Sitka Potlatch on December 9, 1904. a, Kitty, Xit'l'i, sister of Dry Bay Charley (Mrs. Pete Louis), T'uknaafsdi, wears a hat with a black plume or a Raven on it and a beaded bib with a Whale. b, "Mrs. Situk Ned, Ka-wa-išh," probably T'uknaafsdi, wears a turban with a beaded headband, a white kerchief, nosering, and holds a gun with black feathers protruding from the barrel. c, Sitka Charley, Šašuq'a (or Šašuq'a), T'uknaafsdi of Sitka Whale House, wears a striped fur hat, a beaded bib, nose pin, ermine coat, and holds a song leader's pole (see pl. 211, n). d, "George Dick, Don-Nah-iłth," wears a striped fur hat, two feathers, nosering, beaded bib, ermine coat, and holds a Thunderbird or Raven song leader's pole (see pl. 211, f). e, T. G. Henry, Duka'at, T'uknaafsdi of Sitka wears a turban and single feather, nosering, beaded bib, ermine coat, and holds a song leader's Raven pole. f, Jack Reed, Kakanq'in, Kuyul (1880–1953), T'uknaafsdi, wears a beaded headband, fringed jacket, dancing bag, and nosering. g, "Cah oot" (not further identified) wears a dark turban. h, Unidentified "Dry Bay man" wears a hat with beaded fringe, nose pin, and dancing bib. i, Billy Jack (not further identified), wears a white fur or feather cap, nosering, raven bib, and ermine coat. j, Fanny Bremner, Kyw'h, Daxon, Mrs. Teet Milton, K'ako'k'wan, wears a hat with bead fringe, and nosering (see pl. 211, c). k, Jenny Abraham, Kaquhèke (1874–1918), Mrs. Ned James, later Mrs. Charley White, Teqwed, shows only a hat with bead fringe. l, Mrs. Joseph Abraham, "Emma Suwance," Qaditu'a (1867–1950), T'uknaafsdi, wears a hat with bead fringe. m, a nosering, and a white kerchief around her neck (cf. pl. 211, g). n, Mrs. George Young, sister of Henry Shada, Teqwed, wears a dark coat and a hat with bead fringe. o, Mrs. Jenny Kardeetoo, T'Ve'kn (1872–1951), K'ako'k'wan, wears a hat with bead fringe, fancy beaded headband, nosering, and Raven shirt. p, Kitty Milton, Mrs. Sitka Charley, Xatiska (1875–1909). q, Mrs. Daknaqin, probably Llumet (mother of Elizabeth Ellis and Ned James), T'uknaafsdi, wears a nosering, hat with bead fringe, and button blanket. q, Languek, Qawtix (later Anna Daknaqin), widow of Xadanek, Johnstone (1847–1912), T'uknaafsdi, r, "T'a-ka, brother of George Dick" (not further identified), wears a hat with fur and feathers on top, beaded fringe, beaded bib, ermine coat, and two dancing bags. s, "Cou-you-a" (not further identified). t, Sitka Jack, Katse, Łudasik, T'uknaafsdi of Sitka, wears a Raven hat with seven rings and ermine skins, a button blanket, bag decorated with Chinese coins, and holds a jointed cane. u, Ned James, Stawgan, T'uknaafsdi, wears a shaman's white feather headdress with forehead maskette, Chilkat blanket, and bib with Frog (see pl. 211 g). v, Charley White, Yanik, (1882–1964), T'uknaafsdi (see pl. 211 b). w, Paul Henry, Qawtix (or Kauktix), T'uknaafsdi, wears a beaded headband and raven feathers, beaded jacket and dancing bags, and holds seagull feathers and a wooden T-shaped baton. x, John Smith, Yandus-ic, Cadasnkte (b. after 1886, d. after 1931). T'uknaafsdi, wears a hat with bead fringe, a nosering, bib with two birds and fish, and holds feathers. y, Unidentified little child. z, Qesh, Chief of Sitka Whale House, T'uknaafsdi, wears a Raven hat with two rings, and a button blanket (see pl. 211 f). a, Jack Ellis, Qatek's, (1892–1952), T'uknaafsdi, boy with bangs (see pl. 211, a). b, Joseph Abraham, Yaqwan, T'kun (1867–1917), Teqwed, wears a dark cap with two patches of white fur on the sides, a nosering, beaded jacket, and Eagle bib. c, Tom Smith, Anwa'k'at, Teqwed (son of Tom Core), wears a hat with bead fringe, a beaded coat, and bib. d, Unidentified man wears a Raven on head, and a mask design upside down on his back. e, Billy James, Litsak (1854–1910) Kaqqwantan of Sitka, wears a cap, dancing bag and holds two seagull wings. f, f, Teet Milton, Detzun, K'au (1878–1920), Teqwed, wears a cap, white shirt, neckband with beaded Eagle, and a dancing bag (pl. 211, o). gg, Unidentified child. (Identification by Mrs. Minnie Johnson.) (Photograph by W. C. Chase Neg. No. 2418; courtesy Bancroft Library, University of California at Berkeley.)
Yakutat natives at the Sitka potlatch on December 9, 1904. "Seven tribes were invited to this potlatch, to put a tomsbitone on the grave of Wan-a-chook" [Yanactuk, probably Chief Minaman]. a, Jack Ellis, Qatoak (1892–1952), T'uknaxadi, wearing a beaded costume and bangs. b, Sitka Jack, Katesé, Edaxin (deceased), T'uknaxadi of Sitka, wearing a turban, a bag trimmed with Chinese coins, and carrying a devilfish canoe. c, Jim Blaine, Natsiké (1885–1933), T'uknaxadi, wears a turban and Raven bib. d, T. G. Henry, Duksa'at (deceased), T'uknaxadi of Sitka (cf. pl. 209, b, with Frog), wears a nosering and beaded frock, and holds a club or rattle and seagull wing. e, John Smith, Yandes-ic, Cadasikt (b. after 1886, d. after 1931), T'uknaxadi wears a tam, a bib with 3 birds, and nosering. f. Qeshix, Chief of Sitka Whale House (cf. Swanton, 1909, p. 416), brother to Sitka Jack, T'uknaxadi of Sitka, wears an elaborate button blanket, beaded headdress, and carries a cane. g, Ned James, Stagwan (deceased), T'uknaxadi, (cf. pl. 209, a, with Frog), wears a turban, dark beaded jacket, and holds seagull wings. h, Charlie White, Yaniik (1882–1964), T'uknaxadi, wears a beaded fur jacket and a hat with bead fringe. i, Daknakin's youngest son, T'uknaxadi, wears a turban and beaded jacket. j, Paul Henry, Qawutok (or Kawutok), T'uknaxadi (of Sitka?), wears a turban, beaded jacket, and a bib with double bird upside down. k, Charlie Benson, Datlen ("Big Weasel" 1857–1933), T'uknaxadi, wears a peaked fur cap. l, "Howard Da Na Ek Sap" (looks like Sitka Ned, Teqwedi), holds a song leader's Thunderbird or Raven pole, wears a hat with beaded fringe and single feather, nosering, double bird bib, and white gloves with tasseled fringes. m, Unidentified man, n, Sitka Charley, Xaätc'wa (or Xadagü), of Sitka Whale House, T'uknaxadi, holds a song leader's pole with devilfish suckers and hair fringe, wears a hat with bead fringe, nosepin, shirt with Raven, and beaded leggings. o, Two blurred men's figures. p. Mrs. Sitka Ned, 'Atoq'e, Łaquagalihx (died 1926), K'akq'waxan, wears a button blanket, hat with bead fringe, nosering, and a white scarf pinned at her throat. q. Mrs. Joseph Abraham, "Emma Suwanee," Qaditu' (1867–1950), T'uknaxadi, wears a button blanket, a hat with bead fringe, nosering, and a beaded scarf. r, "Ga-goo-eish" (Qaxu'-ic, cf. Situk Harry, Teqwed). s, Fanny Brenner, Mrs. Teet Milton, Kuwux, Da'xtan (deceased), K'akq'waxan, wears long fringed earrings, nosering, a hat with bead fringe, a button blanket, and holds a rod (?). t, Teet Milton (only his hand is visible, holding the drum), Detqun, Ka'u (1878–1920), Teqwed. (Identifications by Mrs. Minnie Johnson.) (Photograph by W. C. Chase, neg. No. 2417; courtesy Bancroft Library University of California at Berkeley.)
Hosts and Yakutat guests at the Sitka potlatch on December 9, 1904. Identifications are only tentative. Hosts, a, unidentified man in ordinary clothes and cap; b, unidentified woman with black scarf around head; c, unidentified smiling man in ordinary clothes and hat; d, unidentified man with ordinary hat, in front of door; e, “Ga-goo-esh,” leader of the hosts (?). Song leaders, f, Sitka Charley, Xats ‘aq'a (or Xasaq), of Sitka Whale House, T’ukna, holds song leader’s pole and wears a banded fur cap and nose pin (see pl. 210, c); g, George Dick, “Don-Nah-jeth,” holds a Raven or Thunderbird pole, and wears a striped fur hat and two feathers (see pl. 210, d); h, T. G. Henry, Duka’at, T’ukna, of Sitka, holds a long Raven pole and wears a nosering (see pl. 210, e). i, Sitka Jack, Kaisen, Dza, T’ukna, of Sitka, wears a Raven hat, button blanket, and bag decorated with Chinese coins (see pl. 210, f). j, Ned James, Stagwan, T’ukna, wears a shaman’s white feather headdress with forehead maskette, a Chilkat blanket, and a bib with Frog (see pl. 210, u). k, Young man with nosering and hat with bead fringe (probably John Smith, T’ukna, see pl. 210, z). l, Charley White, Yaniki, of Sitka, wears a peaked cap with beaded band, a beaded fur jacket, and two dancing bags. m, Unidentified young man with beaded head band and nosering (“Cou-you-a,” see pl. 210, s). n, Qexix, Chief of Sitka Whale House, T’ukna, wears a Raven hat, glasses, and button blanket (see pl. 210, z). o, Jack Ellis, Qatc’a (1892–1932), T’ukna, wears a fur or feather cap, nosering, Raven bib and ermine coat. p, Unidentified young person with a hat with beaded headband and fringe, a beaded jacket, and a Raven bib. q, Unidentified man in a Chilkat blanket wearing a hat with three rings. r, “Ta-ca, brother of George Dick” (not further identified) wears a hat with fur or feathers on top, beaded fringe, a beaded bib, ermine coat, and two dancing bags (see pl. 210 r). s, Jack Reed, Kakendac, Ckve, of Sitka, wears a beaded headband, earrings, fringed jacket, and a dancing bag (see pl. 210 r). t, Unidentified young woman wearing hat with a fringed trim, a white kerchief at her neck, large nosering, a blanket, and holds a gun. u, Mrs. Jenny Kerkwochoo, T’cn (1872–1951), K’a, wears a hat with beaded fringe and headband, nosering, and Raven shirt (see pl. 210, n). w, Kitty, Xil’i, sister of Dry Bay Charley, T’ukna, wears a hat with black plumes or a Raven on it, a beaded bib with white, and holds a gun. x, Fanny Bremner, Mrs. Teet Milton, Kuwu, Dzatan, K’a, wears a hat with beaded fringe, a nosering, button blanket, long earrings, and holds a wand with black feathers (see pl. 211 r). y, Teet Milton, Dzjun or Ka’u (1878–1920), Teqwedi, wears a beaded cap, neckband with two eagles, a white shirt, dancing bag, and holds a drum (see pl. 210). (Photograph by Merrill, courtesy American Museum of Natural History, neg. No. 328740.)
PLATE 213

The Golden Eagle Screen for Drum House, Yakutat, just before its installation in 1905. (See pl. 92.) a, Woman in button blanket, beaded bib, and turban. b, Woman in Golden Eagle headdress and Chilkat blanket (blanket seems to be the same as in pl. 212). c, Woman with shawls. d, Woman with button blanket. e, Little girl in button blanket. f, Man with turban, beaded vest, and beaded collar with two tabs. g, Man wearing the Killerwhale Hat with woven and copper rings on top, an ermine coat, and holding a cane shaped like a gun; possibly Jim Kardeetoo. h, Man with black brimmed hat and feather cockade, bib with two Killerwhales and seal (see pl. 214 j; Ned Daknaquin), and holds a rattle. i, Man with turban and cockade, and a button blanket. j, Bareheaded man wearing a button blanket and beaded bib. k, Man with derby and button blanket. l, Man with turban and button blanket. (Photograph of Merrill; courtesy American Museum of Natural History, neg. No. 328732.)
PLATE 214

Tequwedl guests at the Tl'uknałx̣di potlatch for Sidewise House, given by Tim Max Italic, K̓x̣wani (1874–1940), in 1916. a, Jim Kardeltoo, Kayidutu, Xaìgswet (1862–1937), wears a war bonnet headdress, nose pin, and the neckband of the Children of the Sun dagger. b, Tom Smith (deceased), 'Anwalkit, faces left with a song leader's pole said to represent the Brown Bear, wearing a hat with bead fringe, a nosering, and beaded vest. c, Olaf Abraham, Qay̓uq̓guy (1856— ), faces right with the Wolf Pole (pl. 163), and wears a hat with beard fringe, a nosering, and a Chilkat blanket. d, Situk George, Yed tied (deceased), wearing a fur hat. e, Martin Abraham, Qeldjak, Nušne (deceased), wears a hat with bead fringe, beaded shirt, and Eagle bib. f, Sitka Ned, Qactan, Kałdañx̣el (died 1926), wears a hat with bead fringe, a wig, nosering, beaded shirt, neckband, and dancing bags. g, B. B. Williams, Jr., Yanaatukw (born 1889 ?), deceased, wears a hat with bead fringe, a nosering, and a Chilkat blanket. h, Joseph Abraham, Yaqwán, T̓sune (1868–1917), wears a wig (?), a nosering, beaded neckband, the Ahrkin Blanket, and holds a stone adz in the crook of his arm. i, Henry Shada, C̓ts'a (1894–1944?) wears a turban, nosering, beaded bib, shirt, two dance bags, and holds a stone warclub. j, Ned Dalnaqin, Kitídálx̣ (deceased), wears a cap with cockade, nosering, bib with two Killerwhales and seal, dancing bag, and beaded garters. k, Jacob or Jim Itanisuu, Tanuğ (deceased), with chief's staff. l, Unidentified man. m, Nick Milton, X̣adanek, Wänga-t'c (b. 1896), wears an Eagle shirt and two feathers like a peace hostage. n, Isaac Abraham, Yaqwán (deceased), wears a woman’s hat. o, William Milton, Nequt (1888–1950), wears a cap and an Eagle bib. p, Peter Lawrence, R̓adjatí (1871–1950), a Sitka Kagwantan man, wears a nosering and fox furs. q, Billy James, Liq̓q̓ak, Nasko-t'c (1854–1919), Sitka Kagwantan, wears a dancing bag as a hat, a bib with double-headed eagle, a nose pin, and an ermine coat. (Photograph by Fholi Kayamot; courtesy of Mr. and Mrs. Harry R. Bremner.)
The Thunderbird Screen shortly after its installation (1918?) in Thunderbird House, Yakutat. (See pl. 91.) All persons are Cankuqdi unless otherwise stated. a, Frank Italio, K-usum (1870–1956), with a carved chief's staff (pl. 162 right), wearing an ermine jacket, two dancing bags, and a beaded bib. Behind him is an Athabaskan snowshoe. b, David Peterson, Qaode'udaqka, deceased son of Clarence and Esther Peterson, wearing a headdress and a bib with a double-headed eagle. c, Sam Henninger, Sr., 'Andaxite, deceased nephew of Frank Italio, wearing the Killerwhale Helmet later sold by Frank Italio (to Alaska State Museum?) and the Thunderbird Blanket. d, Dick Manson, Kavudulgu, T'ukcanedi man from Hoonah, husband of Litik's, the daughter of Frank Italio (all deceased?), wearing a headdress similar to that worn by Chief Yen-at-sett in 1886. Possibly this was the one which Minnie Johnson's marriage to Blind Dave Dick would have restored to her father's people, the Tuqwedi. e, Jack Peterson, Qumak* (1870–1938), builder of Thunderbird House and son of the shaman, Qutcda. f, Unidentified woman wearing the Hawk headdress. g, Esther, Yedux*xat, Kastin (then Mrs. Clarence Peterson and mother of David, b) now Mrs. Chester Johnson (b. 1900), or her sister, Jenny, Djenik (born 1903), now Mrs. Charley White. She is wearing a mask for an Athabaskan dance which closely resembles the copper mask reported from Yakutat (USNM 332801). h, Mrs. Jack Peterson, Lu'naq, T'uknaxad (deceased), sister of T. Max Italio and mother of Dick and Clarence Peterson. On the wall, left, is a portrait of T'aw-h-gau, older brother of Jack Peterson and father of Dick and Clarence Peterson (all deceased). On the wall, right, is a portrait of Peter George, Guteki-gege, deceased halfbrother to Frank Italio (a). (Photograph by Phoki Kayamor; courtesy of Mr. and Mrs. Harry K. Bremner.)
Performance in the ANB Hall, at Yakutat in 1926, given to raise money for the mission. Those dancers with seagull wings in their hands are ready to give an Athabaskan Ptarmigan Dance taught them by the Cankuqdi of Dry Bay. Standing, left to right, Olaf Abraham, Teqwedi, wearing a big white feather headdress; T. Max Itzio, T't'uknaqadi, wearing a big white feather headdress; Harry K. Bremner, K't'ackqvan, wearing the Mount Saint Elias Shirt, souwester, and three feathers; an unidentified woman (or a man wearing false braids?) wearing a nose ring; a man (Jack Reed?) in Athabaskan costume (standing on chair); two unidentified women (or men wearing false braids?). Crouching left, Peter Lawrence, K'agwan, an imitating a shaman, wearing a crown of thorns and shaking a rattle. Seated, left to right, Mary Thomas or Mary James, K't'ackqvan; Mary Thomas or Mary James; B. A. Jack, K't'ackqvan, with drum. On the wall, Kardeeto's (Killerwhale?) Chilkat Blanket; Kardeeto family child's Chilkat blanket; Anna Johnstone's Raven Chilkat blanket. (Photograph by Phoki Kayamori; courtesy Mr. and Mrs. Harry K. Bremner.)
Harry K. Bremner (K'ack'wan, born 1893) standing in front of the screen depicting Mount Saint Elias, and holding a song leader's staff, both of which he made for the Mount Saint Elias Dancers. (Photograph ca. 1965; courtesy Mrs. Helen Bremner.)
PLATE 218

The Mount Saint Elias Dancers. *From left to right,* Ray Smith, Cankuqedi, born 1916, with shaman's crown; Olaf Abraham, Teqwedi, born 1896, song leader with staff; Mrs. Mary James, K*acakwan, born 1926, with clappers; Frederic Bremner, Daqdentan, son of Mr. and Mrs. John Bremner III, born 1948. (After a travel folder, ca. 1965.)
Appendix

Recordings of Yakutat Songs

With Transcriptions of the Music by David P. McAllester

Notes and scores for the following songs are arranged to correspond as far as possible to the categories described on pp. 568–572. The words to the songs are given as dictated or as heard on the tapes, but it has often been impossible to supply an accurate translation. I have included notes on additional songs that were heard or described, even though these were not sung for the tape recorder. An “Index of Yakutat Tape Recordings” is found on pp. 1370–1373 in which the songs or stories are listed according to year, reel, side, and letter, with references to the pages where the transcriptions of the music or the translations of the texts may be found.

For the transcriptions of the scores published here and for help in fitting the words to the music I am indebted to Dr. David P. McAllester, Director of the Laboratory of Ethnomusicology at Wesleyan University, and also to the American Philosophical Society for a grant from the Penrose Fund which made this work possible. I would also like to express my appreciation for the many hours of painstaking work contributed to the project by Madame Agi Jambor, Professor of Music at Bryn Mawr College, and by Mrs. Lindy Li Mark. Their preliminary transcriptions were of great assistance to Dr. McAllester and myself. In addition to the final notations of the melodies, Dr. McAllester also indicated the meaningful and the vocable texts. With these as a guide, I could, by listening again and again to the tapes, hear the Tlingit words, correct the transcriptions, and often supply a translation.

I admit that one hears what one thinks one ought to hear, and that my imperfect knowledge of the language has colored the version given of the Tlingit texts. When the words were dictated to me separately, I have recorded these for comparison with the words as sung. In many cases, however, a dictated text was not available, and the only words were those heard on the tape. It was difficult to decide whether the words should be written with the sounds used in speech or with those heard as sung, for these sounds are not always the same. Not only are sung words lengthened by extra syllables, but vowels may be shifted in quality (A, I, E, U are apt to become a, i, e, and u when sung; small capitals were not available for printing the scores), and consonants may change (glottalized or velar sounds are most likely to be affected). A consistent and accurate solution to this problem would have required linguistic expertise which I lack.

The singer whose recordings were the most difficult for both McAllester and myself to transcribe was old Frank Italia, whose quavering voice, interrupted by remarks, throat-clearing, or coughs, was particularly hard to follow. I suspect that he sang in a rather free style, for he seemed to have no hesitation in interrupting a song to make a comment. Furthermore, he paid no attention to my efforts to synchronize the tape recorder with his singing; he would begin without warning, and...
thus parts of some of his songs were lost. Despite these difficulties, however, his versions of what appear to be long rambling recitatives do show a discernible structure, and his coughs or clearing of the throat tend to appear consistently in the same places when the melody is repeated.

In as many instances as possible, several versions of the same song, recorded by different singers or by the same persons on different occasions, have been transcribed and are given in the following pages as a means of indicating the degree of variation encountered. It has not been possible, however, to include all variations, or to analyze the differences between two or more versions of the same song. Nor is it always clear whether we actually are dealing with the "same song." Thus, Dry Bay Chief George's Song for the Frog Screen (xixt6 xin daciyi) was sung both by Frank Italio (1954, 2-2-A) and by his sister, Mrs. Frank Dick (1954, 6-2-A). Yet, while the natives considered these to be recordings of the "same" song, McAllester found them "to have only the most distant relationship. The refrain was similar, in vocables and in melodic line, but the meaningful texts were quite dissimilar, and so were the melodies of the stanzas. Yet all songs, even the quavery ones, are very exact in themselves." For these two Frog Screen songs I have not only Mrs. Frank Dick's dictated version of the words, but have tried to indicate how her sung version differs from or resembles that of her brother (see pp. 1164-1165). A wide variation may also be detected between Frank Italio's version of Wuckika's Lament (II) (1952, 2-2-B c) and her own (III) (1954, 6-2-C), yet I was given to understand that these were the "same song." These differences are even more surprising in view of the relationship between these two singers.

On the scores, McAllester has indicated the "scale" in which the song was sung, although he comments that "tone-system" would be a better term, since "'scale' implies harmonic relationships between notes that may not exist in Tlingit music."

"Melodies are strongly downward—very American Indian in this respect. Yet they do not cascade down like Plains music. . . . Songs very often start with a jump up of a fifth or an octave." In many songs, he has noted the gradually rising pitch; up a halftone, a whole tone, or even more, before the end. In a few cases, fluctuations in pitch might be ascribed to fluctuations in the electric current available for the recorder (especially during the early months of 1954), but this mechanical difficulty would not explain the consistent tendency to rise, nor the fact that in some songs only one note is raised when the melody is repeated. For example, in commenting on 1952, 4-1-A ("Three" Traditional Cankuqedi Songs in Yukon Athabaskan, or rather one song in three parts), McAllester points out that "the raising of B-natural is what often seems to happen as a song starts to rise in pitch: first the lowest note starts being higher, then others follow, and the over-all pitch goes up."

This music is not divided into even measures or bars. Rather, as McAllester remarks, "The music has a long flow. Sometimes my attempts to find the phrase structure are fairly arbitrary, and I do not begin to see it all until I recognize repetitions late in the song. I have actually worked some of them out backwards." These phrases have been indicated by letters (A, B, etc.) above the score and at the beginning of the line of text. Phrases are marked by some break in the music, usually a breath pause, even though in some cases the break comes in the middle of a word! For most melodies there are only a few long phrases, and McAllester observes: "I have been increasingly sparing of bar lines. The continuous flow of these songs seems to be misrepresented by our convention of measures, with the implication of a 'downbeat.'"

The usual structure is Refrain, Stanza I (sung twice), and Stanza II (sung twice); a repeat of the Refrain may occur after the repeat of Stanza I and before the first singing of Stanza II. Each of these parts is sung to the same melody composed of the same musical phrases; yet a considerable variation is permitted between Refrain and Stanza I, and between Stanza I and Stanza II. Refrains are all vocables, and the last phrase or phrases of a stanza may also consist of vocables, usually the same as those used to end the refrain. A common formula for ending is he hani haye or 'ey 'ani 'aye. Another rising phrase, used for padding the text, is xawEs ('thus').

Yet, as McAllester observes, "Texts seem to influence melody. Repeats of stanzas, with the same words, are close to being identical musically, too. But the second stanza, though clearly a repeat of the first, musically, often has quite a bit of variation, apparently to accommodate new text. And then it, too, is almost identical when it is repeated with the same set of new words."

Phrases that carry the text are always indicated by letters: A, B, C, etc.—perhaps up to H or beyond in unusual cases. Final phrases that are always composed of vocables and which seem to show a contrast with those carrying words are usually indicated by letters at the end of the alphabet: W, X, Y, Z. Sometimes the initial phrase or phrases of the refrain, if these differ from those of the stanzas, may be indicated by X, Y, etc.

Variations in phrases that are repeated are indicated as follows: B' and B" are variations of B. B' is a lengthened form of B. ( ) indicates that an originally independent phrase has become merged or attached to another, as for example, A(B), where a B phrase has become merged with an A phrase. Superscripts or sub-
scripts indicate that the original phrase has been transposed upward or downward. Thus, $A^3$ means a repeat of phrase $A$, transposed upward a third, while $A_4$ would indicate an $A$ phrase transposed downward a fourth.

There is a tendency for the last phrase to become progressively shortened as the melody is repeated. The final phrase may simply be broken off, or the principal singer may interrupt himself in order to call out directions to others. (These calls are so important that they are apt to be given even by one who is singing alone.) A phrase that is broken off is indicated by a slash: for example, $E/ \text{ or } X/$. A double slash, as $X//$, means even more abbreviation. Such incomplete phrases may also occur in the middle of a song. Sometimes a singer may hesitate at the beginning of a song, or some other factor may operate so that the initial refrain appears as a reduced version of the melody. A phrase that is incomplete at the beginning may be indicated as: $/A \text{ or } /X$.

Clearings of the throat, comments, calls of the song leader, or other “interruptions” are most apt to occur within the last phrase, as if “the singer thinks that the main business of the song is now over and that this phrase is not very important.” While coughs are tolerated when the singer is as respected and venerated as Frank Italio or Mrs. Frank Dick, the latter indicated quite clearly that such noises are to be deprecated. The song is apt to be resumed after such an interruption just as if there had been no break. The song leader’s calls, however, are an integral feature of the musical style and, when given, take the place of one or more syllables of the song. The latter may be carried by another singer. To some songs, special cries (Raven caws, Tsimshian whistling calls) are traditionaUy added at or near the end of the melody.

Most Yakutat songs are “strongly rhythmic, very syncopated, the most so in my experience of American Indian music. . . . In line with this flair for syncope, drumming is often on alternate beats, and when this is the case, almost every long note begins on the offbeat.” Such drumming is usually so regular that it is sufficient to indicate the beats only at the beginning of the song. A tremulo effect is occasionally employed when attempting to indicate the noise of a rattle.

Although the Yakutat Tlingit liked to acquire foreign songs, there was a strong tendency to fit these into their own style. Songs which depart markedly from the Tlingit pattern, even though they may have Tlingit words, I suspect to be of foreign origin. On the other hand, the most aberrant of all (1952, 7-2-A and 7-2-B) are traditional Raven Moiety songs referring to Raven’s Theft of Daylight, and are believed to be very ancient Tlingit songs.

Agi Jambor has made the following observations on the songs:

“It is almost paradoxical to try to transcribe aboriginal Indian music in Western musical notation. It is as if we would explain a pear by means of an apple. Our notation preserves with almost a shorthand technique a musical style which is more or less systematized. Between the sources and the manifestation—that is, between our soul and the music—is our Western knowledge of that art. Minnie Johnson expressed it so beautifully on one of her tapes: ‘Nobody taught me this song; it lived in my heart.’ Our feelings have finer shadings than the 12 notes of a scale or the musical forms that we have to follow in our compositions.

“The performance of Tlingit music is an organic part of the composition, and sometimes speech and melody cannot be divorced from each other. To quote Minnie Johnson again: ‘My grandmother was crying and singing, singing and crying.’ Where did the crying end and the singing begin? And when she explained the reason for composing her children’s songs, she said: ‘I compose them to make my grandchildren happy. It is a laughing music.’

“How can we put this down, these infinite shadings of the human soul, with our musical notations?

“When singing these songs we should always see behind the five lines and little black dots Minnie Johnson who didn’t learn her songs; they lived in her heart.”
Sib Potlatch Songs

This group—with the exception of the first 3 songs which may be sung by any Raven sib—consists of songs which are the exclusive property of particular sibs. They are sung by them when they are hosts at a potlatch, and may not be sung by others except at the request of the owners. Most of them are traditional songs, attributed to mythological figures or to composers from long-dead generations; some are of recent composition for particular potlatches. The great majority are mourning songs or laments; some are associated with particular crest heirlooms (pp. 568-569).

These sib potlatch songs are here arranged according to the sib owning or claiming them, beginning with the sibs of the Raven moiety.

Raven Moiety: Two Songs Referring to Raven’s Theft of Daylight

1952, 7-2-A and B; recorded by Frank Italio on September 13.
1954, 2-2-E (a and b); recorded by Frank Italio on May 7. (Same as above.)

These are two traditional songs, ascribed to Raven himself, and may be sung by any Raven sib when it is host at a potlatch. In addition, the T'uknaxAdi sing how Raven deceived the Sea Otters (pp. 863-864), and there was apparently another serious potlatch song connected with Raven’s drawing ashore the ark of animals (see pp. 865-867, but not recorded). We recorded from Frank Italio a snatch of the song which Raven sang in the whale when he wished it to drift ashore, and were told about (but could not record) the second song when Raven wished for an aristocrat to cut open the whale and let him out (p. 853). In addition to these serious songs, there are a group of funny songs about Raven or attributed to him (see pp. 869-873, 1257-1270).

The first two songs referring to Raven’s Theft of Daylight (1952, 7-2-A and B) were included by Frank Italio as part of the Raven cycle, a story which he was fond of telling. He began the story in Tlingit on August 29, 1952 (recorded on Reel 4, side 2), and the tape ran out after 24:15 minutes. The story was resumed on September 13 (Reel 7, side 2), and ran for an additional 27:05 minutes. No English translation was recorded, although Minnie Johnson was present on both occasions. The versions told by her on September 2, 13, and 14, 1952 (see pp. 848-855) seem to be fairly close to Frank Italio’s story, as far as I can judge from the Tlingit words which I am able to recognize in the recording.

On May 7, 1954, Frank Italio again told the whole story of Raven in Tlingit, though evidently a shorter and confused version (2-2-E, pp. 856-857). Then he was asked to sing the songs that referred to the Theft of Daylight, which he did, using a cigarbox as a drum. The tape ran out while he was still singing the second song. These appear to be exactly the same songs as those which he had sung in 1952; the minor differences between them are insufficient to justify publication of the scores of those sung in 1954.

Song A (about 3:30 minutes) was supposedly sung by Raven when he was sitting on the Box of Daylight. It consists of an introduction and a single stanza (sung twice, with variations).

Song B (about 3:30 minutes) tells how Raven obtained Daylight, and threatens to open the box. It is by far the most complex song in the collection, consisting of many repeated phrases. Apparently, however, these fall into two stanzas, with fragments of a third.

On September 13, 1952, Minnie Johnson gave the
following free translation of the songs which Frank Italio had sung that afternoon:

**Song A**

Daylight, daylight, daylight, 
Pretty soon will break.

**Song B**

Raven went up to the head of the Nass 
And got daylight. 
Pretty soon, pretty soon, 
He's going to break that open.

On September 14, 1952, she translated or explained the words of the song(s) as:

**SONG A (1952, 7-2-A)**

Frank Italio sang in such a quavery style it is hard to tell whether some of the syllables of the song are intended to be separate vocables or simply quavers. He was also in the habit of interrupting his singing, sometimes even in the middle of a word, in order to tell the story or make a comment on it, and then would resume the singing where he left off. The words to his songs are not given below in full, but are simply summarized with a hope of catching the meaning. Letters indicate each musical phrase.

**Introduction**

A qe'a [daylight]  
B 'aha 
O ha 'aha  
P 'aha qe-
Q 'a [daylight]  
R qe'a [daylight]  
S 'ihi  
T 'aha ya  
U qe'a [daylight] 'aha he  
V 'eye qe-
X -'a [day-light] 'aha

**Stanza 1st**

A qe'a [daylight]  
B 'a  
C 'idji [your hands?]  

**Stanza (repeated)**

A qe'a [daylight]  
B 'aha 'aha  
C 'idji [your hands?]  

The structure of the song is:

**Introduction:** A B 
**Stanza (1st):** A B C D E F G H I J K L MN 
**Stanza (2d):** A B C F* G* H I J K L MN 
**In the repetition of the stanza, Phrases F* and G* take the place of Phrases D and E–F, at least as far as the meaning is concerned. Instead of Phrase P, Frank Italio spoke. This song is very unusual in that the Introduction is not a refrain, but is like an abbreviated stanza, with some meaningful syllables. It departs from the structure of the stanza by omitting 12 phrases. McAllester comments that the song “is notable in this collection for the looseness of its construction. The phrase letterings are approximations, for the most part; the text is as much a clue to resemblance as is the melody.” However, the words are lengthened by extra syllables and are often split between two phrases.**

**SONG B (1952, 7-2-B)**

The version of this song recorded in 1954(2-2-E b) is so similar to that sung in 1952, that it seemed unnecessary to publish the score, especially as it is incomplete. In this song, the structure of which appears at first
to be looser than that of the first, there is, nevertheless, a relationship between melody and text. "The more I worked it over, the more interesting it became. I began to see melodic repetitions, transposed, sometimes up, but usually down. X^, for example, means X with most of its weight up an interval of a fourth. A_4 means transposed down a fourth; B_3 means B down a third, etc. Instead of the puzzling analysis I had originally, it all falls into place as six basic phrases, much varied and transposed, but all pretty regular. It doesn't quite fit your suggested phrases in red ink [marked by me on a Xerox copy of the original score], but it comes very close to it." Analysis of this song was difficult because Frank Italo had begun it after its companion song (1952, 7-2-A) with hardly a break, but then had interrupted it in the middle, giving the impression that he was singing another song.

The structure of this song is very complex, with many repetitions of the same or similar sequences of musical phrases. The latter are indicated by letters (with the variations explained by McAlister), and the groups of phrases are designated by Roman numerals. Only the syllables that may be meaningful, or are clearly defined, are given below.

[Read down]

<table>
<thead>
<tr>
<th>Stanza I</th>
<th>Stanza II (false start)</th>
<th>Stanza II</th>
<th>Stanza III</th>
</tr>
</thead>
<tbody>
<tr>
<td>I:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>'iyihi [you?]</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>'aka ['aka on it, or</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>'aga for it; possibly</td>
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<td></td>
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<td></td>
<td>'for you']</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>qe'a [daylight]</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>'aha [comes or brings]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>yel [Raven]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>'ehe yaha (or 'eya,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>that?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X^</td>
<td>'iyi heh</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>'aha-kaha</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>qe'a [daylight]</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>C'</td>
<td>'ahahya ya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D'</td>
<td>'unañ [or 'anáx out</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>of it] du [he]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E'</td>
<td>'ukuts [he breaks]</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>III:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>bibihi</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A_4</td>
<td>'aka [on it, for it]</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B_3</td>
<td>qe'a [daylight]</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>C_3</td>
<td>'aha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D_4</td>
<td>'unañ du [out of it, he]</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>E_4</td>
<td>'ukutci [breaks]</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>X_5</td>
<td>bibihi</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td>'a 'ayaha</td>
<td>Y</td>
<td></td>
</tr>
</tbody>
</table>
IN THREE PARTS

The meaning would seem to be: That Raven brings daylight for you. Pretty soon he will break it out of [that box].

The structure of the song is:

Stanza I: X A B C D E
X' A B C' D' E''
X A4 B3 C3 D4 E4 X6 Y

Stanza II:

Stanza III: X A B C D E
X4 A B/ C D' E' [breaks off]

Raven Moiety Song: Raven Cries for Daylight

1954, 6-2-B; recorded by Mrs. Frank Dick on May 17.

The singer was Frank Italio's sister, yet this song is not the same as either of those recorded by Frank Italio, although the words are similar to those of Song A. Like her brother, Mrs. Dick attached her song to the Raven story, and gave a brief version of Raven's Theft of Daylight in the Tlingit introduction to the song (1:45 minutes, see p. 862). Frank Dick beat the drum for his wife. This song, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3:14 minutes. Mrs. Dick had dictated the Tlingit text of the song on April 29, 1954.

As dictated and explained the words were:

Nas cakx quwa 'uwu qe'a ceya—At the head of Nass was daylight
'adAx du dijit kAylAkel'—Untie the box!
du datcAnktc—By his grandchild
wusigax qe'a ceya—Daylight was being cried for.

As sung, the words are pieced out by many meaningless syllables.

Refrain

B he he ya ha ha 'e,
C/ we ya ha ha ha ha,
/B 'i ya ha he he,
D ye ya ha ha 'a ha,

Stanza I (sung twice)

A Nas cax duwa 'uwu—At the head of Nass was
B qe'a ceyaha,—That daylight
'i ya ha he he

C 'e ya ha ha ha, 'i ya ha he yu hu
('e ya ha ha ha, 'e ya ha he he)—(on repeat)
D 'e ya ha ha ha, 'a ya
('e ya ha ha ha [talks] 'a ha, 'a ha ha) (on repeat)

Refrain

A+ 'a dac dijit kelAket'Ra
[du dac dijit kelAket'a] tie it!
du datcAnktc wus-[j]gax-i—By his grandchild
was cried for
B qe'a ceyaha, 'i ya ha he he—That daylight
C he ya ha ha ha, 'e ya ha he yu hu,
D 'e ya ha ha ha, 'a ha,
(ya ha ha ha [falsetto] hutt!)—(on repeat)—"All!"

The structure is:

Refrain: B/ C/ /B D
Stanza I: A B C D (repeated)
Refrain: A/ B C D
Stanza II: A+ B C D (repeated, last D haphazard)

The first refrain, as McAllester points out, is made up of scraps of melody. Then the singer gets into her stride and the second refrain is nearly complete. The last musical phrase is cursory.

Traditional K'sackqwan Song: Lament of Gudilta'

1954, 4-1-A; recorded by Mrs. Katy Dixon Isaac on March 29.

1954, 7-2-C; recorded by Maggie Harry and Jenny Jack on May 25.

This is a traditional song attributed to the Gmexqwan man, Gudilta', who shot his brother by accident. The words are in Atna. It is one of the eight sib songs associated with the migration of the Gmexqwan from the Copper River to the coast, and is now used by their descendants, the K'sackqwan, as a mourning song at potlatches.

The first recording was made when Mrs. Isaac was telling the story of the migration (pp. 238–239). The song itself lasts 1.25 minutes, ends with sobs. No text was recorded at that time.
The second recording was made by Mrs. Maggie Harry, accompanied by Mrs. Jenny Jack who beat the drum. Mrs. Harry had previously told the migration story in which the gestures used for the song are described (pp. 239–240). When sung at a potlatch, all of the sib members stand, men and women, swaying back and forth as they sing. The men are supposed to sing bass and tenor as the women sing high and low, making four voices singing at the same time. The song in the second version lasts 2:12 minutes, and is introduced in Tlingit by Maggie Harry (55 seconds).

The words of the song (1954, 4-1-A) as rendered by Katy Isaac are:

Part I (sung once)
A  cikay 'a  [speaks at length]
B  'a tayi ya-na ta qa,
B'  'a ta 'i-ya ni-it 'e-e ya,
C  'e-dju-u 'uci-i ke 'a qa-e ye-a

Part II (sung once)
A  cikay 'a,
B'  'a ta yu na ta qa,
B''  na-yu yu ni 'il 'e he ya,
C  'adjuci-i ke-a qa [tčukanatle (spoken)]

Part III (sung once)
X  'ay-ya
A  cikayen 'a,
B''  'a ta yu na ta qa
B'''  na-yu ni-le ni ya,
C  'adjuci-i ke na qa 'e—[sobs, exclaiming about her grandchildren]

It was very difficult to catch these syllables, for the singer was on the verge of tears throughout.

The structure of the song is:

Part I: A ['] B  B'  C
Part II: A  B''  B'''  C' [']
Part III: X  A  B''  B'''  C' [sobs]

Each part of this song might be considered as a stanza that is repeated with slight variations three times. Each can also be considered as an abbreviated version of the two-part song as rendered by Maggie Harry and Jenny Jack.

The words of the song (1954, 7-2-C) were dictated in Atna, and translated into both Tlingit and English by Maggie Harry, although I do not believe that the song is ever sung to Tlingit words. The words are supposed to mean: “I killed him. My little brother, where are you? Come back to me! Why did I do it?” Unlike Tlingit songs, there is no clear division between refrain and stanza, although the melody falls into two parts, linked by X and A' (reduced), as McAllester observes. He also notes the “unusual chromatism in phrase B, and the unusual series of variations on C: C, C-plus, C', and C'-plus [in Part II].” The first part is sung once, the second part sung three times. Here there is a rise in pitch, so that at the end of the first repeat, McAllester notes that the song is a half-tone higher. The percussion is off-beat on every half-note.

As sung, the words are:

Part I
A  'adjuci kine 'aya,—“My little brother”
A  'adjuci kine 'aya,
X  cikayeya,—“Where are you?”
A'  cikay 'aya,

Part II (sung three times)
B  mayu—“Why did I do it?”
C  matay 'a,
B  mayu
C'  'adju,-
C'+ -ci kineye,
X  cikayeya  [ends: cikayeyu (on 3d repeat)]
A'/ cikayeya 'aya

The first part lasts 30 seconds; the second part lasts about 37 seconds. The structure of the song is:

Part I: A  A  X  A'/
Part I: B  C  B  C'  C'+  X  A' / (3 times)

K'ackqwan Lament for a Drowned Son

1954, 7-2-H; recorded by Maggie Harry and Jenny Jack on May 27.

This song is said to have been composed at Chilkat on Bering River, near Katalla. Mrs. Harry’s mother heard it when she was about 9 years old, at a potlatch given by Kag'asking, of the Eyak Gana̱xtedi, in memory of his brother who had been lost in a snowslide. The melody must date therefore at least to 1875, and is probably older. Presumably the original words were in Eyak.

The K'ackqwan now use it as a mourning song at potlatches given for those drowned. The Tlingit words would appear to have been composed by a woman, since she mourns her son. (A father could not mourn his own son at a potlatch given by his own sib, for the son would belong to the sib of his mother, in the other

\[1\] The pitch rises at these points during the song.
moiety.) The places mentioned in the song are those
“where they never find the bodies.”

The introduction (27 seconds) by Maggie Harry
begins in Tlingit and ends: “It's a pretty sad song,
this one. I always cry when I sing it, but I'm going to
try to be brave enough to sing it.” Jenny Jack beat
the drum. The entire song with Refrain, Stanza I
(sung twice), Refrain again, and Stanza II (sung twice)
lasts 4:45 minutes.

The words as dictated and translated by the singers
are:

**Stanza I**

segunde sa 'ayaxa 'ax yit? — Where is my son paddling?
'Antlen yikde gwa ‘anaaxa — Into Arhnklin River
perhaps.

**Stanza II**

gudesa 'ayaxa, gudesa 'ayaxa — Where is he paddling?
(repeated)

hedi yu 'ak*ce 'ax yide — Perhaps hither my son
Tlaxayik de ce . . . . — Into Yakutat Bay . . . .

**Stanza III**

tsuyat qaqa'Qena — Already another dawn,
'ax tuwu canastic — Longing for him.
'alite ya — “There’s another night that
de 'a tsu wuxi — I was wishing for him.”

As sung, however, the words are:

Refrain

A hine he ya ha ha, — (“These are sorrowing
words.”)

B `ine he ya ha,
C 'a hine ya-ya 'a ha,
D 'ine he-ya 'a ha,
E 'a hine he-ya 'a ha,
F ya 'a hine ya, 'ahaha,

**Stanza I (repeated)**

A gudesa 'axaha — Where does he paddle?
B gudesa 'ayaxa — Where does he paddle?
C hedi yu 'ak*ce 'ax yide — Hither, perhaps, my
son.

D 'Antlen xeyikde — Into the mouth of Ahrnklin
River

E 'a hine ya, 'aha — (Alas, etc.)

F ya 'a hine ya 'a ha

**Stanza I (repeated)**

A gudesa 'ayaxa — Where is my son paddling?
B gudesa 'ayaxa — Where is he paddling?
C hedi yu 'ak*ce 'ax yide — Hither, perhaps, my
son.

D Tlaxayik de [a]jke — Into Yakutat Bay perhaps.

E 'a hine ya, 'a ha,

F ya 'a hine ya 'a ha ha,

Refrain

(As above.)

**Stanza II (sung twice)**

A tsuyat qaqa'Qena — Already another dawn
B tsuya qaqa'Qena — Already another dawn
C 'ax tuwu canastidja — My feelings (longing?)
D 'alite ya, 'a ha — (?)
C? de ya tsu wux — (?) very much wish
E 'a hine he-ya,
F ya 'a hine ya, 'a ha ha

'a ha [at end]

The structure is:

Refrain: A B C D E F

Stanza I: A B C D E F (repeated)

Refrain: A B C D E F

Stanza II: A B C D C? E F (repeated)

**Other Traditional K*ackqwan Songs**

Other traditional songs with Atna words are con­
nected with the migration of the G'ineqwan from
Copper River to Yakutat, but were not recorded. One
is a mourning song, supposedly composed by a woman
who stayed behind at Icy Bay when some of the
Gineqwan began to regret that they had left Chitina
and went back again. The mountain was so steep that
they had to walk in zigzags up the snow. The woman
who was left behind was so sad that she was weeping
and composed this song. It is not known whether the
others ever reached Chitina (p. 232).

Another song is attributed to the woman who lost
her son in a crevasse in the glacier, and whose seagull
(adopted later as a son) was driven away (p. 238).

There are also Atna Walking, Resting and Dancing
songs (pp. 1226-1227) which were composed and sung
by the Gineqwan.

Another song, mentioned but not recorded, is a sib
mourning song of the Chilkat Kagwantan. It was given
to the K*ackqwan as dowry, along with a wife for Cada.

Blind Sampson composed an unrecorded sib mourning
song in 1896 when John Nishka (Nicqa) was drowned
sea otter hunting.
Traditional Tłuknaxadi Song: How Raven Deceived the Sea Otters

1952, 1-1-C; recorded by Charley White (song leader), Jack Reed (drumming on banjo head), Jenny White, and Minnie Johnson on June 21.

This is a solemn song, which the Tł'uknaxadi were reported to have sung at a potlatch about 1909 or 1910, although the circumstances were never made clear.

The song is introduced by Jack Reed who tells in Tlingit the story of how Raven obtained medicinal (all?) plants from the Sea Otters (1:40 minutes; see p. 864). The song consists of a single stanza sung twice. This, however, falls into two parts: the first at slow tempo as far as the drum is concerned (55 seconds), the last part or phrase with fast drumming (11 seconds). The whole lasts 2:25 minutes, and ends with the spoken words 'That's all' (hutc 'awe!). On the repeat, Charley White as song leader calls out the words of the song. He ends with a few remarks in Tlingit (42 seconds), the gist of which is that the song is about the 'origin and destiny' (cagun) of the Tłuknaxadi, long ago (tčak*): 'this was Raven' ('aya sati Yel). The words of the song are supposed to be what the Sea Otters told Raven (the Tlingit text and a translation were not obtained at the time):

"Steer for that sand dune and that cix—real hard red [alder] wood—grows there, and you'll have that luck."

The words of the song seem to be:

A  cuguni djix [cagun 'idjix—destiny to your hands?]  na xa [?] gudi [gut—went] di yel [the Raven] he 'eya
B  'aga [for it] xat-da [around the island] tcune [straight]
C  'uq*acukudja ['uq*acukadja—advise]
D  'a na ha ni hi ye 'a

The structure of the song is simply:

A  B  C  D
A  B  C  D

Traditional Tłuknaxadi Song, Attributed to Qakeš'te

1952, 1-2-A; recorded by Jack Reed on July 4.

This song is one supposedly composed by the Hoonah man, Qakeš'te, who killed his Sleep and then came to Dry Bay and taught the Athabaskans how to fish. The song refers to the mirages or optical illusions he saw on his journey. It was sung as part of the story, told in Tlingit by Jack Reed, the total recording lasting 8:50 minutes. This is followed by a recorded translation into English by Minnie Johnson (pp. 270–271). A more literal translation was secured later from John Ellis (pp. 271–272).

The song, lasting 2:05 minutes, has two stanzas. The first is sung twice, followed by a refrain or chorus, and then the second stanza is sung twice. It ends with the spoken words: hutc 'awa—'That's all.'

The text could not be transcribed accurately, and even John Ellis was not sure of the words when he heard the recording. However, the words of both stanzas seem to be rather similar to the last words of the song recorded by Swanton (1909, Song 2, pp. 390–391), also attributed to Qakeš'te. The text of the latter version is:

"When he came down to the beach, his friends were all destroyed, so that he saw no one. He saw something just inside of Laqa'sgt point. 'Do not let me watch the little stones or I might get bewitched.' "

The last we would transliterate as:

\[
\begin{align*}
\text{Stanza I (sung twice)} \\
A, B & \text{kaliatink qeq-ci (repeated)—I was watching} \\
C & \text{qayayi kikci [xayayik ikce]?—(The appearance of a man, perhaps)?} \\
D, E & \text{'ixhkaci texisan—Were bewitching (me?), the little stones} \\
F, G & \text{iyAnaha he, 'iyana he, ya [?]}
\end{align*}
\]

Refrain (sung once)

\[
\begin{align*}
A', B' & \text{iyana he ya, 'iyana he ya} \\
C' D & \text{iyana he ya, 'iyana he} \\
F' X' & \text{iyana he, 'eya ha}
\end{align*}
\]

While this syllable (ya) corresponds to the musical phrase X ('eya) with which the repetition of Stanz I is ended, it cannot be considered musically as a short but independent phrase because it is musically a part of Phrase A' on the repetition of Stanz I.
Stanza II (sung twice)

A, B'  'ułišadji-ce (repeated)—I give up hope
E''  has tixi luqutina—Of seeing them.

F, G  'iyAnaha he, 'iyana he
G'  'iyana he ya (on repeat at end)

The structure of the melody, according to McAllest ter's analysis, is:

Stanza I (first):  A B C D E F G [?]
(second): A' B C D E F G X
Refrain: A'' B' C' D' F' X'
Stanza II (first): A B' E'' F G
Stanza II (second): A B' E'' F G

Traditional Tłuknałx̂adi Song: Lament of Wuckika (I)

1952, 2–2-B (a, b); recorded by Frank Italio on July 30.

This song, and the following (1952, 2-2-B c, and 1954, 6-2-C), were ascribed to the Tłuknałx̂adi woman, Wuckika, who composed them when mourning her brothers who drowned in Lituya Bay (pp. 273–274). This disaster is dated by some informants as occurring before the arrival of the first European ships, and by others as responsible for the abandonment of Gusek on the Akwe River (mid-19th century).

The recording by Frank Italio was in three snatches: (a) 2:04 minutes, (b) 33 seconds, and (c) 1:51 minutes. Of these, the first two parts belong to Lament I, the third to Lament II. The interrupted recording is due to the fact that Frank Italio would break off to comment in Tlingit, confusing me into thinking that the song was over, so that I turned off the machine. Whereupon, he would begin again without giving me any warning, so that the beginning of the next snatch of song was missed. Although I do not believe that much has been omitted, it is evident that this version is incomplete. Minnie Johnson, who was present, gave me to understand that she had sung only one song, not two as was revealed by McAllester's analysis. She was too overcome with grief to translate the words, or to dictate the text. The Tlingit words have therefore been transcribed from the tape.

Refrain

X  ya hine ya hine—-, ya hi ne 'eya 'aw 'aw ya hine
Y  'a hine ya hine [speaks] 'e ya hau,

Stanza I (sung twice)

A  tču tłak* qutax na' adi kat—Very long ago (?-?) they
(gudax) [on repeat] went out
B  di 'ani yatxi hu-a he—The children of the village,
C  'itl'yeaxa 'unati-ye—Calmlike when he did not find
[yč]-yax-a 'unafti-ye?—(when they did not find it

calm?)

D  yayakudjm nayande—Because of them (it?), shoreward,
E  tča wusixix 'uwa 'a 'a gusik:xye—Just (they were)
destroyed (?-?)
F  'ani qaxu 'aç 'ife—For the sake of (?) of the village,
('ike) [on repeat] my brother,

Stanza II

A'  xa daŋ qu du djinex gurile(x)—(?-?)
B  'adawulini yatıye—Trouble was remaining (?)
C  'aç 'ike huwa(ha)—My brother, (huwa-ha),
D  'iyestxi-tina 'iwustiyei—With your children (?) you
carried
E  yi qu t'a hayi huwa haw h—a—When you disappeared
(?),
F  'a hine [speaks, machine turned off]

Refrain

[Machine is turned on, while MJ continues to talk.]

/X'  ya he, 'aw haw, ya ha- ye-, ya ha,
Y  'aw hine-ya 'aw hine, yaw 'eya 'aw hm

[FI breaks off and talks: tču tłake. Machine turned
off].

This song has the following structure:

Refrain:  X Y
Stanza I:  A B C D E F (repeated)
Stanza II: A' B C D E F
Refrain: /X' Y

(There is a possibility that the second refrain is really
an introduction to the second song.)

2 See footnote on p. 1158.
Traditional Tłuknałxadi Song: Lament of Wuckika (II)

1952, 2-2-B (c); recorded by Frank Italio on July 30.

As already indicated, Frank Italio's recording of this second lament lasted 1:51 minutes. It comprises a single stanza, repeated with variations. The very beginning (most of Phrase A) was missed because the tape recorder was turned on too late.

Mrs. Frank Dick recorded what she gave me to understand was the "same song" (see 1954, 6-2-C; Lament of Wuckika [III]). She and her husband listened to the recording made by Frank Italio, and seemed to think that his singing was correct, though marred by talking. I have used Mrs. Dick's dictated version to translate the words of Phrase B in her brother's song (see below).

The words, as sung by Frank Italio, are:

Stanza (1st)

(A Machine turned on:) -a-ax
B 'ililk*+u-has djaka gaγayi ca
C 'e ya ha ha haw,
D de 'ag*askitaki nahu \xawav cu hede
E 'ani qawu yax 'a hine [speaks]—Like a chief, alas ya 'a he ya 'aw ha,

The only differences between the first and second rendering of the stanza seems to lie in the words of the first two phrases (A and B). The stanzas are unusual in their repetitions of the first three phrases.

Stanza (repeated with variations)

A teγ tlagut 'asuga 'asgi—Very long ago (?-?) perhaps
B 'i-i daka cuγ τeγ 'unq*aditca—You all appeared, I just imagined
C ya heya 'au,
D de 'ag*askitaki nahu \xawa cu hede
A' teγ nagaski yeta 'asagi
B' qunm qal'qig ya hine [breaks off to talk]

Traditional Tłuknałxadi Song: Lament of Wuckika (III)

1954, 6-2-C; recorded by Mrs. Frank Dick on May 17.

Although this is supposed to be the "same song" as that recorded by Frank Dick (1952, 2-2-B c), the words and music are obviously very different.

Mrs. Frank Dick dictated some of the words and indicated how they should be translated:

'i ilik* has 'اكx 'axayi ca—Your grandfathers were watching the paddlers' mountain [Fairweather].
'a qinx 'i dji qaixa—Close-by it your hands miss it [the over-turned canoe].

It should be remembered that Mount Fairweather was supposed to indicate whether or not there would be stormy weather or dangerous waves, and on this occasion failed to give a warning.

Mrs. Frank Dick recorded the Refrain (repeated), Stanza I (sung twice, with variations), the Refrain (repeated), Stanza I (with a different last line), and finally the Refrain. She indicated that she had forgotten the words to the second stanza. Her introduction in Tlingit lasts 45 seconds; the song itself last 3:40 minutes.
C 'a qinxa 'i dji qaxixa—Near it your hands miss (it)
D 'aχ 'ikey hu-wey, 'a ha, hu wa ha, 'a mm a—
My brother, (etc.)

Refrain

[At the end, she hesitates, hums, attempts to sing the words of Stanza II (na ya qa 'i hi hi, etc.), but
forgets them so repeats the Refrain. Then talks.]

Stanza I (3d)
[Words the same as the first time: A, B, C]
D 'aχ kak din-ni-ni, ha ha, 'a ha ha—

The structure of this song is:

Refrain: A B C D (repeated)
Stanza I: A B C D (repeated, with slightly different words)
Refrain: A B C D
A[?] B C D [talks]
Stanza I: A B C D (repeated with slightly different words)
Refrain: A B C D

Tluknakadi or Kwackqwan Song: Lament for the Crane Canoe

1954, 1-2-E; recorded by Charley White and Frank Dick on April 9.

This song is claimed by both the Tl'uknaxAdi and Kwackqwan sibs (see p. 454). It apparently mourns those (Tluknakadi ?) who were killed in a war with the Gànañtedi of Chilkat (p. 274).

Frank Dick introduces the song in Tlingit (1:33 minutes), Charley White accompanies the song with the drum, and both sing. There is a refrain followed by a single stanza sung twice (2:50 minutes). A second stanza was not sung because the singers were uncertain of the words.

The title of the song is 'Song about the Crane Canoe' (dul yak* daciyi). When I attempted to secure the words to the song, what was dictated to me was more in the nature of an explanation:

kawduwatex dul yak*—All smashed up, the Crane Canoe,
'awa 'at 'adAx—They went away from there.
dul yak* tcA 'at-tan—The Crane Canoe is still there.

The words as heard on the tape seem to be:

Refrain

A ta wa ya he
B 'e ya 'e ye
A' ya 'e ya 'e
B' 'e ya 'e ye
C ya 'e ya he
D 'e hi ya* 'e hi
E ye he ya he ya he
F 'e-i ya he he
X ya hi 'a

Stanza (sung twice)

A tca wa ca yu [tca wasa yu]—Where (there?) is that
B dul yak* yehe—Crane Canoe (yehe)?
A' 'ayi ka-xayi—Below there (?) it was paddled (?)
B' tca du wa'a tina [tca duwa 'atin]—There it remains
C ha da de [hadade]—Behind the mountains.
D ckax 'ani etakde ye— ?-
E ya ha ya he ya he
F 'e-i ya he he
X ya hi--

The drum beats are rather free.

The structure of the melody is:

Refrain: A B A' B' C D E F X
Stanza: A B A' B' C D E F X (twice)

Traditional Tluknaxadi Song: Lament for the Raven Post

1954, 3-2-H; recorded by Mrs. Frank Dick on May 17.

This is a very old sib potlatch song, called 'Song about the Raven House Post' (yel gas daciyi).

The singer gave an introduction in Tlingit (35 seconds), in which she mentioned her younger sisters ('aχ kiiķ 'ayu). The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasted 3:40 minutes. The words as dictated and translated by the singer are:

Stanza I

nahhac—[The pole] drifted away.
lew wAnu—The sandbank falls down.

1 Hesitation here.
Stanza II

cwuditin—At himself is looking
ceyadi yel—That Raven,
'ican di yel—Pity the Raven.

The meaning is that the house post was carved like a Raven. It drifted away when the sandbank fell down. Then a Raven found it, hopped around it and walked onto it, and looked down at the Raven carved on it. Much of the meaning was conveyed by Mrs. Dick's very expressive gestures.

The words as sung are:

Refrain
A 'a ha-ha ha ha ha-ha ha
B 'a ha-ha ha,
C 'i hi, 'i ya ha-hi hi, 'i hi hi,
D 'a hi ha ha, 'a ha-ha ha,
E 'a hi-ha ha, 'i hi he-ya, 'a-he he,
F 'e he-he he 'a ha-ha wa ha-ha,

Stanza I (sung twice)
A nahlahahaca—Drifted away.
B nahhaca—Drifted away.
C/ l'ew wahu h*u-hu—Sand falls.
D 'a ha-ha ha, 'a ha-ha ha,

E 'a ha-ha ha, 'i hi hi ya, 'a-he he
yu 'ay [on repeat]
F 'e he-he he 'a ha-ha ha ha,

Refrain
(As before.)

Stanza II (sung twice)
A cawuditih 'inaha,—Looks at himself
B ca(wu)ditina—Looks at himself
C ceyadi yeie he he-he,—That Raven.
D 'a ha-ha ha, 'a ha-ha ha,
E 'ican di yela,—Pity the Raven.
'i hi he-ye, 'a-ye he,
F 'e he-he 'a ha-ha [clears throat] 'a ha
ha ha mm [on repeat]
hutc 'AwaE!—"That's all!" [spoken]

The structure of the melody is:
Refrain: A B C D E F
Stanza I: A B C/ D E F (repeated)
Refrain: A B C D E F
Stanza II: A B C D E F (repeated)

McAllester comments on the chromatic rising pitch, the great use of syncope, and the narrow range. Because of the meter, it was one of the most difficult songs to transcribe. The musical phrasing was obscure.

Unrecorded TluknaxAdi Mourning Song

A 'sad song' (tuwunik* datx ci) was composed by two old ladies, T'l'ukna-ca, when the earth shook (1899), and their uncles' coffins on Khantaak Island fell down.

This is sung as a sib mourning song at potlatches. The only words obtained for the song are: 'His coffin broke down' (daketi kawawul).

TluknaxAdi Mourning Song, Composed by Dry Bay Chief George

1952, 1–1–A; recorded by Jack Reed on June 30.

This song was composed by Dry Bay Chief George, Qawus'a, (1850 ?–1916), probably for his potlatch at Dry Bay in 1909.

It is introduced in broken English (1:40 minutes) by the singer, who explains that he is singing it in memory of Roy Brown (1931–51), who was drowned with a companion. Although K'ackqwan, Roy Brown was reckoned a nephew to Jack Reed, TluknaxAdi, because Roy was the grandson of Peter Lawrence (1871–1950), and the latter was the half-brother (same father but different Kagwanat mothers) of Jack Reed's own father.

The song has two stanzas, separated by a refrain, and is followed by a few remarks in Tlingit (total time: 2 minutes). A phonograph record made from the tape was played at the funeral feast for the singer (1880–1935).

A few words of the song were recorded at the time of the singing; most of the text was transcribed from the tape; A free translation by Minnie Johnson is:

Stanza I

"It was your fault that I'm just crying and sobbing to myself, O World."

Stanza II

"I wish you would hear my voice, that you would hear me sorrowing, so you would come back alive, as in the old time days."
The first stanza is sung twice, the second time with different words for the last line. The refrain is sung once, and the second stanza is sung twice but with only minor variations.

The Tlingit text seems to be:

Stanza I (sung twice)
A ta qana suti 'ituwu—?- your feelings
A' ḥólnit 'ani-hi yau haya—(O) world, yau haya
B di tsui tu 'udjiyi-t ḥa-wi—(?-
C ye te ḥa-yu-gahe hi yau ha yahahaha (1st) —? I am [x] weeping
[C'+] tēa tlaq*xagā-xayi hi yau heya hehe heya (2d)— Just ? I am weeping
D yu haya haya hani ha ya

Refrain
A hi-hi ya nahi, yau haya-a
A' hi-hi ya nahi, yau ha ya-
B he hi yai-(na), hi-hi yau hai-ya
C' he yuwi ye, hai, hiyau ha yahahai,
D hu haya, hani ha ya

The composer refers to a myth in which all the people of a town are killed yet are revived through some miracle. “He wish for luck—'uqwatusu. In the old days they pray a wish and their wish come true.” (See the second stanza of the next song, 1954, 2-1-G.)

The concluding remarks are translated as: “It's just the way I feel too, sometimes—like that song composer. Sometimes I get the same feeling. And I'm just singing to let the people know that I have the same feeling for my relatives. And I thank you for listening.”

Swanton has recorded a song (1909, Song 74, p. 408), composed by Joined-Together (Wuct-wudutsu’) when all his friends were drowned in the rapids at Dry Bay (Gonaxo’), the second stanza of which is very similar in theme to this song. The first stanza of Swanton's song is also similar in theme to another song composed by Dry Bay Chief George (1954, 2-1-G).

TluknaxAdi Mourning Song, Composed by Dry Bay Chief George

1954, 2-1-G; recorded by Minnie Johnson and Annie George on May 31.

This song was composed by Dry Bay Chief George, Qawus'a, (1850?-1916) for the potlatch in 1909 at which he dedicated Frog House or Far Out House.

There is a brief introduction in Tlingit (20 seconds) by the composer's daughter-in-law, Mrs. Annie George, who also makes a few concluding remarks. The song, with Refrain, Stanza I, Refrain, Stanza II (each sung only once), lasts 2:32 minutes. Minnie Johnson beat the drum. The words were not dictated, and only a free translation was given by Minnie Johnson.

The words, as heard at the time and as checked with the tape, seem to be:

Refrain
A 'a na 'e-ya heye
B 'a xa' 'eya heye
A' 'a na 'eye he 'a
C 'eya 'e ye-ha 'a 'eya heye

Stanza I
A ye tun qatín ce gutca
B tca nisntc gaştce-ye

A' 'a ye ya xa gawitca na-
D -naqitciyī
A' nitc gašt sect de yeła
C 'aya 'eye he 'a 'eye heye

"It's no wonder that the Wolf is always howling and crying on the beach. That's why the Raven is walking around on the beach, crying, too."

Refrain
A 'a na 'eya heye
D'+ 'aq 'a 'eya 'eye [clears throat]
A' 'a na 'eya he 'a
C 'eya 'e ye-ha 'am 'eya heye

Stanza II
A ye xayax 'unlika ceye
B 'a xa liš*-has 'ani cayi
A yu xaš gaseneye
D'+ 'a xa liš*-u-has si-xa
A' -tca qa sa-tintci 'a
C+ 'a xa tu(wu) 'ulticə 'eyehe 'a
'Caya 'eya yahe [clears throat] he ya [speaks]
"When I look out at the mountains of my grandfathers' land, I imagine that my grandfathers are still alive." That is, when he opens the door in the morning and goes out, he sees a big rock standing up, just like a man walking, just as though his grandfathers had all come alive and were walking across from the other side of the bay. But it's nothing but rocks sticking up.

The structure is:

Refrain: A B A' C
Stanza I: A B A D A' C
Refrain: A D'+ A' C
Stanza II: A B A D'+ A' C+

McAllester remarks that the melody bears a faint resemblance to that of the 'Song for the Frog Screen' (1954, 2-2-A) by the same composer.

Tluknaładi Song for the Frog Screen

1954, 2-2-A; recorded by Frank Italio on May 7.
1954, 6-2-A; recorded by Mrs. Frank Dick on May 17.

This song was composed by Dry Bay Chief George, Qawuša, (1850 ?–1916) about the Frog Screen in the house for which he gave a potlatch at Dry Bay in 1909. The recordings were made at the request of Mrs. Annie George, who hoped to be able to take a phonograph record made from the tape to a Tluknaładi potlatch which was to be given in Juneau in November 1954. This would have reaffirmed Tluknaładi claims to the Frog (pp. 288–291). It was not possible to make the record in time, however.

The first recording by Frank Italio (1954, 2-2-A) was preceded by an introduction in Tlingit (1:30 minutes), explaining how the Frog had been found at Gusex (pp. 272–273). The song with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasted about 4:30 minutes. This was followed by a recorded translation of the introduction (1954, 2-2-B).

The second recording (1954, 6-2-A) was made by Frank Italio’s sister, Mrs. Frank Dick. She also introduced the song with a Tlingit explanation about finding the Frog (55 seconds). This version also has Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice). However, after singing the Refrain and starting Stanza I, Mrs. Dick interrupted herself because she had made a mistake in the melody. She exclaimed ‘No then! No!’ (tłe̓k ‘aya! tłe̓k!), and laughed at herself before beginning Stanza I again. She accompanied herself with the drum, which her brother had not done. The words to the song were dictated by Mrs. Dick, and my transcriptions were checked and translated by Mary Thomas and John Ellis. The various versions, dictated and sung, are compared below.

As dictated, the words are:

Refrain: A i, hi ya ha,
B 'a ya ha 'i xi hi ye ya,
C 'i ya ha ha,
D 'a ya 'i ya ya ha ha,
E 'i hi ya ha ha,
F 'a ya ha 'i xi hi ya ha ha
X 'i hi ya,
Y 'a ya ha 'i hi hi ya,
Z 'a ya ha ha ya

First (incorrect) Refrain (6-2-A) ya ha ha ya ha ha,
ya ha ha ya 'a ke [spoken] ya ha ha ya ha ha,
ya ha ha ya ha ha, hu yah [clears throat] hu ya,
ya ha ha ha ha ha ha ya ha ha ha ha.

Second Refrain (6-2-A) A+ 'a ya hi ya ha ha ha ha 'i hi ha ha ha ha
B 'i ya ha, 'a ya hi ya ha ha
C 'i ya ha, 'a ya ha 'i hi ha ya ha,
D 'i hi ya, 'a ya ha ha hi ya, mm-ya [coughs]
In Three Parts

APPENDIX 1165

Stanza I

2-2-A  hini cak ʃenayi hi-ite-diʃi ʃenayxa
6-2-A  hini cak ʃenayi kiti ʃenayxa
   (rep)  ya hini [etc.]

2-2-A  ke ʃagwut de xixtʃa hi-ya, ya-ha
6-2-A  keyawa-at di xixtʃ de ʃaya ha ha ya
   (rep)  keya ʃat di xixtʃ-e ʃaya ha-w

2-2-A  'adji ʃehe ʃawe tʃa duwa ʃaʃa
   (rep)  'aʃi (etc)
6-2-A  'aʃi ʃede ʃaʃa wetʃa duwa ʃaʃa
   (rep)  (as above....)  ʃaʃa

2-2-A  'at ʃuqas ʃiskudjiʃa 'i hi hi ya 'aya [i] 'a ha
   (rep)  (as above) 'aya ha
6-2-A  'at ʃuqas ʃiskudjiʃa-ih ʃiya 'aya ha ha [i]
   (rep)  (as above....) 'iya ʃaʃa [i]

Stanza II

2-2-A  de ʃaʃ daʃa ʃaʃihe yaʃa ʃuwa ʃa-ha-ta-ha
   (rep)  (as above)  ʃaʃihe (as above....)
6-2-A  'a ya de ʃaʃ daʃaci ʃeyex ʃuwa ʃa-da
   (rep)  'a ha ya de, ʃaʃ daʃaʃe (etc....)

2-2-A  'askuha-at nice ʃiyiʃa, 'a ha, buʃe 'a he
   (rep)  (as above... hi-ya (as above....)
6-2-A  'acquiha nicehi, ya ha ha, buʃe ʃaʃa

2-2-A  'aʃ ʃakab ʃadʒi diʃi di ʃawfiʃate [i]
6-2-A  'aʃ kelk ʃadʒi diʃi di ʃawfiʃate

The melodies of these two songs are different, even though to the singers there was simply one song.

The structure of 1954, 2-2-A is:

Refrain:  A  B  C  D  E  F  X  Y  Z
Stanza I:  A  B  C  D  E  (F)  X  Y  Z
               A  B  C  D  E  (F)  X  Y  Z/
Refrain:  A  B  C  D  E  F  X  Y  Z
Stanza II:  A  (B)  C  D  E  (F')  X  (Y)  Z
               A  (B)  C  D  E  F  X  (Y)  Z/

The shorter musical phrases of 1954, 2-2-A, actually break up words; the longer phrases of 6-2-A correspond more accurately to the natural divisions of the sense.

The correspondence between the two is:

2-2-A:  A  B  C  D  E  F  X  Y  Z
6-2-A:  A  B  C  D  E  F  X  Y  Z

The Teqwedi Song, Attributed to Men Lost when Getting Green Paint Stone

1954, 6-1-1; recorded by Nick Milton on May 12.

This is a traditional song, supposedly composed and sung by one of the Teqwedi men who had taken green paint stone and were now in danger of drowning (see Swanton, 1909, Tale 17, p. 46). Nick Milton told a story similar to Swanton's. The men had been sea otter hunting and landed at a place called Nexitike 'At'akan, and took some green paint stone from the beach. On the way home, a storm arose, and one of the men, instead of throwing away the stone, tied it to his hair, and composed this song. Nick Milton believed that he drowned. It is to be understood that taking the precious stone was a tabooed act, which roused the storm in consequence (cf. pp. 69, 416, 806).

Only one stanza was sung, following the refrain (1:38 minutes). Nick Milton accompanied himself on the drum. He had forgotten the second stanza. The words as he dictated them were:

* Clears throat or coughs.

5 Frank Italo's version refers to 'my uncle' ('aʃ kak), while his sister's version refers to 'my nephew' ('aʃ kelk) who drowns.

5 Frank Italio’s version refers to 'my uncle' ('aʃ kak), while his sister’s version refers to 'my nephew' ('aʃ kelk) who drowns.

* Clears throat or coughs.

5 Frank Italio’s version refers to 'my uncle' ('aʃ kak), while his sister’s version refers to 'my nephew' ('aʃ kelk) who drowns.

The structure of 1954, 6-2-A is:

Refrain:  (confused)
Stanza I:  A  B  C  D (repeated)
Refrain:  A  B  C  D
Stanza II:  A  B  C  D (repeated)

The shorter musical phrases of 1954, 2-2-A, actually break up words; the longer phrases of 6-2-A correspond more accurately to the natural divisions of the sense.

The correspondence between the two is:

2-2-A:  A  B  C  D
6-2-A:  A  B  C  D

A free translation would be: "Where am I going with the canoe? Straight out into the ocean I'm going with the canoe."

Swanton (ibid.) writes: "Then the eldest, who was steering, began to compose a song about the course he was taking: 'Which way shall I steer the canoe, straight out into the ocean or straight on to the shore?'"

As sung, the words are:

Refrain

A  ha ya biya hi 'i-hi ya
B  'i-hi 'i-ya-ha hi -m-ya.
C  'a ha 'a-ha, 'a, 'i-ya ha
D  'i-hi 'i-ya ha ha ya, 'a,
Stanza I (sung twice)
A gunax sa yandwu q"ali 'a-de
B yag"i-he yix-qa-ha-gudiya,
C tcA xa-ax g"adi (hui!) 'i-ya,
  g"ahadi(hae!) [on repeat]
D 'i-hi 'i-ya-ha {tcuyel)
a, 'iya, um hya,
  {"again!"
•••'a ha 'i-ya, 'a ha {hutcA.)
—("That's all!")

The words in italics are the cries of the song-leader.

Teqwedi Song of the Golden Eagle

1954, 1-1-F'; recorded by Olaf Abraham, Charley White, and Sheldon James, Sr., on April 8.

This is the most important traditional potlatch song belonging to the Drum House lineage of the Teqwedi. It was given to them by the Golden Eagle, at the time that they acquired this bird as their crest (p. 253).

As an introduction to the song, Olaf Abraham told the story of the Golden Eagle in Tlingit (2:40 minutes). Later, a translation of this (not recorded) was obtained from John Ellis. After the song, Olaf Abraham retold the story in Tlingit, paragraph by paragraph, so this could be translated by his "nephew," Sheldon James, Sr. This was also recorded.

The song itself, consisting of a Refrain, Stanza I (sung twice), and an almost identical Stanza II (sung twice), lasted 4:25 minutes. During the singing, Olaf Abraham, as song leader, called out a number of words, directing the singers to repeat the melody or announcing the words they were to sing. All of the words in the song were greatly drawn out with many extra syllables, so that it was impossible to obtain a good transcription at the time. Charley White beat the drum.

The only words which were recognized at the time as belonging to the song were:

haguni-kauAx daqena 'EU—'From-where-the-sun-rises-it-begins-to-dawn.'

A free translation of the song is:

"I come from the other side of the mountain."
"Now the dawn of morning is coming from the other side of the mountain." It is the Golden Eagle singing.

As sung the words seem to be:

Refrain
A yaha 'anehe,
B 'iyeyehe yaha, 'anehe,
C 'ehehe ' yaha hanehe,
D 'iyeyehe yaha hanehe,
E 'ahaha, 'a [hagult] 'ahaha, ["come!"

Stanza I
A hadaha', nayahaha—(hada) interior (nA) out of
  (qin) fly
B'++ dagihi qiihihihi yaha 'anehe,—(dak) seaward (di) ?
C 'ehehe ' yaha hanehe,
D 'iyeyehe yaha hanehe,
E 'ahaha, [ha teuye!], 'ahaha, ["again!"

Stanza I (repeated)
A and B'++ as above, including the song leader's call
C 'ehehe ' yaha, 'anehe,
D 'iyeyehe yaha, 'anehe,
E 'ahaha [hutuwA!—["That's all!"]

McAllester comments that the first "B" (in the Refrain) seems to be introductory or tentative. "B++" in the stanzas seems to represent the full "B." The Refrain itself appears to be a warmup, a somewhat reduced version of the music used in the stanzas. He also notes that the pitch gradually rises, and that the last phrase (E) gets progressively shorter in successive repetitions.

The structure of the song is:

Refrain:  A B C D E
Stanza I (1st):  A B'++ C D E
(2d):  A B'++ C D E/
Stanza II (1st):  A B'++ C D E/
(2d):  A B'++ C D E/

The calls of the song leader tend to occur in exactly the same places in the refrain and stanzas.
IN THREE PARTS

APPENDIX

Teqwedi Mourning Song, Composed by Jim Kardeetoo

1954, 5-1-C; recorded by Nick Milton and Mary Thomas on April 25.

This song was composed by Jim Kardeetoo (1862–1937) for the potlatch which he gave in 1918 when dedicating Bear Paw House at Lost River Landing in memory of his “uncles” or ancestors who had lived at Diyaguna’et, an abandoned village site near by.

The song was rehearsed with considerable weeping before it was recorded. There is a refrain, and two stanzas (each sung twice), the whole lasting 2:02 minutes. Nick Milton, Teqwedi, beat the drum and said a few words in Tlingit as a conclusion.

The words to the song were checked with several informants, both at the time of singing and later. The composer’s daughter, Mary Thomas, remarked that one could tell that her father was not a song composer. She was probably referring to the variations between the musical phrase B in the Refrain, Stanza I, and Stanza II, and the slightly awkward fit between the words and the music. The words as sung are:

Refrain
A ha ’a ’i-ya ’a ’e ye,
B ’a ha ’i-ya ha, ’e ye ’a ’e, ya ’a ey-ya,
X ’a he— yu ’a na.

Stanza I (sung twice)
A tcu ’ade ’uxadjitca—Still there, I imagine [mistakenly]
B Diyaguna’et de—At Diyaguna’et
’ax kagi has—My uncles,
tcu ’ade saxsi’tana—“I’m still expecting them” there.
X ha ’ey ya hu ’a na [After second repeat, there is a period of hesitation]

Stanza II (sung twice)
A tēa dja yi hidī yis—Nevertheless, for your house,
B yi ’iqatuʻxditana—I wish you were here [to help me],
’ax kagi has ’eye—My uncles.
X ’a ’e ya hu ’a na

It was explained that the Teqwedi leader, Jim Kardeetoo, wanted to rebuild his sib’s houses at Diyaguna’et, but was unable to do so because so many of his sib had died off.

The structure of the song is:
Refrain: A B X
Stanza I: A B X (repeated)
Stanza II: A B X (repeated)

Teqwedi Dance Song: Killerwhale Drum Song

1954, 5-1-D; recorded by Olaf Abraham, Nick Milton, Katy Dixon Isaac, and Louise Peterson on April 25.
1954, 6-1-F; recorded by Nick Milton on May 12.

This is a traditional Teqwedi song, which would be sung by the Teqwedi men when they were hosts at a potlatch, while the Teqwedi women danced. It would be proposed by the chief at the end of the mourning songs, as a happy song, and he would put up a great deal of property when it was sung. It was customary to ask one of the guests to beat the big box drum (see pp. 632, 634).

In the first recording (5-1-D), Olaf Abraham acted as song leader and Nick Milton as drummer. The song, with Refrain, Stanza I (sung twice) and Stanza II (sung twice), lasted 2:13 minutes. Olaf Abraham spoke in Tlingit after the song (1:55 minutes), and this was translated and recorded by Helen Bremner (about 1 minute). The translation was later checked with John Ellis. It is this recording which has been transcribed.

The second recording was made by Nick Milton alone, because he said they had made a mistake in the words for the second stanza. Specifically, they repeated the words for Phrase B of Stanza I, instead of the words for that phrase for Stanza II. In Nick Milton’s recording, he sang the refrain and both stanzas twice, lasting a total of 2:20 minutes, and added a few words of Tlingit. Although singing alone, he did his best to imitate the group and also the song leader, calling out such expressions as ‘to the beginning’ (hedēl!), to indicate that the melody should be repeated. He also made various cries: hi!i, wuuu, or h”iuii, at the end of each stanza, which sounded like a whale spouting. When the recording was played back, Nick Milton sang with it, accompanying himself several tones higher, and said that there should be two or three different voices, as on the earlier recording.

The correct words of the song were dictated by Mrs. Frank Dick, and checked with those sung by Nick Milton. They are apparently very difficult for the present Tlingit to translate or explain:

Stanza I
wa’e’ agi tlak” qudziti—Were you “born long ago”? (living always)
cayadi yel aha—You (little) Raven?
’ahê ‘inax du tlagut tsidi he ’aha—“They’re telling a myth about you.”
Stanza II

Nas caki yel 'imaš sati—Raven-at-the-head-of-Nass
you want to be,
cayadi yel 'aha—You (little) Raven.
'the 'itéide yande qúha—Your Murrelet will come
ashore.
'ta be 'aha (etc.)

The song is apparently sung by Petrel (Qanuq), a
crest of the Eagle-Wolf moiety, who was having an
argument with Raven as to which was the older.
Petrel won. (See Swanton, 1909, Tale 1, pp. 10-11.)
The Murrelet (tcit) is another crest of the Eagle-Wolf
moiety, and is mentioned here to frighten Raven.

John Ellis translated the concluding remarks by
Olaf Abraham as: "The song we sing this time, it's
Teqwedi's clan song (ha nax satiyi). They were staying
out there at Diyaguna'et. That's where they made
that Killerwhale Drum, that crest ('atu). It was square,
just like a wooden box (tlAkt). It was made out of
wood. That was the song about that drum. It was
composed many hundreds of years ago. That story
was handed down from generation to generation, just
like history, up to now. We know it also. That's the
one handed to us. Teqwedi, whenever they give a
potlatch, they use that drum. They use that drum
song just before they hand out the money." [John Ellis
denied that Olaf Abraham had mentioned killing slaves,
as I thought he had said in Tlingit.]

For the history of the drum, see page 459.

McAllester comments on the thirds which appear
in the group rendering of the song (1954, 5-1-D).
These rarely occur in American Indian music.

Unrecorded Teqwedi Potlatch Songs

The Teqwedi house owner, Situk Jim (died 1912)
composed a song for his potlatch at Bear House at
Situk, about 1905. This made reference to the Killer-
whale accumulating the wealth which was to be dis-
tributed to his guests. It was sung by the Teqwedi
male hosts while the Teq"ca danced (p. 634).

I could also mention a Haida Mouth Song, composed
by the Drum House Teqwedi leader, Æyegatqín or
Skin Canoe George (1855-1900), which was sung at a
potlatch given by the Teqwedi, while his nephew
danced to it (see pp. 572, 633).

Kagwantan Mourning Song, Attributed to KackEn

1954, 3–1–D; recorded by Emma Ellis on April 1.

This song is said to have been composed by KackEn
and a companion, survivors of the battle at 'Anda,
when the C'Xatqwan of Wrangell killed the Kagwantan
of Sitka. It would therefore date from before the middle
of the last century (see pp. 279–284).

The song was preceded by an introduction in Tlingit,
mentioning its history (45 seconds), and is followed by
an explanation in English (4:25 minutes). The song
has two stanzas, each sung twice, and lasts 3:25 minutes.

The text was dictated by the singer, who went over
it several times. In some cases new words were added
or substituted in an attempt to make clear the meaning,
so the version is confused. As dictated the words are:

Stanza I

tca hu dutuwu 'aciix tinsiti—"That's their own foolish-
ness"
hede (or wede) gutc—"That Wolf people"
'í (da) llf tsu ctúxidaníguq"—"They wounded them-
selves"

Stanza II

yi 'ide xawe djasa (or tcása) suk* qa∫tan—"They are
lonesome all the time"
'ax kak-has—"My uncles"
dá yu yín qadjjgu—"I want to dream"

Swanton recorded a very similar song (1909, Song
103, p. 415), the words of which are:

Te'á hu dutuwu oder ñiste' yadego'tc.
Right his mind to him was this man of
Wolf [people].

Lf* qíwan ctú ye' daqlég.
Never (imp.) blame others.

"It is his own fault that this Wolf man got into that
condition (i.e., died). Do not lay the blame on others."

Emma Ellis was interested in this when the text was
read to her, but felt that the words were wrong.

As sung, the words are:
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Stanza I (sung twice)

A  tēq hu dūtūwv—"It was "
B  'acīx trnsstī—his own fault"
C  wedi ḡutce, ye—That Wolf
D  da ctu ʾidaniguq—Yourself don’t (?)
     yāhe ḡhīye,
E  yāhe ʾehiye, yāhe, ʾehiye ye,
F  yāhe ḡhīye, ʾay yāha,

Stanza II (sung twice)

A  yiʾi de ḡawe—For you, thus,
B  tēqsa guɣqalta—Always (?) I will long,
C  'aḵ kagi ḡhasa—My uncles,
D  da yu yin qadjungu, yāhe, ʾehiye,—"I want to dream [about you]"
E  yāhe ʾehiye, yāhe, ʾehiye ye,
F  yāhe ʾehiye, ʾay yāha,

Omitting variations perhaps due to the singer’s mumbling, the words seem to be:

Refrain
A  he-ya hine
B  'e-ya hine ya
C  'e-ya hine hi-
D  ne ya 'e-ya "a"
E  yāhine he-ya 'a* mm; ha ya

Stanza I (sung twice)

A  'asasgi 'a—Why someone (who?)
B  -du qaqtine-ye—[hasdu ḡa-ka-na-ye ? (them ordered)]
C  'aḵ kagi-ḥas-as nite—['aḵ kak-ḥas (my uncles)]
     [nitckā (empty beach, nowhere)]
D  -kA ʾan ḡa-yex—a town to build
     [speaks two sentences here]
X  he-ya 'a*-m ha ya

Stanza II (sung once)

A  'asagax [tēk 'eya] ha—[ʾasa ḡa 'aḵ] (for what
     my) No then!
B  du kagi-ḥas-a—[hasdu kak-ḥas ? (their uncles)]
C  'aḵ kagi 'atc—['aḵ kak] (my uncle)
D  -k"a yen-si-kit—with it down-to-consume (?)
X  yāhine, 'e-ya wa
[Breaks off to speak.]

The structure of the melody is:

Refrain:   A  B  C  D  X
Stanza I:  A  B  C  D  X
Stanza I:  A  B  C  D  X
Stanza II: A  B  C  D  X

One has the impression that the singer broke off abruptly. He did not repeat the second stanza, as is usual. It should be noted that the electric current weakened during the recording; when the tape is replayed, the "A" of the pitchpipe recorded at the end of the song is a half-tone high.
Traditional Galyix-Kagwantan Songs, Attributed to Lqayak

1952, 7-1-C (a, b); recorded by Frank Italio on September 13.

These songs were supposed to have been composed by Lqayak*, the youngest of eight brothers who went to Sky Land (Kiwa'a), the afterworld of those who die by violence. There he became separated from his brothers, but finally returned to earth in a skin canoe the frame of which was made of the skeleton of a shaman.

The recording was made at the request of Mrs. Helen Bremner, a Galyix-Kagwantan woman, who ceremonially paid Frank Italio, her Cankuqedi "uncle," for the service. The two songs are preceded by the story told in Tlingit by Frank Italio (2 minutes), and are followed by an explanation in English by Minnie Johnson (pp. 877-878).

The singing lasts a total of 3:30 minutes, the first song (a), lasting about 2 minutes. It is composed of an introduction, and a single stanza, sung twice. The singer breaks off before the beginning of the repeat of the stanza to give an explanation evidently referring to the story: "Kiwa qawu hidi (houses of the ghosts) dekudikit (? he came out at)." After the repetition of the stanza, he begins with the introductory phrase of what would appear to be another stanza, but abruptly cuts this off: "That's all," and speaks for about 10 seconds before starting the second song. He seems to treat these two compositions as if they were simply two parts of the same song, although they are musically distinct.

The second song (b) has an introduction (or false start?) of three phrases. He breaks off to exclaim: "De hutê! (That's all). De hutê 'eya! (That's the end). De daga k*Atsáq (Push [the skin canoe])." Then he begins the stanza, which he interrupts just before the final phrases for additional remarks about the story (which I was unable to transcribe from the tape). The song ends after the repeat of the single stanza with the exclamation "Hutê 'awe!" (That's all). As usual, Frank Italio seems to end his song before it is finished.

In the first song, the hero mourns his brothers in Kiwa'a; in the second he (?) calls for the skeleton canoe to be given a push. It is exceedingly difficult to follow the Tlingit text as sung, because of the singer's quavering voice, the insertion of many extra syllables, and the muffling or mumbling of others.

Eliminating what appear to be insignificant variations, the words seem to be:

**SONG I(a)**

**Introduction**

| A | Kiwa'a hahahaha, Ki—[Kiwa'a = Ghost Land, Sky Land] |
| B | -wa'a hiyehe, Ki- |
| C | -wa'a ha, |
| Z | 'aha, 'hi, yehe, |

**Stanza I**

| A | yahahe, kinik, wa [or x*a]—[kinik = above] |
| B | 'a" ha", 'a" ha", |
| C | Kiwa qawu hidi—Houses of the ghosts |
| D | Kiwa qawu-ši yaqu-tutlíqada, yye,—[Kiwa-qaw uxu yaqutíqtat (?) = among the ghosts he went astray] |
| E | Kiwa qawu-u hidi, 'ihi—Houses of the ghosts |
| F | 'aha, yi hide,—[yi hide = your houses] |

[Breaks off: Kiwa qawu hidi dekudíkit (?). He came out (?) at the houses of the ghosts.]

**Stanza II**

| A | 'ahahe, yi-i kine hu'a |
| B/ | 'a" 'a" hutê!—The end! |

The singer speaks for 10 seconds.

**SONG I(b)**

**Introduction**

| X | yaha 'ahi hya 'a, |
| Y | ya 'uyi hya ha, |
| Z | ya 'ahi hya, 'a hm |

[Breaks off: De hutê! de hutê 'eya! de daga k*Atsáq: That's all! That's the end! Push (the skin canoe) Inline.]

**Stanza I**

| A | 'aya, 'ucgi,—['ucgi = perhaps] |
| B | da ha qu-la-atsaq de-he—[qu'atsaq de = push] |
| C | 'ihiy 'ixtí na na hiyinhi—['i 'ixtí na na hini = river of your dead shaman] |
| D | di wax-tla-k'a nêx ta—[di = the]—[nêx = safe] |
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[Breaks off to speak.]

Y  ya, 'ahi ya 'a*,
Z  ya 'uhi hya 'a,

Stanza II

/A  'ucgi,
B  da ha qulatsaq de-ya
C  'ihiy 'ixî nana hiyini
D  di waŋ-țla-k*ə neŋ ta
Y  ya, huwi yaha*,
Z  ya, 'uhi ya ha* hut6 'aw6!  That's all!

[Frank Italio continues to talk about the story.]

The structure of these songs is:

Song I

Introduction: W X Y Z
Stanza (1st): A B C D E F [speaks]
Stanza (2d): A B C D E F
End:  A B/  [That's all]

Song II

Introduction: X Y Z [That's all, etc.]
Stanza (1st): A B C D [speaks] Y Z
Stanza (2d): /A B C D Y Z [That's all]

McAllister comments that it is “surprising how these seemingly meandering songs are really well-structured. The drum beats are not haphazard, but emphasize long notes, usually off beat—a strong Yakutat characteristic.”

Traditional CAnkuqedi Mourning Song: Lament for Gosnut"*

1952, 2-1-B; recorded by Frank Italio on July 30.

This is the lament, with Southern Tutchone words, for Gosnut"*, the CAnkuqedi boy who was left behind when his people were descending the Alsek River, and who was adopted by the Thunderbirds (pp. 249–250). It is now sung by the CAnkuqedi when they give a potlatch.

The song is preceded by the story, told in Tlingit by the singer (2:45 minutes). The song itself lasts 1:47 minutes. It is followed by the recorded explanation in English by Minnie Johnson.

Two versions of the song were recorded. The first (B) and the most complete was sung “for practice,” and consists of three stanzas (with almost identical words), each sung once. It ends with the initial phrases of what may be a fourth stanza or a repetition of an earlier one. Minnie Johnson interrupts and speaks while Frank Italio is ending the second stanza, so that it is almost impossible to distinguish the words of phrase G. (They may have been the same as those of phrase G in Stanza III.) The last stanza is interrupted by an explanation given by Frank Italio: “di xetk duwasak" [It was called the Thunderbird],” possibly offered as a translation of some Athabaskan word.

In the second version of the song (2-1-C), Frank Italio sang as the last line of Stanza I what seems to be the last line of Stanza III (or II) of the first version; and for the last line of Stanza II substituted the last line of Stanza I of the first version. He sang only through phrase F of Stanza III, ending abruptly with “hut6! [the end]."

Possibly he was overcome by grief and therefore could not continue, for Minnie Johnson explained later in the recording session: “Frank Italio himself—it just hurt like anything, but anyhow he carried it out. It was to remind him of his old people that's died off. Well, he done pretty good by singing that because he can’t understand a word of “Eyak” language [sic: yatqwan xenaX, ‘local people’s speech,’ in this case Southern Tutchone of Dry Bay], but from generation to generation they practice to the next one is going to take the place. And that’s all!”

Traditional CAnkuqedi Song for the Thunderbird Screen

1952, 2-1-F; recorded by Frank Italio, on July 30.

This song was supposedly composed by the boy who had been saved (or captured) by the Thunderbirds, when he returned to his people and built a house decorated like the cave of the Thunderbirds in the mountains. Frank Italio explained in the Tlingit introduction to the song that it was for the Thunderbird screen.

It may be sung by either the CAnkuqedi or the Kagwantan of Dry Bay when they are giving a potlatch to mourn a close relative, because it reminds them of the little boy who was given up for dead.

The song is preceded by an explanation in Tlingit by the singer (40 seconds), and is followed by an explanation and translation of the words by Minnie Johnson (pp. 250–251). The song itself has a refrain, followed by two stanzas, each of which is sung only once. The whole lasts 1:46 minutes. The text was not transcribed at the time or dictated, but has subsequently been transcribed from the tape. The spoken ejaculations are those characteristic of a song leader.
Refrain
A, B  ha ha ha ha, ha ha; ha ha ha ha ha;
C  'a hu hu we he, he huwa;
D  'a ha [clears throat], 'a hu aw, 'a ha ha ha;

A, B  ha ha ha ha, ha ha ha ha ha;
C  'a hu hu we he, he huwa;
D  'aw— ha ha huwa, ha ha ha

Stanza I
A, B  dja xat 'uwu sa-djA (repeated)—[I always be-
[x*a tuhu?] come hurt?]
C  di xetl qAdu 'axe huwa—Whenever the Thunder
sounds
D  'aw-, ha ha';
A  'ax kak 'uxa-djitc-A—I always imagine my
(lost) uncle
B  'ax kik' 'uxa-djitc-A—I always imagine my
(lost) younger brother
C  hu hu-e, he huwa,
D+  'a ha, ha hu aw,
'ake hede! [spoken] 'a ha—"To the beginning!"

Stanza II
A, B  dja xat 'uwu sa-djA (repeated)
C  di yu kwati kEt 'UWA
D  'aw-, ha ha';

Traditional Cankuqedi Song for the Thunderbird Blanket (I)

1954, 5-2-E; recorded by Mrs. Chester Johnson, assisted by Jenny White, on June 10.

This song has not been transcribed because it is the same as that recorded by Frank Italo, July 30, 1952 (1952, 2-1-F). The former was entitled 'Song for the Thunderbird Screen' (xetl xin daciyi), while this was called 'Song for the Thunder Blanket' (xetl xu daciyi). Both were ascribed to the boy who had been taken by the Thunderbirds, whom Mrs. Chester Johnson called GoXaq.

Only one stanza was sung, although there were said to have been three in all. The words are very similar to the version sung by Frank Italo. There was a short introduction in Tlingit by Mrs. Chester Johnson (27 seconds), a refrain, and the first stanza (sung twice), the whole song lasting 1:33 minutes. Mrs. Chester Johnson beat the drum. She later dictated the words, and these were afterward translated by Helen Bremner.

Refrain
A  'ax kak ʃ- 나- ni-ne
B  'ax kak tu-nani-ye
C  hu hue, he huwa;
D+  'a ha, ha hu aw, 'a;
  haté 'aw [spoken]—"That's the end!"

The meaning of the words, as given by Minnie Johnson, would seem to be:

I
Whenever I hear the Thunderbird, I become hurt.

The noise of the Thunderbird reminds me of the uncle and brother whom I lost.

II
I am surprised when I hear the Thunder. It sounds like the relatives I lost. They have no pity for me, because they left me alone.

(See the 'Song for the Thunderbird Blanket,' 1954 5-2-E; below.)

The structure of the song, as analyzed by McAllester, is:

Refrain:  A B C D
         A B C D
Stanza I:  A B C D—
         A B C D+
Stanza II: A B C D—
         A B C D'

Stanza II (omitted)
This was said to refer to a dead uncle (see 1952, 2-1-F).

Either this song to the Thunderbird Blanket, or the following (1954, 5-2-F), was sung by Mary (Mrs. Lituya Bay George), mother of the singers, when she was taken as a peace hostage in 1907 (see Case 12, p. 604).
Cankuqedi Song for the Thunderbird Blanket (II)

1954, 5-2-F; recorded by Mrs. Chester Johnson, assisted by Jenny White, on June 10.

This song, like the preceding, was also entitled 'Song for the Thunder Blanket' (xetl xu daciyi). One or the other, or both, was sung at the peace ceremony of 1907 (Case 12, p. 604). The singers, who were the daughters and nieces of the two Cankuqedi hostages of that ceremony, wished to have recordings of these two songs to play at a funeral potlatch in memory of Mrs. Martha Converse, a Galytx-Kagwantan woman who died tragically during the winter of 1954.

The song is introduced by a few words in Tlingit, and there is also a brief conclusion, spoken by Mrs. Chester Johnson. The song itself, with refrain and two stanzas sung twice, lasts 2:17 minutes. The words were dictated by Mrs. Chester Johnson, were later translated by Helen Bremner, and have been checked with the recording.

Refrain
A 'a(aha)hu wa ha hu wa ha 'e
A' 'a(aha) hu wa ha hu hu 'e, 'a 'e hu wa ha,
B 'u wa (ha) 'e yu 'a ha, 'u wa 'a,

Stanza I (sung twice)
A baguni kade du kayek—Over there [southeast, out to sea], invisible,
A' tēa duwa 'axtca di xetle ya,—It sounds, the Thunder.
B 'u wa ha 'e ye hu 'a ha yu wa 'a

Stanza II (sung twice)
A hadaha-dehe 'uq*a(ha) 'ina—Behind the mountains, you help us
A' -suwu de 'ix*aye di xetle ya,—I beg you (?), the Thunder
-(suwu deye 'i x*ayi ya) [on repeat]
B hu wa ha, 'e ye hu 'e ye, 'u wa 'a
(as above) 'a ha [on repeat]

The structure is:
Refrain: A A' B
Stanza I: A A' B (repeated)
Stanza II: A A' B (repeated)

Omission of the words 'the Thunder' (di xetl) in the repetition of Stanza II is the only unusual feature.

Three (?) Traditional Cankuqedi Songs in Yukon Athabaskan

1952, 4-1-A (a, b, c); recorded by Frank Itahlo on August 29.

Minnie Johnson, who acted as interpreter, gave me to understand that these were three of the four potlatch songs given by the Aiyan chief (of Fort Selkirk on the Yukon) because the Cankuqedi were drowned when going to his potlatch (pp. 248-249). These are now used by the Cankuqedi as potlatch mourning songs. The singer had forgotten the fourth. The words are in Athabaskan and were not transcribed at the time, nor could they be explained.

The recording begins with Minnie Johnson urging Frank Itahlo to sing: 'Begin!' (gukde). (A) He sings the first song: 'o ya ha we-eh ya ha . . . (45 seconds), ending with 'the end!' (hutē!). (B) He speaks a few words, and sings the second song (1 minute). (C) He again speaks and sings the third (45 seconds), ending with hutē! He speaks a few words, concluding with 'thank you' (gunatlτicic).

A transcription of the "words" and music from the tape would indicate, however, that there are here only two different songs, or at least only two melodies. The "third song" is virtually a repetition of the first with only minor variations on the "words" and in the tune: the B's of Song A are all C's in Song C. The first and third song are sung to a very slow beat of the drum; the drumming for the second is much faster. Each song is sung only once.

The whole composition may, however, be analyzed as a single song, consisting of a Refrain (Song A), Stanza I (Song B), the Refrain (Song C) again, and the last Stanza II, forgotten. This is evidently not the singer's interpretation, since he exclaimed 'the end' (hutē!) at the end of each "refrain."

The "words" of these songs or parts seem to be:

Song A (Refrain) Song C (Refrain repeated)
A 'o ya ha, we-eh ya ha, 'ahayi ya ha, we-eh ya ha, [ye-eh]
'o-ho, yaha, we-hey-a, 'o-o, ya ha, we-he, ya ha-a
A 'o ya ha, we-eh, ya ha, 'aya ya ha, we-eh, ya ha,
'o-ho, yaha, we-hey-a, 'o-o, ya ha, we-he ya ha-a
A 'o ya ha, we-he, ya ha, 'ahay ya ha, we-eh, ya ha,
'o-u, ya ha, we-hey-a 'o-ho, ya ha wehe, heyay yu
hutē!

hutē!
Song B (Stanza I)
B nit, di ta-ax nte__, 'ei hi hi ya, 'a hu-u,
C 'o-u, ye-e', ye-e', e-, 'aw, ye-ex, yi-, 'a-
B li ta-ax ni te__, 'ei hi, 'i ya, 'a hu ho,
C wi-i ye-ex, wi-i ye-ex, 'e', 'e-, ye-ex, 'i, 'a-A

[Breaks off to speak, before singing Song C.]

Traditional Cankuqedi Lament for Those Drowned in the Yukon

1952, 4-1-D; recorded by Frank Itaho on August 29.

This is a traditional sib mourning song, supposedly composed by a woman whose relatives were all drowned in the Yukon Rapids, when going to the Aiyian chief's potlatch. While the words are in Tlingit, they were not recorded at the time of the singing. A full and very free translation was recorded by Minnie Johnson after a few words by the singer (see pp. 248-249). The song is in three parts: a refrain, a long first stanza sung twice, and a shorter second stanza also sung twice. Frank Itaho accompanied himself with a cane for a slow beat.

"The beginning of the song is made up of elements that later appear to be closing phrases in the overall structure," McAulester informs me. Therefore, the refrain as sung may be incomplete.

Refrain
Y ha-a hu, we hehe _
(E) 'u wa-a, hee-e-
F 'e he--ya, 'e he-, 'u
G we he, 'e he hu wa,
F 'a ha--ya, 'e he hu,
G we he-e hu wa,
X 'a ha ha ha hu wa,
' a ha-, a ha ya,

Stanza I
A tèu-hu su-u ('A)qa,
B 'a-ha-wu-li tè-a-ha,
C qa-ha-a, tèu-u su qa-ha,
D 'uux'-a wu-li xa-ha, tè-a-ha,
E de 'a ga, 'a-ha-a diye,
F 'ax kagi, ha-a-sa, hi hin sqa,
G 'a ha ha di-hi huwa,
X 'a ha, ha huwa ha m__ma [t'ë hede] ha,

Stanza II
D'+ ha-gu'ace___. 'ax ka-gi-hi, he ya,—Come (perhaps?), my uncle
E' ne-el gu ce__, he-ye—Come in (perhaps?)
F' 'ax kiki he he, 'e he ya, 'e he hu,—My younger brother
G we he he, 'ehe hu wa,
X 'a-ha ha hu a, 'a ha ha ha
[teuye!] ha ya,

Stanza II (repeated)
D'+ 'a hagu ce he-he-he-he-he 'ax ka-agi, he-e ya,
E' ne-el gu ce-, e-he
F ax kagi, he ya, 'e-eha,
G we he-he-e he hu-wa,
X/ 'a-ha-ha hu 'a, 'a ['aya hasdu 'aticiye 'aya. . .]

The structure of the song seems to be:
Refrain: Y (E) F G
Stanza I: A B C D E F G X
Stanza II: D'+ E' F' G X

The singer nearly always interrupted the last (X) phrases.

Cankuqedi Mourning Song, Composed by Blind Dave Dick

1954, 3-2-K; recorded by Annie George on May 23.

This lament was composed by Blind Dave Dick of Dry Bay, a Cankuqedi man, also known as Daxqw-Aden and Qalteqa (born before 1870, died before 1916). The occasion was when his brother Ḵ̓̓xuts̓KE̓ and his sister's son, Qalaxel', died on the same day from drinking bad liquor (Case 12, p. 604). The singer is the widow
of Sam George, a nephew of the composer. When the latter's younger brother, Peter Dick, died because his car ran off the dock, Sam George began to sing this song, weeping at the same time. If he were alive now, his widow said, he would sing this song at potlatches and would record it himself. Therefore, as she explained in the Tlingit introduction, she is singing it so that their children can have a phonograph record made from the tape by which to remember their father.

The song (Refrain, Stanza I [sung twice], Refrain, Stanza II [sung twice], and Phrase A of the Refrain) lasts 2:45 minutes.

As heard and recorded on the tape, the words are:

Refrain
A ya 'a hine hine he ya 'ane,
B ye 'a hine hine he ya 'a,
C ya 'a hine hine, heya 'a,

Stanza I (sung twice)
A 'ax ketudutat qa, okayuda,—I am always thinking, (?),
B tsu yel 'ani tudeqan nak—Again Raven's town nel wugut -eye,—Inside he went.
C ya 'a hine hine, he ya 'a ha—(Alas, etc.)

Refrain

Stanza II (sung twice)
A tōu-da xiśiśagi—Why is it —?
B tsu yi, 'unxadjiteca,—-? I always imagine,
C ya 'a hine hine, he ya 'a ha

Refrain
A ya ha 'a hine hine he ya 'a.

"Raven's town" is the Old Village of Yakutat, where a Thuk*əx̱adi man had served his guests bad liquor.

Wuckitan Mourning Song: Lament for the Murrelet Cane

1954, 7-1-B; recorded by Mrs. Chester Johnson and Mrs. Jenny White on June 10.

This is a very old mourning song belonging to the Wuckitan, a Wolf-Eagle sib, that of the singers' father's father's father's father. The Murrelet Cane or Dance Pole (tēt wutsaga) was a crest object used by the song leader. It drifted away when the tide came in. The composer's brother knew how to make anything—canes, canoes, screens—but the brother was dead. So he cried about it and made a song for the cane. It is not known whether the composer was the ancestor of the singers. In the song the dead brother is addressed as the Murrelet, a totem of his sib.

In the Tlingit introduction by Mrs. Chester Johnson (20 seconds), she explains how the Wuckitan are her cagun (see pp. 455, 813–814) on both her father's and mother's side.

The song has a refrain and two stanzas, each stanza sung twice (2:43 minutes). The text was dictated by Mrs. Chester Johnson, later corrected and translated by Helen Bremner. As can be seen, the order of verses as dictated was not quite the same as the order when sung. As dictated, the words are:

Stanza I
daq*et tuwu deša—Why, what is the reason,
lad'ax gasdutśtine—Away where we cannot see

Stanza II
A' qa xe quwa 'axtca—His voice sounds(?)
ka yeli—Of the Raven.
tus yis duğax—For you he is crying,
cewadi tēt—O Murrelet.

As sung the words are:

Refrain
A 'a 'a hue ya
B 'e ya he huwe,
C 'a 'a huwe,
D 'a 'a huwe-ya,
E 'e-u 'e we ha,
F he 'a 'a 'a,

Stanza I (sung twice)
A' qa xe quwu 'axtca—His voice sounds
B/ ka yeli,—Of the Raven.
C+ tus yis dja duğaxa—For you he is crying,
D' cewadi tētta—O Murrelet.
E 'e 'uwe ha,
F 'a 'a-u 'aye 'a

Stanza II (sung twice)
A' daq*et tuwu deša—Why, for what reason,
B yec dak tunditana—(? ) seaward turned his mind
C  cewa'di têita—O Murrelet?
D+  lâdâx gâydu'tsitini—Away where we cannot see
E  yede(n) daqintca—Thither you flew away
F  'a'a-u 'a-e 'a
  hout!—That's all!

I have had to follow the translation given to me, but
I suspect that a more literal rendering of the words
would indicate that the song is about the Murrelet,
but is not addressed to him.

The structure of the melody is:

Refrain: A  B  C  D  E  F
Stanza I: A'  B/  C+  D'  E  F (repeated)
Stanza II: A'  B  C  D+  E  F

1952, 7-2—A Raven Moiety Song Referring to Raven's Theft of Daylight (I)

\[ j = 58 \]

As sung

Introduction

A

\[
\text{As sung} \\
\text{Introduction}
\]

\[ \text{A} \]

B

\[
\text{B}
\]

O

\[
\text{O}
\]

P

\[
\text{P}
\]

Q

\[
\text{Q}
\]

R

\[
\text{R}
\]

S

\[
\text{S}
\]

T

\[
\text{T}
\]

U

\[
\text{U}
\]

V

\[
\text{V}
\]

X

\[
\text{X}
\]

\[
\text{Stanza 1st}
\]

A

\[
\text{A}
\]

B

\[
\text{B}
\]

C

\[
\text{C}
\]

D

\[
\text{D}
\]

E

\[
\text{E}
\]

F

\[
\text{F}
\]

G

\[ \text{Stanza 1st} \]

\[ \text{A} \]

\[ \text{B} \]

\[ \text{C} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{F} \]

\[ \text{G} \]
IN THREE PARTS

APPENDIX

Stanza repeated (much varied)

[acdjit de]?
1952, 7-2-B Raven Moiety Song Referring to Raven's Theft of Daylight (II)

As sung

Stanza I

\[\begin{align*}
&\text{ki-} \\
&\text{ni-hi-k ye-ye} \quad \text{[speaks]} \quad \text{ha-} \\
&\text{ha--ha ha-} \\
&\text{ha--ha--ha-} \\
&\text{ha--ha--ha-} \\
&\text{ha--ha--ha-} \\
&\text{ha--ha--ha-} \\
&\text{ha--ha--ha-} \\
\end{align*}\]

\[\begin{align*}
&\text{qe-} \\
&\text{hi-ya-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
\end{align*}\]

\[\begin{align*}
&\text{qe} \\
&\text{he-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
\end{align*}\]

\[\begin{align*}
&\text{qe'he-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
&\text{ha-} \\
\end{align*}\]
IN THREE PARTS

APPENDIX

[Music notation]

Stanza II

Stanza II (begun again)

[Music notation]

[Language text]
1954, 6-2-B Raven Moiety Song: Raven Cries for Daylight

As sung
Refrain

\[ \text{drum:} \quad \text{he he ya ha ha ye we ya ha ha ha ha} \]

Stanza I (sung twice)

\[ \text{Nas cax' qu-wa 'u-wu qe a------ ce ya-ha} \]
IN THREE PARTS

APPENDIX

Refrain

A+/B/C

'a he ha 'a ha--ha ha ha 'e ya ha he 'e ya ha ha ha

Stanza II (sung twice)

A+/B/C

'a - dac dji - tke-la-keti - a-- du da-tecx ank'tc wuš-ga - xi

Variations in Stanza I repeated

A+/B/C

'h u h u y a ha h a l m -- m----------- [h u tėl] (falsetto)

'Raven' talks about

A+/B/C

'e ya ha he he 'e ya ha ha ha ha ha ha ha ha

'a ha ha ha ha ha ha ha ha ha ha ha
As sung (note pitch rise)

Part I

\[ \text{ci-kay-ye 'a} \text{ speaks at length 'a ta yi ya-na ta qa} \]

\[ \text{a ta-i ya----- ni-iil 'e-e ya} \]

Part II

\[ \text{ci-kay-ye 'a} \text{ 'a tay ya-na ta qa} \]

\[ \text{na-say yu----- ni 'iil 'e he ya} \]

Part III

\[ \text{ay-ya ci ka-yen 'a} \text{ 'a ta yu----na ta qa} \]

\[ \text{na-yu----- ni-iil-e ni ya 'a--dju ci-i ke na qe 'esobs} \]
1954, 7-2-C Traditional K*ackqwan Mourning Song: Lament of Gudilha' (II)

\[=76\]

\[\text{Drum:} \quad \begin{array}{c}
\text{a dju ci ki--ne--'a ya 'a dju ci ki--ne--'a ya} \\
\text{ci ka ye ya---- ci ka---- ye---- 'a ya} \\
\text{ma---- yu---- ma-ta--y 'a ma---- yu----} \\
\text{ni---- le---- 'a 'a---- dju} \\
\end{array} \]

\[\text{sung 3 times}\]

\[\begin{array}{c}
\text{1. and 2.} \\
\text{ci---- ki---- ne ye ci ka ye ya------} \\
\text{ci ka---- ye---- 'a ya ne ci ka ye yu------} \\
\end{array} \]

\[\text{3.} \\
\text{ci ka---- ye---- 'a ya ne ci ka ye yu------} \\
\text{ni------------ Ye----(etc.) 'a----(etc.) ci ka--(etc.)} \]
1954, 7-2-H K’ack’qwan Lament for a Drowned Son

\( \text{D} = 76 \)

D-D\# 

Refrain

\( \text{A} \) 
\( \text{drum: } J J J J J \text{ B J J J etc. } \)

\( \text{C} \)

\( \text{hi-ne he ya-ha ha} \)
\( \text{‘i-ne he ya ha} \)
\( \text{‘a hi-ne ya ya’a ha} \)

\( \text{D} \)

\( \text{E} \)

\( \text{‘i-ne-ne} \)
\( \text{he-ya ‘a ha} \)
\( \text{‘a hi-ne he-ya’a ha} \)

\( \text{F’} \)

\( \text{Stanza I} \)

\( \text{A} \)

\( \text{ya ‘a hi-ne-ya ‘a ha-ha ha} \)
\( \text{gu-de-sa ‘a-ya-xa ha} \)

\( \text{B} \)

\( \text{C} \)

\( \text{gu-de-sa ‘a-yaxa-he-di yu ‘akw-ce ‘ax yi de} \)

\( \text{D} \)

\( \text{E} \)

\( \text{‘Ant-te-n-xe-yik-de ‘a hi-ne-yen ya ‘a ha} \)

\[ \text{[de]?} \]

\( \text{F} \)

\( \text{Stanza I repeated (with slightly different words)} \)

\( \text{A} \)

\( \text{ya ‘a hi-ne-ya ‘a ha gu-de-sa-‘a-ya-xa ha} \)

\( \text{B} \)

\( \text{C} \)

\( \text{gu-de-sa ‘a-ya-xa-he-di yu ‘akw-ce ‘ax yi de} \)

\[ \text{———} \]
IN THREE PARTS

APPENDIX

1185

D
Tla- xa- yik- de kce 'a hi- ne------ ya 'a- ha

F
E
Refrain

A
ya 'a hi- ne- ya 'a ha- ha 'i- de he ya 'a ha

B

C

D

E

'i- ne he ya ha---'a hi- ne ya ya 'a ha

'i- ne- he- ya 'a ha 'a hi- ne------ ya 'a- ha

F

ya 'a hi- ne------ ya a- ha- ha

Stanza II (sung twice)

A

B²

C

tşuyat qa- qen- qa'e- ena tşuyat qa- qen- qa'e- ena

D

'ax tu- wu cu- nasti- dja 'a( listBox:hi- te ya 'a- ha

C(?)

de xa------ tşu wa- xe [wa- xi] 'a hi- ne- he- ya------
1952, 1-1-C Traditional Tłuḵnał̸ádi Song: How Raven Deceived the Sea Otters

As sung

D = 76

A

Drum:

\[ F \]

\[ \text{cagu} - \text{guni} - i \text{dji} - \text{ix na} - \text{x}a \text{gu} - \text{u} - \text{u} - \text{u} - \text{u} \]

etc.

\[ B \]

\[ \text{di} - \text{i di ye} - \text{le he} - \text{e ya a} - \text{q} - \text{a} - \text{a xat da} \]

\[ C \]

\[ \text{tcu} - \text{u ne} - \text{e u q'a a cu ku da a} \]

\[ \text{has ti} - \text{yi ce xu gu dji (na)} \]

\[ \text{hi ye} - \text{a cu guni dji ix na x}a \]
1952, 1-2-A Traditional Tłı̨ı̨ nakwíidi Song Attributed to Qaḵʷeḵíte

\[ j = 69 \]
\[ C = F^\# \]

Stanza I (1st)

\[ A \quad 3 \quad B \quad 3 \quad C \]

\( \text{kə-Ɂə-tənɪ̄k'-deq-ci} \quad \text{kə-Ɂə-tənɪ̄k'-deq-ci} \quad \text{qa}-\text{ya}-\text{yi}-\text{kik-ci} \)

\[ D \quad E \quad F \]

\( 'i\text{x}-\text{i}-\text{kə-ci} \quad \text{tə-xi}-\text{sə-ni} \quad 'i\text{ya nə(ha)} \text{he} \)

\[ G \quad A' \quad 3 \quad B \quad 3 \quad \]

Stanza I (2d)

\( 'i\text{ya nə he ya} \quad \text{kə-Ɂə-tənɪ̄k'-deq-ci} \quad \text{kə-Ɂə-tənɪ̄k'-deq-ci} \)

\[ C \quad D \quad E \]

\( \text{qa}-\text{ya}-\text{yi}-\text{ki-ki} \quad 'i\text{x}-\text{i}-\text{kə-ci} \quad \text{tə-xi}-\text{sə-ni} \)

\(^1\text{Apparently a mistake.} \)
\(^2\text{Song leader's cry.} \)
Refrain

A'°  B'  C'  D  F'  X'

'i ya na(ha) he ya   'i ya na he ya   'i ya na(ha) he ya
'i ya na he - (a)   'i ya na (ha) he   'e ya ha ha

Stanza II (sung twice)

A  B'  E''

'u-li-xa-dji-ce   'u-li-xa-dji-ce has ti(xi)  Ḩu-qu-ti-na

F  G  G

'i ya na(ha) he   'i ya na he   'i ya na he ya

1952, 2-2-B(a, b) Traditional Ḩuknaḫadi Song: Lament of Wuckika (I)

\[ \text{Refrain} \]

\[ \text{X (Frank Italio taps his foot gently for each beat)} \]

\[ \text{y-a-hi-ne - y-a-hi-ne - y-a-hi-ne - e-ya 'aw} \]

\[ \text{Y} \]

\[ \text{'aw y-a-hi-ne 'a h-i-ne ya h-i-ne [speaks] 'e ya ha-u} \]
Stanza I (1st)

tću tłak\textsuperscript{w} qutax na \textsuperscript{a} adi-kat di \textsuperscript{a} ani yatxi hu-a ha

Stanza I (2d)

tću tłak\textsuperscript{w} gudax na \textsuperscript{a} di kat di \textsuperscript{a} ani yatxi hu-a he

Stanza II

\textsuperscript{A'} xa dax qu-du djin-ex guľce (x) \textsuperscript{a} da-wulini yat-yi ye
1952, 2-2-B(c) Traditional 'Itukna'adi Song: Lament of Wuckika (II)

A

\[ \text{1-x} \text{ i-i-itk'-u has dia-ka ga-ya-yi ca 'e ya ha ha haw} \]
\[ \text{[tcaka'x a-ya-yi]} \]

D

\[ \text{de 'a-\textit{g}as-ki-tak' nu-hu xa-wa cu he des-}\]
\[ \text{[\textit{kwa}'as]} \]

A'

\[ \text{tca-naga} \text{ki ye-ta 'as-as-gi-}\]
\[ \text{qu--nin qai-ni-gi'i ka-gi-ha} \]
IN THREE PARTS

APPENDIX

1 Machine turned on in middle of singing.
2 Speaks.
3 Breaks off to talk to MJ.
1954, 6-2-C Traditional Tł'uknałxadi Song: Lament of Wuckika (III)

\[ \text{\textit{d}=120} \]

As sung: rises one whole note in pitch

Refrain

\[
\begin{align*}
\text{A} & \quad \text{drum: (J)} \\
\text{B} & \quad \text{a ha ha hu wey} \ldots \ldots \ldots \ldots \quad \text{a ha hu wa ha--ha} \\
\text{C} & \quad \text{a ha ha hu wey} \ldots \ldots \ldots \ldots \quad \text{a ha------a hu wa hey--he he'} \\
\text{D} & \quad \text{a ha ha hu wey} \ldots \ldots \ldots \ldots \quad \text{a ha ha hu wa hey he}
\end{align*}
\]

Stanza I

\[
\begin{align*}
\text{A} & \quad \text{i li- lak'wa ha- s ga-xa xa-yi ca ha} \\
\text{B} & \quad \text{i li- lak'wa ha- s ga-xa xa-yi ca ha ha ha} \\
\text{C} & \quad \text{a qi----------n-xa 'i dji---------- qa-xi-xa}
\end{align*}
\]
IN THREE PARTS

APPENDIX

1193

Stanza I (repeated with variations)

A

'i ka ha gi ha s cka xa xa yi ca (ha)

B

'i ka ha gi ha s cka xa xa yi ca 'a ha ya

C

'a qin xa i di jis qa xi xa

D

'ax i k key hu wey 'a ha hu wa ha 'a mm a

Refrain

A

'a ha ha hu wey a ha ha hu wa ha a mm a

B

'a ha ha hu wey a ha a hu wa he a ha ha he ey

C

'a ha ha hu wey a a ha a hu wa he a ha a hu wa he ey
Refrain (repeated with hesitations)

A

B

C

D

'ta ha--- ha hu wey 'a--- ha 'a--- ha 'a ha ya

[tries to sing Stanza II, but has forgotten the words]

Stanza I (3rd repeat)

A

B

C

D

Refrain

D

'ta wa - ya he 'e-- ya 'e-- ye ya 'e ya 'e--

B

C

D

'tca wa ca yu du - k ya --- k' yehe 'a - yi ka xa - yi

B'

C

D

'tca du-- wa'a tina ha da-------- de ckax 'ani cta--- kde ye

E

F

ye he ya he ya he-- 'e i ya-- he-- he ya hm 'a---

'ye ha ya ha ya ha-- 'e i ya-- he-- he ya hi
1954, 3-2-H Traditional Tłuknałdi Song: Lament for the Raven Post

As sung

Refrain

\[ \text{Drum beats father free.} \]
\[ ^1 \text{indicates beats omitted on 1st rendition of stanza.} \]
\[ ^2 \text{[\textit{b}] indicates new beats in stanza not used in refrain; 2d rendition of stanza not indicated.} \]
\[ ^3 \text{Pitch has risen a whole tone.} \]

\[ \text{Stanza 1 (sung twice)} \]
Refrain (as before)

Stanza II (sung twice)

[eatonwu-di-ti-hi-’i-na-ha-ca (wu)-di-ti-na]

[i-can di ye-la ’i hi he-ya ’a-ye he]

[e he-he he ’a ha-ha [clears throat] ’a ha ha ha mm hute’ a’iwe’]
1952, 1-1-A Tłúknałdi Mourning Song, Composed by Dry Bay Chief George

\[ J = 100 \]

A

Stanza I (1st)

\[ \text{ta-qa-na su-ti 'i tu-wu-ti-nig-it 'a-ni hi y-au ha ya} \]

\[ \text{di tsui tu-'u-dji-yi-txwi ye te xa yu gahe hi yaw hayaha ha hu haya hani hay} \]

Stanza I (2d)

\[ \text{ta qana su-ti 'i tu-wu-ti-nigIt 'a-ni hi y-au ha ya-di tsui tu 'ud jy-yi-txawi} \]

Refrain

\[ \text{hi-hi ya nahi y-au ha ya-a hi-hi ya nahi y-au ha ya...} \]

\[ \text{he hi yai-(na) hi hi ya-ut hai-ya he yuwihe hai hi yaw hayaha ha hu hay ha hani hay} \]

Stanza II (1st)

\[ \text{tlaq-wa-ye huto xati wu ti--'ax hunu hasah y-a hay 'ax sak'u dji-na} \]

\[ \text{qu'a'ita'a 'a-ta ye yuwi ye hahi hi yaw hay hu haya hu hay hay hani hay} \]
Stanza II (2d)

\begin{music}
\begin{fennel}
\begin{align*}
\text{\textit{tlak}’\textit{wu wa-ye hutc} \textit{xati wu ti-} & \textit{\_\_\_\_\_\_\_\_\_ ‘ax hunxu has ahi y-a ha ya} \\
\text{\textit{’ax sak}’\textit{u dji-naqu qux ke’it} & \textit{a a ta ye yu wi ye nahi hi yau hay}}
\end{align*}
\end{fennel}
\end{music}

1954, 2-1-G Tłuknaxdi Mourning Song, Composed by Dry Bay Chief George

\begin{music}
\begin{fennel}
\begin{align*}
\text{\textit{’a’ na e-ya} & \textit{------------- he-ye ‘a------x ‘a e-ya he-ye}} \\
\text{\textit{’a’ na e-ye} & \textit{----------- he- ‘a e-ya e ye--ha ‘a e-ya he-ye}}
\end{align*}
\end{fennel}
\end{music}

\begin{music}
\begin{fennel}
\begin{align*}
\text{\textit{ye tun qa-ti-} & \textit{n ce-gutca tca-----------a ni-s netc gax-tce-ye}} \\
\text{\textit{’a ye yax gax-wi-} & \textit{tca-a na-na qi-tci-yi}}
\end{align*}
\end{fennel}
\end{music}

\begin{music}
\begin{fennel}
\begin{align*}
\text{\textit{nite gax na se-tc de ye-} & \textit{\_\_\_\_\_\_\_\_\_ \_ ya -ya e ye-- he-- ‘a e-ye he-ye}}
\end{align*}
\end{fennel}
\end{music}

\begin{music}
\begin{fennel}
\begin{align*}
\text{\textit{’a’ na e-ya} & \textit{------------- he-ye ‘a q’ a e-ya ‘e------ye}}
\end{align*}
\end{fennel}
\end{music}
1954, 2-2-A Tłı̨ı̨ę̀ñàdirí Song for the Frog Screen (I)

As sung

Refrain

\[ \text{Stanza II} \]

\[ \text{Refrain} \]

\[ \text{1 Clears throat.} \]
Stanza I (sung twice)

\[\text{A}\] hi-ni cak xen-na-yi hi-itc dji-ge-na-xa ke-a-gu-wut

\[\text{B}\] de xix-tca hi-ya ya-ha 'adjji ge-he-de xa-we tca du-wa 'a-xa

\[\text{C}\] 'at qu-gaq 'asiku-dji-na 'i hi hi ya 'a ya 'a ha 'a ya ha

Refrain

\[\text{A}\] i he hi ya ha 'a ya ha 'i xi hi ye ya etc.

Stanza II (sung twice)

\[\text{A}\] de 'a-x da-xa 'asgi-he yax'u-wa 'a-ha-ta-ha 'as-ku ha-at

\[\text{B}\] 'asge-he [yeq]?

\[\text{C}\] ni-ce yi-xi-ya 'a ha hu-tći 'a he 'a-x ka-ha-k 'adjit dzi-gi-ta

\[\text{D}\] hi-i-ya

\[\text{E}\] de 'aw-li-xatc 'a-x tu-wu i hi hi ya 'a ya ha hm hm 'a ya

\[\text{F}\] [1. Z 2. Z']

\[\text{X}\] [1. Z 2. Z']

\[\text{Y}\] [1. Z 2. Z']

\[\text{Z}\] [1. Z 2. Z']

\[\text{Z'}\] [1. Z 2. Z']

\[\text{1}\] Clears throat.
1954, 6-2-A Tłuknaaxdi Song for the Frog Screen (II)

\( \text{\textcopyright} 92\)  
\(8\text{va higher than sung}\)

Refrain

\[
\text{drum: } J
\]

\[
\text{Ya ha hi ya ha ha ya ha hi ha ya } [\text{yakya!}]
\]

\[
\text{Ya ha hi ya ha ya ha } [\text{ya ha ha ha wa ya}]
\]

Begins Stanza I

\[
\text{A/7 } A/7
\]

\[
\text{hi-ni cak xe-nayi ki-hitc ge-na-xa-ha. } \text{tłk'tłk'!} \quad 2
\]

Stanza I

A

\[
\text{hi-ni-cak xe-nayi kite ge-na-xa } \text{ke ya-wa-at dixitc de 'a ya ha ha ya}
\]

B

\[
\text{ 'a kite ge-de 'a-xa we-te-ca du-wa 'a-xa}
\]

C

\[
\text{'at qu-gaq si ku-dji-na-ihii 'i ya 'a ya ha ho} \quad 1
\]

D

\[
\text{Stanza I (repeated)}
\]

\[
\text{A' +}
\]

\[
\text{ya----- hi-ni cak xe-na-yi--ki-ite ge-na-xa-----}
\]
Refrain

A' +

B

C

D

Stanza II (sung twice)

A
1954, 6-1-1 Teqwedi Song, Attributed to Men Lost When Getting Green Paint Stone

Refrain

A

Drum: etc.

ha ya hi-ya hi - hi - ya - 'i - hi 'i - ya - ha hi - m ya

B

Stanza I (1st)

A

gu-nax sa yan-dwq' a ti 'a - de - ya - g ihe yix-qah-gu - di - ya

B

C

tca xa-a xa-ga-di hui' i - y a 'i - hi 'i - ya - ha

1 Clears throat.
2 Breaks off because she is aware that she has not caught the tune. Laughs at herself and talks before resuming.
Stanza I (2d)

As sung

Refrain

Drum:

Stanza I (1st)
Stanza I (2d)

A

\[
\text{ha gu (da) ni ka ha na xa ha ha da gi hi di di hi hi ya-a ha 'a ne he}\]
\[
\text{[gi------n]}
\]

B'

\[
\text{e he he' ya ha ha ne he he 'i ye he he ya-a ha}
\]

C

\[
\text{a ne he he ya hede! -am na ha ha ha}
\]

Stanza II (1st)

A

\[
\text{ha gu hu ni ka ha na xa ha ha daquila 'en!}
\]

B'

\[
\text{da gi hi qe 'a ha ha ya-a ha 'a ne he}
\]

C

\[
\text{e he he' ya ha ha ha ne he he he}
\]

D

\[
\text{i ye he he ya-a ha 'a ne he 'a ha ha ha}
\]
Stanza II (2d)

A

\[ \text{ha gu hu ni ka ha na xa ha ha} \]

B'+

\[ \text{daghihe' qe'a ha ha ya--a ha 'a ne he} \]

C

\[ \text{he he' ya ha 'a ne he he he} \]

D

\[ \text{iyeh e he ya--a ha 'a ne he 'a ha ha hutcowa!} \]

1954, 5-1-C Teqwedid Mourning Song, Composed by Jim Kardeetoo

\[ J = 89 \]

\[ \text{Refrain} \]

A

\[ \text{drum:} \]

\[ \text{ha 'a i-ya 'a e ye 'a ha 'i-ya ha 'e ye 'a 'e--} \]

\[ \text{ya 'a 'ey--ya 'a he--} \]

\[ \text{yu 'a--} \]

Stanza I

A

\[ \text{etc.} \]

B

\[ \text{tcu 'a de 'un-xa-djtc--a Di-ya-guna'} \]

X

[hesitation]
1954, 5-1-D Teqwedi Dance Song: Killerwhale Drum Song

\[ \text{\( \frac{1}{104} \)} \]

A Refrain

\[ \text{\( \frac{1}{104} \)} \]

B

\[ \text{\( \frac{1}{104} \)} \]

C

\[ \text{\( \frac{1}{104} \)} \]

Stanza I (1st)

\[ \text{\( \frac{1}{104} \)} \]
Stanza I (2nd)

"e - gi tįk" qit - si - ti ca - ya - di yeį' a ha

wa 'e - gi ca - ci - ya

Stanza II (1st)

Nas ca - ki yeįl - a 'i - nax sa - ti ca - ya - di yeį' a ha

'a he 'i tći - di yan - de qu - ha a he 'a - ha ha
IN THREE PARTS

APPENDIX

'ā ha 'a he 'a---- ha 'a ha 'a heypress

Stanza II (2d)

Nas ca-k i ye l-a i-nax sa-ti ca-yad i ye l 'a ha

B

'ā he 'i-na x du tla-gut tsu s-i-di he 'a-ha ha

C

'ā ha 'a he 'a---- ha 'a ha 'a heypress hütē 'awe!

1 From here to * one male voice doubles an octave lower.
2 This drum figure is repeated here in all subsequent repeats.
3 The words in these lines are incorrect; the singers simply repeated those of Phrase B in Stanza I.
4 These are the correct words.

1954, 3-1-D Kagwantan Mourning Song, Attributed to Kackēn

j = 88

B

Stanza I (sung twice)

C

we-di gu----------------------- tce ye

D

da ctu i-dad--ni-------- guqʷ ya---he 'e hi ye
Variation on repeat

Stanza II (sung twice)

Refrain

1952, 7-1-B Ḡalyix-Kagwantan Mourning Song: Lament of the Beaver
Stanza I (sung twice)

1. **ne ya 'e-ya'w 'aw ya hi-ne he-ya 'a'w mm ha ya**

2. **'a-sa-------si----i 'a-du qa-qa-tne ye 'a-x kagi ha-sa nitc-**

3. **-ka-------- 'an ya-yex 2 he ya 'a-w-m ha ya**

Stanza II

4. **'a-sa ga--'a-x 5 ha du ka-gi ha-sa 'a-x ka-gi 'atc-**

5. **-kwa-- yen-tsi -ki-t' ya hi-ne 'e ya wa [speaks]**

1 “A” on tape at end was half-tone high.
2 Speaks both times.
3 Speaks: *tek 'eya/No then!*
**Introduction**

\( \text{At} \text{tributed to } \underline{\text{Lqayak}^w (I)} \)
IN THREE PARTS

APPENDIX

ki-wa qa-wu- 'u hi-id- 'i-hi 'a ha yi hi-id-de

End

ya-ha he yi-i ki-ne--- hu 'a 'a'w 'a'w hut'ć1

1 Breaks off: Kiwa qa-wu hidi dekudik'ıt' (?)
2 Hutć Continues to speak for 10 seconds.

1952, 7-1-C(b) Traditional Gałiyx-Kagwantan Song, Attributed to Łqayakw (II)

4=72

As sung

Introduction

X

drum:

ya ha 'a-hi hya 'a----- ya 'u-yi hya ha ya 'u-hi hya 'a hm

Stanza I

A

B

C

D

'i-hi y'i-x- ti na-na hi-yi-ni-hi di wax-tła-k' a nex ta

Stanza II

A

B

C

'da ha qu-ţa-tsaq de-ya 'i-hiy 'i-xti na-na hi-yi-ni
1952, 2-1-B Traditional Cankuqedi Mourning Song: Lament for Gosná’w

\[ J=110 \]

Stanza I

A

\begin{align*}
\text{da\text{"a}x da\text{"a}x du -(u)-----} & \text{sx\text{"e}de \text{"u}ax k\text{"w}i\text{-e} siyas k\text{"w}i\text{-e} he} \\
\end{align*}

B

\begin{align*}
\text{\text{"a}--- da\text{"a}x da\text{"a}x du sxe-de \text{"u}ax k\text{"w}e si-\text{yas k\text{"w}e-- he}} \\
\end{align*}

C

\begin{align*}
\text{\text{"x}a tx\text{"a}-- xe-t\text{"a} qeq\text{\text{"e}ne sxe-de \text{"u}ax-- k\text{"w}e siyas k\text{"w}i- cheye} \\
\end{align*}

D

\begin{align*}
\text{hutc i ni yi sat' u-wu w---- a \text{\text{"x}a---------}} \\
\end{align*}

Stanza II

A

\begin{align*}
\text{Gos-n\text{"a}x da\text{"a}x du---- sxe-de \text{"u}ax k\text{"w}e---- si-\text{yas k\text{"w}e---- he} \\
\end{align*}

B

\begin{align*}
\text{\text{"a}--- da\text{"a}x da\text{"a}x du sxe-de \text{"u}ax k\text{"w}e si-\text{yas k\text{"w}e---- he} \\
\end{align*}

C

\begin{align*}
\text{\text{"x}a tx\text{"a}-- xe-t\text{"a} qeq\text{\text{"e}ne sxe-de \text{"u}ax-- k\text{"w}e siyas k\text{"w}i- cheye} \\
\end{align*}

\begin{align*}
\text{hutc i ni yi sat' u-wu w---- a \text{\text{"x}a---------}} \\
\end{align*}

\begin{align*}
\text{Gos-n\text{"a}x da\text{"a}x du---- sxe-de \text{"u}ax k\text{"w}e---- si-\text{yas k\text{"w}e---- he} \\
\end{align*}

\begin{align*}
\text{\text{"a}--- da\text{"a}x da\text{"a}x du sxe-de \text{"u}ax k\text{"w}e si-\text{yas k\text{"w}e---- he} \\
\end{align*}

\begin{align*}
\text{\text{"x}a tx\text{"a}-- xe-t\text{"a} qeq\text{\text{"e}ne sxe-de \text{"u}ax-- k\text{"w}e siyas k\text{"w}i- cheye} \\
\end{align*}

\begin{align*}
\text{hutc i ni yi sat' u-wu w---- a \text{\text{"x}a---------}} \\
\end{align*}
IN THREE PARTS

APPENDIX

[@1215]

---

Stanza III

A

Gos-nax dax dax du sxe-de 'uax k'we si-yas k'we-he

B

C

D

E

G

[words of song obscured by MJ's conversation]

1 di zelle duwasak*: 'It was alled the Thunderbird.'

2 MJ speaks.
1952, 2-1-F Traditional Cankuqedi Song for the Thunderbird Screen

Refrain

A

\[ \text{ha ha ha ha ha ha ha ha ha ha ha} \]

C

D

\[ \text{'a hu hu we he he huwa 'a ha 'a hu 'aw 'a ha ha ha} \]

[clears throat]

Stanzas I & II

A

\[ \text{dja xat 'u-wu sa-dja dja xat 'u-wu sa-dja} \]

C

D

I: \text{di xe-etq-du 'a-xe huwa 'aw ha------ ha'}

II: \text{di yu ku wat-( ) i ket 'uwa}

A

B

I: \text{'ax kak 'unxa dji-tca 'ax kilk 'un-xa-dji-tca hu hu-e he huwa}

II: \text{'ax kak ti-na-k-ni-ne 'ax kak tu-na-k-ni-ye}
1954, 5-2-F Cankuqedi Song for the Thunderbird Blanket (II)

Refrain

A

Drum:

\[\text{spoken}\]

B

Stanza I (sung twice)
Stanza II (sung twice)

A

\[ \text{ha- ha de - he } \]
\[ \text{'uq}^w \text{- a- (ha) } i \text{- na -} \]

A'

\[ \text{- su wu de 'i-x}^w \text{- ye di xe- - tle ya--} \]
\[ \text{'e hu wa ha } \]
\[ \text{- su wu - de - ye 'i x}^w \text{- yi yaa}-- \]
\[ \text{'e hu we ye } \]

B

\[ \text{hu wa ha 'e ye hu 'e ye 'u wa 'a----} \]
\[ \text{ha ha } ] [\text{speaks}]

1952, 4-1-A (a, b, c) Three (?) Traditional Cakukan Di Songs in Yukon Athabaskan

\[ J = 80 \]

E♭

Song A (or Refrain)

\[ \text{A) drum: } \]
\[ \text{'o ya ha we-eh ya ha } \text{'o - ho ya ha wehe ya - a} \]
\[ \text{[ye-eh]} \]

A

\[ \text{'o ya ha we-eh ya ha 'o - ho ya ha we- he ya - a} \]

A

\[ \text{'o ya ha we-eh ya ha 'o - u ya ha we- he ya ha } \text{hute!} \] [speaks]
Song B (or Stanza I)

1952, 4-1-D Traditional Cankuqedi Lament for those Drowned in the Yukon

Song C (or Refrain) repeats as above (Song A) except that all B's are C's. Song D (or Stanza II) was forgotten.
IN THREE PARTS

APPENDIX

Stanza II (1st)

D'+

E'  F'

G

Stanza II (2nd)

D'+

E'  F'

G

1 Breaks off to speak: 'aya hasdu 'alicyi 'aya.
1954, 3-2-K Cankuqedi Mourning Song, Composed by Blind Dave Dick

Refrain

A

\[ \text{drum: } \text{etc.} \]

\[ \text{ya--------'a hi-ne hine he ye 'a ne} \]

B

\[ \text{ye---'a hi-ne hine he ya 'a ya--'a hi-ne hine he-ya 'a--------} \]

Stanza I (sung twice)

A

\[ \text{'ax ke--tu-dutan-tci qa cka--ayu--da} \]

B

\[ \text{tsu ye-} \text{t} \text{'a-ni tu-de-qan na-k ne} \text{t wu-gut-e-y} \]

C

\[ \text{Refrain} \]

\[ \text{ya---'a hi-ne hine he-ya 'a ha} \]

Stanza II (sung twice)

A

\[ \text{tsu da--} \text{xi-si-sa gi tsu} \text{ yi } \text{ 'un-xa-dji-teca} \]

B

\[ \text{tsu ye-'a-ni tu-dax 'ax-kax qu-qaga-xe-y} \]
1954, 7-1-B Wuckitan Mourning Song: Lament for the Murrelet Cane

\( \text{\textcopyright} \) written \( \text{o} \) va higher than sung

Refrain

\( \text{\textcopyright} \) drum:

Stanza I (sung twice)
Stanza II (sung twice)

A' \[\text{music notation} \]

B \[\text{music notation} \]

C \[\text{music notation} \]

D+ \[\text{music notation} \]

E \[\text{music notation} \]

F \[\text{music notation} \]

F_1 \[\text{music notation} \]

F_2 \[\text{music notation} \]

\text{da-q\textsuperscript{et} tu-wu de-\textsuperscript{\textsuperscript{-}}\textsuperscript{\textsuperscript{sa}} yec dak tun-di-ta-na ce-wa-di tei-ta}

\text{la-dax gax-dut-si-\textsuperscript{\textsuperscript{[dz]}\textsuperscript{?}}} ti-ni ye-\textsuperscript{-den da-qin-tea \textsuperscript{[\text{de}]}}

\text{\textsuperscript{1.e \textsuperscript{a} \textsuperscript{u} a- e \textsuperscript{a} \textsuperscript{e} \textsuperscript{a} \textsuperscript{ya-u \textsuperscript{a}} \textsuperscript{e} \textsuperscript{a} hute!}}
Walking, Resting or Sitting Down, and Dancing Songs

The following songs are those sung by guests at a potlatch, and are grouped here according to the peoples from whom the songs were obtained: Tsimshian, Copper River Atna, Atna or Chugach, and Southern Tutchone on the Alsek River. These songs are not the exclusive property of any single sib at Yakutat or Dry Bay, even though particular singers might claim them for their own people (pp. 569–570).

Tsimshian Walking Song

1954, 6-1-G; recorded by Nick Milton on May 12.

This is one of the three songs with Tsimshian words which McClellan and I recorded at Angoon in 1950. It was believed to have been given to the Yakutat people by the Tsimshian at the time of the averted fight over Chief George’s sea otter skin, which would have been about 1890 (see pp. 284–286). The song is now sung especially by the Teqwedi (according to the singer) when they are guests at a potlatch. All of the Teqwedi men, women, and children, dance to it as they enter and leave the house of their hosts, both before and after the potlatch.

Nick Milton accompanied himself on the drum. The song, in four parts, lasted 1:25 minutes. The falsetto cries, hi hi hi hi hi, are “just the happy cries the Tsimshian make.”

The words as heard on the tape are:

Part I
A 'a(haha) yayina yawina,
B yawina, yawina yawina,
C yanina, hani'na, hanina', hani'na, hani'na, ha

Part II
A' 'a, 'andaci yawina,
B 'andaci na, yawina, yawina,
C' yatleta, 'aditlata, telquca he hikihihikihihihi! kawina(taha)

Part III
A' 'a-ha, yawina, yawina,
B 'andaci, yawina ha, yawina,
C' yatleta, 'aditlata hikihihikihi! yelquca 'aya'ni'na 'a'ninahaha,

Part IV
A 'a, 'a ni-na-ha, 'anina
B 'atlata(ha), 'ani'na hikihihikihi! 'anina,
C 'a'ni' na hikihihiki! heyani'naha, yanina 'a-o! 'o-he! 'o hi! [cried out]

The structure of the melody is:
A B C (repeated)

Tsimshian Dance Song

1954, 6-1-H; recorded by Nick Milton on May 12.

This Tsimshian song, again one recorded at Angoon in 1950, was probably introduced into Yakutat about 1890. It is used by the Teqwedi when they are guests at a potlatch and dance to thank their hosts. The single part or stanza, repeated three times, lasts 50 seconds.

The words are:
A 'ihi 'ehi 'iyaha 'aha
B 'ihi' 'ehi' 'iya ha ha" ha"
C ha", ha" ha" ha" 'iya", ha" ha" ha" ha"
D ha" ha" ha" ha" biya ha" ha" ha"
[at end] (as above) haya" ha" 'aw he! 'aw he!
[cried out]
Tsimshian Dance (?) Song: "Seltin’s Marriage Song"

1954, 3-1-B; recorded by Emma Ellis on March 27.

The proper name for this song is ‘Seltin’s Footprints’ (Seltin x̱ūsiyedi). According to Swanton (1909, Song 47, p. 401), it was composed for and given to  Gonahin’ (Gonahin, 'Other Water') a Kagwantan man, at the time of his marriage to Seltin of Prince of Wales Island. Her father sang this song as his daughter walked over a row of coppers to her husband. In her short introduction (26 seconds), Emma Ellis mentioned this story. The song seems to have been used by the Kagwantan of Dry Bay for dancing after a potlatch.

The words are in Tsimshian, and as recorded by Swanton are: x̱elgayuwa heyuwa' hayA'cgllnaxa, hayu' wacgllnaxa.

As sung by Emma Ellis, they are:

A  he duyua, heqeyuwa,
B  'i, 'i, 'i, 'i (repeated)

This was repeated three times completely, but on the fourth repetition, Emma Ellis ended the song with a word and a laugh just after the beginning of the second B phrase. The whole lasted 48 seconds. McAllester comments that this "shows Tlingit casualness about finishing the last phrase. The fluctuating pitch has a regular pattern. Most phrases go down in the second half."

The structure is:

A B B (3 times)
A B B/

Atna Marching Song

1954, 4-1-B; recorded by Katy Dixon Isaac on March 24.

This is one of the eight traditional songs in Atna Athabaskan, supposedly sung by the Gineqwan ancestors of the Kackqwan as they walked over the glaciers from the Copper River country to the coast (see p. 239). Although the tempo is so lively as to suggest a happy dancing song, the singer explained that it was a "song on the heavy side" (yAdAl 'heavy'), because the people were sad at leaving their relatives behind in Chitina. I believe that it is now sung by the Kackqwan when they are marching to a house as potlatch guests.

The simple melody is sung through four times, except for the final syllable at the end, and lasts for 1:40 minutes, although it is interrupted by a remark near the end of the second time.

The words are:

A  he djuci ye, he djuci ye,
B  'eci ye 'eci ye 'a yaci ye
C  'e he, da da da-a cegedi ke dadike [Fine]
X  'e
  'e [speaks] ya (on 2d time)

The structure is:

A B C X
A B C X'
A B C X
A B C

Atna Marching Song

1954, 7-2-A; recorded by Maggie Harry and Jenny Jack on May 27.

This is said to be the first song composed and sung by the Gineqwan as they began their journey over the ice. The words are in Atna. It is now sung by the Kackqwan when walking to the house where they are to be guests at a potlatch. Their ancestors held a feather in each hand as they marched along, so the Kackqwan, men and women in a line, march back and forth, waving both hands with feathers from left to right (p. 240).

The song was introduced by a few words in Tlingit by Maggie Harry. Jenny Jack beat the drum and Maggie Harry waved a seagull wing in time to the music. The song appears to have a refrain and two stanzas, each sung once, and lasts 1:20 minutes.

McAllester comments that the song is unusual in that "the first phrase of Stanza II is taken (textually) from the refrain. The song has an unusually European quality. There is a simple development of the melody in European style." Nevertheless, it is hard to see how European influence could have been effective among the Atna of the Copper River valley at the time of the migration, unless it was brought to them through contacts with the Russians at Nuchek.

The words of the song are:
Refrain
A  'aya 'ane 'aya,
B  'ane 'aya,
C=A  'a 'ane 'a 'uwaneya,

Stanza I
A  cuyu detxya,
B  'ayu detxya
C=A  'a 'ane 'a 'uwa 'aneya,

Stanza II
A  'a 'ane 'ay ay a,
B  cuyu detxa
C=A  'a 'ane 'a, 'a 'u 'ane wi yau!

The structure is simply:
Refrain:  A  B  C
Stanza I:  A  B  C
Stanza II: A  B  C (where C is simply A+).

We should, however, note the lack of correspondence of the "words" to the music. In fact, the only "words" that could possibly have any meaning are those in A and B of Stanza I, with the phrase in A repeated in slightly abbreviated form in B of Stanza II.

Atna Resting Song

1954, 7-2-B; recorded by Maggie Harry and Jenny Jack on May 27.

This song was supposed to have been composed and sung by the Gmexqwan while they rested on a prairie during their journey across the ice (p. 240). It is now sung by the K*ackqwan when they pause at the door of the house to which they have been invited as potlatch guests. The group stands in one place, moving their bent knees from side to side, and also moving their arms at the same time. Their feet are not lifted.

Maggie Harry explained the song in a Tlingit introduction (19 seconds); Jenny Jack beat the drum for the song which lasted 2:42 minutes.

McAllester comments on the odd structure of the song. The refrain is sung twice, the second time with a rise in pitch. Then the sole stanza is sung through three times. The song lacks the Tlingit zip, but has the usual accent on the offbeat. Almost every note begins on the off-beat. The song drags, but is still syncopated.’

The words are:
Refrain
"Begin!" [spoken]
A  yay 'a yai 'aya,
B  'aniyaha 'aniye 'aya,
C  'aniye 'au 'ani, 'iye 'aya,
D  'e 'aya,
E  ya 'ahi yeyeye,

Stanza (sung three times)
A  ya 'aye 'aya,
B  'a cuyu de 'a cuy旭udaya,
C  'ani yehu hani ya
D  'eye 'aya,
E  ya 'ani yeye,
(ya 'ani yu) [at end]

Atna Dance Song

1954, 4-2-A; recorded by Katy Dixon Isaac on March 29.

This is a Copper River dance song, the words of which are supposed to be Atna. It is sung, particularly by the K*ackqwan, when people are having fun after a potlatch. The short melody is sung three times and lasts about 2 minutes.

The words are:
'a(a) 'a(a) nikaha canahe,
'a(a) 'a(a) nikaha canahe
nika(ha) canahe
'a(a) nika canahe
'a cana canahe, (he, added on 2d time)
Atna or Chugach Eskimo Dance Song: Spear Song

1954, 7-2-I; recorded by Maggie Harry and Jenny on May 27.

This is called 'spear song' (tsagal' daciyi). It is sung for a dance in which a group of men dance and sing while they push around a single man with their spears or guns. Maggie Harry believes that it was captured from the Chugach Eskimo at the time when her great grandfather, Cada (Shada), fought against them at Cordova.

Possibly, however, it is the same as the Spear Dance Song, mentioned by Harry K. Bremner, which was used by the ancestors of the K*ackqwan at Chitina when they danced against their rivals who had been invited from upriver to a Chitina potlatch (pp. 898–899). The local “Ravens” walked down to the river bank with the points of their spears hidden in feathers, men in front and women behind, tilting the spears from side to side as they sang. The Atna words in the snatch sung by Harry K. Brenner were: hayu 'è hu hu 'è.

This song (if different from 1954 Reel 7-2-I) was not recorded.

Maggie Harry introduced her song in Tlingit, ending: “You tell them fine-looking girls are going to sing this song.” Jenny Jack beat the drum. The song lasted 57 seconds, although it was interrupted for one musical phrase when Maggie Harry asked “You want to see how we dance this?” The “words” consist only of: 'aha 'aha 'aha 'uhu wa'è (repeated for each phrase).

The local “Ravens” walked down to the river bank with the points of their spears hidden in feathers, men in front and women behind, tilting the spears from side to side as they sang. The Atna words in the snatch sung by Harry K. Brenner were: hayu 'è hu hu 'è.

**Unrecorded Atna or Eyak “Steamboat Song”**

The Tcicqedi and Galyix-Kagwantan sang a Copper River song when coming on the steamer to the K*ackqwan potlatch at Yakutat in 1905. The steamer's whistle was used as a signal to start and stop the song (p. 260). Later (1909), this song was used by Yakutat Teqwedi when they were guests at a Tl'uk*axAdi potlatch at Dry Bay.

The words of the song were:

ya ha . . . è
sanì sa, sanì sa,
ya ha, yu ho,
sanì sa, sanì sa . . .

Southern Tutchone Walking Song

1954, 3-2-B; recorded by Frank Itaho on May 7.

The song is said to be a “Coming-in Song,” taken over from the Athabaskans of the Alsek River. It may be sung by either the Cankuqedi or the Tluk*axAdi of Dry Bay when they are coming into the house where they are invited as guests to a potlatch.

Instead of using the drum, Frank Itaho beat on a cigar box with a drum stick. The song lasts 1:28 minutes, and is said to be without words.

The structure is:

A B B C
A B B C
A B B C /

The vocables are:

I
A ya 'è 'a, 'è ya 'iye, 'i ya
B 'è ya 'è 'a 'è ya, ye 'u 'u, (repeated)
C 'i ya 'eya 'a, wi ya 'è, 'i ya,

II and III
A 'i ya 'è ha hi ya, 'è 'è ya,
B 'è ya 'è 'a he ya, ye he hu hu hu, (repeated)
C 'i ya 'è ha, wi ya 'è 'i ya,
( . . . uff [grunt] at end.)

6 Spoken interruption.
Southern Tutchone Dance Song

1954, 3-2-C; recorded by Frank Italio on May 7.

There is no break or pause in the recording between this song and the preceding “Coming-in Song.” Frank Italio continued to use the cigarbox as a drum. This is said to be a popular dance song (lAdjlici), with Alsek Athabaskan words, which would be sung by guests after a potlatch. It has a lively tempo and lasts 1:17 minutes. It falls into two parts, the only difference between them being in the first two musical phrases and the very last phrase.

The words are:

Part I
A ya 'e 'e 'e ya 'a ha 'e,
B 'e 'a 'o ho 'i-ye,
C ha 'o-ho-o 'i-ye ha 'o,
D ho 'o 'i-ye 'a 'o ho-o 'i-ya
E 'a 'a ha-wi, ha ha,
F 'i-he 'e-hi ha,
G 'e-he he 'a-hi hi-ya,
H 'o 'o ho-o 'i-ye
I 'a ha ha 'e, ha ha ha,

Part II (sung twice)
A' sa-dju-ci-du ce 'a,
B' sa-dju-ci-du ce 'a 'a 'i-ye,
C to I (as above)
I (at end) 'a ha ha 'e, ha zwon téuet!

Southern Tutchone Dance Song

1954, 3-2-D; recorded by Frank Italio on May 7.

This song is said to be similar to the preceding dance song. While singing it, the potlatch guests, Cankuqedi or Thuk*ayádi, would hold eagle tails in their hands, raising and lowering them in time to the music. The short song is sung through twice, with only minor variations in the vocables. As usual, Frank Italio cut it short at the end (58 seconds).

The structure is:
A B C D X
A B C D' hun huté!—’(—?—) that's all’

Southern Tutchone 'Ptarmigan Dance Song'

1954, 2-1-H; recorded by Mrs. Chester Johnson on May 31.

This is an Athabaskan dance song, used by the T'uknaxádi (and probably by other Dry Bay sibs), when invited as guests to a potlatch. It is called a “ptarmigan dance song” because all the guests—men, women, and children—wear white clothes, with down on their heads and arms, and hold white feathers in their hands, while they dance up and down like ptarmigan. It is a fast dance.

There is a brief introduction in Tlingit (10 seconds); the song lasts only 45 seconds. No attempt was made at the time to transcribe the words. Indeed, there are none, only vocables. When the song was played back on the tape recorder, the singer's sister, Mrs. Jenny White, who had previously remained silent, now sang a second, higher voice, and danced. She wriggled her hips a little, swayed from side to side, and moved her bent arms in time to the fast tempo.

The structure is:
A B
A B
A B
A B [!]
her down [to Dry Bay]. But she run away from them, from her husbands. And she ran back to the Interior, I think . . . They got those songs from there, that's where that girl is from—Nuq*aqwan.”

This is a short song (57 seconds), sung twice through, except that the beginning and the ending phrases are abbreviated. There are only meaningless vocables. The structure is:

\[A'/ \ A' \ B \ C \ D\]

**Alsek River Song: Coming Under the Ice (I)**

1954, 3-1-C; recorded by Emma Ellis on March 27 (a).
1954, 3-2-F; recorded by Frank Italio on May 7 (b).
1954, 6-2-E; recorded by Mr. and Mrs. Frank Dick on May 17. (Not transcribed.)

According to Emma Ellis, this was supposed to be an Athabaskan (Southern Tutchone) song, although the words are Tlingit, and was originally sung by the crews of canoes that had successfully come down the Alsek River under the glacier (p. 87). She identified it as a ‘sitting-down song’ sung by Thuk*aXadi or Cankuqedi guests after a potlatch. Her version (a) consists of a single stanza sung twice, and a refrain at the end.

The structure is:

Stanza: \[A \ A \ B \ C\] (repeated)
Refrain: \[A \ B \ C\]

The words, as dictated by both Emma Ellis and Mrs. Maggie Dick, have no recognizable connection with the perils of descending the Alsek River. They are:

\[du \ kito \ 'ax \ dijt \ duh\kats—His wing in my hand broke off.\]
\[du \ qa \ san \ wasa \ dan \ qané—'I don't know what I'm going to do for his body.'\]

Emma Ellis’ version (a), as sung, is somewhat different, especially since it ends with the refrain (1954, 3-1-C).

\[A \ he \ ya \ kito \ qu'a, 'as \ dji \ duligutla, \]
\[B \ ya \ 'a \ 'i \ ya, 'e \ ye \ 'ei \ ya, \]
\[C \ 'e \ ye \ 'e \ ye, 'a \ ha \ 'ay, ya \ ha \ ha,\]

Refrain

<table>
<thead>
<tr>
<th>Stanza (sung twice)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A \ ye \ he \ ya, \ ye \ he \ ya, |</td>
</tr>
<tr>
<td>B \ ye \ he-he \ ya, \ ye \ he-he \ ye \ 'a-ha \ he \ ya, |</td>
</tr>
<tr>
<td>C \ ye \ he \ he \ ya, \ ye \ he \ hye, \ 'a-ha \ hoi, \ ye \ ha \ ha |</td>
</tr>
</tbody>
</table>

The structure is:

Refrain: \[A \ B \ C\] (slightly varied).

According to Frank Italio, this song was 200 or 300 years old and was associated with coming down the Alsek under the ice bridge. He reported that he had danced to it when he was a small boy, about 1910. His version lasted 2.04 minutes. This was not transcribed, since it was essentially similar to that sung by Frank Italio.

**Alsek River Song: Coming Under the Ice (II)**

1954, 6-2-D; recorded by Mr. and Mrs. Frank Dick on May 17. (Not transcribed.)

This is said to be a very ancient song, “pretty near two, three, four hundred years old,” and comes from the Athabaskans at the headwaters of the Alsek River. It is associated with the first descent of the river by canoe, when Gutcda (a predecessor of the famous Dry Bay shaman) discovered a way down the Alsek under the ice bridge, after he had tested the route by letting two logs float down. Later, when canoes were coming down, they would run under the ice, one at a time, and this song would be sung for joy after everyone had passed through safely and were assembled below the glacier (pp. 87, 626).
Frank Dick evidently told this story in his Tlingit introduction (1:05 minutes), for he began: 'In the beginning' (cuk'änAx), and later said 'after they all came out underneath the ice' ('ayás wudila). He also identified this song, like the preceding song associated with the Alsek River (1954, 6-2-E), as a dance song for guests after a potlatch, not a sitting down song.

The song lasted 2:32 minutes. Frank Dick beat the drum; his wife clapped her hands, singing an octave higher.

1954, 6-1-G Tsimshian Walking Song

\[=160\]

D\# drum: \[\text{etc.}\]

\[\text{frank d. ha ha ya-yi-na ya-wi-na ya-wi-na ya-yi-na ya-wi-na}\]

\[\text{frank d. ha-hi-ni' na ha-ni-na' ha-ni' na ha-ni' na ha}\]

\[\text{frank d. ha ha ya-wi-na ha ha ya-wi-na ya-wi-na}\]

\[\text{frank d. ha ha ya-wi-na ha ha ya-wi-na ya-wi-na}\]

\[\text{frank d. ya-tJa-ta 'a-di-tJa-ta tel-qu-ca he-hi hi hi hi hi hi ka-wi-na(taha)}\]

\[\text{frank d. ha ya-wi-na ya-wi-na 'an-da-ci ya-wi-na ha ya-wi-na}\]

\[\text{frank d. ya-tJa-ta 'a-di-tJa-ta hi hi hi hi ye-qu-ca 'a ya'ni' na 'a ni na ha ha}\]

\[\text{frank d. 'a--(ha-ha) ya-yi-na ya-wi-na ya-wi-na ya-yi-na ya-wi-na}\]

\[\text{frank d. 'a--(ha-ha) ya-yi-na ya-wi-na ya-wi-na ya-yi-na ya-wi-na}\]
1954, 6-1-H Tsimshian Dance Song

As sung

A

\[i-hi'\] \[e-hi'\] \[i-ya\] \[ha\] \[a-ha\]

B

\[i-hi'\] \[e-\ldots\ldots\] \[hi'\] \[i-ya\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\]

C

\[\text{etc.}\]

ha\[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ha\]

I and II

hi-ya \[ha\] \[ha\] \[ha\] \[ha\] \[ha\] \[ya\] \[ha\] \[aw-ke!\] \[aw-ke!\] \[laughter\]

1 a\[w\] is used here to indicate the sound normally written with o.
1954, 3-1-B Tsimshian Dance (?) Song: "Seltin’s Marriage Song"

As sung:

\[ \text{\textbf{A}} \]

he yu wa

(sung twice)

\[ \text{\textbf{B}} \]

i

i

i

i

[Keeps C#-G# in the repeat]

he yu wa

\[ \text{\textbf{A}} \]

i

i

i

i

(as above)

he yu wa

\[ \text{\textbf{B}} \]

i

i

i

i

[Speaks, laughs.]
1954, 4-1-B Atna Marching Song

\[ \text{\textit{J = 154}} \]

\textit{(sung four times)}

\textbf{A}

he dju ci ye he dju ci ye

\textbf{B}

e ci ye--- e ci ye--- 'a ya ci ye

\textbf{C}

'e he da da dau ci ge di ke------- da di ke

\[ \text{\textit{Fine}} \]

\textbf{X}

[1 and 3]

\textbf{X'}

\textit{[speaks]} ya

\footnote{\textsuperscript{1} Ends on Fine the 4th time through.}

1954, 7-2-A Atna Marching Song

\[ \text{\textit{J = 76}} \]

\[ \text{\textit{C#}} \]

\textbf{Refrain}

\textbf{A}

drum:

\textbf{B}

\textit{etc.}

'a-- ya-- 'a-- ne------- 'a ya 'a------- ne------- a 'ya

\textbf{C=A+}

'a------- 'a------ ne------- 'a 'u wa---- ne ya
1954, 7-2-B Atan Resting Song

\( \text{\textbackslash \textbackslash j=76-80 \text{approx. (uneven)}} \)

Refrain

\begin{align*}
\text{A} & \quad \text{drum:} \quad \text{\textbackslash \textbackslash A} \\
\text{B} & \quad \text{\textbackslash \textbackslash B} \\
\text{C} & \quad \text{\textbackslash \textbackslash C} \\
\text{D} & \quad \text{\textbackslash \textbackslash D} \\
\text{E} & \quad \text{\textbackslash \textbackslash E} \\
\text{Refrain (repeated)} & \quad \text{\textbackslash \textbackslash etc.} \\
\text{A} & \quad \text{\textbackslash \textbackslash A} \\
\text{B} & \quad \text{\textbackslash \textbackslash B} \\
\text{C} & \quad \text{\textbackslash \textbackslash C} \\
\text{D} & \quad \text{\textbackslash \textbackslash D} \\
\text{E} & \quad \text{\textbackslash \textbackslash E} \\
\end{align*}
Stanza (sung three times)

\[ \text{A} \]

\[
\begin{align*}
ya & \text{-------- ye } \text{a ya } \text{a cu-yu de- } \text{a cu--yutxu da-ya} \\
\end{align*}
\]

\[ \text{B} \]

\[
\begin{align*}
a & \text{n} \text{i-ye hu-ha ni ya } \text{e----------ye } \text{a ya ya'a ni ye ye- ni yu--} \\
\end{align*}
\]

1954, 4-2-A Atta Dance Song

\[ j = 154 \]

As sung

\[
\begin{align*}
\text{\textit{a--------(a) \text{nik-a-ha} ca-na he}} \\
\text{\textit{a--------(a) \text{nik-a-ha} ca-na he--------ni}} \\
\text{\textit{ka (ha) ca-na he \text{a--------(a) \text{nik-a} ca-na}}} \\
\text{\textit{he \text{\textit{a ca-ne ka-na he}}} \\
\text{\textit{a ca-ne ka-na he}}} \\
\text{\textit{a ca-ne ka-na he}}} \\
\end{align*}
\]
1954, 7-2-1 Atna or Chugach Eskimo Dance Song: Spear Song

\[ \text{Drum: } \begin{array}{c}
\text{A} \\
\text{B} \\
\text{C}
\end{array} \]

1 From here on, Sarah Williams' voice is faintly heard, following in parallel 5ths.
2 A, B, and C are sung three times.

1954, 3-2-B Southern Tutchone Walking Song

\[ \text{Percussion (2d time): } \begin{array}{c}
\text{A} \\
\text{B} \\
\text{C}
\end{array} \]
1954, 3-2-C Southern Tuchone Dance Song

As sung

Part I

Cigarbox:

A| ya 'e 'e--'e ya 'a--- ha 'e 'e-- 'a 'o--- ho--'i--ye

B| ha 'o-- ho--'i--ye ha 'o ho--'i--ye 'a 'o ho--'i--ya

C| 'a 'a ha--wi ha ha--- 'i--he 'e--hi ha---

D| 'e--he he 'a--ha hi--ya 'o 'o ho--'i--ye

1 Clears throat on this note but continues singing.
1954, 3-2-D Southern Tutchone Dance Song

\[\text{As sung (sung twice)}\]

\[A\] drum:

\[\text{B}\]

\[\text{C}\]

\[\text{D}\]

1954, 2-1-H Southern Tutchone "Ptarmigan Dance Song"

\[\text{As sung}\]

\[\text{A}\] drum:

\[\text{B}\]
1954, 3-2-E Southern Tutchone Sitting Down Song

As sung

\( \begin{align*}
A \text{ (sung three times)} & \\
\text{B} & \\
\text{C} & \\
\text{D} & \\
\text{A} & \\
\end{align*} \)

D.S. al fine

\( \begin{align*}
\text{3rd time} & \\
\text{[shout]} & \\
\end{align*} \)
1954, 3–2–F Alsek River Song: Coming Under the Ice (I) (version b)

As sung
Refrain
A

\[ \text{drum:} \]

\[ \text{ye he...... ya ye he...... ya} \]

B

\[ \text{ye he he ya ye he he ye 'a - ha he ya} \]

C

\[ \text{ye he he ya ye he he hye 'a - ha hoi ya ha ha ha} \]

Stanza(sung twice)

A

\[ \text{du kite qu 'a 'ax dji du - li - gut - sa} \]

B

\[ \text{du kite qu 'a 'ax dji du - li - gut - sa du qa - san qu 'a} \]

C

\[ \text{wa - sa tsu qa - ne ye he he - ye hya ha 'oi ya ha} \]
Peace Songs

A peace dance song, or 'song about the deer' (kuwakan daciyi), was composed by the captor-hosts for each person whom they had taken as a peace-hostage or 'deer.' It was sung by the hosts during the ceremony while the 'deer' danced, imitating in his or her movements, or symbolizing in his costume, the honorable name which his captors had given him and which is mentioned in the song. The 'deer' is also addressed as one of the sib-children of his captors (pp. 570, 599–604).

There is also a special type of peace song (see 1954, 1-1-B)—composed by each of the two rival groups of guests invited to a potlatch—in which the singers refer in complementary or sympathetic fashion to the sib-children of their rivals. The sib-children of both guest groups are, of course, equivalent to their hosts. These potlatch peace songs are sung by the two groups of guests to each other, and serve to allay their bitter mutual antagonism.

Both types of peace songs are apparently in Haida Mouth style (pp. 571–572).

Potlatch Peace Song about Kardeetoo, by Dry Bay Chief George

1954, 1-1-B; recorded by Charley and Jenny White on March 23.

This song was composed by the T'uknaxadi chief, Dry Bay Chief George, in 1910, when he and his sib from Dry Bay were invited by the Teqwedi leader, Jim Kardeetoo (1862–1937), to a potlatch at Shark House (also known as Bear House), in the old Village, Yakutat. The song is addressed to Ginexqwan-children, who would include Kardeetoo and other Teqwedi.

The Tlingit introduction (1 minute) was given by Charley White and later translated by John Ellis: “My grandfather’s nephew invited people from Dry Bay, and that’s the time, that’s the song I’m going to sing. They were dancing to that song (when they were coming in). The words of that song were composed about him, Kardeetoo.”

The words of the song were later dictated by Mary Thomas, daughter of Jim Kardeetoo; she and her sister, Louise Peterson, explained them. There is only one stanza.

de gunayé ’at—To the land of the dead they went

1244

'Aciawsiga—Weeping (?)
ya 'ida tuwu—Longing for you
ya 'iyeli xawe(s)—Your Raven thus
o-Ginexqwani-yatxi—Ginexqwan-children

The song, as sung (1:25 minutes), consists of a refrain (sung once), a single stanza (sung twice), and a brief ending. Charley White beats the drum and at the end of the refrain calls out “djiya” (?), apparently urging his wife to join in. Her voice can be heard occasionally an octave above his.

As transcribed from the tape, however, the words seem to be:

<table>
<thead>
<tr>
<th>Refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 'a 'anuwe, 'a-</td>
</tr>
<tr>
<td>B -a, 'anuwe 'a</td>
</tr>
<tr>
<td>C 'a n 'anuwe,</td>
</tr>
<tr>
<td>D 'ahe, 'ahya, ya-</td>
</tr>
<tr>
<td>B/ ha ha nuwe,</td>
</tr>
<tr>
<td>C 'aha n 'anuwe,</td>
</tr>
<tr>
<td>D 'ahe, 'ahy [teiye!— song leader's cry]</td>
</tr>
</tbody>
</table>
IN THREE PARTS

Stanza (sung twice)

A de (ya) gunayehayata ['at]—To the land of the dead they went
B/ 'AC xan sigax ya—Near him (?) to weep (?)
C 'ida tuwu—Longing for you
D 'ahe, 'ahe ya
B/ ya 'i yeli šawes—Your Raven, thus,

The structure is:
Refrain: A B C D B/ C D
Stanza: A B/ C D B/ C D A′ (at end)

Sitka Peace Dance Song for 'Canoe Deer' and 'River Marker Deer'

1954, 3-2-G (a); recorded by Frank Itaho on May 7.

This song, and the following for 'K^el Deer' (1954, 3-2-G, b), were composed for a Sitka Kagwantan man, Kuckéna, who was taken as a ‘deer’ in a peace ceremony, and given three names. As Helen Bremner explained, “Just one person, have three titles . . . . In that song they keep on singing and have different words for it, and he imitates all those things and he’s the greatest dancer.” In introducing the first song, Frank Itaho said in Tlingit: “This is my grandfather’s song (’ax hlk’ daciyi ‘eya). He was finally (?) called River Marker and Stone Canoe (hin k*eiyi qa te yak* hutču duwasaq”).’ The song identifies him as one of the Xa^hittan-yAtxi, children of the Cow (Moose or Buffalo) House People. According to Swanton (1908, p. 407) they were a branch of the Raven Quskedi of Sitka. The first stanza mentions the name ‘Canoe’, the second, the name ‘River Marker’ or ‘Buoy’ (hin k*eiyi). Unfortunately, the text of the song was not obtained at the time and has been transcribed from the tape. The song, with refrain, and two stanzas (sung twice), lasts 1 minute.

The words and their meanings seem to be:

Refrain
A′ ‘ey(he) ye haw, ‘a-ya ha ha-ya,
B ‘ey(he) ye haw, ‘a-ya(ha) ‘a-ha-ha,
C ‘ey(he) ye ha, ‘a-ya ha ha-ya, ‘e he ye he
D ‘a-ya ‘e-ye ‘a ho ho ho h hm,
X ‘a-ya he ha ha,

Stanza I (sung twice)

A yel yi yagux—Raven(s), your canoe
t6A ‘awu(x)sti—Just he is.
B ‘i tuwu xa—Your feelings ? (xa),
Xa^hittan(i)-yAtxi—Cow-House-People’s-children,
C gusu di yeli—Where is the Raven?
‘ayikden qa’adi ‘anaqańxu—Into it ? he will go (?)
D šagu ‘ani-de ‘a hu hu ya hu,—Happy to the land.
X ‘a-ya ne ha ha

(The implication seems to be that the peace hostage is like the Stone (?) Canoe for the Cow-House-People. In it the Ravens can travel safely to the land.)

Stanza II (sung twice)

A de ‘ayaxa—The paddler(s)
t6e ya ‘akawtiku χ*a—Just (?) know(s)—?
B yi hin k*eiyiye—Your river marker
ccheheyayadi yela—O Raven(s)
C šagu k*a(ha) da ‘ay(a)—(Be?) Happy ?
dek q*a hayi ‘at ‘ade xa—? ? below (hayi) ?
D ya ye kač da ‘axtca—? ? is always heard (?)
h o ho ya, ha
X ‘a-ya-ne ha ha
(‘a-ye-ne ‘a wol) [at end]

(The implication would seem to be that the peace hostage is like a buoy that can guide the Ravens happily through the deeps.)

The structure is:
Refrain: A′ B C D X
Stanza I: A B C D X (repeated)
Stanza II: A B C D X

According to Emma Ellis, who heard the recording, the Xa^hittan were a branch of the XatJk’ayi, and this song had been used for her own grandfather when he was taken as a hostage (see Case 9, p. 603). Quite possibly the same melody (but with different words) was used, since both hostages were Kagwantan.
Sitka or Dry Bay Peace Dance Song for 'K'wel Deer'

1954, 3-2-G (b); recorded by Frank Italio on May 7.

This song followed without a break from the preceding and, according to the singer, was for the same Sitka man, Käkäna. Possibly the name k'el or k'el is really g'el or 'bag.' Emma Ellis, however, said that when this song was sung for her grandfather, Qatan, his name was 'Armor Deer' (sanket kuwakan).

This is a gay song, with refrain and two stanzas (sung twice), that lasts 2:33 minutes. Unfortunately, neither text nor translation was obtained at the time. The words on the tape seem to be:

**Refrain**

A kut yaw haw ha* ha ya ha,
B 'a ya ha, 'a ha ho ye he, [laughs as he sings]
C 'a ya ha, 'a ha ya ya ha,
D 'a ya ha ha ha, 'a ya ha,
E 'a ya ha ha, 'a ha 'o yamu,
F 'a ya ha ha ha, 'a ya ha,

Stanza I (sung twice)

A 'asdjida ya yathasa—By accident (?) just (?) it [tča?]
B di kitca Iu kAt—The Gateway Knob Nose
C 'uc tcA 'a^ ha—If not just ('aw ha?)
D 'a^ te(x)-nAx sAti-hi-hi—'dog')

**Peace Dance Song for 'Dog Deer' and 'Gateway Knob Deer'**

1954, 3-2-A; recorded by Frank Italio on May 7.

This song was composed by Dry Bay Chief George, Tl'uknaxAdi, in 1902 for Frank Italio, K'tutcEn, a Cankuqedi man (1870-1956), when the latter was taken as a peace hostage by the Dry Bay Thuk*ačAdi (see Case 10, pp. 604-605). Frank Italio was given two ceremonial names: 'Dog Deer' (ketl kuwakan), which perhaps referred to an important Tluk'axAdi shaman's spirit; and 'Gateway Knob Deer' (kitča kuwakan), a landmark on the Alsek River which they claimed. The song has two stanzas (each sung twice), one for each of the two names, and lasts 3:10 minutes. Unfortunately the text and translation could not be secured.

The complimentary song composed by Dave Dick for the Thuk*ačAdi hostage (Sun Deer, Mortar Deer, and Fish Rack Deer) was not recorded.

The words to Frank Italio's song seem to be:

Stanza I (sung twice)

A taqana ha quti
B ketla ha ku[or qulvucki-hi(hi)—(ketl—'dog')
C 'ini dak"u "a*difor -ti]
D 'a^ teč nači sati-hi-hi

Stanza II (sung twice)

A 'u [!'?] tuwu cade kayani yeșa—Your (?) feelings to the head (?) medicine like (yaχ?)
B tce [tča?] guk'ati—Just (?) will be (?)
C tut ya-de cade tucdadAy du cada—Toward me (?) to the head (?) only from around his head (?)
D 'ya-ya-ha-ha ho 'o ya ha,
E 'ya-ya-ha 'a ho, ha ya ha
F 'ya-ya-ha, 'a ha-ha ya ha-ha ('a-ya-ha, 'a ha-ha ha wo 'aw!) [at end]

(The implication is that the peace hostage is like medicine or a magical plant [kayani].)

Peace Dance Song for 'Dog Deer' and 'Gateway Knob Deer'

B du k'eli, caheyadi yela—His bag (? g'eli ?),
O Raven(s),
C 'a*ladde tčA kandagaχta—Because of it just always weeping
D 'ya-ya-ha-ha ho-o-ya-ha,
E 'ya-ya, 'a-ha-ha-yo,
F 'ya-ya, 'a ha ya ya ha (ha)

(It seems to be implied that the Ravens always are weeping because the bag, their ? bag, floated away. We are reminded of the halibut skin bags lost from the overturned canoes at Lituya Bay; see p. 275).

Stanza I: A B C D E F
Stanza II: A B C D E F/

7 Laughs here.
Peace Song for ‘Dollar Deer’

1954, 1-2-D; recorded by Minnie Johnson on April 8.

This song was composed by Blind Sampson (1866–1948) about 1904, for the Teqwedi to sing while their peace hostage, Mrs. Situk Jim, Xosai-tla (K*ack-ca, 1856–1916), danced as ‘Dollar Deer’ (dana kuwaka; see pp. 601, 604). Mrs. Situk Jim was a daughter of the Teqwedi man, Xadeneck Johnstone, by his first wife.

The song was recorded by Minnie Johnson, half-sister to Mrs. Situk Jim. There is an introduction in Tlingit (2 minutes), explaining how Mrs. Situk Jim was captured and danced to the song. The singer begins the song, sings the first stanza through once, but breaks down during the repetition. She repeats Stanza I from the beginning, exclaiming at the end: “Tie hede! De cukde cuqalixux!” (Then the beginning. Halfway? say the words of the song?). The song itself lasts 1:19 minutes.

The singer dictated the words and gave a free translation.

Stanza I

tća dana-yex tća kuq*atiyi—Just like a dollar, just wearing it,

Teqwedi-yatxi—Teqwedi-children [i.e., the hostage]
dutuwu ‘ayu—The thought about them [her],

Stanza II

‘ackadé ya djak sitan—Right onto her (like breakers) striking
du gutc ‘aqayi—The words of the Wolf,

cewadi yet—This Raven [i.e., the hostage]

‘atunax kêwudaqin—Out of it, up she flies.

As heard on the tape, however, the words are:

Stanza I (sung twice)

A tća dana-yex tća kuq*atiyi
B Teqwedi-yatxi tuwu ‘ayu’dya
C du gutc teca seyuŋg guxdati ‘eya
X ’a-ne ‘a (ya)

Stanza II (sung twice)

A ‘ackade ya djak sitana
B du gutc qa yi ceyAdi yela
C ‘atunax ‘aske ‘udaqintca ‘e ya
X ’a-ne ‘a (ya)

Unrecorded Peace Song for ‘Glacier Point Deer’

Minnie Johnson was anxious to record this song, but hesitated to do so because it belonged to the Teqwedi. It was composed by Blind Sampson for the K*ackqwan to sing for Joseph Abraham, Tsune (1867-1917), the Teqwedi man taken as hostage and “opposite” to Mrs. Situk Jim in the peace ceremony (Case 11, p. 604).

A free translation of the song is: “The Raven side can see the sign of that Glacier Point. That about shelter for the K*ackqwan—that’s—and have a shelter behind that Glacier Point: the peace. They looking for shelter and have no trouble, just peace.”

Peace Dance Song for ‘American Flag Deer’

1954, 1-1-A; recorded by Charley White and his wife, Jenny, on March 23.

This song is believed to have been composed by Blind Dave Dick, Cankuqedi, although it was sung by the Thuk*xaxadi for Mary, Mrs. Lituya Bay George, a Cankuqedi woman, who was a peace hostage in 1907 (Case 12, p. 604). The ceremony was held because her brother, Gixutske, and her son, Qalaxel’, had died from bad liquor served to them by the Raven Thuk*xaxadi. Jenny White is the daughter of Mary and Lituya Bay George.

The recording is introduced in Tlingit by Jenny White (57 seconds), for which John Ellis furnished the following translation: “When I was small, my mother was kuwakan [‘deer’]. And I want the good people to hear. I want to sing that song. Tonight, good people, you are going to excuse me. Big trouble between [into] she went, my mother (‘atlen kuufit ‘akt ‘ayu ‘uwugut, ‘ax tla). My uncle, my brother, by whiskey were killed (naut ‘uwadjaq). About her was made that song (diddaci yuusti ya ci). That’s the time the song was dedicated to her. That’s why I want to sing it (‘atc ‘aya ‘axtuwasiku kêk*xaciyi).”

The words of the song were later dictated by Mrs. Chester Johnson, another daughter of Mary and Lituya Bay George, who explained that her mother had been named ‘American Flag Deer,’ literally ‘wave marker’ (tit ‘ank*eyi kuwakan). It was not possible to secure a completely accurate transcription of the words; that given represents the dictated version checked against the tape. The translation is largely
my own, based upon explanations. The song has two
stanzas, each sung twice, but lacks a refrain, and lasts
2:35 minutes. Charley White beat the drum for his
wife, and acted as song leader.

Stanza I (sung twice)
A de tit 'ank*eyi yex—Like the American Flag
[yax?]  
'atya quqwati—(?)(have become ?)  
B Thuk*xaxadi-yatxi—Thuk*adi-children
C tuwunik yiš de—Longing (for them ?)  
D 'adat yisrieq de—On it all ye hoist it!  
E tča yel 'ani kade—Right on Raven's town
F tča 'anax du tini—Just from there to see it.
G 'aya he-yeye ye-ye ya,  
H ha he ya 'aha,
Y 'aya ne,
X ha—a [tuye' [at end of first singing] "Again!"
hehel [at end of repeat] "To the beginning!"

The meaning seems to be that the Thuk*xaxadi love
their sib-children, i.e., their hostage, as they do the
American Flag. So all hoist it above Raven's town
(Yakutat), where it can be seen.

Stanza II (sung twice)
A de xat qu hani yex 'ayande—Like the fish souls
[yax?] shoreward
B se 'it xenač de daqa'ná 'ena—Through the horizon
dawn breaks,
C du tuwu hede gutca—His feelings, that Wolf,
D 'ican 'asgi hedi yel—Pity perhaps that Raven
E -a'akatxi tu sāgu—(Because of it ?) will be happy
F tča 'At cuhltini—Just to watch it.
G 'eya he-ye-ye ye-ya 'a
H 'aha ya,
Y 'a-ya ne,
X ha—a
Z a'a hoy yi! added at very end.

The meaning of the last stanza is obscure, except
that we may infer that, as was explained, "The Raven
is happy when the fish come." Dawn breaks just the
way the fish come through the hole in the horizon. I
think the Wolf is to pity the feelings of the Raven, but
in any case, the implication is that now all will be
happy.

When John Ellis heard the recording he commented
that it was a Dry Bay song, and that the rhythm was
different (quicker and more jerky?) from that of
Yakutat songs.

The structure is:
Stanza I: A B C D E F G H X Y(repeated)
Stanza II: A B C D E F G H X Y Z

1954, 1-1-B Potlatch Peace Song, about Kardeetoo

\[ \text{As sung} \]
\[ \text{Refrain} \]
\[ \text{drum:} \]
\[ B \]
\[ C \]
\[ D \]
\[ E \]
\[ F \]
\[ G \]
\[ H \]
\[ X \]
\[ Y \]
\[ Z \]

...
Stanza (sung twice)

\[ \text{A} \]
\[ \text{B} \]
\[ \text{C} \]
\[ \text{D} \]

Variations on the repeat

\[ \text{A'} \]
\[ \text{B} \]

1954, 3-2-G(a) Sitka Peace Dance Song for 'Canoe Deer' and 'River Marker Deer'

Refrain
drum etc.

\[ \text{A'} \]
\[ \text{B} \]
Stanza I (sung twice)

yeël yi ya-gux t'ca 'a--wux-sa-ti i tu-wu-xa Xaš-hi-it-ta-ni ya-tši wu-si-ti Xaš-hi-it-ta-n ya-tši (-)

gu-su di ye----li 'a-yik-den qa 'a-di 'a-na-qa-gu xu

Stanza II (sung twice)

de 'a-ya-xa t'ce ya 'a kaw-li-ku xʷa yi hin kʷe-yi-yə ce-he-ye-ya-di ye-łə

sagu kʷa-(ha) da 'a-ya dek qʷa ha yi 'at a-de xa
1954, 3-2-G(b) Sitka or Dry Bay Peace Dance Song for 'K"eel Deer'

As sung

Refrain
drum:

Stanza I (sung twice)

1 Clears throat.
Stanza II (sung twice)

A

\(\text{tu tu wu cade ka-ya-ni ye-xa tce guk'ati Xas-hit-tini yat-xi}\)

B

'C

\(\text{tut xa de ca-de tcuc da-dax du ca da 'a ya ha ha ho-o ya ha}\)

D

\(\text{laugh}^{1}\)

E

\(\text{Variations on the repeat:}\)

F

\(\text{Stanza I}\)

\(\text{Stanza II}\)

1 Laughs as he sings.

1954, 3-2-A Peace Dance Song for 'Dog Deer' and 'Gateway Knob Deer'

\(\text{D} = 112 \text{approx.}\)

As sung:

Stanza I

A

\(\text{ta-q-a-na ha qu-ti ke-tlwa-ha ku-wuc-ki-hi-hi}\)

B

\(\text{[qu]}?\)

C

\(\text{ni----- da kwu 'aw-ti 'aw tex nax sa-ti-----hi-hi}\)

D

\(\text{'a ha' wa hi ya 'a he-he 'e-he qa-\quad-\quad-ti}\)
Stanza I (repeated)

\[ \text{tla-qa-na ha qa-ti} \]
\[ \text{[k]} \text{e-tla-ha qu-wuc-ki-hi} \]

\[ \text{[ti]?} \]

\[ \text{ni-ni-} \text{da k^u a^w di 'a^w tex na-x sa-ti-hi-hi} \]

\[ \text{'a ha-w ha hi ya 'a hi-hi 'e he te lhe-he!} \]

Stanza II (sung twice)

\[ \text{di k'i-tea lu kat 'uc tca a^w ha-w i-du-sa ha-ha} \]

\[ \text{di yax kux ta-ti-ca sa 'a^w te[x] na-x du-ti-na} \]

\[ \text{'a ha-w ha hi ya 'a he he 'e he tcuya! 'a he he he hutc!} \]

1954, 1-2-D Peace Dance Song for 'Dollar Deer'

\[ \text{drum:} \]
\[ \text{\ldots} \]

Stanza I: tca da-na yex tca------ ku-g^aw ta-ti-yi
Stanza II: ac-ka------ de ya------ djak si-ta-na
1954, 1-1-A Peace Dance Song for 'American Flag Deer'

1 The singer breaks down here on the repetition of Stanza I; starts over again but sings it only once.
2 At end of repetition of Stanza I (2d try), the singer says: tie hede. de cukde cuqalixux*.
IN THREE PARTS

APPENDIX

\[ \text{IN THREE PARTS} \]

\[ \text{APPENDIX} \]

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\[ \text{APPENDIX} \]
1 Tcuyel spoken at end of first singing. Hede! spoken at end of repeat.
2 Half-tone higher throughout on repeat.
3 Another half-toneraise in pitch, except only the E's become F's; the rest of the song is as written.
4 No break in rhythm on repeat.
Funny Songs About Raven

A series of humorous songs about Raven, or ascribed to him, were recorded. These were sung as happy songs during the peace-making ceremonies, usually by the wives of the captors, while their husbands danced (pp. 570–571, 601–602).

‘Raven and the Herring Heads,’ ‘Raven and Snipes,’ ‘Raven Steals Daylight,’ ‘Raven Loses his Nose,’ and ‘Raven Washes Himself in Vain,’ were all specifically designated as funny peace dance songs. The last was said to have been danced by the men holding mock weapons. ‘Raven and the Mussel People,’ although funny, was said to have been sung by the K̲ackq̲w̲an when guests at a potlatch. ‘How Raven Became Drunk’ is funny, but I do not know on what occasions it was sung.

Funny Peace Dance Song: Raven and the Herring Heads

1954, 6-1-E (a); recorded by Sarah Williams and Jenny Jack on May 10.

This song, and the following “Raven and Snipes” (1954, 6-1-E [b]), both belong to the story of how Raven was invited to a potlatch (by the Sea Otters, according to Sarah Williams). He refused to go, because he did not like the codfish heads they always served. Later he sent his servant, a man made of wood, to find out what was being eaten at the feast, and to ask for a place for him. No one paid attention. Raven then collected a number of Snipes, his nephews, and went to the house. They came dancing in. Raven ate herring heads from a wooden box, climbing right into it. Supposedly he composed this song about the herring heads; or, it is supposed to be derived from his caw. In any case, it is an old one. Then the Snipes danced into the house, singing “Raven and Snipes” (see below).

The singers made several mistakes in the words before they were able to sing the two songs, which they presented together. Each lasted 32 seconds. The words to the first are: (sung twice)

A

’a’ ‘a’ ‘a’ yay’ yaw cay’—’A’ ‘a’ those herring heads

B

yel tculsex(a)—Raven ate them up.

The structure is:

A B

A B’

Funny Peace Dance Song: Raven and Snipes

1952, 3-1-B; recorded by Annie Johnson and Minnie Johnson on August 13 (version a).

1954, 5-1-E; recorded by Nick Milton (drumming) Katy Dixon Isaac, Mary Thomas, and Louise Peterson on April 25 (version b).

1954, 6-1-E (b); recorded by Sarah Williams and Jenny Jack on May 10 (version c).

The recording (a) in 1952 was preceded by a good deal of talk, and by the singing of the humorous song about Raven and the Mussel People, which the singers were not willing to record. Finally they sang ‘Raven and Snipes,’ which they entitled ‘Raven’s Claw’ (yel traîk). It lasted 40 seconds (cf. score p. 1262). According to Minnie Johnson, it was composed by Raven himself, when he went to a potlatch given by the Killerwhales.

The recording by Sarah Williams and Jenny Jack followed immediately upon the song ‘Raven and the Herring Heads.’ This was, according to Sarah Williams, the second song connected with the potlatch given by the Sea Otters. The Snipes danced into the house, singing this song. It had one stanza and lasted 32 seconds. This version (c) is different in tune and rhythm from that recorded by the group (1954, 5-1-E).
For a different version of the song, see Swanton (1909, Song 17, p. 393).

In the group version (b) of the song, Nick Milton sings and beats the drum. The women attempt to sing different parts. FdeL can be heard calling "tcule (again)," and the song is repeated. There are also raven caws. The recording lasts only 55 seconds (pp. 1262-1263).

The following words of the song (as sung) were dictated by Mary Thomas and checked with the tape:

A 'aha°! 'aha°!, $a-di-da yi-dja-yi (repeated)

B yeli xusiti ka-yulicu,
C yel kelk'e-has, tsana' tsana'

As spoken, these would be:

'aha°! 'aha°! $at-da yitcayi—Ah, ah, [snipes] that fly around the island,
yel xusiti kayahec—Raven's footsteps are following yel kelk'has,—Raven's nephews.
tsana' tsana'—Rotten fish! Rotten fish!

"The little island snipes, Raven's nephews, follow in Raven's tracks. Rotten fish!" (Raven's favorite food.)

Funny Peace Dance Song: Raven Steals Daylight

1954, 7-2-J; recorded by Minnie Johnson on May 31.

This is a humorous song referring to Raven's theft of Daylight, and one which would be used at peace ceremonies. The words were sung over to me many times and carefully dictated. The refrain was omitted in the recording because the singer saw that there was little tape left on the reel and wanted to be sure to get all the words onto the tape. The two stanzas (each sung twice) last 1:33 minutes. Syllables dictated, but not sung, are in brackets [ ].

Stanza I (sung twice)
A tçaW a 'E ['A]gt 'ik*q*'ana—You aren't the only one going to die,
B ya-dì yel-a 'a ya 'a-na—You Raven,
C ye touc ka$q*adiqaxa—Why do you beg so much [qa$ya] (as dictated) [not to be harmed]?

D cayadi yel 'a ha 'e-ya 'a-ne 'a—You [little Raven.

Stanza II (sung twice)
A tçus gun tude 'awdit—Right in his bosom he carries
B du qe 'ayi ya di yel-a—His daylight, the Raven.
C da 'icanx ya' $i $ucie—Take pity on all your Wolves,
D cayadi yel 'a ha 'e-ya 'a-ne 'a—You (little) Raven
[and give them the Daylight].

'a-ne gugu waaaa' [at end]—All cry waaa!

The singer gave this cry at the end because she said she had made a mistake. The cry "waaa!" would be given at a real peace ceremony in order to calm the 'deer' and to remove any bad consequences that might result from a mistake in the singing.

Funny Peace Dance Song: Raven Loses His Nose

1954 7-2-K; recorded by Minnie Johnson on May 31.

This amusing song refers to the story of how Raven lost his nose (bill) when he was stealing bait from the fishermen and got his nose caught on a hook. In order to recover it, he disguised himself with an artificial nose, and went through all the houses of the town until he finally found it. Then he asked to have the smoke-hole opened so he could see this strange object better, and flew off with it (see pp. 871-873).

Swanton (1909, Song 1, p. 390) records almost the same song, but reports that it is a "song about Raven's travels through the world, used at all kinds of dances." Our informants specified that it was used for dancing at a peace ceremony, not at a potlatch. Once, when Minnie Johnson was singing the song, she ended it with a loud "kaw!" although this is not part of it. For the recording, she omitted the refrain and sang the three stanzas through without repetition (58 seconds)

As sung, the words are:

Stanza I
A da$ax tudat$en ceheyadi yel—"His mind is so unsettled," that Raven,
B hayi de tça 'a(wu)gud[in]—Down below [under water] he went
C 'a-[cough]-ta du huwu—Just then his nose
D tçA kewudusyrq 'a 'ani 'eyi—They pull up ('a 'ani etc.)

Swanton renders this:

Dët yax $udat$en c$yë't.
A big fellow like must have that raven.

Hayide' wugud'ın.
Down underneath he went.
Aga'guci duhiwu' ke wududziya'q.
At that time his nose up they came to pull.

Stanza II

[agawe hitx]—[For it, all the houses] (not sung)
A3 'atu'n 'awagiye, qu'a—He went through it (or them)
B 'ada ya dutci duti uestion
time
C 'angan wudiqin ya 'ani 'i—"He flew out of the
smokehole."

Swanton's version is:

Aga' antu'x yawagu't dul'u'wuga.
At that through the he went for his
time town nose.

To him it was with it [given]
gant outside he flew.

Why does he not look but whiskey ought to
like himself drink.

After that about the you can
whole beach wander.

The structure of the melody is:

Refrain: A B C C X
Stanza: A3 B; A; B C X

A3 wasa quwanugu yel 'ayu de
B'3 gutci qayat 'ackawuhcudja
A1' gusus cq*'alukat yequnuga
B 'icahan dena quwanugwa'
C we-ya 'a'a' we-ya 'e'
(X we-ya 'ah hm) [huta] (at end)

McAllester comments that the phrases are "ambiguous," and "hard to distinguish" because they are "all related to each other."

The structure of the melody is:

Refrain: A B C C' X
Stanza: A3 B' A' B C X

Funny Peace Dance Song: Raven Washes Himself in Vain

1954, 6-1-K; recorded by Mrs. Chester Johnson on May 15.

This humorous peace song was explained by Minnie Johnson, who also dictated the text. It would be danced by the captors of the peace hostage while they brandished imitation weapons shaped like wooden tassels. The song provoked gales of laughter when recorded. It lasts only 1:15 minutes, with a refrain and a single stanza (sung twice).

The words as dictated are:

wa'sa qunuk yel 'ayu—What's the matter with Raven?
gutci qayat ekawuhcutc—(For the Wolf) he bathes himself

gusus cq*'alukat yequnuk—?-
'icahan dena quwanugwa—Alas! -?-

"Poor Raven is acting funny, trying to make himself white by scrubbing himself."

As sung, the words are:

Refrain

A we-ya-ha 'a-ha we-ya,
B we-ya ha 'a' we-ya he-ya,
C we-ya ha-'a' we-ya he-ya,
C' we-he-ya 'a-ha 'a' we-ya he-ya,
X [cough] 'e-ye ye 'e-ya,

Stanza (sung twice)

A3 wasa quwanugu yel 'ayu de
B'3 gutci qayat 'ackawuhcudja
A1' gusus cq*alukat yequnuga
B 'icahan dena quwanugwa'
C we-ya 'a'a' we-ya 'e'
(X we-ya 'ah hm) [huta] (at end)
Funny Song: Raven and the Mussel People

1954, 5-1-F; recorded by Nick Milton (with drum), Katy Dixon Isaac, Louise Peterson, Mary Thomas, and Susie Abraham.

This funny song was described as a “popular song” sung by the K'áawakw after a potlatch to thank their hosts. I am not sure whether it was sung at peace ceremonies.

Before the recording, the song was rehearsed by the group. When they came to sing for the tape, however, they were laughing so much that the recorded version was not as good as the rehearsal. The song starts with Louise Peterson calling “guk (begin), grandma,” to Katy Isaac. The old lady starts the song, but soon drops out. It has two stanzas (about 1:50 minutes), and ends with crow calls by Nick Milton and Susie Abraham. The text was checked with several informants (Emma Ellis, Mary Thomas, Louise Peterson, and Mrs. Frank Dick).

Stanza I

yékanén 'a̧x tuwu sagunutc—At low tide I’m always happy
yvux 'an xalgzn—When I’m looking around at
yak qu hani—The Mussel People.

Stanza II

dak daqadén—When it’s high tide
'ax tuwu wanik— I feel sad
teałık*qatini—Never again to see
yak qu hani—The Mussel People.

It is evidently Raven himself who is singing. The words are slightly different as sung:

Stanza I (sung twice)

A ye kalenin 'a̧x tuwu sagu yak qu hani,
B yixut 'anqalgen-ni (or tci) yak qu ha-
C -ni ya 'aha* 'a 'i ya 'eni 'a
D 'i ya ha 'a 'a 'i ya 'a

Stanza II (sung twice)

A dak daqadenin 'a̧x tuwu wanik, yak qu hani,
B tca tleł̱k lik*qatini yak qu ha-
C -ni 'aha* 'a 'iy 'a 'a 'a
D 'i ya 'a 'a [teu̱e! (first time)] 'a 'i
(D 'i ya [song dissolves in gales of laughter on repeat]

Funny Dance Song: How Raven Became Drunk on Whiskey

1952, 1-1-B; recorded by Charley White (song leader), Jack Reed (drumming on banjo), Jenny White, and Minnie Johnson on June 21.

This song was composed by Dry Bay Chief George (1850 ?-1916), and is said to be “a dance song for parties.” It would be suitable for guests to sing after a potlatch.

The recording is introduced by Charley White who tells in Tlingit how the Russians offered whiskey to Raven. At first it did not seem to affect him. They gave him more, and finally he felt good and tapped his feet. The introduction lasts 4 minutes.

The song has two stanzas, separated by a refrain, each stanza being sung through twice, and the whole lasting 2:30 minutes. During the singing, Charley White tapped his foot to imitate Raven and also called out “hede!” (to the beginning) at the end of the refrain, and “teu̱e!” (again) after the first singing of the second stanza. No text was recorded at the time, but was later transcribed from the tape. The song is followed by a few additional remarks in Tlingit by Charley White (12 seconds), and by an explanation in English by his sister, Minnie Johnson (see p. 873).

When Charley White was asked in 1954 about the words for the song, he dictated the following, for which his daughter supplied a translation. (They could not be fitted, however, to what was heard on the tape):

Yël qìwucu—“Raven was drinking”
deqådet qùwëx du 'ix—“(For) everything he don’t care”
dëkáit da gúcî wunqagx drunken wolf says ‘take pity’

As heard on the tape, the words are:

Stanza I (sung twice)

A tcáldakát 'at gúc tuye—All it (?) the wolves (wolf)
tcuye (on repeat)
B ye yel qa-wacu qa-wa—The Raven was drinking
C ha tâteka du gúcî têu—Our-?-his Wolf indeed
D 'ahe 'a ha 'ahe 'ahu haya

* Falsetto raven cries on the repeat at this point.
Refrain (sung once)

A yau 'a-e ya 'a yu 'a ye 'e ya 'a-e
B yawa yu ha we 'e ya hawe he ya he yu ha 'e heya
C ha 'e ye ya ha hu ha ya ha ha-e 'e ya-'a 'u
D 'a he 'e ha 'a he 'a hu ha ya 'ani 'a he ya hede! [spoken] "To the beginning!"

Stanza II (sung twice)

A hutli nawu yeł gak*[t6]?—(The-last-of ? the liquor Raven ?)
yidat-a hande tlita—Now this-way (give!)?-
B ya 'ituwu ha lu-k*a—Your feelings us to-pity(?) (yi ya) [on repeat]
ha di ya-atxi šati—Our children ?-
C 'i ya kat qu tlita 'iđat 'iña—For you not to-be-[tsu]?
lonesome (?) now 'ai yi ya ha
D 'ahe 'a ha 'ahe 'abu haya 'ani 'a ye-e tcyue! [spoken on first time] "Again!"
[Ends:]
A yau 'a-e ya-au 'au (first phrase of refrain).

The structure of the song seems to be: A B C D for each part, plus A for end.

1954, 6-1-E(a, b) Funny Peace Dance Songs about Raven (a) Raven and the Herring Heads

D=142

(a) Raven and the Herring Heads

As sung

[Drum pattern and musical notation are provided here, with two different versions: A and B, and a different version C (version c).]

(b) Raven and Snipes (version c)
1952, 3-1-B Funny Peace Dance Songs: Raven and Snipes (version a)

\[ \text{As sung} \]

\[ \text{drum:} \]

\[ \text{\textbf{A}} \]

\[ \text{'a ha 'a ha xadida yidja-yi da} \]

\[ \text{\textbf{A}} \]

\[ \text{'a ha 'a ha xadida yidja-yi} \]

\[ \text{ye'ti xusi ti ka-----yu-li cu ye't ke'ke'has} \]

\[ \text{sa-na' sa-na' 'a 'a (a 'e)\textsuperscript{1} [ha! de 'awef]} \]

\[ \text{\textsuperscript{1} One voice only.} \]

1954, 5-1-E Funny Peace Dance Song: Raven and Snipes (version b)

\[ \text{As sung} \]

\[ \text{\textbf{A}} \]

\[ \text{\textbf{B}} \]

\[ \text{ye'ti xusi ti ka yu-li cu} \]
IN THREE PARTS

APPENDIX

1954, 7-2-J Funny Peace Dance Song: Raven Steals Daylight

\[ \text{fast tempo} \]

B

Stanza I (sung twice)

\[ \text{drum:} \]

\[ \text{tcas wa' e gi } \]

\[ \text{k'q'ana} \]
Stanza I

A

tcus gun tu-de 'a - u - di - ti

B

du qe 'a - yi ya-di - ye'l - a

C

da 'i - ca - n-x ya 'i gu - tci

D

cayad-i ye'l - a ha 'e - ya 'a ne 'a 'a ne 'a

---

1 Most of the drum beats are single, with only an occasional double beat.
IN THREE PARTS

APPENDIX

1954, 7-2-K Funny Peace Dance Song: Raven Loses His Nose

\( \text{J} = 104 \)

E

Stanza I

\begin{align*}
\text{A} & \quad \text{drum:} \\
& \quad \text{B} \\
& \quad \text{C} \\
& \quad \text{D} \\
& \quad \text{etc.} \\
\end{align*}

da-\text{la}x\ u\text{-da}-\text{tsen} \quad \text{ce}\ -\text{he}\ -\text{ya}\ -\text{di} \quad \text{ye}'l \quad \text{ha-} \text{yi} \quad \text{de} \quad \text{t'ca} \quad \text{a-wu-gud [in]}

\begin{align*}
\text{A} \quad \text{B} \\
\text{C} \\
\text{D} \\
\end{align*}

'a \quad \text{[cough]} \quad \text{ta-} \quad \text{xa} \quad \text{du} \quad \text{tu-wu} \quad \text{t'ca} \quad \text{kewu} \text{-si-yeq} \quad \text{a-ni} \quad \text{e-yi}

Stanza II

\begin{align*}
\text{A} \quad \text{B} \\
\text{C} \\
\text{D} \\
\end{align*}

'a-\text{tx} \quad \text{ya-} \text{wa-gu-di-ye} \quad \text{qu} \quad \text{a} \quad \text{a-da} \quad \text{xa} \quad \text{du-tci} \quad \text{du-ti}

\begin{align*}
\text{C} \\
\text{D} \\
\end{align*}

'an-gan \quad \text{wu-di-qin} \quad \text{ya} \quad \text{a-ni} \quad \text{i} \quad \text{ya} \quad \text{a-ni} \quad \text{i} \quad \text{ya} \quad \text{a-ni} \quad \text{i} \quad \text{hi}

Stanza III

\begin{align*}
\text{A} \quad \text{B} \\
\text{C} \\
\text{D} \\
\end{align*}

'a-\text{ye}x \quad \text{auw-si-ne} \quad \text{du} \quad \text{gu-tci} \quad \text{tu-wu} \quad \text{an-gan} \quad \text{wu-di-qin} \quad \text{ya} \quad \text{a-ni} \quad \text{hi}

\begin{align*}
\text{C} \\
\text{D} \\
\end{align*}

t'\text{ca} \quad \text{nau} \quad \text{i-da-na} \quad \text{a-tu-na}x \quad \text{qu-} \quad \text{a} \quad \text{hitx} \quad \text{tux} \quad \text{ya-qe-gut} \quad \text{ya} \quad \text{a-ni-hi} \quad \text{i}
1954, 6-1-K Funny Peace Dance Song: Raven Washes Himself in Vain

As sung

Refrain
drum: \( \text{\texttt{J J J J J J J J J}} \) etc.

\[
\begin{align*}
\text{we-ya-ha 'a' ha' we-ya we-ya ha----- 'a' we-ya he-ya}
\end{align*}
\]

Stanza (sung twice)

\[
\begin{align*}
\text{wa-sa qu-wa-nu-gu ye' ayu de gu'tc-i qayat 'ac-ka-wu-li-cu-dja}
\end{align*}
\]

\[
\begin{align*}
\text{gu-sus c\textsuperscript{\texttt{w}}a-\texttt{\texttt{a}}luk-At ye-qu-nu-ga 'i-ca-han de-na qu-wa-nu-gwa-}
\end{align*}
\]

\[
\begin{align*}
\text{we-ya 'a' a' a' a' we-ya 'e we-ya 'ah hm}
\end{align*}
\]
1954, 5-1-F Funny Song: Raven and the Mussel People

\[ J = 86 \]

D
Stanza I

\[ \text{drum: } \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \text{ etc.} \]

\[ \text{ye ka-ke-ni-n'ax tuwu' } sA-gu \text{ yak qu-ha-ni} \]

B

\[ \text{yi-xut 'an-qal-gen-ni yak qu-ha-ni ya 'a ha 'a 'i ya 'e ni 'a} \]

C

\[ \text{Stanza II, started by mistake} \]

\[ \text{i ya ha 'a 'a 'i ya 'a } \]

\[ \text{dak da-qa-den-} \]

\[ \text{ye ka-ya 'a ha 'a 'i ya 'e 'a ya 'a 'a 'a 'a Go on to} \]

\[ \text{Stanza II} \]

\[ \text{dak da-qa-den-ni-n'ax tu-wu wanik yak qu-ha-ni} \]
From here on, the male voice doubles an octave lower.

The singers laugh, realizing that they have started Stanza II without repeating Stanza I. Nick Milton breaks in with the proper repetition of Stanza I.

Falsetto Raven cries.

Song breaks off in laughter

1952, 1-1-B Funny Dance Song: How Raven Became Drunk on Whiskey

1 2 3 4

A

Stanza I

A

drum:

B

tca'k' da-da-kat 'at gutc tu-ye xaxi xa-ga-ti

ye ye'l qa-wa-cu qwaya ha's detya ka ha tlaka du gut'ci tco

C

x'a-ga qon ya-di ye---ti 'a ya 'a ye-----ya 'a--'u
IN THREE PARTS

Refrain

A

B

C

D

Stanza II

A

B

C

D

'а he 'e ha 'а he 'а hu ha ya 'а ni 'а ye-e

yau 'а e ya-- 'а yu 'а ye 'e yau 'а e

ya wa yu ha we 'е ya ha we he ya he ya ha 'е he ya

ha 'е ye ya-- ha hu ha ya ha ya ha е е ya'а---- u

'а he 'e ha 'а he 'а hu ha ya 'а ni 'а ye-e

hу-tли на-wu yeř gak'и yи-da-tа hаn-dе tли-tа

ya 'и-ту-wu-u hа lu-k'а hа di ya--- a-t'и xа-tи

'и yi kаt qu tli та 'и dat 'а ya 'ay yi ya---- ha

[tsu]?
Return to Refrain

*yau 'a - e ya------ 'a - u 'au* [end]

---

1 CW calls out: *hede!*

2 Women's voices are audible an octave higher here.
Songs for Children

This group comprises two traditional songs for children, called “teasing songs” by our informants. These were also sung as amusing songs at peace ceremonies. There are also a few “pet songs” for small children, sung by the composers.

One unrecorded “teasing song” involved an accusation of philandering with a member of one’s own sib (“tribe”). The words were quoted as: “I never knew that you’re going to die for your own tribe, and this is the time you’re going to die [of love] for your own relation.” The informant (MJ) had heard it up at sealing camp. It was stormy weather and the people “sat in a tent and sing, sing, sing, the whole night—Jimmy Jackson and B. A. Jack”—both noted wits.

For other children’s songs or lullabies that were not recorded, see pp. 571, 575, 830–831.

Traditional Teasing Song for a Little Boy

1954, 3-2-I; recorded by Minnie Johnson on May 5.

There is an introduction in Tlingit (25 seconds), translated as: “I just say this is no song, anyhow not composed by anybody. That’s just a pet song and anybody that loves a child, and they used this song. But these two ladies, friends of mine [FdeL and Mary Janes Downs], request that I sing for them and I just start in.”

The song lasts 55 seconds:

 qa kiyex tlux*ə táak (repeated)—(Like a man?) creep around
tlayi-ca kəx hedukwahec—For the sitting women, “it’s a dirty shame.”
’andat nałaskiita—Always sneaking around town.

“Sneak around the corner, around the house—not even ashamed of doing it. That’s for us a man sneaked around the house. Not even ashamed of doing it, because he loved tlayi-ca—that’s us [i.e., ‘sitting-down women,’ or Raven women at a peace dance, see p. 601]. Sneak around the town. . . . Slip around, tiptoe around the village, just to get a glimpse of tlayi-ca.” (See Swanton, 1909, Songs 13 and 15, pp. 392–393.)

“That’s a pet song for a baby, but they use that in a peace dance just because it’s lively.”

When sung to a child, the names of one or more of his joking-relatives are inserted. If sung at a peace ceremony, the singer’s sib-children are addressed: i.e., Kagwantan would sing to or about Kagwantan-yałtxi.

As sung, the words are:

A  kiyex tlux*ətáśa qa [or táak?]
kiyex tlux*ətáśa qa
B  Tlayi-ca kala
he dudikaleca
’andat nałaskiita ’e ’e
X  ’e ’e na ’a hm hm

These words are repeated three times, with slight variations. The second time, Phrase B is abbreviated as:

B/ tlayi-ca kə-xa-kat yataktüta ha he.

On the third time, the last part of Phrase B is: ’an dat nałaskintca ha he.
The end is:

X/ ’e ’e na ’a detčs huch ’awel—“Indeed that’s the end!”

Swanton’s Song 13(1909, p. 392), said to be a Kagwantan cradle song, “used also at feasts,” is very similar:

Kliyi’t tluxwač’din axho’nxo cat kax.
Around I always like my brother’s wife for.
the house to creep
Traditional Teasing Song for a Little Girl

1954, 3-2-J; recorded by Minnie Johnson on May 25.

This song may either be sung to a little girl, or be sung for fun at a peace ceremony. As the singer translated her Tlingit introduction: “Oh, I just explained that this is no song composed for special-like, you know, a potlatch and stuff. This is just a pet song, because I used to sing it for my grandchildren, and the reason I mention that Susie’s name [Susie Abraham] in it is because they all belong to the Kagwantan-yatxi—so’s Susie. [i.e., their fathers are all Kagwantan men.] This song is made up and any body can sing it—grandmother or mother or anybody who loves the child can sing that song. I used to sing it for mine. I mention Leslie’s name [Mrs. Nick Milton] because they all belong to Kagwantan-yatxi.”

When the words were dictated, the name of Mrs. Annie Johnson, Qelcake, was used as that of the joking-relative of the singer’s grandchildren, Becky and Beverly Bremner, because they are all Qalyix-Kagwantan-children. Fearing that the old lady might be offended, however, the song as recorded referred to Susie Abraham and Leslie Milton.

The name of the little girl to whom the song is sung is not mentioned because this is “just a hinting song.” The inference is that she, too, is guilty of destroying the berry bushes, “so her little husband can eat the berries.” Or, perhaps we are to understand that she can take delight in hearing her joking-relatives scolded in song for this breach of taboo.

Presumably, when sung at a peace ceremony, no names would be used, but reference would simply be made to Kagwantan-children in general.

When recording the song, the singer was interrupted after singing the stanza the first time, so sang it over twice. There is apparently only a single stanza which may be repeated any number of times, each time inserting the name of another joking relative of the little girl. As sung:

A 'adusawe 'adusawe—Who is that? Who is that?
B qacuwayi tcu qawlili—a “Breaking the berry bushes ahead of me?”
   Susie [or Leslie, etc.]—Susie
C xawe[.] yauquwanuga du xuxkujes—It is. She did it
   [uk] for her little husband.
D du xuxkujes ya 'a na—For her little husband.
   'e ya ya 'a na 'i
   'e ya 'a na 'i [de wа] (at end)—“That’s it!”

Pet Song for a Little Girl, by Sam and Annie George

1954, 3-2-L; recorded by Annie George on May 23.

This song was composed (about 1920?) by the singer and her late husband for their daughter, Jessie, when she was small. It lasts 1 minute.

The words, as dictated and checked with the tape, seem to be:

cat katškux tēškī—“Little girl stinker.”
cat katškux tēš-tlen—a “Stink bigger.”

Pet Song for a Little Boy, by Minnie Johnson

1952, 5-1-A; recorded by Minnie Johnson on September 9.

This song was composed by Minnie Johnson (in 1922 or 1923?) for her son, Howard Gray, whom she affectionately called ‘Stinker’ or Tcăñayu. She later sang it for his son and namesake. The song lasts 25 seconds in the recording and is preceded and followed by explanations in English.
The words are said to mean:

A man is coming, a man is coming!
A man is coming, come, a man is coming!
. . . It's a little fellow I love.
Is he come? Is he come?

[At this point the little boy would pretend to fall back.]
Oh, there comes a man!
Come, come, come!
He stinks, but I love him.
I just love him.
He stinks awful, but I love him just the same!

In the latter part of the song are the baby-talk words: tca*x!*! tca*x!*! with which the little boy used to pretend to scare his mother as he pointed to spiders and bugs. An adult would say Xo*! in pointing out something dangerous that a child should not touch.

Unfortunately, a dictated version of the words was not obtained, and those of the first line were hard to hear on the tape.

A  xaix  xaix  xane  kawgu! tcanayu—? (he comes)
B  'ixcixan  xan  xanKayu—I love you, love, love
C  'ixcixan  xan  xanKayu
D  'ihatcan  tcan  tcanayu—You stink, stink, stinker
E  tca*x!*  tca*x!*  tca*x!*Kayu—Scare, scare scare (a bit)
F  'ixcixan  xan  xanKayu
G  'ihatcan  tcan  tcanayu

Song A (23 seconds), for Esther, the oldest, uses the child's baby talk 'sAmbAda' for 'Somebody is coming in.' The words were transcribed from the tape, and can also be heard as 'cam-pa-ta ca,' etc. The pattern of the words is:
A  B  C  D
B  C  D
B  C

The melody is: A  B  C  D  E  G  F  G  H.

Song B (17 seconds), for Rosemary, uses the expression 'dá cana,' which the singer described as "a love word" meaning "'good-for-nothing'—wouldn't let me change your diapers." (It is derived from da! 'behave!') As heard on the tape, the vowels of each syllable are clipped by glottal closure, as in At'ná Athabaskan speech. By text and rhythm the structure is:
A  B  A  B
A  B  A  B

By melody, however, the structure is:
A  B  C  D
A'  D
A''  D'

which McAllester terms "a tour de force of variations."

The third song, C (21 seconds), uses the word t6ikina "my little lover," the pet name for the smallest child, Audrey.

By text, the structure is:
A  B
A  B
A/ [talks]
A  B
A [talks]

By melody it is:
A  B  C
B  C/ [talks]
C  D  E [talks]
1954, 3-2-1 Traditional Teasing Song for a Little Boy

As sung

drum:  

\[ J = 128 \]

\[ \text{As sung} \]

\[ \text{drum:} \]

\[ J \]

\[ A \]

\[ B \]

\[ B/ \]

\[ A \]

\[ B \]

\[ B/ \]

\[ A \]

\[ B \]

\[ B/ \]
1954, 3-2-J Traditional Teasing Song for a Little Girl

As sung

\[ \text{\textbf{A drum:}} \]
\[ \text{'a - du - sa - we 'a - du - sa - we etc.} \]

\[ \text{\textbf{B}} \]
\[ \text{qa - cu - wa - yi tcu qaw - li - li - xa "Su - sie"} \]

\[ \text{\textbf{C}} \]
\[ \text{xa - we - ya qu - wa - nu - ga du xux - ku - xes} \]

\[ \text{\textbf{D}} \]
\[ \text{du xux - ku - xes ya 'a na 'e ya 'a na 'i} \]

\[ \text{\textbf{A}} \]
\[ \text{'a - du - sa - we 'a - du - sa - we qa - cu - wa - yi tcu qaw - li - li - xa "Su - sie"} \]

\[ \text{\textbf{C}} \]
\[ \text{xa - we - ya qu - wa - nu - ga du xux - ku - xes du xux - ku - xes ya 'a na 'e ya 'a na 'i} \]

\[ \text{\textbf{D}} \]
\[ \text{e ya 'a na 'i de wa! [laughs] -li - xa "Les - lie"} \]

1 The singer was interrupted so sang the first stanza again.
1954, 3-2-L Pet Song for a Little Girl, by Sam and Annie George

As sung:

\[ J=112 \]

E

\[ \text{drum:} \]

\[ \text{cat gats'-ko tčix-ki hi hi hi' hi' hi' hi' he he} \]

C

\[ \text{cat gats'-ko tčix tle-na 'i hi 'i hi 'i hi hi' hi' hi' hi' hi hi} \]

B

\[ \text{cat gats'-ko tčix-ki hi hi-- hi' hi' hi' he he} \]

C

\[ \text{cat gats'-ko tčix tle-na 'i hi 'i hi 'i hi hi' hi' hi' hi' hi hi} \]

C

\[ \text{cat gats'-ko tčix tle-na 'i hi 'i hi 'i hi hi' hi' hi' hi' hi hi} \]

[laughs]

kutč Awe!
1952, 5-1-A Pet Song for a Little Boy, by Minnie Johnson

\[ J=160 \]

\[ \begin{align*}
\text{A} & : \quad \text{B} \\
\text{C} & : \quad \text{D} \\
\text{E} & : \quad \text{F} \\
\text{G} & : \quad \text{H}
\end{align*} \]

1952, 5-1-B(a) Pet Song for Esther, by Minnie Johnson

\[ J=122 \]

Song transposed up a fifth for transcription

\[ \begin{align*}
\text{A} & : \quad \text{B} \\
\text{C} & : \quad \text{D} \\
\text{B} & : \quad \text{D}
\end{align*} \]
1952, 5-1-B(b) Pet Song for Rosemary, by Minnie Johnson

As sung:

1952, 5-1-B(c) Pet Song for Audrey, by Minnie Johnson

\[ \text{so - si sam-ba da - ba sam-ba-da 'aw so - si sam-ba-da 'aw} \]
1 Recorded half a tone too high because of fluctuation in the current.
2 "I try to make her believe that I love her so much, and take pity [on her] and she's so proud of herself."
3 "She start to smile and jump when I sing this song."
Shamans' Songs

Shamans' songs are supposed to be the voices of their spirits singing. The songs are usually traditional and are known to all the men of the sib, since they must sing for the shaman during his seances. New songs are also said to be acquired when the shaman is in retreat in the woods.

Teqwedi Shaman's Song: Spirit of Children of the Sun

1954, 6-1-A; recorded by Jenny Jack on May 10.
(Not transcribed.)
1954, 6-1-J; recorded by Nick Milton on May 12.

This song has Tsimshian words, and was first obtained by the Yakutat shaman, Xatgawet (pp. 679–680, 710–712). The last Teqwedi shaman to have these spirits was Tek-'ic, who died about 1890 without a successor. It has been sung since his death by the Teqwedi as a sib song at potlatches. Jenny Jack (Teqwedi) sang it in memory of Tek-'ic's nephew, Jim Kardeetoo, the morning after he died.

The song is in two parts: the first has a fast, irregular tempo; the second is slower and smoother, so that it sounds like two songs. Two versions of the song were obtained.

The recording by Jenny Jack (1954, 6-1-A) lasts 1:26 minutes, but omits the repetitions in the version sung by Nick Milton (1954, 6-1-J), which lasts 2:11 minutes. Both singers recorded explanations in Tlingit of the song.

The words were dictated by Jenny Jack, but these omit many of the vocables. Although the song is supposed to be sung by the shaman's spirits, the Children of the Sun, no informant was able to explain the meaning. The two versions are almost identical for Part I, but vary somewhat for Part II.

Part I (6-1-J; sung twice)

A  ya hoii', ya-ha wa-i ya-hoi', 'i-hi', 'i-hii',
B  ya-ha ha-wa ha-ya hoii', 'i-hi', 'i-hii',
A'  lh*an-di-hi, lh*an-di(hi) naa nu yu-wai', lh*an-di-
    hi,
(B') lh*an di-hi naa nu (huq) yu-wa, 'i-hi', 'i-hi,
B  ya-ha ha-w ya-hoi', 'i-hi', 'i-hii,

Note how the music and words seem to fall into the following structure:

Refrain: A  B
Stanza:  A'  B'  (in which the words do not quite fit
        the musical phrases)
Refrain: B

The version by Jenny Jack (6-1-A) is the same except that Part I is not repeated; ye-heii' is substituted for 'i-hii' (end of A, B, B'); the beginning of Phrase B is ya-'ax instead of ya-ha; and the final Phrase B ends in 'u'! instead of 'i-hi, 'i-hii.

Part II (6-1-J)

Refrain
A  'a ha, 'a-wa-ha, 'a-ya-ha, 'a hi, 'a-ya-ha,
B  ya-ya, 'a-wa 'i-hi, 'a-ya-ha, 'i-hi, 'a-ya-ha

Stanza (sung twice)
A  'a-ha cu-wa-ki-ta, 'a-ni cu-wa, ha,
B  na-qa tla-wa yi-hi, 'a-ya-ha, 'i-hi, 'a-ya-ha

Conclusion
X 'a-ha, 'a-hi, 'a-ya
   kutce'! — "The end!"

The structure here is:

Refrain:  A  B
Stanza: A  B (repeated)
Conclusion: X

During the course of the song, the pitch rises a whole tone. McAllester comments on the unusual form of the
song, and notes that Part II is less Tlingit in character than pan-Indian.

Jenny Jack’s version (6-1-A) varies somewhat in words and structure for Part II:

ya ‘a-wa ‘a-wa-ha ha
ya ‘a-ni-hi ‘a-wan-da
nå-ka [or extrême nga-tsa-wa cke-hen-da
‘a-ha ya-ha ho-ho ‘a-wa
yo-ho ‘a-wa-ha ho-ho ‘a-wa

This whole part is repeated as:

‘a ‘a ya ‘a-wa cu-wan-da
ya ‘a-ni-hi ‘a-wan-da
nå-ka-tsa-wa cke-hen-da
ha-ha yo-ho ho-ho ‘a-wa
yo-ho ‘a-wa ho-ho ‘a-wa (hu)

The structure of this version is thus quite different from that of Nick Milton, even though the musical phrases are very similar.

The version by Nick Milton (1954, 6–1–J) was the only one transcribed.

Teqwedi Shaman’s Song: Spirit of Lucwaq

1954, 1–1–C; recorded by Charley White on March 23.

This is the song of the ghost of the Łuxedi or Tlaxayik-Teqwedi warrior, Łucwaq who was killed at Wuganikya by the Tl’uknałxadi and who declared when dying that he would become a spirit (yek) against them (p. 267). As a shaman’s spirit he is known as the ‘Spirit above Yakutat Bay’ (Tlaxayik kina qwani), or ‘Spirit of Tlaxa,’ a camp near Disenchantment Bay. He was one of the spirits controlled by Tek-‘ic.

The song was introduced by Charley White in Tlingit, later translated by John Ellis as: “I’m going to tell you about my uncle, my father’s older brother; he’s the one who became a shaman. He was called Łxagusa [‘sees the war’]. That’s his spirit song, I’m going to sing.”

The song, with a refrain, and a stanza (sung twice) lasts 1:32 seconds. The singer beat on the drum in an irregular rhythm, probably imitating the shaman’s rattle. He concludes in Tlingit, as translated by John Ellis: “Thus (yu ‘eyâ) the words of the song (’AcuklAxuxs) of my grandfather’s spirit (’ax lilk* du yegi).”

He then repeated the words of the song, which seemed to be somewhat different both from the version he had previously dictated and from what he had sung. Thus: “’AnAx (there) ke-xa-wagut (I’m going up) Tlaxa (Disenchantment or Yakutat Bay) kinak (above). ’AnAx (there) xa-yux-dje’a (I look down through a hole) GudAlltx—[GudAlkex] kina ha—Above Eagle Fort

‘a ha ‘a ha ha ha
‘a ha–ha ha
(‘a ha, ‘a ha huhe)
(‘a ha, ‘a ha, ‘a ha)
(‘a ha, ‘a ha ha)
(‘a ha, ‘a ha ha)
(‘a ha, ‘a ha ha)

As transcribed from the tape the words seem to be:

Refrain
A  ‘a ha ha ha
B  ’uwe he ‘ehe
C  ‘a ha ha-a, ’uwe huhe
D  ’e-ye-e he he
E  ‘a ha huwe hehe
F  ’a he he, he he ya

Stanza (sung twice)
A’  ‘una-AX ke-he—I am going to B ka gu-hu da-ha—Go C Łaxata-a kina ha—a—Above Yakutat Bay D’ ‘a-a, ‘a ha ha-a E’ ‘i ya ha, ‘iya ha, F’ ‘a ha- ‘a ha ha, A’  ‘una-AX ya—I’ll my face B’ ka-lita-a ‘a-a—Put down [i.e., look] C’ ła ha, GudAlltx kina ha—Above Eagle Fort D  ‘a ha ha, ‘a he ha (‘a ha, ‘a ha ud) [on repeat]

McAllester notes that as heard on the tape the pitch rises, which may be an effect produced by a fluctuation in the current during the recording.

The structure of the song is:

Refrain: A B C D E F
Stanza: A’ B C D’ E’ F’
A’ B’ C’ D (repeated)

It is to be noted that the melody as sung lacks two musical phrases at the end of the stanza. This makes it probable that Maggie Harry (who heard the recording) was correct when she said that “two words” had been omitted and that this was at the end. The words which she dictated were: cyAx qut xat gat antics—

“I was very proud of myself.”

Swanton (1909, Song 7, p. 391) has recorded a very similar song, stated to have belonged to a Kagwantan
shaman, Isw'at. The latter is certainly our Yakutat yek, however. The places mentioned in Swanton’s version are Chilkat and an unidentified locality (Lxodë't). Since the meaning of the words is even more confused than those recorded at Yakutat, I believe that the Yakutat version is closer to the original. Swanton’s song is:

L ana’x ke qagud'ya’ Djilq’a’t
not through it up I come Chilkat
kin’na’ax qo’a ke qagudi’.
through, however, up I come.
Lxodë’t kina’na’x ke gagu’t duyaha’yi aga’x.
(place) through up I will come [his ghost’] [cries].

Two Kagwantan Shaman’s Songs: Disease Spirits

1954, 5-2-G and H; recorded by Mrs. Chester Johnson on June 10.

The “words” of these two songs are in Tsimshian. There were altogether four songs of the Disease Spirits that had come to the singer’s father’s mother’s father, a shaman called QAX=t and Ltuux (see pp. 713–714). The singer could remember only two of the songs. The spirits were called ‘Things of the World [Disease] Spirits’ (limgit'ani qu yek), and may have been associated with the smallpox epidemic of the late 18th century, traces of which were seen by Portlock near Sitka in 1787.

The first song is introduced in Tlingit (20 seconds) and lasts 1:13 minutes. It has the following structure:

Refrain: A B
Stanza: A B (sung twice)

The only possible “word” occurs in Phrase A of the Stanza: law-di-yi laknu.

The second song appears to have only vocables, and has the simple structure: A B C B C’ B. It lasted only 50 seconds; there were no repetitions. In the last three lines of this song, the drumbeats run ahead.

The singer ended both with the exclamation “hute!” (the end).

Thuk*’axAdi Shaman’s Songs: Fish Spirits

1945, 2-2-C and D; recorded by Frank Italo on May 7.

These were two of the four or more songs of the Fish Spirits (xat qwani) that belonged to the famous shaman, Gutdc, of Dry Bay. He was the maternal grandfather of the singer. Before he died, Gutdc is said to have given these songs to his Cankuqedi children. To sing them was supposed to kill disease spirits or avert epidemics.

The words of the songs are evidently Tsimshian. The singer refused the drumstick, but accompanied himself by rapping against the wooden rim of the drum. A plane was heard just as the recording started; it was not clear at the time that there were two songs. The first song (C) lasted only 45 seconds, and consisted of the same five phrases sung three times. These are:

\[\begin{align*}
A & \quad \text{ye ‘x, ‘ayiya} \\
B, B & \quad \text{ye ‘x, yiyaaxa (repeated)} \\
A’ & \quad \text{ye ‘x, ‘ayixa} \\
A’’ & \quad \text{ye ‘x, ‘ayiya} \\
X & \quad \text{heho- heyu! (at the end of the 3rd repeat)}
\end{align*}\]

The second song (D) was in two parts, and lasted 1:45 minutes. Unfortunately, the pitchpipe was blown just after the singer had started. It begins with a rather unstructured Introduction consisting of vocables that probably represent the shaman’s ecstatic cries. Then follows a Refrain, sung twice with only minor variations, and two Stanzas, each sung once. This can be summarized as:

<table>
<thead>
<tr>
<th></th>
<th>Introduction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>ye he he etc.</td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td>yeheye etc.</td>
<td></td>
</tr>
<tr>
<td>Y (repeated)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Z</td>
<td>yi- yu etc.</td>
<td></td>
</tr>
</tbody>
</table>

Refrain

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>first</td>
<td>second</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>heye 'e’ a etc.</td>
<td>we he etc.</td>
</tr>
<tr>
<td>A</td>
<td>yeheheha etc.</td>
<td>ye he etc.</td>
</tr>
<tr>
<td>B</td>
<td>we ’e etc.</td>
<td>we’ e etc.</td>
</tr>
<tr>
<td>B</td>
<td>we he etc.</td>
<td>we he etc.</td>
</tr>
</tbody>
</table>

Stanza I

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>nil aw di yuwa- yuwa- ha nant</td>
<td></td>
</tr>
<tr>
<td>A (as above)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>di ’e yu etc.</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>ye ’e he’ a etc.</td>
<td></td>
</tr>
</tbody>
</table>

Stanza II

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>qan qan qan lak nxu yuwas yuwa</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>qan qan qan lak nxu yuwa yuwe</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>hi ’e yu etc.</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>ye he he’ a etc.</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>we hu- ‘ayux</td>
<td></td>
</tr>
</tbody>
</table>

* Swanton renders this as “and,” but it means ‘his ghost.’ I suspect the last two words mean: ‘his ghost cries,’ which would indicate that the whole song is supposedly sung by the ghost.
Kwackqwan Shaman's Songs: Owl Cry, and Owl Spirit Song

1954, 7-2-F (a and b); recorded by Maggie Harry on May 25.

These are essentially two songs, separated by a Tlingit introduction to the second, but associated in the singer's mind because both belong to her sib.

The Kwackqwan Owl Cry (a) is introduced in Tlingit, ending with: "It's not too long." It consists of cries, "hu, hu, hu, hu, hu." These are said to be "our national song," just like a bugle call before going out in front of the enemy. It must be remembered that the Owl is an important crest of the sib. The song ends with the words (in English): "That's all." The introduction and song together last 1:57 minutes.

The Owl Spirit Song (b) is in Tsimshian, but is preceded by a short introduction in Tlingit, in which 'owl spirit' (tsisk* qu yek) is mentioned. This and the song last 1:15 minutes. The simple melody is repeated three times. The only "words" appear in the second line: wan-de na-h*o du 'ix ca-ka lh*an-di ko 'a-ya.

The first Kwackqwan shaman to receive the Owl Spirit was said to have been Daxodzu, the sister of Chief YaXodaqet (see pp. 712-713).

1954, 6-1-J Teqwedi Shaman’s Song: Spirit of Children of the Sun

Part 1: d-87
Part 2: d-112
Part I
As sung

\[ \text{Drum:} \]

\[ A: \]

\[ \begin{array}{c}
\text{ya hoi’ ya--ha wa--i ya hoi’ ’i--hi’ ’i--hi’}
\end{array} \]

\[ B: \]

\[ \begin{array}{c}
\text{ya--ha ha--wa ha--ya hoi’ ’i--hi’ ’i--hi’}
\end{array} \]

\[ A': \]

\[ \begin{array}{c}
\text{lh’an-di-hi lh’an-di nax nu yu wai’ lh’an-di-hi dihi [on repeat]}
\end{array} \]

\[ B’ \]

\[ \begin{array}{c}
\text{lh’an-di-hi---nax nu (huq) yu--wa ’i--hi ’i--hi}
\end{array} \]
1954, 1-1-C Teqwedi Shaman’s Song: Spirit of Hu cwAq

As sung (pitch rises)

Refrain

1 Up one-half tone.
2 By here, on repeat, up one-half tone again.
In Three Parts

Appendix

1954, 5-2-G Kagwantan Shaman's Song: Disease Spirits (I)

Stanza

Refrain (sung twice)

Drum: Ta-ta-ta-ta-ta-ta etc.
1954, 5-2-H Kagwantan Shaman's Song: Disease Spirits (II)

Stanza (sung twice)

\[
\text{ya ha 'a------ hu 'a------ hu--------hu}
\]

\[
\text{ya ha ha ha law di yi 'a----------knu}
\]

\[
\text{ya ha 'a------ hu 'a------ hu--------hu hutë! (at end)}
\]
1954, 2-2-C Tłuk’axdi Shaman’s Song: Fish Spirits (I)

\(\text{Ab} \quad \text{J}=108\)
(Sung three times)

\begin{align*}
\text{drum: } & J J J J A \quad J J J J B \quad \text{etc.} \\
& \text{ye xa } \text{a } \text{y} \text{i } \text{ya ye xa xa yi ya xa xa}
\end{align*}

1954, 2-2-D Tłuk’axdi Shaman’s Song: Fish Spirits (II)

\(\text{J}=144\)

As sung

Introduction

\begin{align*}
\text{drum: } & J J J J J J J J \text{tr.} \quad \text{tr.} \quad X \quad \text{etc.} \\
& \text{ye ho he-} \text{yu hutc } \text{awa!}
\end{align*}
IN THREE PARTS

APPENDIX

Stanza II

A

\[\text{qan qan qa-an lak nu-x yu-was yu wa yu wa yu we}\]

B

\[\text{hi-ye he he he 'e ye 'a we 'a ya 'a ya we hu--'a yu-x ye he}\]

1954, 7-2-F(a) K'ackqwan Owl Cry

\[\text{That's all}\]

1954, 7-2-F(b) K'ackqwan Shaman's Song: Owl Spirit

\[\text{That's all}\]
'a-ya hu-ye 'a-ya' hu' ha' hu' ha'

'a-ya' hu' ha' hu' ha' 'a-ya

1 Drum beat is omitted on 1st repeat.
Haida Mouth Songs, and Other Songs by Known Composers

This group of songs includes those specifically designated as "Haida Mouth Songs" or ones which I suspect to be in this style (pp. 571–572). It also includes a few anomalous songs, or ones difficult to classify because they depart in one way or another from the traditional pattern of two (or three) stanzas, and lack dedication to sib-children in the opposite moiety.

The songs are here presented according to their composers; the latter are listed in alphabetical order under their English names. For each composer, references will also be given to songs of other types which he may have composed.

Olaf Abraham’s 'Antlen River Song for Tcicqedi-Children

1954, 1-2-A; recorded by Olaf Abraham on April 8.

The composer, born in 1886, is Teqwedi, the son of a Ti’uknałła̓id man. In addition to the three songs recorded (see below), he also composed one to his former wife, a K’ackča woman, and daughter of Teqwedi. The words to this are: “It’s for you this Wolf is crying, Teqwedi-children. It’s for you this Wolf is crying.” He sang this for me, but I was unable to record it because we no longer had electric current.

The 'Antlen River song is for his present wife, Susie, also K’ackča and daughter of Tcicqedi (or Qatilty-Kagwantan). It was composed in 1953, during the fall when he was fishing up the Ahrnlklin River. It is said by the composer to be in an old style. As his wife said: “It’s a sad song about 'Antlen, tla-kak-hAs ‘ani—his mother’s uncles’ land—his forefathers’. And the mountain never died down. It just reminds him, that mountain, when he’s looking at it, what they used to do."

The song is introduced by a few remarks in Tlingit (1:20 minutes). The two stanzas, each sung twice, and separated by an abbreviated refrain, last 2:40 minutes. The song is followed by an explanation by the composer’s nephew, Sheldon James, Sr.

The words, as dictated by Olaf Abraham and Sheldon James, are as follows, while the translation is largely my own:

Stanza I

‘avaşdan xał ḥente—Whenever I see
‘Antlen cak cayi—The mountain(s) at the head of Ahrnklin
‘adeyi unxadjitc—I always imagine are there
‘aχ kak-hAs—My [dead] uncles.

Stanza II

'iũqa ‘an xał ḥente—Whenever I see you
Tcicqedi-yätxi—Tcicqedi-children [i.e., his wife]
tuwu lAtsin—Strength of mind
‘aχ djit ‘iútci—You always give me.

It is characteristic that, in dictating the words, the extra syllables and vocables of the refrain are omitted.

As sung, the words are:

Stanza I (sung twice)

A  ‘avaşdan xał ḥentc—[A’ on repeat]
B  ‘Antlen cak cayi
X  ‘uwa ‘aha
C  ‘adeyin x*a djitca
B  ‘aχ kahagi ḥasa
D  ‘a ‘a hu we he—[‘a ha hu we he (on repeat)]
B  ‘a ha ha hu we
X  ‘uwa ha ha—[‘uwa mm ha (on repeat)]

Refrain

X  ‘u wa ha ha

1291
Stanza II (sung twice)

A' 'i 'i qa 'an ɣaɬ ɣɛntə
B' TciɁ*e-hedi yattività
C tu(wu) Ɂatsin 'aɭ djit 'i yaɬi-hi
D 'a ha hu we he
B 'a ha ha hu we—['a ha 'a hu we (on repeat)]
X hu wa 'a ha—['u wa 'a ha (on repeat)]

The structure of this song is:

Stanza I (1st): A B X C D B X
(2d): A' B X C D B X
Refrain : A B' X
Stanza II (1st): A B' C D B X
(2d): A' B' C D B X

Olaf Abraham’s Wolf Call Love Song for Kagwantan-Children

1954, 1-2-B; recorded by Olaf Abraham on April 8.

This song was composed for his wife, Susie, who cried for him when he went to the Arhnklin River to trap. She is here addressed as a child of Kagwantan.

The song is introduced in Tlingit by the composer (37 seconds), and lasts 3:20 minutes. The syllables “'a ho” or “ha ho” at the end of each stanza and in the refrain represent the howling of a wolf. The song follows the formal pattern of refrain, first stanza sung twice, refrain, and second stanza sung twice.

The words as dictated by the composer are:

Stanza I
'ican 'Asgi de-he yəx ɂəyiqa—Alas, why do you weep, s-Kagwantani yattività—Kagwantan-children?
djAl qux kisagaɬ kAt—Never calls back 'i gutci dadé 'iɡaɬ—Your Wolf, for him (?) you weep.

“Poor thing, why should you weep? Your weeping never brings your Wolf back. Why should you weep for your Wol?” (Free translation by Minnie Johnson.)

Stanza II
tcawaɬ 'itutin-duk*tc—Why are your feelings always sick s-Kagwantani yattività—Kagwantan children?
detca 'idá twuɬ—Just the thought of you 'atcyit yəxayaga—?

“Why do you feel badly, Kagwantan-children? It’s the thought of you that makes me -?”

As sung, the words are:

Olaf Abraham’s Song for Kagwantan-Children

1954, 1-2-C; recorded by Olaf Abraham on April 8.

This song was composed by Olaf Abraham when his brother-in-law, George Bremner, was drowned (about 1940–46 ?). Shortly after that, his wife had to go to Tacoma for an operation. The song is therefore addressed to both of them, or refers to both of them, as Kagwantan-children.
The song is introduced in Tlingit by the singer, and lasts 1:50 minutes. The words were dictated by him. Later, John Ellis checked my transcription and helped with the translation. As dictated the words are:

**Stanza I**

tēkawayik—Just aimlessly [in space]
gaxnas hEtca—Crying always,
Kagwantan-yAt'—Kagwantan-children,
dētēk 'idatuwu—Just because longing for you
'adje yit—?-
yēxayaqanukt—(Always makes me feel badly)?

**Stanza II**
tuwunukt—By sick feeling
xat quqadjaq—I am killed.
daq yel cak*ce—Which Raven perhaps
gutc keyuk*qagax—Will pity the Wolf?

As sung, however, the words depart markedly from the dictated version, and it is evident that the last three lines (which were dictated for Stanza I), are really the last three lines of the previous song (1954, 1-2-B).

The present composition has a stanza (sung twice), a refrain, and a second stanza (sung twice). The gay melody and quick meter contrast with the sad words, a fact which the composer admitted, but indicated that this was the way the song had come to him.

McAllester writes: “The temptation to ‘control’ this exuberant syncopation by putting in bar lines should be resisted. There’s not a ‘down beat’ but a steady ‘one, one, one, one, etc.’ The musical point of the song is the play between the steady drum-beat and the tricky rhythms of the vocal part. I am taking my cue for phrases from the singer’s breathing, marked with short vertical lines above the staff. In Stanza I, ‘1st’ means that the singer breathed there on the first time through, but not the second. In Stanza II, ‘2d’ means that he breathed there the second time through, but not the first. I have indicated the drum introduction and then the drumbeats where there is something special going on. It should be understood, of course, that the drum continues throughout the song.”

The words as sung, however, seem to be:

**Stanza I (sung twice)**

A  kawayik qa-dja-gax nas-hEtca ka-dja-si  
B  'i gutc Kaguwantan-yat'xi  
C  'i da-ha tuwu yau ha ni  
D  'i yi ye ya' hani  
E  'e he 'e ya'  
F  ha ni 'e he 'e ya' ha ni 'e he  
G  ha' ha ya  
H  'a ni hay ya

**Refrain**

A  ha 'a ni 'e ye 'e ya' 'a ni 'e ye ye  
I  ya' 'a ni 'e he  
J  yau ha ni 'e he ye yau  
(F)  ha ni 'e he  
F  yau ha ni m m 'a yau ha ni 'e he  
[ 'e he]  
G  ho ha ya  
H  'a ni ha ya

**Stanza II (sung twice)**

A  tuwu(u)ni [k]? xat kuqwadja-yaq daq yel cak*ce  
K  gutc 'ayakqagaq [keyuk*qagax ?]'a ya ha ni he he  
F  yau ha ni 'e he 'e yau ha ni 'e he  
G  'a he ya  
H  'a ni ha ya

The structure of this song is complex:

**Stanza I (sung twice):** A B C D E F G H  
**Refrain:** A' I J (F) F G H  
**Stanza II (twice):** A K F G H

Blind Dave Dick’s Reproach to Teqwedi-Children

1954, 5-2-C; recorded by Minnie Johnson and Mrs. Chester Johnson (with drum) on April 29.

David Dick, who became blind with cataracts, was a Canuqedi man and the son of Guteda, the Thükanaxadi shaman of Dry Bay. He was born before 1870, and died before 1916. He was known as Qadjaq and Qunakuwa'den, and was an uncle to Mrs. Chester Johnson and her sister, Mrs. Jenny White. In addition to the three songs described below, he composed a sib mourning song for his brother and nephew who died of bad liquor in 1907 (1954, 3-2-K; p. 1174), and the peace song for his sister, Mary (Mrs. Lituya Bay George), who was taken as a ‘deer’ for the ceremony to settle this trouble (1954, 1-1-A; pp. 1247–1248).

This song of admonition must have been composed after the mission was established in 1888, and may have been sung before 1900. It is addressed to a Tł'uknaxadi woman, daughter of a Teqwedi man. She had been married first to Dave Dick’s brother T'awligau, and then to his younger brother, Jack Peterson, Gunak*.

The song is introduced by a few words in Tlingit by Mrs. Chester Johnson, the composer’s niece, and is followed by a recorded explanation in English by Minnie Johnson, here summarized: “This song is
composed by David Dick of Dry Bay, Daxquwaden. But he's stone blind, so they call him Blind Dave. That's uncle to Esther, Mrs. Chester Johnson, and Jenny [Mrs. Charley White]. He got into an argument with his brother's wife, Mrs. Jack Peterson, Tluynaq. And she had just confessed in Church and try to be Christian, to be saved in Heaven when she died, but in just a few days she start to quarrel with him. That's why he composed this song like that." The words were transcribed at the time of the singing and carefully checked with the tape recording. The translation is based, to a considerable extent, on the free rendering given by Minnie Johnson. The song has a refrain and two stanzas (sung twice), and lasts 2:18 minutes.

**Refrain**

A  'a 'e-ya 'a-na 'a 'e-ya 'e ye
A  'a 'e-ya 'a-na 'a 'e-ya 'e ye
A+ 'a 'e-ya 'a-na 'a 'e-ya-ha 'e ye 'a he-ya 'a 'a hu wu
X  'e-ya ha 'a 'e-ya 'a 'a ha-ni 'a-ya

**Stanza I (sung twice)**

A  qacde 'anqitdax—(?)
     'i 'Anqawu ya xawAs—Your God, thus,
A  kuxtiditani—Confess,
    Teqwedi-yatxi qu'a—Teqwedi-children,
    CAnkuqedi-yatxi—CAnkuqedi-children

**Stanza II (sung twice)**

A  de yac nasgax yi gutci—Indeed, when you pray,
    c-Teqwedi-yatxi qu'a—Teqwedi-children,
A+ 'a 'e-ya-ha 'a 'e-ya 'a hu wu
X  'e-ya ha 'a 'e-ya ha-ni 'a-ya-ha
     (ha-ni 'ay) (at end)

"When you praying, pray to your God. Think of your Wolf. (Just),
    'e-ya 'a 'e yau
    x 'e-ye ha 'a 'e-ya ha-ni 'a-ya-ha
    (ha-ni 'ay) (at end)

Blind Dave Dick's Song for CAnkuqedi-Children and Kagwantan-Children

1954, 2-1-F; recorded by Mrs. Chester Johnson (with drum), her sister, Jenny White, and the latter's daughter, Ethel White, on May 3.

This song was composed by Dave Dick (CAnkuqedi) in 1914. The first stanza is about his daughter, Jenny Dick, Qaqaxet-tla, a Tl'uknaadji woman who had died in 1912. The second stanza is addressed to his sister's husband, Lituya Bay George (1845-1926), a XatkA'ayi man and son of a Kagwantan father. Lituya Bay George was the father of Mrs. Johnson and Mrs. White.

The song is introduced in Tlingit (30 seconds) by the composer's niece, Mrs. Chester Johnson, who also says a few words in conclusion (6 seconds). The song, with refrain and two stanzas (sung twice), lasts 2:07 minutes. The words as dictated and explained by Mrs. Johnson are:

**Stanza I**

'ax tuwu cadaše—My feelings are dejected.

cacá th'ín xat wuna—I wish to die (with you?)

CAnkuqedi-yatxi—CAnkuqedi-children [his daughter]
tuwunik tcinuq—From sorrow.

**Stanza II**

de yac nasgax yi gutci—weep for himself is your Wolf [yecnasgax?]
Kagwantan-yatxi—Kagwantan-children
tCas 'iyaqayi—Just your words
'acIACat—Are holding him back [from dying].

Even allowing for the usual changes in quality of vowels or consonants and in the addition of extra syllables, it is evident that the words as sung are different from those dictated. As heard on the tape, they are:

**Refrain**

A  'a'w 'e yahana 'ayeyu (we) 'eye ya 'aya hana 'aya
B  'a wa yeu haya hana 'ayeu, hana yeu heyi haya
C  'a yeyi 'eyeya, weyu, 'awe 'aya haya 'ani 'aya

**Stanza I (sung twice)**

A  tsux tu(wu) qatwe djac wetaxqe CAnkuqedi-yatxi
gacu tet-dje 'in
B  dja xat wuna tuwunik tcin-naq yu he 'iyaha
C  'a yeuy 'eyeya weyu 'awe 'ayu haya, 'ani 'aya

"You confess to go up to Heaven, but how come you're backslider? You try to quarrel with me. It didn't take you long, you backslider. Right away."
Stanza II (sung twice)
A  de yaqnasgax ya 'igutci, Kagwantani-yatxi tcastr
iyaqayyi,
B  tca 'ačlačat ya 'igutci ya heu yaha(na)
C  'a yeyu 'eyeya 'eyyu, 'awe, 'ayu haya, 'ani 'aya

McAlister remarks that the beginning of the song resembles the beginning of 1954, 5-1-A; B. A. Jack's Song for Mount Saint Elias. The initial octave jump is a stylistic feature common to many of these songs. The structure is obvious.

Blind Dave Dick's Deathbed Song for Kagwantan-Children

1954, 3-1-E; recorded by Emma Ellis on March 21.

This song was composed ("dreamed") by Dave Dick, when he was an old man, supposedly on his deathbed. It is addressed to his young wife, who must have been the daughter of a Kagwantan man. It was recorded by Emma Ellis, Kagwantan, to console me for the fright caused when the space heater nearly set my house on fire. As the namesake of Mrs. Katy Dixon Isaac, I am considered to be the child of Qalyix-Kagwantan.

The song was introduced in Tlingit: "It's Qacdjaq's song" (Qacdjaq daciyi 'aya). With Stanza I (sung twice), Refrain, and Stanza II (sung twice), the song lasts 2:15 minutes, and the recording ends with a few words in conclusion. The pitch (probably due to faulty electric current) fluctuates during the recording.

The words on the tape were checked with a dictated version and free translation:

Stanza I (sung twice)
A  hac kande 'i djin—"Shake hands"
   tca hutcinyis xa—Just for the last time
    tca qa-qalis tea—Just -?
B  -di S-Kagwantani-yatxi—Kagwantan-children
   [his wife]
   'inaq xat nanani—For you, when I die,
   'ax tu[wu] [keg]xisinik—My mind will be sad.
C  'a ye yu 'a ye, 'a ye yu ha ye,
   'a ye yu ha ye, 'a yay ha-ni 'aya
   "Shake hands. I want to hold your hand before I die. I'm going to be sorry about you when I die."

Refrain
A  'au 'e yu 'a 'e 'a yu 'iyu 'a 'a ye 'i ye han,
B  'a yu 'i ye ha-u ha, 'e ya ha ye ha 'a we yu 'a ye,
   C  'a ye yu 'a ye 'a ye yu ha ye, 'a ye yu ha ye, 'a yay ha-ni 'ay-ya.

Stanza II (sung twice)
A  qatiyu wa'z[tc]—(? by you
   [tel] cukude qisagax—Will [not] be called back (?),
   Kagwantani-yatxi—Kagwantan-children.
B  'a*e xayayi dat de—Because of that,
   'uxawxtxatca—I give up
tecu dade dagax—Crying about them.
C  'a ye yu 'a ye, 'a ye yu ha ye, 'a ye yu ha ye, 'a yay 'ani 'a-ya
   "Even you, you are not going to take it back. That's why I give up to cry about my people [dead brothers and uncles]."

The meaning, I believe, is that not even Kagwantan-children, or the wife, can call the dead back to life again. Therefore, the composer gives up weeping for them.

The structure is simple, consisting of three phrases (A, B, and C) repeated for each stanza and for the refrain.

Minnie Johnson remembered a different version of the words for the first stanza, but forgot those for the second. It should be noted that, in her version, the wife is addressed as a child of Teqwedi:

   tca 'i djin hetcin-yis na qa-la-dégu.

   "Come here to me. Let me love you for the last time. I hate to leave you behind, Teqwedi-children . . . I'm going to die. Come here and let me love you for the last time."

Hilda Dick's Song for Kagwantan-Children and Cankuqedi-Children

1954, 6-2-F; recorded by Mrs. Frank Dick on May 17.

The composer was the first Mrs. Frank Dick, Hilda, a Qalyix-Kagwantan woman named NexlinAx. She was said not to be able to sing well, and could learn a song only with great difficulty. Yet she composed this song by dreaming it. In her dream, Frank Itailio (Cankuqedi) was singing the song and playing the guitar at the same time. It is not clear for whom Frank Itailio was supposed to have been singing, but it would have been someone in the opposite moiety from him and from the composer. Hilda Dick had this dream when she was rather a young woman. She died in 1934.

Maggie, Frank Itailio's sister and Frank Dick's wife
at the time of the recording, herself suggested that she
sing this song, and explained that it was a Haida Mouth
Song. Frank Dick, who is Tł̓uk̓nax̱̓adi and son of
Kagwantan, interpreted the song as addressed to him-
self. I do not know who was intended by the second
stanza.

The song was introduced in Tlingit (45 seconds) and
lasted 3 minutes. The words were dictated by the singer
and explained by her husband. Later Helen Bremner
checked my translation, but it is not very accurate.
The song has a Refrain (sung twice), Stanza I (sung
twice), Refrain, and Stanza II (sung twice). McAllester
comments that it is one of the best examples of a song
with steadily rising pitch (up 1½ tones by the end of
the last stanza). The first and last phrases are both
rather casual. It is very unusual to sing the refrain
twice at the beginning.

Refrain (1st)
A/ 'a he ya 'a 'e ni ha wa ya, 'a 'e ni ha,
B 'e ye ha-u he ye he, 'u 'e ni ha ya 'e ya,
C 'e ya he ye ye ne ha ya, 'e yay ha ni ha ya,

Refrain (repeated)
A ya ha 'e ni ha wa ya, 'a 'e ni ha wa ya, 'a 'e ni ha ya
B 'e ye ha-u he ye he, 'u 'e ni ha ya 'e ya,
C 'e ya he ye ye ye ha ya, 'e yay ha ni ha ya

Stanza I (sung twice)
A yas WA'E 'i tuwu yex—You, your feelings, (like?)
[I'ayAx?]
yAkAnaceyena—"Nothing to help"
'i gutciyi—Your Wolf,
B 'e-ni ha-u he ye ye,—'E-ni, etc.,
Kagwantani-yatxi ya—Kagwantan-children.
C 'e ya he ye ye ni ha ya,
'e yay ha ni ha ya

"It's your own fault, Kagwantan-children, that your
Wolf is having a hard time."

Refrain
As on the repeat.

Stanza II (sung twice)
A yas wanawu qa yex—As if someone had died (?)
teu yis 'ida yagax—Because, for you will weep
yi gutci—Your Wolf,
B 'e ni ha-u he ye ye,—'E-ni etc.
CAnkuqedi-yatxi ya—CAnkuqedi-children
C 'e ya he ye yen 'i ha ya,
(me) 'a ni ha, ya

"As if it were because someone had died, your Wolf
will weep for you, CAnkuqedi-children."

The structure is:

Refrain:  A/ B C
A B C
Stanza I:  A B C (repeated)
Refrain:  A B C
Stanza II: A B C (repeated)

Emma Ellis' Mourning Song

1954, 3-1-F; recorded by Emma Ellis on May 11.

Emma Ellis, born at Dry Bay in 1896, is Kagwantan
and the daughter of a Thuḵx̱aš̱ádi man. Her first hus-
band was Dick Peterson, Tł̓uk̓nax̱̓adi and son of a
CAnkuqedi man. Her second husband was John Ellis,
also Tł̓uk̓nax̱̓adi and son of a White man. She com-
posed the first stanza in 1907 when her father, mother,
and grandfather drowned, and she was only 11 years
old. The second stanza was composed about 1915 after
the death of her first husband, although it is addressed
to Teqwedi-children. The third stanza was made up
on the spot and addressed to FdeL as the namesake of
Katy Dixon Isaac, and therefore daughter of a Qalýx̱-
Kagwantan father.

The song is explained: "This song over here, I hear
when I was 11 years old, after my mother drowned.
That same night when we go around looking for some-
body to help us, I hear it in the waves. . . . I hear it.
I don't want to hear that song. I try to forget that song.
And next day I hear it again, that song. And for three
days afterwards I hear it. Still I hear it. Then I sing
it right in front of my aunt. And my aunt, my father's
sister, I told her, 'What song I hear it? It's in my ear
all the time.' [She said:] 'My goodness, that's your
people sing it for you, so you can be happy about it.'
"This second one [stanza], after my husband died,
you know, I sing it like that. It's just like my husband.
I sing about my husband. . . . That's when my hus-
bond died—about one month after, I guess. When
eleventh month, I always think about it, what he told
me. That's the time I sing that song like that, about
my husband."

The song is introduced in English: "I'm going to
sing this song. When my father and grandfather
drowned I heard it through the waves. That's the one
I'm going to sing it."

It has a Refrain, Stanza I (sung twice), Stanza II
(sung twice), Refrain, Stanza III (sung twice), and ends with the Refrain, as McAllester comments, exhibiting a "most elaborate refrain and stanza pattern." It lasts 3:57 minutes. The pitch falls a half-tone.

The words were dictated and explained by the composer, and checked against the tape. None of the vocables was included in the dictation. Such syllables or variations that appear in the stanzas are rendered below in parentheses; meaningful words or syllables that were dictated but not sung are given in brackets [ ].

Refrain
A he ye 'e hau 'e-ni ha-ya
A 'e ye 'e hau 'e-ni ha-ya,
B 'e yu 'e ya 'e-ye, 'a 'u he 'i
C he-yay 'a na 'u he ye-ya, yay ha-ni 'ay-ya

Stanza I (sung twice)
A hut6in yis 'At 'awliqEn(a)—For the last time
I'm looking at
A 'ax 'ic-hAS 'ani (qu 'aya)—My fathers' land.
B 'adusgi gutc yek*qaga[e]—What Wolf will take pity [on me]?
(yeu he 'i)
C 'i-yay 'a na 'u he ye-ya,
(yay ha-ni 'a-ya)

Refrain
(As above.)

Stanza II (sung twice)
A tuwunik 'ax djit 'yat(i)(ye)—Sorrow to my hands
[to me] you gave,
A Teqwedi-yAtxi (qu 'a-ya)—Teqwedi-children,
B 'ax da katin (yi yi) [yu] gudi—When you went away from me.
(yeu 'i)
C 'i-yay 'a na 'u he ye-ya,
(yay ha-ni 'ay-ya)

Refrain
(As above.)

Stanza III (sung twice)
A wasak*ce tdel yu yixwadjunk—Why is it I don't dream about you?
(jda lu-xwadju-un)[on repeat]
A Kagwantani-yAtxi (xawe)—Kagwantan-children
[i.e., FdeL].
(qu 'a-ya)[on repeat]
B qade dja (lixwayne djuni 'u he 'i)
(xwa dja liyixwa djuni-i)[on repeat]
[qade dja ! 'ix*adunijq]—It's all right if I don't dream of you.
C 'i-yay 'a na 'u he ye ya, yay ha-ni 'ay-ya

Refrain
(A, A, B, as above.)
C/ 'e-yay 'a na 'u he ye [laughs]

Franklin's Deathbed Love Song for Teqwedi-Children

1954, 5-2-D; recorded by Maggie Harry on May 27.

The composer was Maggie Harry's father, a Yanyedi man, who made this song in 1892 for his wife, K*ac]ca and the daughter of a Teqwedi father. His daughter learned the song after her father's death, probably when it was sung at a potlatch in his memory. Although it was impossible to secure a translation of the words, this is obviously a love song addressed to Teqwedi-children, in which the composer says "good-by for the last time," as he is dying. For a similar theme, see Minnie Johnson's version of Blind Dave Dick's Deathbed Love Song (1954, 3-1-E; p. 1295).

The song is introduced in Tlingit, ending with the words in English: "He was dying when he sings that song."

The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 5:25 minutes. Maggie Harry had sung the song on a previous occasion (April 13), but not for recording, and then the words seemed to be somewhat different and the stanzas in reversed order.

Refrain
A 'aw 'e-ye-ne ye yu yu-e ye ne ya-ya,
B hau 'e-ye-ni-y ya, yu 'e-ye ni yu ye yau 'e-ye-ye-ye,
C yau 'e ne 'e-ye, yau 'e-ye-ye-ya,
D yau 'e-ye hau 'e ni 'e-ye 'a-u 'a-ni 'e-ye-ye yau 'e-ye-ye,
X ye-ye 'a-ni 'a-ye-ya,

Stanza I (sung twice)
A de 'ax ticide, de 'acandayiyi,—?
B 'ax tuwu, Teqwedi-yAtxi yu 'e-ye,—My feelings, Teqwedi-children,
C hut6iyin visa, good-by—For the last time, good-by
D yu x*adjana saqa—While I . . .?
'ta'u 'e-ni 'e-ye-ye yau 'e-ye-ye,
X ye-ye 'a-ni 'a-ye-ye,

Refrain
(With slight variations.)
Stanza II (sung twice)

A  'aw 'e-ye ni ye
   ya dja ?dati xat—?me
B  han de na, Teqwedi-yatxi yu 'e—Teqwedi-
    children,
C  hutiyn yisa yidjina—for the last time, your hands
D  nagalAtlegu—Shake hands.
   'e-ye 'a'u 'e-ni 'e-ye u 'e
X/ ye-ye [omitted on repeat]

According to the singer, the vocables of the refrain
were “just the humming.”

The structure of the song is:

Refrain:  A B C D X
Stanza I:  A B C D X
          A B C D X/
Refrain:  A B C D X
Stanza II: A B C D X/
          A B C D

Dry Bay George’s Song for Gmexqwan-Children

1954, 6–2–G; recorded by Mrs Frank Dick on May 17

Dry Bay George, Th'uknaXadi and the son of Qatan,
a Kagwantan man, was known as Dukat'at, Lingit-
'ani-kina, and Qankida-'ici. He was the older brother of
Dry Bay Chief George, and was therefore born before
1850. He died about 1880. drowned in Bering River,
in the Controller Bay area. This song was composed
for his wife, Mary or Qelke (1836–98), a Galyix
Kagwantan woman. The song is similar to the love
songs of T. Max Itallo (1954, 5–1–G, p. 1302), and of
Kitty Martin (1954, 5–1–B; p. 1309). McAllister also
notes a melodic resemblance to Mrs. Chester Johnson’s
Song for Teqwedi-Children, etc. (1954, 5–1–I; p. 1307).

The singer is the daughter of the composer’s brother,
Dry Bay Chief George. She explained that this was a
Haida Mouth Song, which I interpreted to refer partic­
ularly to the structure; Refrain, Stanza I (sung twice),
Refrain, and Stanza II (sung twice). The song lasts
3:03 minutes. In the Tlingit introduction (20 seconds),
explained by Helen Bremner, Mrs. Frank Dick says
that she is going to sing the song composed by Lingit-
'ani-kina (‘Above the World’), her father’s brother
(sani), because there was a boy drowned in the Situk
River who was named after him (Conrad Edwards),
and she feels sorry for him. Helen Bremner also checked
the words which I had transcribed and helped me with
the translation.

Refrain

A  he ye ha ’e ye, ’e ye ha ’e ye ha ’e ye, ’a ’e ni ya,
B  ’e ye ha ’e ye, ye ha ’e ye ni ha na (or ya) ’e hi
   ya ’a,
C  ’e ye yu ha ’e ye he ya, ’a ya ’e he ya ’a ’e hyu ’e ye
   X  no’ ha ni, ’a ya

Stanza I (sung twice)

A  ya [?] hangit'ani 'anyanaq’At’a—The world is
    rolling around
tu yadaseq’a—With our breath [or life].

B  qa- [or ’a] yaiide xa wucadugaxi—Get ready,
   have sympathy for one another,
   ’ayAx sitii—That’s why.
C  ’e ye yu ha ’e ye ’e ya, ’a na ’e ya ’a ’e hyu ’e ye,
   X  nan [or yam] ha ni, ’a ya

“The world is rolling around with our breath [life],
therefore let us pity one another.”

Refrain

(A, B, C as above.)
X  yau ha-ni.

Stanza II (sung twice)

A  ya tle [talax?] wasiguwu—Very happy
   ’atxasadjoxa guysayati—it would make me,
   Gmexqwan-yatxi—Gmexqwan-children, [his
   wife],
B  [’i] ’ani qaya xat dja—in front of [your] land
   Xat wunawu—If I died,
   ’at kucuq”—I would smile.
C  ’e ye yu ha ’e ye ’e ya, ’a na ’e ya ’e hyu ’e ye,
   X  ya ha-ni, ’aya ya
   (yau ha-ni ha m) [on repeat at end].

“It would make me very happy if I should die in
front of your land [or home], Gmexqwan-children; I
would smile.”

The structure of the song is:

Refrain:  A B C X [pitch rises ½ tone]
Stanza I:  A B C X (repeated) [pitch up a whole
          tone by end of the repeat]
Refrain:  A B C X
Stanza II: A B C X (repeated) [pitch up 1½ tones
          by C on the repeat]

Here the singer began the second stanza by mistake.
Dry Bay Chief George’s Love Song to a Young Girl

1954, 7-1-C; recorded by Mrs. Chester Johnson on June 10.

Qawuša or Qušún (he was known by both names) was born at Dry Bay about 1850, the son of Qatan, a Kagwantan man. He was the chief of the T'uknax̱adi of Dry Bay, but died and was buried at Situk in 1916. He was the younger brother of Dry Bay George, who apparently never was chief. By one wife, Cxšansi, a Cankuqedi woman, he was father of Frank Italio (1870-1956) and Maggie, Mrs. Frank Dick (1897-1964); by her sister and co-wife, Tusdex, he was father of Sam George (1890-1947).

Dry Bay Chief George composed two T'uknax̱adi mourning songs, both probably for his potlatch at Dry Bay in 1909 (1952, 1-1-A; 1954, 2-1-G; pp. 1162-1164), as well as the potlatch ‘Song for the Frog Screen’ (1954, 2-2-A and 6-2-A; pp. 1164-1165). He also composed the guest’s peace song about Kardeetoo, probably in 1910, but perhaps later (1954, 1-1-B; p. 1244).

The ‘Love Song to a Young Girl’ is unusual in that there is a refrain, and a single stanza (sung three times). There is no mention of sib-chUdren, although the composer refers to himself as ‘your Raven’ and to the girl as a ‘Wolf.’ The text involves a play on words, since wudAcan (wu-da-ca-na, as sung) means both ‘the old man’ (Qawuša himself), and ‘old age.’

There is a short introduction in Tlingit (19 seconds); the song itself lasts 2:08 minutes. The words were translated by Helen Bremner and, as dictated, are:

Refrain
A ‘e yu he na ‘a yu he na,
B ‘e yu he na ‘a yu he na ‘e yau ‘a ya,
C ‘a yau ‘e yu he ha ‘e-ni ‘a-ya ‘e,
D ne ‘au ‘e ya, ‘au ‘e ‘e ye ‘a ‘u-um,

Stanza (sung three times)
A wa’etc qu ‘age yak-[or yi] -qiṣaq-q—By you why is refused
B’ wudacana hede gutca ya—The old man? That Wolf
C’+ ‘aya hiysi ̂ ̂ xa ̂ ix André—Then soon (̂xa?) to you qaguta, wudacana—Will come old age.
D’ ‘e ye ye ‘a ‘u ‘e ye ya ‘e ye
E ‘a ye yu hu ya, ya ‘a-ni ‘a-ya,

(On the second time:

D’ ‘e ye ye ‘a ‘u ‘e ye ya ha ‘u, ‘e ye,
E/ ya ‘a-ni ‘ay-ya,)

(On the third and last time:

D’ ‘u ‘e huté!—[“the end!”])

The structure is thus:

Refrain: A B C D
Stanza (1): A B’ C’+ D’ E
(2): A B’ C’+ D’ E
(3): A B’ C’+ D’/}

Unrecorded Songs by Dry Bay Chief George

Dry Bay Chief George is said to have composed a sad song to Teqwedi-chUdren, one that probably contains the words: “I hate to leave you, but come let me love you a little before I die” (cf. 1954, 3-1-E; p. 1295).

Another song was sung and the text dictated by Emma Ellis, but since no electric current was available, it was not recorded.

Stanza I

tsuyat tuwunik*—Still (already?) sad
genyax qatunemnin—Easily ?-
(niya ašawae)—?- djasa kinaχ qu’a—Just from above ?-
yatnécd-ce—Let it be!
qa tuwunik*—Sorrow
(nigu -eye) [as sung]

Stanza II

tcaya wás ayá—But why is it
dja xat nasnéce—Just I always
teu yayı wúdžûn—If again now dreaming
Teqwedi-yatki—Teqwedi-children
p’ex ‘aχ tuwu—Very much my mind
téul’e (’AC ?) ’unaxfîte—Then is scarcely troubled.
Lituya Bay George’s Song to the Bears

1954, 2-1-E; recorded by Mrs. Chester Johnson, Jenny White, and Charley White (drummer) on May 3.

Lituya Bay George, Cyîot' (1854–1926), was a man of the Raven Xaťk’a’ayi sib, and the son of a Kagwantan man. He was the father of Esther, Mrs. Chester Johnson, and of Jenny, Mrs. Charley White.

This song was composed when he was out trapping and had burned his face badly when trying to light a fire in the stove with gasoline. When he was trying to come home he was chased by brown bears. In the song he addressed the bears as his ‘fathers,’ that is, as the totem animals of his father’s sib, and also as Xaťk’a’ayi-children. He doesn’t care if they kill him.

There is a Tlingit introduction by Mrs. Chester Johnson (30 seconds); the song lasts 3:05 minutes. The dictated text is not very accurate and the translation is very free:

Stanza I
da ‘ate ‘ide xAt IA’US—I don’t care if you kill me, tlenâx wunex—All alone, ‘ax ‘ic-hAs cuk’a—My fathers’ ancestors.

Stanza II
tlaxanse ca ‘idawut—Hurry up, (I’m going to die), Xaťk’a’ayi-yAtxi—Xaťk’a’ayi-children, tâu yuke ‘isâxa ‘axdji—It’s very good to hear your voice.

It is evident that a number of lines have been omitted from the dictated version. Unfortunately, an exact transcription from the recorded tape cannot be made. The words seem to be:

Refrain
A  ‘aha heyu ’ayaha ‘a, ’eyehe heyiyaha
B  ha, ’ayehe heyuha ’e ’e(i)yaha,
C  ya ’ayeheyuhu, ’a ’eheyu ’aye,
D  haye heyu’aye, hayu haya hu [or ’ani] ’aya,

Stanza I (sung twice)
A  daya ‘ate ‘ide xAt IA’US
tlenâx wunex ‘ax ‘ic-has cuk’a
B  de ‘ax yada xâyadagut kadidat
C  tsuyu ‘ax yi (?) dja qux’-si-tec-ye [qux’-istci?] ’a ye
D  ’aye heyu ’aye, hayu haya hani ’aya

Refrain
Stanza II (sung twice)
A  tle(ye) xantse kan [kan] can (i ?)dawul
Xaťk’a’ayi-yâtxi
B  de(ye) yi xute dja xayagut kadidat
C  tâu yuke tsu yisicha ’atci-ye ’aye
D  ’aye heyu ’aye, hayu haya hani ’aya

The structure is:
Refrain:  A B C D
Stanza I:  A B C D (repeated)
Refrain:  A B C D
Stanza II:  A B C D (repeated)

Unrecorded Song by Skin Canoe George for Kagwantan-Children

Skin Canoe George, “Ki-ye-quat-kene,” or Ñîyeqat-qin and Tuawkic (1855–1900), was a Teqwedi man, the son of Yakutat Chief Ya’xodaqet, the K*ackqwan chief. He was also the chief assistant to the shaman, Tek’ic.

This song, which unfortunately could not be recorded because no power was available, was first sung by the composer at a potlatch given by the Teqwedi. His nephew (a brother of Olaf Abraham) danced to this song in a headdress (cAki’At), and the composer paid out money. This dance was staged as a relief from crying. Now it would be sung as a mourning song, for remembrance because the composer is dead. The text was dictated by Olaf Abraham, the composer’s nephew, and also by Mrs. Frank Dick. It is a Haida Mouth Song.

Refrain
e....eni....ha...

Stanza I
tca waša ña’ayqa
yu [or de] gu’tc’ayude
nitc tutâtx-gax-a
Teqwedi-yâtxi
ñande nisgáx
yi šetx naqagax [or ’išet qaqagax]

“Why is the Wolf crying about on the beach? Go to Teqwedi-children; they’ll weep with you.”

Stanza II
tę’ kawayik—Just aimlessly
...—? [See 1954, 1-2-C; p. 1293]
Kagwantani-yâtxi—Kagwantan-children
...— -?
hande ’idjin—Give me your hand
kuq’ana—Before I die.
Frank Italio's Song for Kagwantan-Children

1952, 2-1-H and 2-2-A; recorded by Frank Italio and Minnie Johnson on July 30.

Frank Italio (1870–1956) was the Cankuqedi son of the Tl'ukwaxAdi leader, Dry Bay Chief George. As originally composed, this song was for Kagwantan-children, in honor of his father, but the first stanza was changed (at the time of the recording?) to make it a love song for Teqwedi-children, of whom Minnie Johnson was one.

The song has a Refrain, Stanza I (sung twice), Refrain, Stanza II (sung only once, presumably because the singers broke off).

Frank Italio began to sing (2-1-H) before the tape recorder was turned on, so that the recording begins in the middle of Stanza I. The singing was interrupted after 1:35 minutes, and was resumed on the other side of the tape for another 2:35 minutes. The song was ended before the last phrase of Stanza II had been sung because Minnie Johnson interrupted with a joke. They both laughed but did not resume the singing. The music is followed by a recorded explanation in English by Minnie Johnson, although the text of the music was not dictated at the time.

The melody and the words, particularly the vocables in the refrain, vary in the several versions. The two versions of the refrain are written in parallel columns for comparison; what appears as the most probable version of the words is given, with variants in parentheses.

Frank Italio tapped with his cane as if it were a drum.

**Refrain**

2-2-A 2-1-H

[Frank Italio breaks in with a snatch of the refrain]

-ay, 'i yay 'a 'ay, [talks]
A  'ay 'i ya 'ay da 'ay-i 'ay, 'i ya 'ay na 'ay ni hi ya ya ya ya, 'i ya, B  'ay yi ya ha na 'ay-ni 'ay ye-ya na dla 'ay-i 'a-nya-ya, C  'ay-i 'i ya 'a na 'ay-i 'a-nya-ya 'a-ya-ya ye 'i ya, 'ay yi 'i-ya, 'i-ya 'ay [clears throat] 'ay [clears throat] 'a ya, mm, D  'i ya ya ha-ni ya ya, na ya, ha-ni yay, Stanza I (sung twice)

Frank Italio tapped with his cane as if it were a drum.

**Stanza I**

A  tcjya kanaci dcetu cu-di-ya-yu (ku)

**Refrain**

B  dayu ditan-qan [1]—About them to think (has)
C  c-Teqwedyedi-yatxi-yi—Teqwedi-children (ya-yatxi-yi)
D  ya hani ya ya

[Reel 2-1-H begins here.]

**Stanza II** (sung once each version)

A  tca wasa ye detca 'a—Why is it, indeed, xat dasnite-uw-i—I am always finished (ka) (-e)
B  tca dju 'itc 'i kadjum—Just when I dream (of tcu-win) (-) you?; Kagwantani-yatxi—Kagwantan-children, (ya-yatxi)
C  sas xak nastite-a—Because every time [gax] [sx]
D  ya 

Frank Italio tapped with his cane as if it were a drum.

"It's as if I were beginning to get drunk, when I just think about Teqwedi-children. Sometimes when I think of Teqwedi-children, I go out of my mind. I don't know why."

**Refrain**

(As above.)

Stanza II (sung once each version)

A  tca wasa ye detca 'a—Why is it, indeed, xat dasnite-uw-i—I am always finished (ka) (-e)
B  tca dju 'itc 'i kadjum—Just when I dream (of tcu-win) (-) you?; Kagwantani-yatxi—Kagwantan-children, (ya-yatxi)
C  sas xak nastite-a—Because every time [gax] [sx]
D  ya 

"I'm just wondering why. Every time I dream of Kagwantan-children, it always ends with tears in my eyes. I just feel like crying."

The structure of the song seems to be:

**Refrain:** A B C D E

**Stanza I:** A B' C' D E (repeated)

**Refrain:** A B C D E

**Stanza II:** A' B C' D/ [MJ sings a few more notes]
T. Max Italio's Love Song to Tl'uknałxadi-Children

1954, 5–1–G; recorded by Helen Bremner on April 30.

The composer, Kwani (1874–1940) was the Tl’uknałxadi son of a Teqwedi man. The song was addressed to his wife, Jean or Jane (1871–1945), a Galyix-Kagwantan woman and daughter of Dry Bay George, a Tl’uknałxadi man. The song is recorded by the composer’s daughter, who also dictated and translated the words. (They were again checked with the recording.) The song, consisting of two stanzas (each sung twice), lasts 2:32 minutes. Later the singer admitted that she was not familiar with the rule that the refrain introduces the stanzas. At the beginning of the repetition of the first stanza, she was joined by another woman, probably Louise Peterson, who sang along with her a third higher.

The words are:

Stanza I (sung twice)

A  tleyex de ’ituwu,—Stop! your [hard] feelings,
   Tl’uknałxadi-yatixi,—Tl’uknałxadi-children,
B  ’atx hunxu-hAs ’itik,—In place of my [dead]
   older brothers,
   ’iyexketuxdatan—You make me feel happy
C  -tc(a) ’eni ’e ’a,—Always.
   hu ’e yeha ’eya ’a ’aya ya

Stanza II (sung twice)

A  ’Ak*xce Igunaltcic(a),—(Can ?) I thank you,
   Tl’uknałxadi-yatixi—Tl’uknałxadi-children.
   ’atx hunxu hAs
   ’i’ituwu qu’a—For your feelings, because
   Tl’uknałxadi-yatik—Tl’uknałxadi-children
   ’i yeli-tin xawe ’ik’qunawu—With your Raven you
   wiU die.
   “I’m very thankful that you wiU die with me, your
   Raven.”

B. A. Jack’s Love Song for Ginexqwan-Children

1954, 6–1–C; recorded by Jenny Jack and Sarah Williams on May 10.

The composer, Wastix or Qadaslek (1860–1949), was a K’ackqwan man, the son of a Teqwedi father. He had already been married to his first wife about 20 years when he composed this song, presumably dedicated to her. He made it when he was on a sea otter hunting trip to Icy Bay and was very lonesome. Before he died, he gave the song to his clanswoman, Sarah Williams. Jenny Jack who sang with her and beat the drum is also a Teqwedi woman, and the composer’s second wife.

The song is supposed to have three stanzas, but the singers could not remember the words to the third and it was omitted. The text (that is, the most important words) was dictated and a free translation was given by Sarah Williams. The latter ended the song with a short Tlingit conclusion. The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3 minutes.

The words, as dictated, were:

Stanza I

qasidji ’i yu kasa ’imgi ’inawu
   c-Ginexqwan-yatixi
   tçayax daya ’i ’in katanik
   “It’s as if someone made whiskey and gave it to him,
   but he doesn’t want to drink. He just wants to hear
   Ginexqwan’s children, because he’s so lonesome for
   them.”

Stanza II

qadjik ’ackawudjixit
   tcaya ’ituwu
   c-Ginexqwan-yatixi
dja ’ackawuçxidin
   “It’s as if someone marked it on the minds of Ginexqwan’s children, and after that they just wiped off the words.”
As can be seen, the version as sung is very different from that dictated. The words are of the song are:

Refrain

A 'a 'i ya 'a ya 'a 'i ya 'ay-ya,
B 'a 'i ya ha ya 'a 'a 'i ya 'a ya
C 'ay 'i ya 'a ya 'a ha 'i ya 'a hi 'ay-ya ('a ya,)
X/ 'a 'a ya (s-sit) [the last in error]

Stanza I (sung twice)

A qahâšê détêa yuqása 'inge—(?) indeed (if) one carried
A têuyu 'î nawu c-Ginexqwani-yatî—Even your whiskey, Ginexqwan-children,
B têaya si 'i 'in tê 'e têus kanqataniga—(?) with you (?)
C 'ay-i-ya 'a ya 'a ha 'i ya 'ay hi 'ay-ya 'a,
X 'u 'a ya ha-ni 'ay-ya,

Refrain

A 'ay ya 'ay ya, 'ay 'i ya 'ay-ya,
B 'a 'i ya ha ya 'a 'a 'i ya ha ya
C 'ay 'i ya ha ya, 'a ha, hi ya 'ay hi 'a ya 'a,
X 'u 'a ya ha-ni 'ay-ya,

Stanza II (sung twice)

A qahadjîk qa dja 'acka*udjixita—(It is as if ?) one just drove on
A tsuyu 'ituwu c-Ginexqani-yatî—(?) your minds, Ginexqwan-children,
B dja yac kat ya kat—Just then têa 'ackatâxîtaj—He just swept it off.
C 'ay-i ya ha ya, 'a ha, hi ya 'ay hi 'ay-ya 'a,
('ay-ya 'a ha, huté 'at) [on repeat]—“That's all!
X 'u 'a ya ha-ni 'a-ya, [first time only]

McAllester comments that this is a “fine swinging song.” The tone system is basically a triad, with passing tones. The steady drumbeat is interrupted in Phrase C of the second stanza. The stanzas themselves represent expanded versions of the refrain melody, except that the final musical phrase, X, is omitted at the end of the song.

The structure is thus:

Refrain: A B C X/ (repeated)
Stanza I: A B C X (repeated)
Refrain: A B C X
Stanza II: A B C X
A A B C

B. A. Jack's Song for Mount Saint Elias

1954, 5-1-A; recorded by Mary Thomas on April 4.

This song was composed in 1931 at the time of the convention at Yakutat of the Alaska Native Brotherhood and Sisterhood. When people come to Yakutat, the singer explained, they always want to look at Mount Saint Elias, but it is usually covered by clouds. During the convention it was also cloudy; finally, however, the sky cleared, so everyone gathered to look at the mountain and B.A. Jack composed this song. In it he addresses a crest of his sib, the K'ackca. The singer also is K'ackca.

According to one informant there should be one stanza for the Sisterhood, and another (the first repeated?) for the Brotherhood, but the latter was not recorded.

The song was introduced in Tlingit (42 seconds); the two stanzas are each sung through twice, but there is no refrain. The song lasts (1:30 minutes). The text was dictated and translated at the time:

Stanza I (sung twice)

A Southeast Alaskan Syistihood—Southeast Alaska Sisterhood

B 'atuwu like—Made it happy
ya 'a šîh*has cayî—Yes, my grandfathers' mountain
Waše-ta-ca—'Mountain-up-Icy-Bay'
(Mount Saint Elias) [on repeat]
C 'atc šaowe 'e tšu 'ituwu sugu—By it thus also you are to be happy.
X he 'ani 'ayu

Stanza II (sung twice)

A djuwa wa'etc wucadaxt—Just as if you were the one
B tēa cel'tat—That opened
ya Imigït 'ani—Yes, the world
Waše-ta-ca—'Mountain-up-Icy-Bay'
(Mount Saint Elias) [on repeat]
C 'atc šaowe 'e tšu 'ituwu sugu—By it thus also you are to be happy.
X 'e 'ani 'aya
X/ (he) [on repeat]

The structure of the song is simple:

Stanza I: A B C X (repeated)
Stanza II: A B C X
A B C X/ (on repeat at end)
Jenny Jack’s Lament for Kagwantan-Children

1954, 6-1-B; recorded by Jenny Jack on May 10.

The composer is a Teqwede woman, born in 1903, the daughter of a K’ackqwan man. The song was composed to mourn the death of George Brenner, K’ackqwan, who drowned about 1940. He was the son of a Galyz-Kagwantan father, and was the nephew of B. A. Jack, the composer’s husband. This man, Qa’wuxite, is the same one who is lamented in a song by Olaf Abraham (1954, 1-2-C; p. 1292).

It was unfortunately impossible to secure either a good dictated text of the words, or a translation. The words have therefore been transcribed from the tape, and the translation has not been checked with any informant. The singer used the drum, but omitted the usual Tlingit introduction. The song, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3:15 minutes.

As sung, the words are:

Refrain
A deya ‘ihi ‘ituwu,—(? subside?) your feelings, Kahagantahani-yAtxiyi—Kagwantan-children, B ‘i yida tuwutc kuk*qadjaqa ‘a—By longing for you I will be killed, C ‘e-i-ya ‘a-ya ‘a ‘e-i-ya ‘a-ya ‘a ‘a, D ‘e-i-ya ‘a; he-ya ha-ni ya ya (‘u ‘a-ya ha-ni ‘a-ya) [on repeat] Stanza II (sung twice)
A ‘ax ‘Anqahawu yax,—Like my God ‘ihihi ya qawes :qeyex ‘q*adagaxxa—.?-
B Kagwantahani-yAtxiyi ha—Kagwantan-children, C ‘e-i-ya ‘a ya ‘a ‘e-i-ya ‘ay-ya-yay ‘a D ‘e ‘i-ya ’a, n ‘e yay ha-ni yay-yay (‘e ‘i-ya ‘a t^แอว el) [on repeat at end] [Ends with a laugh.]

(I believe that the meaning of this stanza is that the composer is praying to God for Kagwantan-children.)

As is not unusual, the song rises a half-tone during the first refrain, again on the repetition of Stanza I, and still again on the second refrain.

The structure of the melody is:

Refrain: A B C D
Stanza I: A B C D (repeated)
Refrain: A B C D
Stanza II: A B C D

Jimmy Jackson’s Unhappy Love Song for Kagwantan-Children

1954, 7-2-G; recorded by Jenny Jack on May 27.

The composer was a K’ackqwan man (1861-1948), whom we have met as “Gums” (p. 194) or “Yeet-shwoo-doo-kook,” but who was more properly named Tayzxgale and Kusax*k*-ic. His father was Kagwan-tan.

This song was composed for a Teqwede woman, Sophie, or Kanidi and Sandax-tla, who was married to a K’ackqwan man, Yakutat Charley (1862-1920), Watsdal or Sisjak*-ic, the younger brother of Yakutat Chief George. She was having an affair with her husband’s nephew, Kuxtitc, and her husband beat her. Jimmy Jackson was a cousin of the nephew, and Sophie confided in him. Jenny Jack who sings the song is the woman’s cousin. It is impossible to date this composition, but it may have originated about 1900.

There is an introduction in Tlingit (28 seconds). The song with Refrain, Stanza I (sung twice), Refrain, Stanza II (sung twice), and a snatch of the Refrain for a conclusion, lasts 3:02 minutes.

Some words were dictated, but no accurate translation could be obtained:

Stanza I
yidAt ‘ak*ce—(Right now, perhaps) lakatx qa yeli qunqana—(With all the Ravens ?-) qayagaw qunqana—?-

“I wish I died right now with all the Ravens.”
IN THREE PARTS

Stanza II

‘aixo ’a’axasigu—Among them, he makes me happy (?)
c-Kagwantani-yatxi—Kagwantan-children,
‘aixo ’ago ’a’xasiga’xexe—Among them (because of him ?), I weep.

“Some of Kagwantan-children make you happy
[the lover], and some make you sad [the husband].”
As sung, the words are:

Refrain
A ’a-ha ’e-ya ’a-ya ha ’i-ya hai-ya ha ya, ’a-ya ’a-ya,
B ’a ya ha ya ha ’ai-ya ’ay hi ya ’a ’ay,
C ya hu ’e ye, ha-ni ’a-ya,

Stanza II (sung twice)
A ’a-ha ’e-ya ’a-ya ha ’i-ya hai-ya ha ya, ’a-ya ’a-ya,
B ’a ya ha ya ha ’ai-ya ’ay hi ya ’a ’ay,
C ya hu ’e ye, ha-ni ’a-ya.

Refrain
A/ ’a-ha ’e-ya ’a-ya ha ’i-ya [breaks off]
Stanza I (sung twice)

A  dega 'axu 'ate tuwu ketin yanalg^Ali
B  'aga qatuwu ckeguxsAguwu
C  'a ye 'u 'e ye 'u 'e ye
D  'i 'a yai 'ani 'aya

Refrain (repeated)

Stanza II (sung twice)

A  tlel [or lil?] 'ade xeyeqawun gaqayiyE goodby yina
B  'a 'ida gau xa [or ta?] cande satiyi

Unrecorded Love (?) Song by Billy James

Billy James, Lixak 'Smells Good,' (1854–1919) was a Kagwantan man from Sitka, the son of Sitka Jack, Tl'uknaxAdi. This song was composed when he was “stuck” (storm bound?) on Kayak Island, and very lonely. Since it is addressed to Teqwedi children, he was probably thinking of his wife, Jenny Abraham, KaxuxEt (died 1919), Tl'uknaca and the child of a Teqwedi man.

The words were dictated by Minnie Johnson.

Stanza I

tca dja Kayak sa—(I'm) right here on Kayak tuwunik* de—Where sorrow struck(?).
daq ye'l sak*ce—What Raven

Mrs. Chester Johnson's Lament for Her Husband

1954, 5-1-H; recorded by Mrs. Chester Johnson on April 29.

The composer, Esther, the daughter of Lituya Bay George and his wife Mary, Cankuqedi, was born in 1900. She was formerly married to Clarence Peterson (1890–1942), Skinnya, a Tl'uknaxAdi man, and son of a Cankuqedi father. She is now married to Chester Johnson, Norwegian.

The song was composed when Clarence Peterson died (see Stanza I). I do not know the identity of the Teqwedi-child to whom reference is made in the second stanza. The introduction, in Tlingit, and the song (refrain, and two stanzas sung twice) last 2:26 minutes. The words were dictated by the composer; my transcription and translation were checked with John Ellis, and again with the tape. However, the words as sung (in parentheses), do not agree with those dictated. As usual, the vocables of the refrain and in the stanzas were omitted.

The words as sung are:

Mrs. Chester Johnson's Lament for Her Husband

1954, 5-1-H; recorded by Mrs. Chester Johnson on April 29.

The composer, Esther, the daughter of Lituya Bay George and his wife Mary, Cankuqedi, was born in 1900. She was formerly married to Clarence Peterson (1890–1942), Skinnya, a Tl'uknaxAdi man, and son of a Cankuqedi father. She is now married to Chester Johnson, Norwegian.

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The words as sung are:

Mrs. Chester Johnson's Lament for Her Husband

1954, 5-1-H; recorded by Mrs. Chester Johnson on April 29.

The composer, Esther, the daughter of Lituya Bay George and his wife Mary, Cankuqedi, was born in 1900. She was formerly married to Clarence Peterson (1890–1942), Skinnya, a Tl'uknaxAdi man, and son of a Cankuqedi father. She is now married to Chester Johnson, Norwegian.

The song was composed when Clarence Peterson died (see Stanza I). I do not know the identity of the Teqwedi-child to whom reference is made in the second stanza. The introduction, in Tlingit, and the song (refrain, and two stanzas sung twice) last 2:26 minutes. The words were dictated by the composer; my transcription and translation were checked with John Ellis, and again with the tape. However, the words as sung (in parentheses), do not agree with those dictated. As usual, the vocables of the refrain and in the stanzas were omitted.

The words as sung are:
Mrs. Chester Johnson's Lament for Teqwedi-Children, etc.

1954, 5-1-1; recorded by Mrs. Chester Johnson on April 29.

This song is unusual in having three stanzas (each sung twice) as well as an initial refrain. The whole song lasts 3:16 minutes. The words were dictated by the composer (omitting the vocables); my transcription was corrected and translated by John Ellis.

In the first stanza the composer sings to Teqwedi-children (Minnie Johnson), whom she leaves behind in Yakutat, when going to Juneau for an operation. In the second stanza, she refers to her friend, Maggie Harry, Kwackca and daughter of a Yanyedi man, whom she found in the hospital. Knowing that her friend was also to have an operation on the same day as herself, she was not afraid. The third stanza refers to her dead husband, Clarence Peterson (1890-1942) who is reproached for having died.

Refrain
A 'eye 'uweye 'eyu 'eyuha, 'eyehu 'eyeya,
B 'u 'eyu 'eyeyu 'eyehu 'eya, 'eyehu 'eyeya,
C 'eyehu 'eyeya, ya 'ehani 'ayeya

Stanza II (sung twice)
A tsu 'iṣasənani—Still loving you
'tə✍ət kuq*ana(ə)—I will die.

B Teqwedi(ye)di-yətətki—Teqwedi-children,
$s$-hande ('e) 'idjm—Give me your hand
(ə̂̂wes) good-by—Thus good-by.

Mrs. Chester Johnson's Song for Teqwedi-Children and Norwegian-Children

1954, 2-1-1; recorded by Mrs. Chester Johnson on June 10.

There had been some rivalry between Mrs. Frank Dick and her friend, Mrs. Chester Johnson, over the singing and recording. The former was said to have been piqued because the latter had recorded so many songs to Teqwedi-children, so she, Mrs. Frank Dick, was going to compose one to Norwegian-children. However, Mrs. Chester Johnson made hers first. It was composed shortly before it was recorded.

The Norwegian-children are presumably those of Louise (Kwackca) and Ben Peterson; the Teqwedi-children are probably those of Louise's younger sister, Mary, and William Thomas. Although the composer's husband is Norwegian, she could not sing to his children, for they would be Cankuqedi like their mother.

The song lasts 1:44 minutes, and lacks a spoken introduction. There is a refrain and two stanzas (each sung twice). The text was dictated by the composer; the translation made by Helen Bremner. It will be
seen that the singer made a mistake in singing the words for the second stanza, substituting in the phrase C' the words from the first stanza (correcting this on the repetition).

The words (as corrected) are:

Refrain
A  'ehi yaha 'e 'eya 'aha 'eya
B  'eyayaha heya 'aya 'eya, (repeated)
C  'eya 'a heya 'a 'a,
D  'a 'a 'eya 'a,

Stanza I (sung twice)
A  yanax-a keya 'at 'eya,—From here or there they are coming,
B  Teqwedi-yatxi heya 'a 'aya,—Teqwedi-children,
B  Norwegian-yatxi heya 'a 'aya,—Norwegian-children,

Mr. Chester Johnson's Song for Tcicqedi-Children

1954, 5-2-I; recorded by Mrs. Chester Johnson on June 10.

The tune is an old one, but the words had just recently been composed by the singer for FdeL, who is considered to be K'askca and the daughter of a Tcicqedi man, like her namesake, Kuxanguwuatan, Mrs. Katy Dixon Isaac. The composer is Cankuqedi.

There is a refrain and a single stanza (sung twice), the song lasting only 55 seconds. The text was dictated by the composer, and the translation made by Helen Bremner. As is usual with such dictations, the refrain and some extra syllables in the stanza were omitted, but are here given in parentheses.

Refrain
A  'aweya 'aweya,
A/ 'aweya,
B  'aweya 'aweya, 'ani UA 'a,
Stanza (sung twice)
A  te-gun yex (tcA) kuq^ati,—Like a gold-rock [yax?]
you will be
B+ deyi -kA (-a),—For it [du?]
gil' kuq^atei—I will strike the cliff.
('a 'eya, 'ani 'a)
(Possibly the verb in the first line should be gaquti, not kuq^ati.)

Xadanek Johnstone's Love Song for Teqwedi-Children

1954, 1-1-E; recorded by Charley White (with drum) and Minnie Johnson on April 8.

The composer was a Teqwedi man (1843-88), the father of the two singers. This song was composed before 1885 for his two Tl'uknaxAdi wives, CawAtk and Qatcqaqet, aunt and mother of the singers. The women were the daughters of a Teqwedi man, Lusxox (see pp. 320-321).

Charley White introduced the song in Tlingit (36 seconds). As translated by John Ellis: "He used to like it—drinking ('at dana), my father, Xadanek. Just the way he like it so much (tca 'ade dutuwasigu wito), that's why about it he was singing (djeuy 'adatx cuklaciwin). He sings about Teqwedi-children. Also very much he like it (tsu quuAX dutuwasigu). That's the one I'm going to sing ('aya 'ayu kekAq^aci)."

The words, as dictated by John Ellis were:

Stanza I
' a kat kasaxa de—Pour it on it [in the glass],
Teqwedi-yatxi—Teqwedi-children,
datuwu qu-'aya—The longing for, so that
tcaldakat hasdu gutc—All of these Wolves
djitc ganaa—May drink it!
tcaldakat gutc—All of the Wolves,
kan gacuwu—Let them be drunk!
Pour out the love for Teqwedi-children, so that all
of these Wolves may drink. Let all the Wolves become
drunk.

Stanza II
A kAt cuwuxixi—On it all gone
nau yuyiyati [yeex 'iyati ?]—The liquor, it is like.
[Teqwedi-yAtxi—omitted—Teqwedi-children,
'ax tča kanax cuwuxixi—I'm not satisfied when it is
all gone.
'ax tuwasigu—I want
'Tin xaT wunawu—To die with you.
It is as if the liquor were all gone, all gone before I
was satisfied. I want to die with you.

As sung, the composition has two stanzas, each sung
twice, but lacks a refrain, and the whole lasts 2:45
minutes. At the end of the repetition of the first stanza,
Charley White (as song leader) calls out “hede! hede!”
prosually to indicate the beginning of the second
stanza. At the end he calls “hutcA!” (that's all).

The words as sung are:

Stanza I (sung twice)
A 'Ak-AT ka-saa-xa de
B Teqwedi-yAtxi
C da tuwu qu 'aya
D tcaldakat du gutc djitc gadanayi ya
E 'aya tcaldakat gutc kan gacuwu yeu 'eyu 'aha,
F yeu 'ey ya 'ana ye te
X ye hani 'aya (This phrase omitted on repeat;
    hede! hede! is substituted.)

Stanza II (sung twice)
A 'A k-AT cuwAxixi
B nau yeex 'iyati
C Teqwedi-yAtxi
D 'ax tča 'ax cuwuxi-xi 'ax tuwasigu-wu
E 'i 'i-yin xaT wunawu yeu hey-e 'ana
F yeu he 'iya 'ana yeu he ye
X ye 'ani ya ha (on repeat: ye 'a hutcA! ni)

Minnie Johnson sang an octave above her brother,
extcept for one part near the end of the second stanza
(？ on score) where his voice rose an octave and they
sang in unison.

McAllester comments: “The haunting resemblance
of the start of this song to 'O Beautiful For Spacious
Skies . . . ' quickly vanishes, but the development in
[phrase] B, and the meter, and the dragging tempo, all
suggest strong European influence.”

The structure is:
Stanza I: A B C D E F X (repeated)
Stanza II: A B C D E F X (repeated)

Kitty Martin's Love Song for TluknaxAdi-Children

1954, 5-1-B; recorded by Helen Bremner, Louise
Peterson, and Mary Thomas on April 25.

Kitty Martin (1895–1920) was the daughter of Jim
and Jenny Kardeetoo, and was therefore K'aclica and
child of Teqwedi. She married Martin Abraham,
Teqwedi, but was in love with the latter's nephew,
Sheldon James, Sr. (1896–1955), the Teqwedi son of a
T'uknaxAdi father. The latter was, however, already
married, and she went to Juneau. We gather that the
song was composed there. I do not know the K'sackwan-
child to whom the third verse was dedicated. Kitty
Martin is said to have sung this song when she was
dying. Helen Bremner led the singing, and was assisted
by the two sisters of the composer.

The song consists of Stanza I (sung twice), Stanza
II (sung once), and Stanza III (sung twice), but was
sung without a refrain. The song lasted 2:03 minutes;
there is a Tlingit conclusion (35 seconds) by Helen
Bremner. The text was later dictated and explained by
Emma Ellis, but differs somewhat from the version on
the tape. As sung, the words are:

Stanza I (sung twice)
A wanaqatiyitsa ya-ha 'i yeh—What will become
kawayix—in space [nowhere]
B dete'a teuyinaw—Indeed, let go [djit-ya-naq]
'yuc T'uknaAdi-yAtxi—if, T'uknaAdi-children?
C telex 'iti 'itici—Very much she is longing for
you.
ye-u 'a 'e-ye 'i-ya 'am
X wu 'a-ya 'a-ni 'a-ya,

The meaning seems to be: “What will become of
your Raven, if you abandon her in space, T'uknaAdi-
children. She longs very much for you.”

Stanza II (sung once)
A tču cuwaati ye čaAves—I am still waiting, thus,
'iyuqutangí ča 'ača—To hear you talking,
Natskik’s Suicide Song

1952, 6-1-A; recorded by Minnie Johnson on September 9.

This song was composed before 1884 by the singer’s mother’s mother’s younger brother, Natskik, the Tl’uknaxAdi man who built Boulder House on Johnson Slough, and was the father of Situk Jim (pp. 317, 321). When he was putting on his sealskin boots to go out to chop wood, he got into an argument with his Teqwedi brother-in-law, Lkutke’uxtci (‘Never gets Lost’). He composed this song, wishing for his death, and left the house. This was the end of his life, for he chopped a tree down on himself.

The singer learned the song as a little girl, when her grandmother used to take her on her lap while she sang and wept for her dead brother. The song is now used by the Tl’uknaxAdi as a mourning song at potlatches.

There is an introduction, mostly in Tlingit (3:24 minutes), and a conclusion, partly in English (5:04 minutes). The song itself has two stanzas and lasts 2:23 minutes. It was not possible to secure a transcription of the text. A free translation would be:

Stanza I

How I wish I were up among the ghosts among the Northern Lights. Because then I won’t have to face that Wolf any more.

Stanza II

Your words, Wolf, are hurting me so badly. The words of the Wolf are enough to kill anyone.

It was impossible to fit the words as heard on the tape to this free translation, or to transcribe them accurately. Each stanza is sung twice; there is no refrain.

Stanza I (sung twice)

A wasa(‘a)sgi ‘at quq*qasni—How if I were (?)
B de gutce xa-hat quq*qadjaq-ayi yi-(a)—The wolves me kill
C ‘a ha-‘a

‘ile hede’—‘to the beginning’ (at end of repeat).

Stanza II (sung twice)

A wani qa ‘ey-wana qa-(yi)—[?] [q*’a]?
B de gutce xa-hat quq*qadjaq-a—The wolves me will kill
C wani qa tle quq*qadjaq-ayi yi-(a)—[yan ‘iqa]?
X ‘a he ‘a

The structure of the song is:

Stanza I: A B C X (repeated)
Stanza II: A B C X (repeated)

John Nishka’s Love Song for Tl’uknaxAdi-Children

1952, 3-1-A; recorded by Annie Johnson on August 13.

The song was composed by the singer’s mother’s brother, a K’ackqwan man named Nicga or Tanaxaci. The song was composed when he was leaving Yakutat to go sea otter hunting off Icy Bay. It has since been sung at a potlatch by the K’ackqwan, perhaps as a mourning song in his memory, because Minnie Johnson explained before the recording that “They spend a lot of money on the song when they sing it.”

The song is preceded by a short introduction in Tlingit by the singer (55 seconds), and is followed by an explanation in English by Minnie Johnson. The song has two stanzas (1:15 minutes). No text was transcribed but the words mean:
Stanza I

Raise the flag of the feeling for Tl'uknaxAdi-children, so that all the Ravens will see it.

Stanza II

I hate to leave Yakutat and the Tl'uknaxAdi-children behind, I hate to see the mountains disappear behind me. That makes me feel sad.

When the tape is heard it becomes evident that Minnie Johnson reversed the order of the two stanzas in her explanations. The words of the song appear to be:

Refrain

A ha 'e-ya ha-na,
B 'a yi 'i 'i-yaw 'a ye hu 'a ye-ye,
C 'e ye dii-ya 'an-a 'e-ye ya 'a
D yay yu 'a 'e-ye 'e ya 'a 'e hu,
E 'a he ye ya, 'a ye [clears throat] he-ya ha-ya,

Stanza I (sung once)

A tcu 'axtu sAniku—Just my feelings are sick [I just feel sad]
B 'in de-i kudi 'ayi — 'i 'ani cayi—Your land's mountains,
C Tl'uknaxAdi-yAtii—Tl'uknaxAdi-children,
D se 'awE—If I never dream.
E 'ax tuwu kekuxsAgu—I will feel happy
F 'at xúdanayi—When I drink something.

Stanza II

A dadi sayi-ri de—(About it? [dade ?] hoist ye!
B Kucqi*kani-yAtii—Kucqi-qwani (?)-children's
tuhu 'ayu de—Feelings, so that
C tcAldAkAt du yeli—All their Ravens
tëa naqati—May see it.

The old lady attempted to be a whole chorus, beating the drum for herself and calling out the words of the song leader. She misspoke herself in the first stanza, exclaiming what I interpret to be a correction of her mistake.

The structure of the song is:

Refrain: ABC D E
Stanza I: A B C D E F
Stanza II: A B C X

Clarence Peterson's Love Song for Tl'uknaxAdi-Children

1954, 1-2-F; recorded by Charley White (drumming) and Frank Dick on April 9.

The composer, Clarence Peterson (1890-1942), a Tl'uknaxAdi man named Skinya (or SkEnya), was the son of a CAnkuqedi father. He was once married to Violet James, the Teqwedi daughter of Ned James, a Tl'uknaxAdi man. She died some years ago, and Clarence Peterson then married Esther, a CAnkuqedi woman who is now Mrs. Chester Johnson. This song was composed for his former wife, Violet.

Charley White introduced the song in Tlingit (30 seconds); the song itself lasts 3:05 minutes. The words to the two stanzas were dictated by the singers. My transcription was corrected and the translation supplied by John Ellis.

Stanza I

tlał yé 'ałapigiyin—This is very hard,
Tl'uknaxAdi-yAtii—Tl'uknaxAdi-children,
'ew ya djúngë—If I never dream.
'ax tuwu yuke—I feel good
'at xúdanayi—When I drink something.
'ax tuwu kekuxsAgu—I will feel happy
'at xúdanayi—When I drink something.

Stanza II

tlał ci kat—In one song
wucdaga—About each other
yùgetulA'at—We will be talking,
Tl'uknaxAdi-yAtii—Tl'uknaxAdi-children,
'aga 'awE—And then,
yahakagacëni—When we feel high,
kéguxsAgu 'Ak*ce—It will be fun, won't it?

The words as sung and heard on the tape were, however, somewhat different. There was a refrain, Stanza I sung twice, the refrain sung again (and repeated by mistake), and then Stanza II was sung twice, the second time ending abruptly before the final phrases.

Refrain

A 'e ye 'u 'e ye 'a ye-i ya 'a 'a ye 'u 'e,

(hu)

4 Interrupted by throat clearing.
11 Correction of mistake.
18 Song leader's cry.
Stanza I (sung twice)

A 'a ye 'u 'e ye tlax ye 'alAticinde ['aUdziyinte]?
B 'e ye 'i 'e yi Ti'uknaxAdi-yAtxi tea lew xa djungu x^agaxcuna-xictca 'a-
X 'a na kadjunie 'e ['anax kadjunie]?
Y 'i 'i ey 'a ye 'u 'a 'u 'a ye yE

Refrain (sung once, then again by mistake)

Refrain: A B X Y Z
Stanza I: A B X Y Z (sung twice)
Refrain: A B X Y Z (once, and again by mistake)
Stanza II: A (B) (X) Y Z
A (B) (X)'. [Ends here]

Blind Sampson's and Ckman's Song about the Tsimshian Word

1952, 3-1-C; recorded by Minnie Johnson and Annie Johnson on August 13.

The melody for this song was probably composed by Blind Sampson (1866-1948), a K^ackqwan man, named YAndultsfn, considered as an uncle of Annie Johnson, K^ackca (1875-1964). The words were set to it by Ckman, a Tl'uknaxAdi man, son of Qalyix-Kagwantan, who died in the early 1900's, and who was an uncle to Minnie Johnson, Tl'uknaca (1884-1964). The song refers to how the use of the Tsimshian word, kinau or Gfno (sung as kinayu) meaning 'enough,' averted a fight between the Tsimshian and Yakutat sea otter hunters near Icy Bay (pp. 284-286).

The song is preceded by the story narrated in Tlingit by Annie Johnson, with a few interruptions from Minnie Johnson (6:35 minutes). The song is sung by both, Annie Johnson taking the bass, and Minnie Johnson an octave higher (2:15 minutes). During the last 10 seconds both women are sobbing. After recorded thanks by FdeL, Minnie Johnson tells the story in English (10:50 minutes). The text to the song was not transcribed, but the general meaning of the words is:

"Grab hold of that 'kinau,' so everybody can use it."

Annie Johnson led the singing and beat the drum. Minnie Johnson joined in a little later, and often carried the tune when the former was overcome by grief. She used the drum at first for occasional emphasis in the early part of the song; later on it fell on every other beat. The song begins with an introductory phrase (sung twice) which seems to take the place of the first two phrases of the stanza. There is only one stanza, sung twice (with minor variations in the words), but it is broken off when the women begin to wail. The words as heard on the tape are:

Refrain
A 'u 'e ye ni 'a 'a ya 'u 'e ya,
B 'u 'e ye ni 'a 'a ya 'u 'e ya,
C 'u-u 'e ye-e ni 'a 'a [18] -- -- ya u 'e-ya
D 'u-u 'e ye-e ni 'a 'a ya 'u 'e ya,
E 'u 'e ye ye 'a mi yay ya,

Stanza I
A' tea da du wa qai du xeqAyicat,—Just ? his word take!
B' da qaik qa (ye) dji dja yin qa ti ya,
C' ki na yu wa 'iq 'a [^^] yu we ya,—"kinau"
["az 'ik', "az 'ik'!"—["My brother!"]]
D 'u 'e ye (ye) ni 'a 'a ya 'u 'e ye,
E 'u 'e ye he yu 'a hu, 'a ya,
[kat kudi hede] (spoken by Ad)—["Don't repeat(?)"]

Stanza (II)
A' tca da du waqaiy du ?ekayicat de,
B' cta kat qa dji dja yin qadiy,
C' kina-yu-wi qa [sob], 'awe -- -- ya 'u 'e
D/ [ye 'awe sobu ou- ou-]

The structure of the song is unusual in that different musical phrases are sung for the refrain than for the words. Perhaps there would have been a second stanza if the singers had not been overcome by sobbing.

As sung, the structure is:
Refrain: A B C D E
Stanza (1st): A' B' C' D E
(2d): A' B' C' D/ [breaks off with sob]

17 Ends here on repeat.
18 Here, MJ sings an octave higher.
19 MJ sings an octave higher; AJ wails "my brother!".
Blind Sampson's Situk Train Love Song for Teqwedi-Children

1954, 2-1-D; recorded by Charley White (drumming), Jenny White, and Mrs. Chester Johnson on May 3.

This song was composed by Old Blind Sampson (1866-1948) for Jim Kardeetoo, Teqwedi. The latter sings about his sweetheart who is supposed to come out to his fish camp on the Situk train. This became a very popular song; all the fisherman used to sing it. Mrs. Chester Johnson said she had first heard it in 1911. The first version recorded (2-1-C) omitted the first stanza, so it was recorded again (D).

There is an introduction in Tlingit by Mrs. Chester Johnson (27 seconds); the song, with a refrain and two stanzas (sung twice), lasts 2:03 minutes.

The text was dictated on another occasion by Mrs. Frank Dick, but she was unable to furnish a translation. The dictated version is:

**Stanza I**

'iyaqayi tea xan—(If) your words already me kawudunigi dax haya—Told me truly, (from - ?) t'u tlak sax'sitan
[teu tlak sax'sitan? ]—Already long ago maybe I (would have) heated it (?)
t'su ya stin-ka—Again that steel car t'su dJe sax'sit'an 'e ye,
[tsu dJa sax'sit'an ?]—Just then ? (I would have heated it)?
(The meaning seems to be that she had promised to come out to Situk on the train, but did not do so.)

**Stanza II**

t'e [tle ?] yu-da can-tin—Then with (or to) that poor thing

'te 'aq*'alanik 'iyaqayi—Your words still tell (me).
Teqwedi-yatki—Teqwedi-children,
*xe* yitani—If you speak to me 'ax tuwu 'at cuq*iye—My feelings (will) smile.

As sung, the words seem to be:

**Refrain**

A 'iyaha, 'uwe 'iya 'a 'iyaha 'a
B 'uwe 'iyaha 'iya, 'u 'e 'iyaha 'iyaha 'eya
C 'u 'e 'aya hani, 'aya

**Stanza I (sung twice)**

A 'iyaha, 'uwe 'iya 'a 'iyaha 'a
B teu tlak sax-st-tan t'su ya stin ka t'su dJa tlak sax-st-tan 'e ye,
C 'u 'e 'aya hani 'aya

**Stanza II (sung twice)**

A hu [or tle yu-] da can-tin, t'e 'aq*'alanik 'iyaqayi, B Teqwedi-yatki *xe* yitani 'ax tuwu 'at cuq*iye, C 'u 'e 'aya hani 'aya

[X at end] 'eye 'u wr!

The structure is:

Refrain: A B C
Stanza I: A B C (repeated)
Stanza II: A B C (repeated) X

Blind Sampson also composed the Peace Song for 'Dollar Deer,' although she was his own sib-sister (1954, 1-2-D), and also that for her opposite (p. 601). He composed a mourning song when John Nishka, K'ackqwan, was drowned sea otter hunting in 1896.

B. B. Williams' Song for Tl'uknaxAdi-Children

1954, 3-1-G; recorded by Louise Peterson on May 16.

This song may have been composed at Sitka, although most informants ascribed it to Bear Bit Billy, Qanik'tic (1862-1902), a K'sackqwan man. It was later sung at a potlatch in Fort House (about 1916), when his daughter-in-law, Fanny Martin Williams ("Fanny Billie," 1897-1920), was dying of tuberculosis. She was Cawaatit's, the K'sackqwan daughter of Martin Abraham, Teqwedi; her husband was B. B. Williams, Jr., Xadanek, a Teqwedi man. The recording was made by Fanny Williams' cousin, also K'sackca, so that a record might be made from it to be played at some future potlatch.

There is an introduction in Tlingit (32 seconds); the song lasts 1:45 minutes. The refrain was sung at an uncomfortably high pitch; the two stanzas (each sung twice) were pitched lower. The words were dictated and a free translation was made by the singer and by Mrs. Frank Dick. In the transcription the refrain has been omitted.

As sung, the words are:

**Stanza I (sung twice)**

A teAdakat qayisgayisa—For all the new [young] people
'anag*Al—Is rolling around
[yanag*Al]? lnigit 'ani—The world.
B  'atc lił tḻal qudax—Therefore let us not ctusu xenq—Love ourselves [too much].  
[ša niq]?  
'ēhe 'a 'e 'i ya hay-ne  
C  'a he ya ya ha-ni hay-ya,  

"The world is rolling around for all the young people, so let’s not love our life too much, hold ourselves back from dying."

Stanza II (sung twice)  
A  yidAT 'uc Tl'ukna̱xadi-ya̱ṯxi—Now if Tl'ukna̱xadi-children  
'uc Iqustin 'a̱x tutina—If they were not alive,  
[nuxtce]? I (always?) think,  

B  'a katya 'a̱x tuxdstanc kat—that’s why I do not die.  
yeu he 'a 'i, 'e ya hay-nay  
C  'e he ye, ya ha-ni hay-ya,  
('a he) [on repeat at end]  

"If it wasn’t for Tl'ukna̱xadi-children, if they’re not alive—that’s what I’m thinking of. That’s why I never die.”

The structure of the song is:  
Refrain:  
Stanza I: A B C (repeated)  
Stanza II: A B C  
A B C/ (last phrase is not completed).

Sarah William’s Song for a Dead Soldier  

1954, 6-1-D (a); recorded by Sarah Williams on May 10.

The composer, a K'ackqwan woman (born 1910), is the widow of B. B. Williams, Jr., Teqwedi. The song was composed during World War II when a soldier whom she had known at Yakutat was transferred to the Aleutians. She did not hear from him again, and supposed he was dead. This song is quite unlike other Tlingit songs in style, and lacks a refrain. The single stanza is sung through only once. It is of interest in its full tonal range, and in exhibiting the typical swing of rhythm. McAllester comments that it is “perhaps the only example of an informal little Tlingit song.”

The words were dictated by the composer and checked with the recording:  
A  tə̱a was 'aya dja tux k'atu̱xanuk* yayidAT,  
B  detcA 'a̱x soldji [soldier] tuwu cə̱k deya,  
C  'ayə̱x g*a̱stcə̱x ya̱x ye!  
hatc 'AME! ("That’s all!") laughs.  

"Just like somebody saw him—and just my soldier—and maybe it’s not him. Maybe just like my relations, Raven."
1954, 1-2-A Olaf Abraham's 'Antlen River Song for Tcicqedi-Children

\( J = 88 \)

As sung

Stanza I

drum: \( \ddots \) etc.

A

\[ \text{A u . B-} \]

B

\[ \text{X} \]

C

\[ \text{D} \]

D

\[ \text{B} \]

A

\[ \text{B} \]

Refrain

A

\[ \text{B'} \]

\[ \text{X} \]
Stanza II

\[ \text{\textit{A'}} + + + \quad \text{\textit{B'}} \]

\[ \text{\textit{C}} \quad \text{\textit{D}} \]

\[ 'i 'i - qa 'an \quad \text{\textit{X}} \quad \text{\textit{X}} \quad \text{\textit{Y}} \quad \text{\textit{Z}} \quad \text{\textit{A}} \quad \text{\textit{B}} \quad \text{\textit{C}} \quad \text{\textit{D}} \]

1954, 1-2-B Olaf Abraham's Wolf Call Love Song for Kagwantan-Children

\[ j=88 \quad \text{E-F(pitch rises)} \]

Refrain

\[ \text{\textit{A}} \quad \text{\textit{B}} \quad \text{\textit{C}} \]

\[ 'a ho 'a ne 'a ya 'a ho 'a ne ha ya 'a ho 'a ne ha ya \]
IN THREE PARTS

APPENDIX

1317

Stanza 1: 'i - can 'asgi de - he 'a yex xa-yi-qa - ye - ye sKagwan-ta - ni ya - t'xi
Stanza II: tcawaµ sa - ya de - he tca 'a i - tu - ti - ni- - sKagwan - ta - ni hayat'xi

ha ho ha ho ha ne - 'a ya ha ho 'a - ne ha ya

Variations
Stanza II, both times
Stanza II, both times

ha ya - t'xi 'a ho ya ya 'a ni 'a...
1954, 1-2-C Olaf Abraham's Song for Kagwantan-Children

\( \text{Tempo: 130} \)

C

Stanza I (sung twice)

\[ \text{drum: } \frac{\text{j j j j j j j j}}{\text{etc. A}} \]

ka-wa-(a)-yik qa-dja gax nas hetc ka-dja-si

\[ \text{B} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

'i gui-tci Ka-gwan-tan-i yat-xi 'i da-ha tu-wu ya-\( u \) ha ni

\[ \text{D} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

'i yi ye-ya' ha ni 'e he 'e ya" ha ni 'e he 'e ya" ha ne

\[ \text{E} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

m m m he ya 'a ni hay ya ya----

\[ \text{F} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

Refrain

\[ \text{A'} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

ha 'a ni 'e ye 'e ya" 'a ni 'e ye ye ya" 'a ni 'e he

\[ \text{B} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

ya-u ha ni 'e he ye--ya-u ha ni 'e he ya-u ha ni m m

\[ \text{C} \begin{array}{c}
\frac{\text{d d d d d d d}}{\text{etc. A}} \\
\frac{\text{r r r r r r r}}{\text{etc. A}} \\
\frac{\text{g g g g g g g}}{\text{etc. A}} \\
\frac{\text{f f f f f f f}}{\text{etc. A}} \\
\end{array} \]

'a ya-u ha ni 'e he ho ha ya 'a ni ha ya---
Stanza II (sung twice)

1954, 5-2-C Blind Dave Dick's Reproach to Teqwedi-Children

Refrain

Drum:
Stanza I (sung twice)

```
qac - de 'an - qit - dax 'i 'An - qa - wu - ya - xa - was
```

```
kux - ti - di - ta - ni Te - qwe - di yat - xi qu - ta -
```

```
da-tx sux" sa tsu tca ke - li - wa - f i tu - wu 'a - 'e - ya 'a 'a 'e yau -
```

```
'ye ha 'a 'e - ya 'a 'a - ya ha - ni 'a - ya
```

Stanza II (sung twice)

```
det'ca 'i - xa - ga - xi tu - dak na - ka - xix - to qa - n
```

```
ya - 'i - gu - tci cTe - qwe - di yat - xi qu - ta -
```

```
'a - ga 'i tu - wu yu 'aq - a - djun - k'i gu - tci - 'a - 'e - ya 'a 'a 'e yau -
```

'tç'a
1954, 2-1-F Blind Dave Dick's Song for Cankuqedi-Children and Kagwantan-Children

Refrain

\[ \text{A} \]

Stanza I (sung twice)

\[ \text{A} \]

Stanza II (sung twice)

\[ \text{A} \]
1954, 3-1-E Blind Dave Dick's Deathbed Song for Kagwantan-Children

As sung (pitch fluctuates)

Stanza I (sung twice)

\( \text{\textit{hac kande 'i-djin tcahu-tcinyis xa djau qa-qaa-fis tca-di s-Ka-gwan-ta-ni yatxi 'i-naq xat na-nan-ni 'a xtu-[wu]-[keq]xi-si-nik}} \)

Refrain

\( \text{\textit{au e yu 'a 'e 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i yu 'a 'a yu 'i}} \)

\( \text{\textit{ha ni 'a [speaks] 'a 'a ye yu xa-yu he-ya ha ha na}} \)

\( \text{\textit{Pitchpipe one-half tone high.}} \)
IN THREE PARTS

1954, 6-2-F Hilda Dick's Song for Kagwantan-Children and Cankuqedi-Children

\[ \text{\textit{Refrain}} \]

\[ \text{drum:} \]

\[ \text{\textit{Refrain}} \]

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Refrain (repeated)

Stanza I (sung twice)
Refrain

A

B

C

ya

Stanza II (sung twice)

yas-wa-na-wu qa----- yex t'u cyis 'i da ya-gax yi g-u------tci

'e--- ni ha - u he ye ye Can-ku-qe - di- ya-t-xi ya

' e ya he ye yen 'i ha ya (me) 'a ni ha ya

ye ni ha 'e 'a ni ha - m hutc' 'awe!

1 Pitch up one-half tone.
2 Pitch up a whole tone by now.
3 Pitch is now up one-and-one-half tones!

1954, 3-1-F Emma Ellis' Mourning Song

As sung

Refrain

he ye 'e--- hau 'e--- ni ha ya 'e ye 'e--- hau 'e--- ni ha ya
Stanza I (sung twice)

A

hu-te'c(y)n'is'atawxilique'nax'ic'ha'sa-anni-qu'ayya

B

'a-dus-s-gi'gutc'yek-qagax'yeuhevhe'i

C

'i yay'a-n-a'u'he'ye'ya'yayha-ni'ayya

Stanza II (sung twice)

A

tu-wunik'ax-djitiyatiyeteqwe-di-yat'xiqu'ayya

B

'ax--da--katinyiyigu--di'yeu-

C

'i yay'a-n-a'u'he'ye'ya'yayha-ni'ayya'yeau
Refrain (as above)

\[ \text{Refrain} \]

Stanza III (sung twice)

\[ \text{Stanza III} \]

Ends with Refrain

\[ \text{Ends with Refrain} \]

Variations on repeat

\[ \text{Variations on repeat} \]

1954, 5-2-D Franklin’s Deathbed Love Song for Teqwedi-Children

\[ \text{1954, 5-2-D Franklin's Deathbed Love Song for Teqwedi-Children} \]
Stanza I

de 'a-x tci----de de 'a cun-----da----yi- yi

'a-x tu-wu Te-qwe------di ya-txi yu 'e- ye

hu-tci-- yin-yis - a Good - bye--- yu x' a-dja-na---

sa-qa 'a-wu-- e-ni 'e- ye- ye yau 'e- ye- ye

ye- ye 'a-ni 'a-e- ye ye- ye wu
Refrain

A

'aw 'e - ye ni ye - ya yu - e ye - ni - ni - ya - ya

B

hau - 'e - ye ni ye - ya yu 'e - ye - ne ya 'e yau e ye - ye - ye

C

yau 'e - ni 'e - ye yau 'e ye - ye - ya yau 'e ye hau - 'e -

D

ni 'e - ye 'a - u 'e - ni 'e ye - yau 'e ye - ye 'a - ni 'a - e - ya

Stanza II

A

'aw 'e - ye ni ye - ya dja ti - da - ti xa - t

B

ha - n de - ni - na - na - Te - qwe - di yatxi yu 'e

C

hu - tēi - yin - yis - ă - yi dji - na - na - ga ă - tle -

D

-gu 'e - ye 'a - wu 'e - ni 'e - ye - u 'e ye - ye - u 'e - ni - na -
1954, 6-2-G Dry Bay George’s Song for Gitexqwan-Children

\[ J = 112 \]
\[ C - D\# \]

Refrain

\[
\text{drum:} \quad \text{etc.}
\]

\[
\begin{align*}
& \text{he ye ha e ye e ye ha e-- ye ye ha e ye a e ni ya} \\
& \text{e ye ha e-- ye ye ha e-- ye ni ha na e hi ya a} \\
& \text{e ye yu ha e----- ye he ya a ya-- e he} \\
& \text{ya a e hyu e ye nu\textsuperscript{m} ha ni a ya} \\
\end{align*}
\]

Stanza I sung twice

\[
\begin{align*}
& \text{ya [Hex wa]\textsuperscript{2} ti ni git a ni 'an ya - na - g\textsuperscript{a} - l a} \\
& \text{tsu ya de-- se ye-- q\textsuperscript{a} qa ya yi de-- xa wu ca--} \\
& \text{du-ga\textasciix{o} x i 'a-ya\textasciix{o} x si - ti e ye yu ha e---- ye e ya}
\end{align*}
\]
IN THREE PARTS

APPENDIX

Refrain
A

Stanza II (sung twice)

A

B

C

X

'а на-е he ya 'а 'e hyu 'e ye nam ha ni 'а ya

Stanza I, variations on the repeat:

X

1

Stanza I, variations on the repeat:

X

Refrain

1

2

3

yam

ya ha-ni 'а ya ya-yau ha-ni ha m yi de xa-wu-ca yau ha-ni

1 Up one-half tone by here.
2 Starts Stanza II by mistake.
3 Up a whole tone by end of the repeat.
4 Up one-and-one-half tones by here on the repeat.
1954, 7-1-C Dry Bay Chief George's Love Song to a Young Girl

\( J = 96 \)

Written \( 8va \) higher than sung

**Refrain**

\[ \text{Drum:} \]

\[ J \quad J \quad J \quad J \]

\[ J \quad J \quad J \quad J \]

\[ J \quad J \quad J \quad J \]

\[ J \quad J \quad J \quad J \]

**Stanza (sung three times)**

\[ A \]

\[ B' \]

\[ C' + \]

\[ D' \]

\[ E \]

\[ E/ \]

\[ D/ \]

\[ F/ \]

\[ G/ \]

\[ H/ \]

\[ I/ \]

\[ J/ \]

\[ K/ \]

\[ L/ \]

\[ M/ \]

\[ N/ \]

\[ O/ \]

\[ P/ \]

\[ Q/ \]

\[ R/ \]

\[ S/ \]

\[ T/ \]

\[ U/ \]

\[ V/ \]

\[ W/ \]

\[ X/ \]

\[ Y/ \]

\[ Z/ \]

\[ j/ \]

\[ k/ \]

\[ l/ \]

\[ m/ \]

\[ n/ \]

\[ o/ \]

\[ p/ \]

\[ q/ \]

\[ r/ \]

\[ s/ \]

\[ t/ \]

\[ u/ \]

\[ v/ \]

\[ w/ \]

\[ x/ \]

\[ y/ \]

\[ z/ \]

\[ j/ \]

\[ k/ \]

\[ l/ \]

\[ m/ \]

\[ n/ \]

\[ o/ \]

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\[ x/ \]

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1954, 2-1-E Lituya Bay George's Song to the Bears

\[ J = 92 \]

D: pitchpipe 1/2 tone high

Refrain

A

\[ 'a ha he yu 'e ya ha 'a 'e ye he he yi ya ha \]

B

\[ ha 'a ye he he yu ha 'e 'e-(i) ya ha ya--'a ye he yu he 'a 'e \]

C

\[ he yu 'a ye ha ye he yu 'a ye ha yu ha ya hu 'a ya \]

Stanza I

A

\[ da - ya 'a-te'i de xat la'us tlenax wu-nex 'ax 'ic has cu-kwa \]

B

\[ de 'ax ya-da xa-ya-da-gut ka-di-dat tsuyu 'ax 'i dja-qu-\]

C

\[ w'i si-tce - ye 'a ye 'a ye he yu 'a ye ha yu ha ya ha-ni 'a ya ya-\]

Refrain

A

B

C

D (as above)
Stanza II (sung twice)

A

\[
\begin{align*}
tle - ye \ xan \ tse \ kan \ can(\ i) \ da - wu? \ &Xa - yat' - ka' - a - yi \ &yat - xi
\end{align*}
\]

B

\[
\begin{align*}
de - ye \ y i - xu - e \ dj a \ &ya - xa - gut \ &k a - di - dat \ &ts u \ &y uke \ &ts u - yi - si -
\end{align*}
\]

C

\[
\begin{align*}
-xa' \ axtci - ye \ 'a \ ye' \ &a \ ye \ he \ yu' \ 'a \ ye \ ha \ yuha \ ya \ hani' \ a \ ya -
\end{align*}
\]

D

\[
\begin{align*}
1952, \ 2 - 2 - A \ Frank \ Italio's \ Song \ for \ Kagwantan - Children \ (a)
\end{align*}
\]

\[=70\]

D Begins with snatch of Refrain

Refrain

\[
\begin{align*}
drum
\end{align*}
\]

Minnie Johnson soon joins in singing]

\[
\begin{align*}
'y a y i \ ' a y d a \ ' a y - i - i \ &i \ &y a \ &y a \ &y a \ &y a \ &y a
\end{align*}
\]

\[
\begin{align*}
'y a y i \ y a \ h a \ &' a y - n i - i \ &' a - n y a - ya \ &' a y - i \ i \ &y a \ &a \ &n a \ &' a y - i - y i
\end{align*}
\]

\[
\begin{align*}
'i - ya \ &' i - y u - a \ &' a \ &ay \ &' i - ya \ &m m \ &' i \ &y a \ &h a - n i \ y a \ &y a
\end{align*}
\]
Stanza I (sung twice)

A

tciya ka-na-ci de-tcu cu di ya-yu da-yu di-ta-n qandTe-qwe-e-ye

B

has(on repeat)

C

-di ya-txi-yi 'ax ka-nax da tite qayi da-a yu di-tan-qe 'a wi-ni 'a

Variations on the repeat

D

ya hani ya ya-ka ya-ya tayan-qe wi-yi ni 'a

Refrain

A

B

C

D

Stanza II

A

tca wa-sa ye de-tca 'a xat das nitc-uw

B

tca tciwin ka-dju-nin Kag-wan-ta-ni ya-txi-yi sas kax-nas ti-tca 'ax

C

[gax]?

D

tu-wu qu'a ya ya 'u-we ye-ni'a ya

1 Frank Italio breaks in with a snatch of the Refrain.
2 Clears throat.
3 FI breaks off and speaks, but MJ continues on two more notes.
1952, 2-1-H Frank Itaio's Song for Kagwantan-Children (b)

\[ J=100 \]

D

Begins in middle of Stanza I

\[ \text{[MJ is talking...]} \quad \text{Teq-we-ye-di ya-yat-txi-yi 'ax ka-nax da-tite} \]

\[ \text{x}a\text{-yi da-yi di-tan yan-qu 'a-yi-ya han 'a ya---ni ya ya} \]

Refrain

\[ 'a-yi 'a na'ay ye 'i ya 'ay na'ay clears throat na ya ha-ni say \]

Stanza II

\[ tca wa-sa ye de-tca 'ax das ni-tce tca dju'ite'i ka-dju-nin Kag-wan-ta-ni \]

\[ ya-ya-txi-yi sas qai-ya'x nastite-sxa 'ax tu-wu-qu 'a-ya 'a 'ay ]^kax[? \]

1 MJ interrupts with a joke; both laugh.
IN THREE PARTS

1954, 5-1-G T. Max Italio's Love Song for Tłuknałdi-Children

\[ j = 76 \]
\[ D^\# - E \]

Stanza I (sung twice)

\[ \text{drum: } \]
\[ tle-yex de 'i tu-wu Tłuknałdi ya-txi \]

\[ 'ax hun-x[uh] as 'i tix-xas 'i-yex-ke-tux-da---tan- \]

Stanza II (sung twice)

\[ 'akw-ce Igunałtcie-a Tłuknałdi ya-txi \]

\[ hu-tcín-yis-xawë 'i djin xu-fa-tle---gu \]

Variations on the repeat

\[ tle-hu 'e----ye ha 'e ya hu 'a ya ya ya \]

\[ ^1 \text{From the beginning of the repeat of Stanza I, another woman's voice (Louise Peterson?)} \text{can be heard singing a third higher.} \]
1954, 6-1-C B. A. Jack's Love Song for Ginexqwan-Children

Refrain

\[ \text{drum: } \]

\[ \text{et c. } \]

Stanza I (sung twice)

\[ \text{et c. } \]

Refrain

\[ \text{et c. } \]
1954, 5-1-A B. A. Jack's Song for Mount Saint Elias

1 Half-tone up.
2 Up another half-tone.
1954, 6-1-B Jenny Jack's Lament for Kagwantan-Children

J = 86
D#-F#
Refrain
drum: J J J J J J etc.

\[\begin{align*}
\text{J} & \quad \text{J} \\
\text{D} & \quad \text{F#} \\
\text{Refrain} \\
\text{drum:} & \quad J J J J J J \text{ etc.} \\
\end{align*}\]

\[\begin{align*}
\text{A} & \quad \text{J} \\
\text{B} & \quad \text{J} \\
\text{C} & \quad \text{J} \\
\text{D} & \quad \text{J} \\
\end{align*}\]

\[\begin{align*}
\text{J} & \quad \text{J} \\
\text{D} & \quad \text{F#} \\
\text{Refrain} \\
\text{drum:} & \quad J J J J J J \text{ etc.} \\
\end{align*}\]

\[\begin{align*}
\text{A} & \quad \text{J} \\
\text{B} & \quad \text{J} \\
\text{C} & \quad \text{J} \\
\text{D} & \quad \text{J} \\
\end{align*}\]
In Three Parts

Appendix

Stanza II (sung twice)

A (etc. on repeat)

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

\[\text{Up a half-tone.}\]
\[\text{Up a half-tone on repeat.}\]
\[\text{Laughs slightly; clears throat.}\]
\[\text{Up a half-tone.}\]
Jimmy Jackson's Unhappy Love Song for Kagwantan-Children

\[ \text{F - Sung an octave lower than written here} \]

Refrain

A

\[ \text{'a - ya 'a - ya - hi ya 'a - yi - ya 'a - ya 'a - ya 'a - au - e - } \]

B

\[ \text{ye ha 'ai - ya 'ai - hi ya 'a 'ay ya hu 'e - ye ha - ni 'a - na} \]

\[ \text{Stanza I (sung twice)} \]

A

\[ \text{[a-xu] yi - dat'ak} - ce gi 'a - ka - tqa ye - yi ti - c'a qunwu na - wu} \]

B

\[ \text{[ce - ya - ga?] de?] \]

Refrain

A

\[ \text{'a - ha 'e - ya 'a - ya - ha - i - ya hai - ya ha ya 'a - ya 'a - ya} \]

B

\[ \text{tca ya da - xa - wes tca the qun - qa - na - wu ya 'ay ey ya hu 'e - ye ha - ni 'a - na} \]

\[ \text{Stanza II (sung twice)} \]

A

\[ \text{da ya c Kag - wan - ta - ni ya - tki 'a - xu 'a - xa - we - tca 'a - } \]

B

\[ \text{-- xa - we - tca 'a - } \]
IN THREE PARTS

APPENDIX

1954, 7-2-D Jimmy Jackson's Sawmill Love Song

Maggie Harry begins singing softly here. She sings an octave higher between (2) and (3)

Stanza II begun by mistake.
Refrain

\[\text{Drum: } \text{ha 'e 'a-- 'u we-ye ha 'e 'a-(u) we ha 'e ya 'e yu}\]

\[\text{ha--'e ya--'u we ye ha 'e 'a we ya e ye ha}\]

1954, 5-1-H Mrs. Chester Johnson's Lament for Her Husband

\[\text{D-- written } \delta \text{va higher than sung}\]
Stanza I

detča tu-wu-  ya-ka-t ya xa-xa-tu-xa-ti-na Can-ku-qe-di yat-xi- 'i-

du-tu-tan xa-xa 'e-ya han ni-a ya

Stanza II

tsu 'i-x------sa-xa-ni-tča. xat ku- q'a-na xa

Te-qwe-(ye) - di yat-xi---s-han-de 'e i-djin xa-wes good-by

Variations on repeat:
detča. tu-wu yat-xi han-good-by 'a 'u 'e etc.
1954, 5-1 Mrs. Chester Johnson's Lament for Teqwedi-Children, etc.

\[=104\]

D— 8va lower than transcribed

Refrain

\[
\begin{align*}
\text{drum:} & \quad \begin{array}{c}
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \quad \text{J}
\end{array} \\
\text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\text{J} \quad \text{J} \quad \text{J} \quad \text{J} \\
\end{align*}
\]

Stanza I (sung twice)

\[
\begin{align*}
\text{tlex wu-li-ti-ci ye 'ey-ya pley-n xa 'i-na------x 'a-we } \\
[\text{["air-plane"}]
\end{align*}
\]

\[
\begin{align*}
\text{\text{xan yak-da-qin xa-wes Te-qwe-di ya-txi 'e ye-hu 'e ye ya} \\
\end{align*}
\]

Stanza II (sung twice)

\[
\begin{align*}
\text{daq ya q'alcuw xa-wes Yan-ye-di yat-xi-tin xat ku-q'a-na-wu}
\end{align*}
\]
'ax tu-wu-u xawes ke-gux-sagu wu 'e ye-hu 'e ye ya

(on repeat)

'i tu-li-tsin xawes Can-ku-qi-di yat-xi 'i gu-tci-yis-a

'i-tu-li-tsin 'a-ye-hu 'e ya 'e ye-hu-ye ya

'song end here omitting C

'te ye-hu-'e ya ya 'e ha ni 'a ye ya ye (ya) hutë!

1954, 2-1-1 Mrs. Chester Johnson's Song for Teqwedi-Children and Norwegian-Children

As sung

drum:

A (sung twice)

B (sung twice)

C

D

'e hi ya ha 'e 'e ya 'a ha 'e ya 'e ya ha he ya 'a ya 'e ya

'e ya 'a he ya 'a 'a 'a 'a 'a 'a 'e ya 'a
Stanza I (sung twice)

A

\begin{music}
\begin{fleqn}
\begin{align*}
\text{ya-na-}x_\alpha & \text{ ke-}y_\alpha \ 'a-t'e \ y_\alpha \ 'a \\
& T\text{-qwe-di y}at-xi \ h_\alpha \ 'a'-\ 'a' \ y_\alpha
\end{align*}
\end{fleqn}
\end{music}

B (repeated)

\begin{music}
\begin{fleqn}
\begin{align*}
\text{Te-qwe-di y}at-xi \ h_\alpha \ 'a'-\ 'a' \ y_\alpha
\end{align*}
\end{fleqn}
\end{music}

C'

\begin{music}
\begin{fleqn}
\begin{align*}
hutc \ x_\alpha \ y_\alpha \ 'a-t \ \ di \ \ h_\alpha \ 'a'-\ 'a' \ y_\alpha \ 'a'
\end{align*}
\end{fleqn}
\end{music}

Stanza II (sung twice)

\begin{music}
\begin{fleqn}
\begin{align*}
tu-nax-qa-yadu-ti-xi \ h_\alpha \ 'a'-\ 'a' \ y_\alpha
\end{align*}
\end{fleqn}
\end{music}

B' (repeated)

\begin{music}
\begin{fleqn}
\begin{align*}
j-i-yu-wu-si-ti \ h_\alpha \ 'a'-\ 'a' \ y_\alpha
\end{align*}
\end{fleqn}
\end{music}

\begin{music}
\begin{fleqn}
\begin{align*}
hutc \ x_\alpha \ y_\alpha \ 'a-t \ \ di \ \ h_\alpha \ 'a'-\ 'a' \ y_\alpha \ 'a'
\end{align*}
\end{fleqn}
\end{music}

D

\begin{music}
\begin{fleqn}
\begin{align*}
hutc \ y_\alpha \ gux \ du \ ti \ 'e \ y_\alpha \ 'a'-\ 'a' \ y_\alpha \\
& \text{Norwegian yat}-xi \ (\text{etc.})
\end{align*}
\end{fleqn}
\end{music}

\begin{music}
\begin{fleqn}
\begin{align*}
\text{hutc! Norwegian yat}-xi \ (\text{etc.})
\end{align*}
\end{fleqn}
\end{music}

\footnote{Pitchpipe one-half tone high.}

1954, 5-2-I Mrs. Chester Johnson's Song for Tcicqedi-Children

\begin{music}
\begin{fleqn}
\begin{align*}
&&\text{\textbf{D}#} \\
\text{\textbf{A}} \text{\textbf{drum}}: \\
\text{\textbf{A}}/\text{\textbf{B}} \\
\text{\textbf{B}} \text{\textbf{\textcircled{A}}}
\end{align*}
\end{fleqn}
\end{music}

'a \ \text{we} \ \text{ya} \ 'a'-\ 'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a'

'a \ \text{we} \ \text{ya} \ 'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a'

'a \ \text{we} \ \text{ya} \ 'a'-\ 'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a' \ \text{we} \ \text{ya}-'a'
Stanza (sung twice)

Variations on the repeat

1954, 1-1-E ǂXadane ǂJohnstone's Love Song for Teqvedi-Children
1954, 5-1-B Kitty Martin's Love Song for Tluknapadi-Children

\( J=100 \)

G

Stanza I (sung twice)

\[ \text{drum: } \]

wa - na - qa - ti - yit - sa ya - ha 'i - ne - ye - i - ka - wa - yix

de - tca 'a tcu - yi - naq 'uc Tluk - na - xad - i - yat - xi tlèx 'i 'i -

- ti li - ti - ci ye - wu 'a e - ye 'i - ya 'am wu 'a - ya 'a ni 'a - ya
Stanza II (sung once)

\[ A \]
\[ B \]
\[ C \]

tèu cuxsati ye xawes i yu xà-tan-gi xwà-’a-xe
c-Tłuk-na-xa-di yat-xi keł ‘ut-sí ka-t de wireless tu-nax yu-xà-
tänge yu ’a e-ye i-ya’an yu ’a-ya’a-ni’a-ya

Stanza III (sung twice)

\[ A \]
\[ B \]
\[ C \]

tłex da-kʷet yax sak-ce ke’ā-de ci-tsi-yi-xe i yel-i tin wā-na

yu—he’ye i-ya’an yu ’a-ya’a-ni’a-ya

1952, 6-1-A Natskik’s Suicide Song

F# 
Stanza I

wa-sa (’a) sgi ’at qu-qʷasni ki-nah he ce-he-we-di ɡu-tc-a
Stanza I (repeated)

\textquote{\textbackslash \textit{a-dad-xa le-nax du stintc-a-yi}\textquoteright \textit{a he}\textquoteright \textit{a n}}

wa-sa\textquoteright(a) sgi \textquote{\textit{at quq}^\textprime \textit{asni} ki-na-he ce-he-we-di \textit{gu-tc-a}}

Stanza II (sung twice)

\textquote{\textit{a-dad-xa le-nax du stintc-a-yi-e} \textit{a he}\textquoteright \textit{a n}}

\textquote{\textit{te hedi! \textit{speaks}}}

wa-ni qa\textquoteright\textit{-e-ywa-na qa-(yi) de \textit{gu-tc} xa\textendash hat quq\textquoteright a-\textit{adj-a-q-a}}

wa-ni------ qa tle-qu-q\textquoteright a-dj-a-q ayi-yi-a \textit{a he }\textit{a}

1952, 3-1-A John Nishka's Love Song for Tlkna\textad监督检查Children

\textquote{\textit{d}\textquoteright\textit{s} \textit{E}_{b}=C}

\textit{Refrain}

\textquote{\textit{drumi} \textit{ha ye ha-na a yi i i-yaw a-ye hu a ye ye}}

\textquote{\textit{e ye-dji-ya a-na e-yi ye-ya a------}}

\textquote{\textit{yayyu a e-ye e-ya a e hu a he ya ya a ye 1 he ya haya}}
Stanza I

tcu 'axtu sa-ni-ku 'in-de-i ku-di'ayi 'i 'a-ni ca-yi--

Tšuk-na-zad-yatxi 'a-de-xa-ga

da-de xa-ga-\check{x} nuktc'a hi 'e-he yaha he yu 'a-he

'u ha-y-ye-he 'a-ni 'a-ha ya

Stanza II

da-di sayi-yiqde Koc-di-ja-ni yatxi tu hu 'a-ya-de

tcał-da-kat du ye'yi t'ca-nqa-ti hu! hu! hai-yahe yuwa!

1 Clears throat.
2 Speaks: yu hude! yu hude!
3 Speaks: tcuye! tcuye!
Clarence Peterson's Love Song for Tlukŋaŋadi-Children

Refrain

A: drum:

\[ J = 92 \]

Bb–C (pitch rises)

Stanza I (sung twice)

\[ J = 92 \]

B

Stanza I (repeated)

B

Stanza II (sung twice)

A

B

\[ J = 92 \]

Bb–C (pitch rises)

Refrain

A: drum:
Stanza II

'aga x̌a-we ya-ha-ka-ḥa-ce-ni ko-gux sa-gu-teit
No more [kʷcɪ]?

1 3rd; FD tells CW of mistake.
2 'aŋ'ə spoken on 1st and 2d; tuka spoken on 3rd.
3 Current jumps 1st time; see 2d.
4 Refrain sung twice, the second time by mistake; see¹.

1952, 3-1-C Blind Sampson's and Ckinan's Song about the Tsimshian Word

\[ \text{Refrain} \]

\[ \text{Drum:} \]

\[ \text{Refrain} \]

\[ \text{B} \]

\[ \text{C} \]

\[ \text{D} \]

\[ \text{E} \]

Stanza I (1st)

\[ \text{tēa da du wa qai du xeqa-yi cat da qaikqa ye djidja yin qa ti ya} \]
Stanza II (2nd)

MJ sings an octave higher than AJ to end of E.

3 MJ sings an octave higher while AJ wails.

2 AJ wails: 'ax 'ik! 'ax 'ik!

4 AJ: kut kudi hede!

5 ye 'awe' etc.; exclamations of grief.

1954, 2-1-D Blind Sampson's Situk Train Love Song for Teqwedi-Children
IN THREE PARTS

APPENDIX

Stanza I (sung twice)

A

B

C

Stanza II (sung twice)

A

B

C

Te-qwe-di ya-ti-xi--xat xe-yi-ta-ni 'a x tu-wu 'at-cu-q^i-ye

'U 'e 'a ya ha ni 'a ya 'a ya-- 'e ye 'u wi! tcu ye
1954, 3-1-G B. B. Williams' Song for Tluknaxadi-Children

\[ \text{\textit{J = 94}} \]

G#

Stanza I (sung twice)

\( \text{drum: } \)

\( \text{tčaľ-da-kat qa-yis-ga-yi-sa } \)
\( \text{'a-nag'wa'k kα-t-yα } \)
\( \text{tingit 'a-ni} \)

\( \text{\textit{etc.}} \)

\( \text{\textit{etc. drumbeats on the repeat.}} \)

\( \text{\textit{etc.}} \)

Stanza II (sung twice)

\( \text{\textit{etc. drumbeats on the repeat.}} \)

\( \text{\textit{etc.}} \)
1954, 6-1-D(a) Sarah Williams' Song for a Dead Soldier

\[ J = 126 \]

\[ D \]

\[ A \]

\[ B \]

\[ C \]

\text{tca was t'a-ya dja tu x k"at-xa-nuk"ya-yi-dat de-tca 'ax soldji tu-wu cak de-(ya)}

\text{'a-yax-g"astcax yax ye't hutc 'awe! [laughter]}

\[ \)
Foreign and Miscellaneous Songs

This last group of songs contains some melodies that are difficult to place in any known category. There is the lament of the slave, a Haida love song, and three songs described as “drinking songs.” The latter may have been suitable for singing by the guests as they feasted after a potlatch distribution.

In addition, mention was made of a drinking song composed by Old Fox of Teslin, Yukon Territory, the last of the YAnyedi song composers. His Tl'uknaxadi father at Sitka gave a potlatch in 1900, and this song was sung there by the YAnyedi guests from Taku, which strengthens the suggestion that all “drinking songs” were sung on such occasions.

There was also mentioned a love song, the words of which were: “I never believed the earth goes round. I thought it was still. Now because of that girl, the whole town is turning upside down.” The phrase, “Haines Alaski” appears in the refrain.

Lament of the Slave

According to the singer, this song was composed by a male slave named Guidutin (‘Visible Dorsal Fin [of the Killerwhale]’), who belonged to her mother’s father, a Teqwedi house chief named Lusxox. The latter died about 1900, perhaps earlier. The slave came from Victoria, but was purchased by his master in southeastern Alaska. He and two or three other slaves escaped in a canoe. Before he left Yakutat, he painted his face with a round red spot on each cheek because this was the mark of the Children of the Sun, the spirit that belonged to Tek-ic, who was a member of his master’s lineage. This face painting design now belongs to the Teqwedi, because Guidutin was never ransomed.

The same song was recorded by Swanton (1909, Song 68, p. 406), although the two stanzas are transposed in the latter’s version. When the words were read to Minnie Johnson, she was very much surprised that Swanton had heard the song in 1904, but accepted this as proof that the slave really did escape from Yakutat and was not drowned on the way south. (Swanton credits the song to a man of the Nanya’ayi, a Wolf Eagle sib of Wrangell, who almost drowned on a journey to Victoria.)

There is first an explanation in Tlingit (50 seconds); the song itself lasts 1:20 minutes; then follows a conclusion in Tlingit (45 seconds) and by one in English (3:20 minutes). There had been a mistake in the first recording (5-2-A), so the second was made (5-2-B).

As is usual with Minnie Johnson’s recordings, there is no refrain. Each stanza was sung twice. The words are as follows together with her translations:

Stanza I (sung twice)

A ʼicanqi yada Guidutin-a ya, ʼana—Pity (that?) Guidutin,

B Mektori qin^q q^a^s^guq^*ana—Near [before reaching] Victoria he will die.

‘iya ʼana, yeu he ye,

X ye ʼani ya ʻeysa,

(X/ ye ʼani ya heda! [“To the beginning!” spoken] on repeat)

Stanza II (sung twice)

A yel ʼani ʻakyada,—Not Raven’s town [Yakutat]

B ʻa^x lila^k*-has ʼani—My grandfathers’ town
dadẽ têla ʻaga^x—a Just for it I weep.

yeu he ye,

X ye ʼani ya ya

(X/ ya [speaks] on repeat at end).

“Poor Guidutin. He will die before he reaches Victoria. It’s not Raven’s town that I weep for, but my grandfathers’ town I weep for.”
Haida Love Song

1954, 7-2-E; recorded by Maggie Harry and Jenny Jack (drumming), on May 27.

This song was learned and purchased from the Haida in 1900 by B. A. Jack, Jenny's husband, and by Tcana'ic, a former husband of Maggie Harry, who was a man from southeastern Alaska. The song was acquired when the two men were fishing at Kasaan. The words are said to be in Haida, and Maggie Harry comments in the introduction, “It’s pretty fast.” The song would appear to have a refrain and a single stanza sung three times, and lasts for 2:10 minutes. The recording was made in answer to my questions about the style of Haida Mouth Songs. Lindi Li Mark has commented that this song, though known to be of foreign origin, is not distinguishable in musical style from Tlingit songs.

The words, as transcribed from the tape are:

Refrain
A ha nau 'a-ya yau ha-nau 'a-yau 'e-ye,
B 'a nau 'a-ya hau 'a-na 'a-ya-ye 'e-ye,
C 'a nau 'a-ya 'a-ya 'a-ya 'i
D 'a na 'a-ya ya au 'a-na 'a-ya-au 'a-ye,
E 'a na 'a-ya 'u 'a yay 'a-ni 'ay-ya,

Stanza (sung three times)
A 'ade ckutadi dana kuwa tlu-ye,
B ting'an(l)can kina cuda kuwaya 'e-ye,
C 'a det kuwa dena 'a cäl guda ka ca
D kina kuway ya 'au 'a-na'a-ya yau 'e-ye
E 'a nau 'a-ya 'u 'a ya 'a-ni 'ay-ya

Tlingit Drinking Song

1952, 1-2-C; recorded by Minnie Johnson on July 4.

The composer of this song was not identified, but there is a hint that it might have been Frank Itailo. It was introduced by a few words in Tlingit (20 seconds) by the singer, and was followed by a joke or raillery in Tlingit addressed to Jack Reed. (Since the singer and Jack Reed were both T'uknaxAdi, Minnie Johnson must have considered him a joking relative; yet, he seemed embarrassed.) The song has two stanzas, each sung twice, but no refrain, and lasts 1:08 minutes. The singer accompanied herself by using the head of Jack Reed’s banjo as a drum, unfortunately without muffling the strings. The Tlingit text was not written at the time, but has been transcribed from the tape. A free translation was recorded after the song.

As sung, the words are:

Stanza I (sung twice)
A gux w kawa-cuwu-yex ənaxatit—Like a slave who is drunk I always am
B nau qa danegan əkac—Liquor—roll (?)
[əx] [kʷAxādju-xl]

Stanza II (sung twice)
A hat kawa-cuwu əkac—(Me?) to-be- drunk me she-always thinks
B' əx gakatšgu daqada—My little one—?
C tča kana hunde ət kənacuy—Just give me
[hande] to-get-drunck
D 'a ye 'u 'a ya ənix-'a
('a ye 'e ye ənix 'au) [on repeat at end]

“The second words are: ‘My little sister thinks I’m real drunk and knocked out, but I ain’t. If you want to see me get drunk give me a quarter, and I’ll get drunk some more.’ ”

The structure of the melody is:

Stanza I (1st): A B C D
Stanza I (2d): A B C D
Stanza II (1st): A B' C D
Stanza II (2d): A B' C D

Athabaskan Drinking Song with Tlingit Words

1954, 2-1-J; recorded by Mrs. Chester Johnson on June 10.

The words are in Tlingit because the song came from Klukshu on the upper Alsek River, where the Southern Tutchone can speak Tlingit. The singer first heard it as a girl in Dry Bay in 1914. It was given to the Cankuqedi by their Athabaskan trade partners (Gunanayaqwu).
There is no spoken introduction. The song, with refrain and two stanzas (sung twice), lasts 1:45 minutes. The text was later corrected and translated by Helen Bremner, although (as usual) the extra vocables and the refrain were not dictated. The words as sung are (extra syllables are in parentheses):

Refrain
A  'e ya 'e ya-e 'e ye
B  ya-e ya 'e ya-e 'i ye
C  ya 'e 'a 'e ya 'a 'i ye 'a 'e 'i ye,
D  'a ha 'i ye ya,
E  , 'e 'e 'a 'e 'a 'e 'a, 'a

Stanza I (sung twice)
X  'a tēa gudesa—Where
S  -we yanigude,—Are you going?
T  di gutci yiwi ye 'a,—You Wolf
U  tēa hagu we hakanqa'a—Come back! Let's get
V  -cu ha 'e 'i ye 'a 'e 'i ye—Drunk.
D  ya ha 'e 'e ya 'e ya.

Stanza II (repeated)
X  'a
A'  tēa waša ্hydrate 'a—What is he talking about

B'  di yeda 'e ya 'e 'i ya—The Raven?
C  tsa nau dade ́igax—Just for whiskey you cry,
   di yeda—You Raven
D'  'i ye ya 'a 'a 'i ye ya,
E  'e ya 'on 'on 'e ya, 'a 'e, 'a
   haté!—That's all!

McAllester comments on the fact that this melody is "heavily syncopated, with double syncope as in the X phrase of Stanza I." It is also "surprising for the departure in Stanza I from the melodic pattern set up in the Refrain—all the more so since that pattern is strong in Stanza II. Hence my use of bizarre letters in Stanza I. Note that phrase E is missing in Stanza I. It is altogether a funny stanza. Note rise in pitch [of a half-tone on repeat]. The song seems to show great freedom in manipulation of the melody to accommodate the words."

I would suggest that the peculiar character of this song is due to the fact that the melody is Athabaskan, and that Tlingit words, in the typical pattern of Refrain, Stanza I (repeated), Stanza II (repeated), have been forced into this alien mold.

Southern Tutchone Drinking Song

1954, 2-1-K; recorded by Mrs. Chester Johnson on June 10.

Like the preceding song, this had been given to the Cankanqedi of Dry Bay by their Athabaskan trade partners at Klukshu. Since the words were said to be in Southern Tutchone, no attempt was made at the time to secure the text. The singer said, however, that they refer to "John Hagan—'hungry-for-whiskey John'" and that 'liquor' in Athabaskan is ্hydrate. It should be noted, however, that the Tlingit word (nau) is used in the song. I am not able to suggest a translation for the text, even though I suspect that it is in Tlingit.

To the People of Yakutat: Song for Gineqwan-Children and Tl'uknaxAdi-Children

1954, 4-2-B; composed and recorded by Frederica de Laguna, May, 1954.

Yaci káx'hici yici 'aya. ́idakat K*ackqwan-yatxi qa Tl'uknaxAdi-yatxi qa Thuk*xåxAdi-yatxi dadał 'aya, káx'hici 'aya. Kuxanguwutan ́a ciyi.

This song is for all K*ackqwan-children and Tl'uknaxAdi-children and Thuk*xåxAdi-children. It is Kuxanguwutan’s song.

Whereas Yakutat birds are supposed to have learned their songs from those of human beings, I have based my melody upon the song of the golden-crowned sparrow. I wish to acknowledge my indebtedness to John Ellis for his assistance with the words.

Refrain
A  'a na 'i 'a na 'i ya na ya ti ya 'i
B  'i ya 'i ya 'e na ti ya he, 'a 'e ya ha

Stanza (sung twice)
A  'a
B  'a-ka-sa-ti nau takañadi John 'uttčan 'a yi
C  'i ya 'e ya 'e na ti ya hi, 'a 'e ya ha,
   [at end]: 'e, 'a(n) qa!
IN THREE PARTS

APPENDIX

F ha ya ha, he ya hay, ha ya,
G he 'a-ni 'a-ya, ye 'ani 'a-ye

Stanza I (sung twice)
A ha ya ha ya ye, ye ha-ni 'a-ya,
B kawayikde quk*atine—When I go away into space [nowhere],
C 'idade tuwunik—Longing for you,
D c-Gineqwan-yatixi—O Gineqwan-children,
E 'ida tuwutc xat kuq*adjaq—Love for you will kill me.
F Tla'yayikde tsuk quk*atin—To Yakutat again I will come.
G 'e 'a-ni 'a-ya, 'e 'a-ni 'a-ye

Stanza II (sung twice)
A ha ya he ya he, ye 'a-ni 'nya,
B 'a*x gutci naqadjuni—If I dream of my Wolf
C 'a*x tuwu 'ahike—I will be happy.
D c-Tl'uknaqadi-yatxi—O Tl'uknaqadi-children,
E 'uwa ya gagan kugani—It is as if the sun were shining,
F 'i yeli tuwu yisigu—You make your Raven happy.
G 'e 'a-ni 'a-ye, 'e 'a-ni 'a-ye

End

A ha ya ha ya ye, ye 'a-ni 'a-ya

1954, 5-2-B Lament of the Slave

\( \text{\textcopyright 1954, 5-2-B Lament of the Slave} \)
1954, 7-2-E Haida Love Song

\[ \text{Refrain} \]

\[ \text{Stanza (sung three times; by C on 3rd repeat, pitch is one half step higher)} \]
1952, 1-2-C Tlingit Drinking Song

**Stanza I**

Drum: 

```
gux w kawa cuwu - yex xana - tite nau qada - ne - ga - n qatna ka - tac
tcukat wucgunak w tcau 'a - ni ye ya 'a - ni ye 'u 'a ya 'a ni 'a ya
```

**Stanza II**

```
xat kawa cucis xat 'u - na djite 'ax gal'atsgu da - a qad - da
tca kana hunde xat kana cu - ye 'a ye 'u 'a ya 'a ni 'a ye yu-u 'a ye 'a - ni 'au
```
1954, 2-1-J Athabaskan Drinking Song with Tlingit Words

Refrain

drum:

\begin{align*}
J &= 140 \\
C &= \text{refrain}
\end{align*}

Stanza I (sung twice)

\begin{align*}
\text{Stanza II (sung twice)}
\end{align*}

\begin{align*}
\text{Smithsonian Contributions to Anthropology} \\
\text{Volume 7}
\end{align*}
Variations on repeat:

1 Half-tene higher on repeat.

1954, 2-1-K Southern Tutchone Drinking Song
1954, 4–2–B Frederica de Laguna’s Song for Gineqwan-Children and Tłuknałdi-Children

1. Refrain

\[ J = 116 \]

Refrain
drum:

\[ ^J \]

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Stanza II (sung twice)

ha ya he ya he--

ye 'a-ni 'a-ya

'ax gu-tci na-qad-jun-ni

'ax tu-wu 'a-li-ke c-Tłuk-na-xa-di yat-xi

'u-wa ya gá-gan ku-gan-i i ye-ti tu-wu yi-si-gu

'e 'a-ni 'a-ye 'e 'a-ni 'a-ye haya haya he ye 'a-ni 'a-ya
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