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Author

Hoover, Alan

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While they may receive some state benefits, they are not recognized by the U.S. government as sovereign nations. The act gives both federal and state recognized tribes the same authority to define their membership and their designated Indian artists. Sheffield points out that some notable artists who are not of Indian ancestry have been certified as Indian artists and some artists with Indian ancestry have not. She argues that the entire issue of sovereignty has become more confused and clouded because of the way this act was written.

Finally, in selecting the title of this book, *Arbitrary Indian*, the author demonstrates that she is aware of the problems with this law. The term *arbitrary* implies that some choices made in certifying Indians as artists were made without comprehensive reasoning, and these choices were made by federal law (a judge) determining who could be identified, and identified by whom, as Indian, and thus be able to sell their art as a certified Indian. Through the title and content of this book, Sheffield challenges the legality of this law.

Leona M. Zastrow
Santa Fe, New Mexico 87505

Bella Bella: A Season of Heiltsuk Art. By Martha Black. Toronto: Royal Ontario Museum, Douglas & MacIntyre, Seattle: University of Washington Press, 1997. 207 pages. \$40 paper.

This publication provides the reader with a description of a collection of artifacts that was assembled between 1898 and 1906 at the Heiltsuk (Bella Bella) village of Waglisla by Dr. R.W. Large, a Methodist medical missionary. The author provides historical and ethnographic information that places the Large Collection within the context of the great era of museum collecting that took place on the Northwest Coast at the turn of the century. She also differentiates the circumstances of the assembling of the Large Collection from most other collections by professional collectors and/or anthropologists, and by doing so demonstrates the value of missionary-generated collections and documentation in general and the Large Collection in particular.

The original collection assembled by Dr. Large totaled 284 objects sent to the Royal Ontario Museum (ROM) in 1901 and 1906. Black only discusses those objects from the original col-

lection that are in the ROM Ethnology Department. The 1901 collection, of which sixty are included in this study, are documented with Large's notes on the function, provenance, and owner or maker. The 1906 collection, which totals fifty-nine artifacts covered here, lacks such documentation but includes prices that Large paid for individual pieces. The collection is a curious amalgam of old and new, "real" and created objects. It includes material that was actually used by the Bella Bella, both new—for example, a walking stick that was never used—and old—two large house posts and four masks. In addition to tools, fishing gear, baskets, mats, and a cradle board—all objects seen in most collections—there are a number of "re-created" artifacts made specifically to represent objects no longer in use and apparently no longer in the possession of members of the community or, at least, not available for sale to Large. Some of these "new old" objects are quite unique and to my knowledge are not represented in other collections. Included is a "dance drinking box" and two carved sticks "used to keep in position the pad used to produce the flattening of infant's head." Black suggests that Large was particularly interested in commissioning objects such as these as they were seen as evidence of the "progress" of the Heiltsuk from their former "uncivilized" ways to modern Christianity.

In providing the reader with a general overview of Heiltsuk society and art history as reflected in the nature of the collection, Black demonstrates that the documentation associated with the Large Collection is detailed enough that the stereotype of the faceless nineteenth- to early twentieth-century Northwest Coast artist disappears and, instead, the reader meets two individuals who have a history and whose personal styles can be described. Captain Richard Carpenter (1841-1931), the lighthouse keeper at nearby Dryad Point, is identified by Large as the maker of a painted chest. This chest becomes a type specimen in not only documenting the work of this particular artist but in defining a Bella Bella style of painting which was first described by Bill Holm. The second significant artist that Black uncovers within the Large Collection is Daniel Houstie (1880-1912). Large records Houstie as the maker of a carved and painted paddle, a carved and painted "stick," and a mask. Using the documented pieces as a guide Black attributes fourteen other artifacts in the collection to his hand. My favorite Houstie piece is the striking walking stick that appears to have been made specifically for sale to the mis-

sionary collector as it does not seem to have been used. This stick contrasts with a well-used cane in the Royal BC Museum (2312) collected by C.F. Newcombe in 1913 which Black also attributes to the hand of Houstie. Dr. Large's documentation also identifies three other individuals as the maker of artifacts in the collection. Two objects are attributed to Chief Robert Bell (1859-1904), a carved and painted club and a rather inexpertly painted, kerfed box. Black also describes a painted chest from the 1906 collection to Bell. Bell's painting is not of the quality of Carpenter or Houstie. Large documents a well-painted paddle in the collection as the work of "General Dick." There is a lot of confusion about the identity of this individual. Black was unable to find any record of this name in the archives and published sources on the Bella Bella. She suggests that this artist created a number of these "made for sale" fancy paddles and that his work may be represented in the University of BC, Museum of Anthropology (AI598) and the Canadian Museum of Civilization (VII-EE-16,-17) collections. A single object, a painted, kerfed, wooden cradle board, is recorded as having been made by Enoch. Other than his death date, 1904, and his place of burial, nothing more is known about this person.

The book includes a forty-eight-page catalogue describing and illustrating each of the 128 objects that form the basis of her study. She also includes institutional names and catalogue numbers of related objects in other collections. My only quibble with this useful listing is that the mainly black-and-white photos in this section are quite small (e.g., 3" x 2"), which in itself is not a problem, but in some instances the photos are not sharp enough to allow a successful reading of, for example, the carved handles of goat horn spoons. However, there are a number of larger format, superior color photographs throughout the text that provide excellent images of the most important artifacts in the collection.

The Heiltsuk are located in the geographic center of the Northwest Coast. Their influence on their neighbors has been significant, for example, the spread of the cannibal dance complex to their neighbors. But because the Heiltsuk were to a great extent ignored by important early anthropologists, especially Franz Boas, their art and culture has been largely unknown to non-aboriginal people. Martha Black's publication goes a long way to addressing that marginalization. Bill Holm in his study of humanoid face masks describes Heiltsuk examples in terms of the stylistic conventions of the neighboring

Haida, Tsimshian, Nuxalk, and Kwakwaka'wakw. Would Black argue that the surrounding styles might just as logically be seen as reflecting different substyles of Heiltsuk or at least Northern Wakashan sculpture?

Alan Hoover
Royal British Columbia Museum

The Cambridge History Of The Native Peoples of America, Volume 1, Parts 1 and 2. Edited by Bruce G. Trigger and Wilcomb E. Washburn. Cambridge University Press, New York, 1996. 1,349 pages. \$99 cloth (both parts); \$49.95 each part.

Parts 1 and 2 *Native Peoples of the Americas* is the first volume of a massive three-volume series undertaken by Cambridge University Press. Volume II, titled *Mesoamerica*, is edited by R.E.W. Adams and Murdo Macleod, and Volume III, titled *South American*, is edited by Frank Salomon and Stuart B. Schwartz. If the scholarship found in Volume 1 is replicated in Volumes II and III, Cambridge University Press will have succeeded in bringing together the first truly hemispheric history of the Native peoples of the Northern Hemisphere.

In this two-part volume consisting of more than 1,000 pages, editors Bruce Trigger and Wilcomb Washburn bring together years of research and writings from a large number of noted archeologists, anthropologists, historians, linguists, and specialists in Native North American culture. The reader should be aware that in keeping with the tradition of Cambridge histories, the collection is not new research but rather a synthesis of existing knowledge. In order to present a balanced work, the editors compiled an impressive authorship including, in alphabetical order, Linda S. Cordell, University of Colorado, Boulder; David Damas, McMaster University; Robin Fisher, University of Northern British Columbia; Loretta Fowler, University of Oklahoma; Michael D. Green, University of Kentucky; Frederick E. Hoxie, Newberry Library; Howard R. Lamar, Yale University; Peter Nabokov, then at the University of Wisconsin; Arthur J. Ray, University of British Columbia; Neal Salisbury, Smith College; Bruce D. Smith, Smithsonian Institution; Dean R. Snow, Pennsylvania State University; William Swagerty, University of Idaho; Sam Truett, Yale University; as well as other articles.