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In this issue

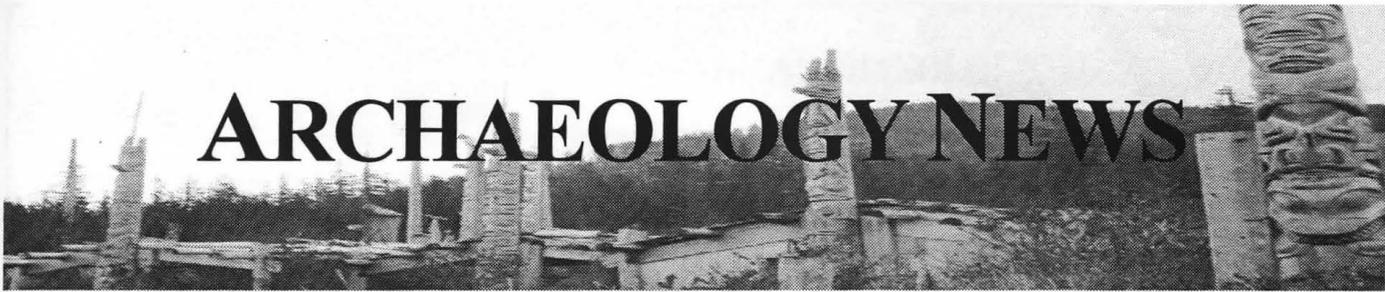
Archaeology News	2
Visions Cast in Stone: The Petroglyphs of Gabriola Island	5
<i>By Amanda S. Adams</i>	
Hilary Stewart Art Competition Winner	9
Field Schools in British Columbia	10
Lecture Report: Sheila Greaves - House Hunting in the High Country	11
<i>by Haeden Stewart</i>	
Book Reviews	
Undelivered Letters to Hudson's Bay Company Men on the Northwest Coast of America, 1830 - 57 Edited by Helen M. Buss and Judith Hudson Beattie	12
<i>Reviewed by Art Goyer</i>	
Brushed by cedar, Living by the river: Coast Salish figures of power by Crisca Bierwert	13
<i>Reviewed by Bill Angelbeck</i>	
Permits Issued by the Archaeology & Registry Service Branch January - February 2004	15

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Cover

Winning Poster by Lucy Tran (age 17) from Vancouver, BC in the first Hilary Stewart Art & Archaeology Competition



ARCHAEOLOGY NEWS

Artist, Author Wehr Passes

Burke Museum Affiliate Curator of Paleobotany, Wes Wehr, passed away Monday, April 12, 2004. By training and profession, Wehr was a composer and musician and a recognized painter and writer. Wehr's contributions range beyond his art to include two books and development of the Burke Museum's world-class paleobotany collection. Wehr is credited with developing the most productive source of plant fossils in North America, near the town of Republic Wa. The buried lake bed dating 50 million years old, has yielded more than 200 different fossil species.

Short Life in Shanghai

The lifespan of people in the Shanghai (China) region, now famous for the longevity of its citizens, seldom exceeded 30 years in ancient times, according to current archaeological research. A newly discovered 6,000-year-old skull at the Neolithic Songze site belonged to a man of approximately 30 years of age. Huang Xuanpei, an archaeologist at the Shanghai museum, says that analysis of bones from the same period in Shanghai all showed that the ages of people ranged from 20 to 30. The latest find was basically intact, apart from a destroyed nose bridge bone, cheekbones and upper jaw. The average life expectancy of the modern Shanghai resident is 79.13 years for men and 83.41 years for women.

Remains 2000-4000 Years Old

Remains found at an Indian burial site in southern Indiana are likely 2,000 to 4,000 years old. Jim Mohow, senior archaeologist for the Indiana Department of Natural Resources, said the site was significant because fire pits or hearths also were found along with the burials. A backhoe operator unearthed two skeletons while working on a construction project

in western Spencer County. Archaeologists have not yet analyzed the bones, but Mohow said the condition of the teeth indicated the remains likely were at least 2,000 years old.

Wetlaufer Recognized

Boyd Wetlaufer, considered to be the "Father of Saskatchewan Archaeology" has been named a member of the Order of Canada. Wetlaufer, now 90 years of age and living in Langford just North of Victoria, was among the first archaeologists in Canada to use carbon 14 dating to estimate the age of ancient settlements. Other accomplishments during his fascinating career include the collection of countless arrowheads, identification of a Canadian Plains culture 5,500 years old and the discovery of ancient Peigan clothing he found atop a "burial" rock. His work in Western Canada is considered the foundation of our knowledge of the Northern Plains First Nations people.

Neanderthal Tooth

Archaeologists in Montenegro have discovered a tooth believed to belong to Neanderthal man dating back between 40,000 and 150,000 years, a museum official said. The tooth was found in Crvena Stijena (Red Rock) and "belonged to Neanderthal man," Zvezdana Lucic, director of the museum in the northwestern town of Niksic, told reporters. Mitra Cerovic of the Montenegrin Center for Archaeology Research said the discovery had been confirmed by US experts from the Archaeology Museum of the University of Michigan.

Pre-Inca Graveyard

A well-preserved graveyard possibly 1,000 years old has been discovered at an archeological complex of Inca and pre-Inca temples on the outskirts of the

Peruvian capital. Archeologists this week unearthed the remains of 30 people, including 19 still intact as mummies, dating from between 1000 and 1500, making them some of the oldest mummies ever found in Peru. They said the discovery was "exceptional" because the site had not been plundered by grave robbers and that some of the dead were religious sacrifices.

University of Alexandria

Polish archaeologists have unearthed 13 lecture halls believed to be the first traces ever found of ancient Egypt's University of Alexandria, the head of the project said Wednesday. "This is the oldest university ever found in the world," Grzegory Majderek, head of the Polish mission, told The Associated Press. The lecture halls, with a capacity of 5,000 students, are part of the 5th century university, which functioned until the 7th century, according to a statement from Egypt's Supreme Council of Antiquities.

Mummies Found

An underground maze packed with hundreds mummies was most likely an ancient multifamily cemetery, Egypt's top archaeologist said. A French team made the discovery of hundreds of mummies crammed into deep shafts and corridors at Saqqara, 15 miles (25 kilometers) south of Cairo. Zahi Hawass, Secretary General of Egypt's Supreme Council of Antiquities (SCA), said the burial site was used for many centuries, from the 26th dynasty (664-525 B.C.) through the end of the Ptolemaic period in 30 B.C. "Each family dug a shaft about 30 feet [9 meters deep] and buried all the members of the family there. Each shaft may represent a family of this period," he said. Saqqara is one of Egypt's richest archaeological sites. As the cemetery for the ancient capital city of Memphis, Saqqara's burials span 3,000 years and 31 dynasties.

Ancient Pet Cat

French researchers have discovered a 9,500-year-old tomb of a human and a cat buried together on Cyprus, which suggests felines were domesticated earlier than thought. Scientists thought the ancient Egyptians were the first to domesticate cats around 4,000 to 3,900 years ago, based on written records. Researchers suspected humans began taming wild cats much earlier but there was little evidence.

Earliest Fire

Ancient hearths unveiled as nearly 800 millennia old. There is already good evidence for hearths that are 250,000 years old, and it was widely believed that the first controlled handling of fire occurred 400,000 to 500,000 years ago. But an analysis of burned remains carried out by Naama Goren-Inbar of the Hebrew University, Jerusalem, and her team now proves that fire was tamed at least 300,000 years earlier than that. The researchers have spent the past 15 years unearthing and sorting sediments at a site called Geshur Benot Ya'akov in Israel. The site is of particular interest to archaeologists because it was an old crossroads between Asia and Eurasia. It is also waterlogged, which means that any ancient remains are extremely well conserved.

Maya Queen's Tomb

While excavating an ancient royal palace deep in the Guatemalan rain forest, archaeologists made a rare discovery — the 1,200-year-old tomb and skeleton of a Maya queen. Archaeologists said the woman appears to have been a powerful leader of a city that may have been home to tens of thousands of people at its peak. They found her bones on a raised platform, with evidence of riches scattered around her body. "We find clues of people's existence in the past all the time, from the garbage they left or the buildings they built. ... But when you actually come face-to-face with human beings, it's a deeply sacred moment for all of us," said David Freidel, an anthropology professor at Southern Methodist University, which sponsored a team of 20 archaeologists excavating the site.

Oldest Bedding

An Upper Paleolithic camp, once submerged by the waters of the Sea of

Galilee, has yielded the world's oldest evidence of bedding, according to Israeli archaeologists. Known as Ohalo II, the site was abandoned by Stone Age fishermen and hunters nearly 23,000 years ago, following a flood. "Calm, relatively deep, water covered the site, and the immediate deposition of fine clay and silt layers began. Together, the water and sediments sealed the site and protected the remains for millennia," archaeologist Dani Nadel and colleagues wrote in the Proceedings of the National Academy of Sciences.

Archaeologists have so far excavated one fourth of the camp, bringing to light six oval-shaped huts and open air hearths, a grave of an adult male, and fragments of hundreds of species of mammals, birds, fruits, and vegetables.

World War II Plane

Archaeologists said they have unearthed parts of a World War II fighter plane that crashed after downing a German bomber near Buckingham Palace. Archaeologist Christopher Bennett said the plane's engine and control panel were located late Sunday during excavations in Buckingham Palace Road in the center of the capital. The Battle of Britain was raging over the skies of London when pilot Ray Holmes spotted the German Dornier bomber on Sept. 15, 1940. Historians believe the German plane may have been on a mission to destroy Buckingham Palace. Holmes had run out of ammunition so he flew his Hurricane directly into the German plane. He managed to use his aircraft to slice off the bomber's tail and parachuted out of his plane before it hit Buckingham Palace Road. The Dornier plunged into part of Victoria Station. Holmes's plane, which hit the ground at around 350 miles (560 kilometers) an hour, was largely buried under a water main and never recovered. The road was later paved over.

Arrow Not Cook Bone

An arrow in the Australian Museum said to be made from a bone of the explorer Captain James Cook is being reclassified as part of an animal, probably an antler. "There is no Cook in the Australian Museum," said the museum's collection manager, Jude Philp. DNA tests by Australian and New Zealand laboratories severed the supposed link with the British

explorer, who was credited with discovering the Great South Land (Australia) in 1770 and was subsequently clubbed to death in the Sandwich Islands (Hawaii). The legend of Cook's arrow began in 1824 when the Hawaiian king Kamehameha gave it to a relative of Cook's wife, a London surgeon, saying it was made from one of the captain's bones after his skirmish with the islanders. It was given to the Australian Museum in the 1890s.

Pharaoh Portrait Found

Piecing together 14 wooden fragments found in a necropolis in Luxor, Spanish researchers have brought to light the first frontal portrait of a pharaoh. Found in the Dra Abu el-Naga necropolis, in the courtyards of the tombs of the high officials Djehuty and Hery, the fragments make up a 20 by 12 inch wooden tablet, covered with a thin layer of plaster and painted in yellow. "It is a unique finding. Not only does it show the first known portrait of a pharaoh drawn from the front rather than in profile, but it also features the image of a pharaoh hunting ducks on the other side. This is a very unusual representation indeed," team leader Jose Manuel Galan, an archaeologist at the Spanish Supreme Council for Scientific Research in Madrid, told Discovery News. Ancient Egyptians always portrayed figures in profile, except for enemies, foreigners and weird creatures.

Noah's Ark Found?

Satellite pictures of Mount Ararat in Turkey may reveal the final resting place of Noah's ark, according to Daniel McGivern, the businessman and Christian activist behind a planned summer 2004 expedition. "We're telling people we're 98 percent sure," said McGivern, a member of the Hawaii Christian Coalition. "In one image we saw the beams, saw the wood. I'm convinced that the excavation of the object and the results of tests run on any collected samples will prove that it is Noah's ark." This satellite image of Mount Ararat in Turkey shows what looks like a large object emerging from melting snow. An expedition is planned to visit the site to see if it is Noah's Ark.

VISIONS CAST ON STONE: THE PETROGLYPHS OF GABRIOLA ISLAND

By Amanda S. Adams

Introduction

Gabriola Island, located within the Gulf of Georgia region, is home to an extraordinarily rich collection of petroglyphs. To date, twelve petroglyph sites on the island have been formally registered with the province; several more sites, located on private property, currently remain unregistered. The number of images at each site varies dramatically: some sites contain a single carving while other sites display over 70 separate images in tight proximity (i.e., DgRw 192). And while Gabriola Island possesses many petroglyph sites, nearby islands such as Valdes Island (McLay 1999) and the northern end of Galiano Island have few or none (despite heavy summer populations and ample opportunity for discovery). Surely, Gabriola Island stands as an area of extraordinary interest to archaeologists while being a very sacred place for members of the Snuneymuxw First Nation.

Ten of the more popular petroglyph images (i.e., the "kingfisher" and "dancing man") have been trademarked with the Canadian Intellectual Property Office. This action was the result of frustration, on behalf of the Snuneymuxw Nation, over the fact that sacred petroglyph images produced by their ancestors were—and still sometimes are—used for commercial gain (i.e., pasted on bags of coffee beans, sold as tourist postcards, made into jewelry, painted on boat hulls and replicated in pieces of artwork later sold for profit). Many Snuneymuxw Elders firmly believe that any reproduction of a petroglyph image "steals its power" away; hence, just as use of the images is prohibited in commercial contexts, it has also been requested that photographs of petroglyph sites not be included in this article. I have abided by that request. And although no images are incorporated into this overview of Gabriola Island petroglyph

sites, I highly recommend the examination of Mary and Ted Bentley's publication, *Gabriola: Petroglyph Island* (Bentley 1998) for an illustrative and useful inventory of motif types and site layout.

That being said, this article provides an overview of a pre-contact visual culture and builds upon on Margaret A. Holm's (1990) unpublished Master's thesis, *Prehistoric Northwest Coast Art: A Stylistic Analysis of the Archaeological Record*. Her data, which derive predominantly from well-dated contexts within the Gulf of Georgia region, provide a comparative sample of design elements and motifs. Holm (1990: ii) argues that by the end of the Locarno Beach phase or the beginning of the Marpole phase, the "essential character of the Northwest Coast art style had developed." Furthermore, she observes that, "although [her] study had not focused on rock art, a casual examination of petroglyphs from the Gulf of Georgia area reveals parallels with the motifs, design elements, and compositional principles of Marpole

phase art. Most examples of rock art... fit comfortably within the stylistic parameters of Marpole phase art" (Holm 1990:314). This statement provides an important point of departure for my investigation into the Gabriola Island petroglyphs: did the petroglyphs emerge out of the Marpole phase culture type and the general artistic florescence evident 2400 to 1000 years ago (Matson and Coupland 1995:203; Thom 1995:45)? And if so, what is it about an image that makes it distinctly Marpole?

There are approximately 115 known petroglyphs on Gabriola Island and they divide into surprisingly even groups of motif-type: a total of 35 known anthropomorphic carvings are found on the island along with approximately 40 zoomorphic figures and 42 abstract/symbolic designs (Table 1). Most of these sites are found inland and cluster within a five-kilometer radius of the extensive False Narrows midden located on the southeast portion of the island. All petroglyphs found within 20 meters of the high tide mark are solitary

Table 1:
Motif Type Distribution For Gabriola Island Petroglyph Sites.

Site #	Anthropomorph	Zoomorph	Abstract	Total
DhRw 2	1	0	0	1
DhRw 5	2	0	0	2
DhRw 13	1	1	0	2
DgRw 2	0	1	0	1
DgRw 30	1	1	0	2
DgRw 63	0	2	0	2
DgRw 192	16	22	33	71
DgRw 193	2	4	3	9
DgRw 194	1	3	0	4
DgRw 198	1	3	3	7
DgRw 201	7	1	0	8
DgRw 224	1	0	0	1
Dgrw 225	0	1	0	1
Unregistered #1	1	0	3	4
Unregistered #2	1	0	0	1
Unregistered #3	0	1	0	1
Total	35	40	42	115

carvings (with the exception being that of the Lock Bay site, DhRw 13).

The majority of petroglyphs located on Gabriola Island are distinguished by their bold and curvilinear appearance. The line quality of many of the carvings (usually the zoomorphic ones) is confident, fluid, consistent (in both width and depth), and masterful (particularly with regard to use of symmetry and negative space). Some of the petroglyph motifs may have been painted onto the rock surface prior to engraving.¹ Paints and pigments were certainly known and used during the time period spanning 4000 to 2500 BP (Carlson 1993:7) and—given the unforgiving nature of stone as a medium—it does not seem unlikely that these complex images would be painted before being carved and made permanent.²

Another striking feature characteristic of many of the carvings is their 'signature' look. Other researchers have noted the same: with regard to the carvings found at Petroglyph Park in Nanaimo (rock carvings which undoubtedly relate to those of Gabriola Island), Douglas Leechman states that "...of the whole petroglyph[s]... there is very little overlapping of figures. This fact and the quite evident similarities in style suggest that most of the figures shown were made by the same artist" (Leechman 1952:267). Close examination of the Gabriola Island petroglyphs leads me to also suggest that an individual specialist or a small group/family of trained carvers produced the bulk of well-crafted petroglyph panels located on both Gabriola Island and Vancouver Island (i.e., in Snuneymuxw traditional territory and possibly at the Sproat Lake site, DhSf 1). Given the strong stylistic similarities found between the two and the fact that seasonal rounds encompassed both places, the theory is a plausible one.

Stylistic harmony and cohesion is most evident within motif-type groups (i.e., anthropomorph, zoomorph, abstract). The extant patterns of similarity do not find substantial or consistent overlap across motifs; rather, it is the congruity with which faces, for

example, are consistently portrayed. The same is true of 'animal' depictions and abstract forms. A stylistic toolkit of techniques and aesthetic approaches thus seems to be at work, one that is content specific and utilizes a determinate repertoire of forms. Certain design elements (such as eye-forms with secondary features rendered in profile) seem to have been reserved for certain images and not used in others. And though one hesitates to rely too heavily on subjective judgments regarding the 'quality' of a carving, some petroglyphs do indeed exhibit a remarkable application of skill (and surely a larger investment of time and labour) while others appear to have been rendered in a rough and less careful manner. Such differences should be acknowledged as a marked point of contrast.

Marpole Connections

Comparisons based on style (i.e., design elements, technique and composition) between artifact assemblages collected from Gabriola Island (i.e., False Narrows), Holm's comparative sample, and other Marpole phase artifacts (Carlson and Hobler 1993), support assigning production of the majority of Gabriola Island's petroglyph sites to the Marpole period (2400-1000 BP).³ Rationale for this chronological placement is threefold: (1) the striking and strong similarities found between petroglyph motifs and those found on portable artifacts recovered from Marpole contexts; (2) a generally bold and curvilinear style type not seen either before or after the Marpole period; and (3) the presence of the expansive False Narrows village site and cave burials which date largely to the Marpole time period (Burley 1989) points to an active Marpole occupation on Gabriola Island, while the sheer density of sites (17 in a 3 linear km area; Wilson 1987:57) located on the False Narrows bluffs underscores the clear importance of the place. A host of radiocarbon dates (Curtin 2002) also demonstrates extensive occupation within the Marpole phase timeframe. Each point shall be briefly expanded upon in turn.

A significant correlation is found

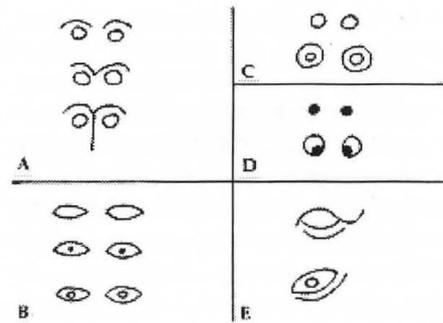


Figure 1: Eye-forms. A) Eyes with crescent brows and/or unibrow; B) End-pointed eyes with iris; C) Basic circle; D) Deep pitted eye; E) Eyes with secondary and tertiary features, i.e., 'elaborate.'

between eye-shape and motif type in both the Gabriola Island petroglyphs and Marpole period portable artifacts. Zoomorphic figures tend to have both round and sharply pointed, downturned eyelids with secondary elements while anthropomorphic figures are portrayed with basic circle-shape eyes sometimes accentuated with eyebrows but never with pinched ends, points, or large irises. Holm notes the same pattern in her study and concludes that during Marpole times an increasing complexity in the way features are delineated begins to emerge and, in close accordance with the Gabriola Island petroglyphs, approximately 75% of her sample contains eye-shapes with "secondary and tertiary elements" (Holm 1990:136).

Marpole mobiliary objects also display many of the same stylistic traits seen in the Gabriola Island petroglyphs: bold and curvilinear form-lines; the distinctive 'sea-wolf' motif replete with hunched limbs, open mouth and elaborate eye-forms with secondary features; zoomorphic figures that contain lateral-sectioning and the peculiarly elongated, bulbous nose; and anthropomorphic figures rendered with heart-shaped heads, basic concentric eyes and limbs tipped with three to five digits (see Figure 2).

Parallel distribution of motif types (human, bird and 'sea-wolf') found between portable objects and petroglyphs forms another point of intersection. Emphasis, in terms of skilled craftsmanship and investment of time and talent, was consistently placed

on certain motifs (i.e., 'sea-wolf' and bird forms) and not on others. "There is great interest in the human figure and in particular the human face" notes Margaret Holm (1990:311) with regard to Marpole phase objects, and "[f]acial features are usually rendered in detail while the rest of the body receives perfunctory treatment." The same is very much the case for the Gabriola petroglyphs. Also in accord with the rock carving subject matter is the second most common motif: the long-legged or long-beaked bird ($n = 6$ on Gabriola Island) and the third most common motif: the 'sea-wolf'⁴ ($n = 3$ on Gabriola Island with another 3 carvings representing possible sea-wolf motifs). It should be added, that in contrast to Holm's sample, fish motifs are popular in the Gabriola Island petroglyph repertoire ($n = 7$).

The popularity of these three motif types during Marpole times—as rendered in both portable objects and petroglyphs—points to a stylistic compatibility or visual language (i.e., an iconographic vocabulary) bridging the two media. Birds, 'sea-wolves' and the human forms were clearly figures of cultural significance and value at the time. What's more, it seems as though mutual emphasis was placed in a similar manner on not only the product—the petroglyph or antler spoon or pendant—but also on the process of creation. Although one may find many 'unrefined' (if that word should be used) or 'rough' anthropomorphic faces and figures, one never encounters a poorly carved 'sea-wolf' or bird anywhere. This mirrors Holm's observation that with only one exception, all of the 'sea-wolf' motifs inscribed on mobiliary objects in her Marpole sample are "well-made, deeply engraved compositions" (Holm 1990:110).

Seven of the anthropomorphic petroglyph figures found on Gabriola Island display pronounced genitalia.⁵ It was not until approximately 1000 BP that male and female genitalia are seen on decorated objects, specifically in antler figurines (Holm 1990:231). Figurines collected from the Puget Sound and Gulf of Georgia region are typically distinguished by their

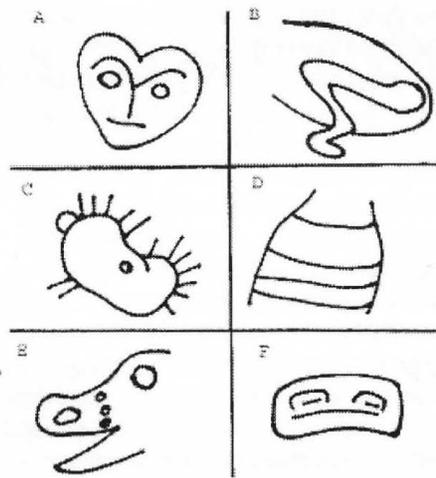


Figure 2: Design Element Illustrations. A) Heart-shaped head; B) Hunched limbs; C) Rays; D) Lateral sectioning; E) Rounded nose; F) Ovoid.

exaggerated pointed heads, necks defined by two notches which give the jaw a "squared-off look" and rectangular-shaped eye margins (ibid.). Many of these figures also sport 'skirts' rendered by straight parallel lines and hair that is fashioned with the same angular symmetry.

As previously mentioned, curves abound in the petroglyph sites of Gabriola Island and one of the most distinctive and overlapping characteristic found across both the petroglyph repertoire and Marpole period aesthetics is the ubiquitous, curvilinear form-line. Despite the fact that explicitly rendered genitalia do not emerge in the archaeological record until Late/Gulf of Georgia times, and that such genital features are indeed portrayed with frequency in the petroglyphs (isolated vulva forms are also found at several sites), I do not believe that there is a close relationship between the two. The difference is style, design elements, detail, and general content is so radically different—in terms of appearance—that any temporal connection seems nebulous. Unlike Late Period motifs—distinguished by a more linear and squared-off style—the petroglyphs of Gabriola Island rarely, if ever, exhibit an angular nature or composition.

The Marpole style thus embraces a range of craftsmanship—expert and deft as well as untrained or, at least,

less labour-intensive—while the entire group of motifs adheres to a consistent pattern: zoomorphs are often elaborate and well-carved, anthropomorphs generally appear to have been created with less effort and 'flair' and abstract motifs haunt the middle ground.

The hypothesis that part- or full-time specialists were involved in creating certain petroglyph panels is an intriguing one and, given the discrepancies between finely executed petroglyph panels and those more stylistically 'rough' (as well as the preponderance of the former), I suggest that this may well have been the case. In tune to Suttles' definition of Northwest Coast art where "...some Central Coast Salish art may have been decorative [art for art's sake], much of it can be related to four sources of power and prestige—the vision, the ritual world, the ancestors, and wealth" (Suttles 1983:69), I suggest that this was (and actually still is) the case for Gabriola Island's petroglyph sites. Elites may have commissioned some of the complex petroglyph panels while commoners may have produced some of the lesser-quality images as they trained for or endured the spirit quest. Tied to the fact that within Coast Salish "winter ceremonies" and concomitant vision/guardian quests, the acquired 'spiritual helper' often took the form of "birds, animals, and fabulous spirits or monsters" (Barnett 1938:136), precisely the types of creatures found depicted ubiquitously as petroglyphs. It does seem that perhaps, petroglyphs truly were visions cast on stone.

While it can be surmised then that the petroglyphs, broadly speaking, do not belong in Late/Gulf of Georgia period based on notable stylistic difference (linear and square vs. curved and round), the question of why the petroglyphs are not representative of, or included within, the Locarno Beach culture type (3300-2400 BP) remains. The answer is circumstantial in nature; grounded not in obvious stylistic difference but rather, upon the lack of evidence currently available to draw any other conclusion with confidence. When compared to the later abundance of Marpole mobiliary objects, the paucity of the preceding archaeological

assemblage is stark. Of the few portable art objects that have been recovered and associated with the Locarno Beach phase, none of these display any convincing stylistic features that might underscore some relationship to the petroglyph styles found on Gabriola Island. As Carlson states, "there are no pictographs or petroglyphs which are close enough in style to the excavated mobiliary art of the period 4000-2400 BP to permit assigning them to this period" (Carlson 1993:8). Artifacts made by pecking, grinding, incising and sawing of hard stone do not become common in the archaeological record until after 2500 BP and a curvilinear style depicting birds and animals starts to emerge only later, in sites dating from about 2500-1700 BP in the Strait of Georgia and Lower Fraser River regions (*ibid.*).

Mobiliary art from this time period is, as mentioned above, scanty and most of it dates to approximately 2500 BP, the tail end of the Locarno Beach phase and beginning of the Marpole. Holm admits that "imprecise dating of Locarno Beach phase components and a small inventory of decorated objects makes it difficult to hypothesize when or how artistic developments took place during this time period" (Holm 1990:305). Given this uncertainty coupled with the minimal overlap in stylistic conventions as expressed in two Locarno Beach spoons (Holm 1990:87) and zoomorphic petroglyphs (*i.e.*, sea-wolf figures), it seems possible that they demonstrate not a one to one relationship (*i.e.*, contemporaneous) but rather, an example of continuity in terms of motif styles.

The strongest argument for designating the Gabriola Island petroglyphs as Marpole, and not Locarno Beach lies in the fact, however, that no Locarno Beach phase sites have been found on Gabriola Island. One does exist at nearby Duke Point, but this, like the sparse numbers of poorly dated mobiliary art objects in general, adds little real weight or conviction in favor of a Locarno Beach assignment for the Gabriola Island petroglyphs.⁶ By and large, it does seem that it was not until after 2500 BP that the practice of

making petroglyphs really commenced and gained momentum.

Summary

The Gabriola Island petroglyphs appear to be commensurate—in terms of style—with Marpole phase material culture. One straggler does remain, however. Site DgRw 225 consists of a solitary carving depicting what looks to be an anthropomorph (or perhaps a frog) with limbs bent at the knee and spread to the side and which contains two well-developed ovoids as eyes. The first ovoid appears in the archaeological record around 800 BP in Prince Rupert (Holm 1990:322) and the similarity between this petroglyph and one located at Myers Passage is unmistakable (Hill 1974:181). Although beyond the scope of this thesis, such co-occurrences should be investigated further.

Decorated objects dating to the Locarno Beach time period—although slightly similar in content—are nevertheless marked by a lack of internal design detail (hunched limbs, elaborate eye-forms, open-mouths, skeletal features, etc.) when compared to both the Gabriola Island petroglyphs and later Marpole period artifacts. More importantly, not only is there a general paucity of decorated material dating to this time period in Holm's exhaustive sample, no Locarno Beach phase sites have been found on Gabriola Island. It is extremely unlikely that the petroglyphs pre-date 2500 BP.

As mentioned previously, many of the carvings look to have been created by a single hand or by a group of trained specialists. Margaret Holm argues that during the Marpole period "there is evidence to suggest either that a limited number of carvers used the more significant carving techniques, design elements, and principles of form, or that these related techniques were reserved for carving higher status items and motifs" (1990:314, *emphasis my own*). I venture to suggest that the creation of the Gabriola Island petroglyphs does not represent an "either/or" scenario; rather, I believe that the majority of petroglyphs were produced in a fairly short period of time by a limited number of specialists who did indeed utilize

certain techniques that were exclusive to certain imagery. By "short" I mean within a single life span or, perhaps, within a generation or two. Had the petroglyphs been made over and over and again through the course of many decades or a century more variation in style types, motif content, superpositioning and design elements would be seen (Lewis-Williams 2002); as it stands, these are not.

The more elaborate petroglyphs (*i.e.*, the 'sea-wolf and bird panel at DgRw 198) may have been produced, or commissioned, to satisfy the spiritual needs/wants of elite individuals who had access to (or control/ownership of) specific motifs. As has been argued throughout this essay, some images were consistently well-carved and their composition was particularly artful. Special techniques, or simply specialists in general, were probably called upon for their making (see also Thom 1998:6). Given our conventional understanding—that an ascribed society has been in existence within the Gulf of Georgia (and specifically at the False Narrows site) from at least Marpole times onward (Matson and Coupland 1995:209, 225)—we can conclude, ostensibly and with grounded speculation, that opportunities for visual expression were socially distributed along hierarchical lines with higher status individuals able to commission elaborate petroglyph panels to improve or strengthen their connection to the spirit world. This theory is conjectural but it adheres to current archaeological knowledge concerning social stratification during Marpole times, the emergence of specialization, and theories pertaining to restricted access of symbolic wealth (Thom 1998:6).

Conclusion

The aim of this article has been to demonstrate that a stylistic relationship exists between petroglyph sites located on Gabriola Island and Marpole phase material culture. While Locarno Beach phase material culture shows some possible relation to the petroglyph sites—their motif content (*i.e.*, 'sea-wolf') and use of design elements—the

lack of internal detail combined with the general paucity of 'art' objects available to compare the petroglyphs with, leads me to conclude that any relationship between the two is a slim one. My feeling is that the Gabriola Island petroglyphs do not pre-date 2500 BP (see also Carlson 1993) and that any stylistic overlap found between the two samples is of an ancestral and not contemporaneous nature.

Stylistic associations evident between the Gabriola Island's petroglyphs and Marpole phase material culture are based upon a shared toolkit of design elements and motifs generally rendered in a bold and curvilinear style as well as an observable tendency to produce certain images (i.e., birds, 'sea-wolf') with notable effort and labour and others (i.e., faces) with much less. My conclusion that the Gabriola Island petroglyphs are Marpole in character finds concurrence with Carlson (1993), implicit agreement with Holm (1990) and even, to some extent, Lundy (1974).

Although I had expected to find stylistic resonance between anthropomorphic petroglyph figures displaying explicit genitalia and Late Prehistoric antler figurines with the same, this proved not to be the case. Marpole phase aesthetics are dominated by a curvilinear quality whereas the Late Prehistoric assemblage is best defined as more angular, linear, and squared-off. Based on this incongruity, any proposed relationship between the two is unwarranted.

Due to a lack of superpositioning and notable stylistic variation, it may have been the case that the vast majority of Gabriola Island's petroglyphs were produced in a fairly compressed period of time: by one person or a few, or, alternatively over the course of generation or two. Perhaps a single family specialized in the production of petroglyphs and knowledge of the craft was passed down? Exactly when, however, within the 2400-1000 BP time frame, this flurry of petroglyph making occurred, remains ambiguous.

To summarize: I propose that the majority of petroglyphs located on Gabriola Island were made in a short period of time, perhaps over the course of a single life (if a single, prolific

specialist were responsible for most of the imagery) or, at most, over the course of a few generations (maybe a family of trained carvers). The bulk of all petroglyphs were, I argue, produced during the Marpole culture phase (2400-1000 BP) and their primary raison d'être pertained to the acquisition of supernatural power. In other words, 'art' in the service of: "the vision, the ritual world, the ancestors, and wealth" (Suttles 1983:69).

Amanda S. Adams received her MA in anthropology from the University of British Columbia (2003). She currently lives in Seattle, Washington.

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Notes

¹ Professor Michael Kew was the first person to suggest this idea to me (personal communication 2003).

² Wilson Duff, in *Images: Stone*. B.C. (1975), devotes much discussion to the qualities and permanence of stone with attention given to Northwest Coast art and culture.

³ Although the Marpole culture type is conventionally defined as ending around 1500 BP, my feeling is—and I am in concurrence with Thom (1998)—that this temporal bracket

marking a “transitional period” is somewhat arbitrary and should be extended to 1000 BP (after Matson and Coupland 1995).

⁴The label ‘sea-wolf’ should not be viewed as either accurate or definitive. Commonly spoken of as ‘lightning snake’ or hai’itlik (the Church site [DgRw 192] and Museum both use this title in their information boards) and sometimes as ‘Wasgo’ or ‘Wasco’, the former terminology derives from a specific Nuu-chah-nulth figure (the “hai’itlik” or Lightning Serpent is associated with the Thunderbird and becomes the Thunderbird’s harpoon when it takes whales). The term really should not be used outside the Nuu-chah-nulth area and that specific context (Alan McMillan, personal communication 2003). It is difficult, however, to find an appropriate descriptive designation for this peculiar creature. Certainly a label such as ‘sinuous beast with hunched limbs, long tail, ferocious teeth, and fiery mouth’ is cumbersome and inconvenient. I employ the name ‘sea-wolf’ here for descriptive purposes—as the creature does possess wolf-like features and a sea-serpent’s form—yet I do so with awareness that the label lacks ethnographic specificity. Several Snuneymuxw refer to the creature simply as ‘mythical.’

⁵The sex of a given figure is, however, often ambiguous and in many cases it appears that hermaphrodites may be portrayed; gender indeterminate beings instilled with powers both masculine and feminine.

⁶ But see the extraordinary artifact recovered from the Pender Canal site (Carlson and Hobler 1993; Figure A30). This object depicting a ‘sea-wolf’ motif problematizes any tidy or linear chronology with regard to the evolution of Northwest Coast design elements and style. The piece looks to be of Marpole age but has been associated with the date of 3600 +/- 10 C-14 years BP (Carlson and Hobler 1993:47).

HILARY STEWART

ART & ARCHAEOLOGY

COMPETITION

MAY 2004

On May 12, just before the ASBC’s monthly public lecture, I was pleased to present several prizes to Lucy Tran (age 17, from Vancouver, BC), the winner of the new Hilary Stewart Art & Archaeology Competition. The winning illustration by Lucy is featured on the cover of this volume of *The Midden*.

The Hilary Stewart Art &



Incoming ASBC President awards prize to student Lucy Tran

Archaeology Competition was launched this year in honour of Hilary Stewart, a talented award-winning British Columbian author best known for the nine books she has written and illustrated on Northwest Coast First Nations cultures. The competition is designed to encourage the interest of young people in the Archaeology of British Columbia.

Prizes include a copy of one of Hilary Stewart’s books, *Cedar*; a \$50.00 cash prize; their artwork featured on cover of the ASBC’s publication, *THE*

MIDDEN; and an original drawing of a suite of Northwest Coast First Nations artifacts, provided by Hilary Stewart.

Ms. Stewart generously submitted two drawings to the ASBC and Lucy chose one of the two which included illustrations of a hand maul, slate knife, awl, beads, and stone bowl, and several other artifacts.

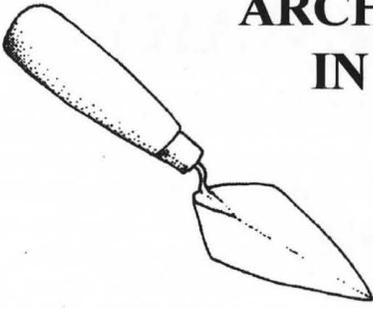
Thanks to everyone who participated in this year’s Competition. The Competition will run again in Fall of 2004 and will be open to children and youth between grades 3-7.

Congratulations Lucy, on your fine illustration! We at the ASBC wish you all the best in the future, and encourage you to continue to explore your interest in Archaeology.

Sarah Ladd
President
2004-2005
ASBC



ARCHAEOLOGY FIELD SCHOOLS IN BRITISH COLUMBIA 2004



ARCHAEOLOGY SOCIETY OF BRITISH COLUMBIA NANAIMO

WHEN: Starts May 26, 2004

WHERE: Haliburton Street, Nanaimo, B.C.

WHAT: A public archaeology program on a heritage property on Haliburton street that will include archival and background research as well as excavation. The ASCBNB is looking for volunteers who are members of the ASBC to participate in various aspects of the project.

CONTACT: Julie Cowie,
j-jcowie@telus.net, Colleen Parsley,
cparsley@telus.net

WEB SITE: <http://homesites.nisa.net//asbcnb/>

LANGARA COLLEGE

WHEN: May 3 to August 1, 2004

WHERE: Carruthers site (DhRp 11), Maple Ridge/Pitt Polder Area, B.C.

WHAT: In affiliation with the Katzie First Nation, research will focus on historic and prehistoric archaeology in Katzie traditional territory.

CONTACT: Stan Copp,
scopp@langara.bc.ca

WEB SITE: www.langara.bc.ca

NORTH ISLAND COLLEGE

WHEN: May 3 to July 18, 2004

WHERE: Tseshah Reserve #1, Port Alberni, B.C.

WHAT: A partnership between the Tseshah and North Island College, that will allow Tseshah and Nuu-chah-nulth students an opportunity to learn more about their cultural heritage first-

hand, and develop and enhance their skills to aid in their search for employment.

AN INVITATION: June 21 is Aboriginal Day, the Tseshah First Nation invites everyone to attend a "special day" at their first ever archaeological excavation at Tseshah Reserve #1, Port Alberni.

CONTACT: Patricia Watts,
patricia11351@shaw.ca (Tseshah First Nation), Eric Forgeng,
forgeng@shaw.ca (North Island College)

WEB SITE: www.tseshah.com

SECWPEPMC CULTURAL AND EDUCATION SOCIETY AND SIMON FRASER UNIVERSITY

WHEN: May 3 to June 18, 2004

WHERE: Secwepemc Heritage Park site (EeRb 77) on the Kamloops Indian Reserve, Kamloops, B.C.

WHAT: collaboration between the Secwepemc First Nation and Simon Fraser University. Research will focus on indigenous archaeology to reveal patterns in prehistoric life ways and past cultural diversity. The project will include survey and excavation along the upper terraces on the north side of the Thompson River.

CONTACT: Dr. George Nicholas,
nicholas@sfu.ca

WEB SITE: www2.sfu.ca/archaeology

SIMON FRASER UNIVERSITY

WHEN: May 3 to July 30, 2004

WHERE: Central Fraser Valley, B.C.

WHAT: In association with the Sto:lo First Nation, research will explore

shifting interactions and changing social identities among a Coast Salish group. The project will include survey and excavation of the McCallum site near Aggasiz and excavation of pit houses on Greenwood Island near Hope.

CONTACT: Dr. Bob Muir,
bmuir@sfu.ca, Dana Lepofsky,
dlepofsky@sfu.ca

WEB SITE: www2.sfu.ca/archaeology

UNIVERSITY COLLEGE OF THE CARIBOO

WHEN: May 3 to June 18, 2004

WHERE: Sto:lo Reservation, Fraser Valley, B.C.

WHAT: In association with Sto:lo nation, research will focus on the excavation of an aboriginal pit house village Greenwood Island, near Hope.

CONTACT: Dr. Catherine Carlson,
ccarlson@cariboo.bc.ca

WEB SITE: www.cariboo.bc.ca

UNIVERSITY OF NORTHERN BRITISH COLUMBIA

WHEN: July 5 to August 27, 2004

WHERE: Bella Coola Valley, Nuxalkm traditional territory, B.C.

WHAT: collaboration between the Nuxalk nation and UNBC. The aim of the project is to bridge the gap between archaeological research and traditional knowledge.

CONTACT: Farid Rahemtulla,
farid@unbc.ca, Dr. Philip Hobler,
hobler@sfu.ca

WEB SITE: www.unbc.ca

Lecture Report:

SHEILA GREAVES - HOUSE HUNTING IN THE HIGH COUNTRY

At the May 9 public meeting of the ASBC, we welcomed a distinguished guest, Sheila Greaves from Athabaska University, Alberta, to talk about her recent research in the Banff region. Sheila's talk "House Hunting in the High Country: the west meets the east in Banff National Park" related her ongoing investigation of pit house villages throughout Banff National Park.

The region is specifically interesting because it represents the area between two distinct First Nation cultures, that of the Plains First Nations on the Prairies and the Shuswap First Nations from the Interior of BC. Despite the region's apparent inhospitality, people have been using the area for the past 3000 years.

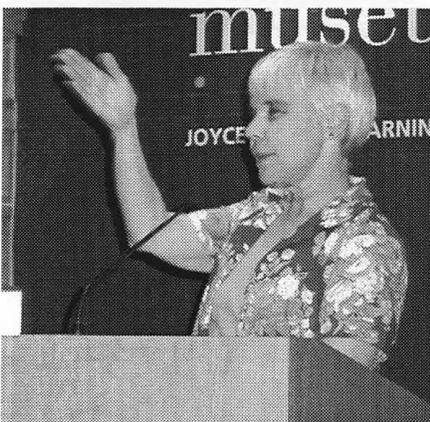
Archaeological interest in the area has existed since the first pit house village was excavated in 1912. Since then seven more villages have been discovered in Banff Park.

Each village was made up of a group of pit houses each approximately 10-15 feet in diameter. In many villages the pit houses overlap on each other showing the separate periods that the people lived in the villages. The villages weren't used for year round living; instead the pit houses were only used during the winter and fall months. During the spring the people would leave the villages, leaving only a number of young and elderly, and go off to gather food. After the summer was over the people would return to their villages.

The remains of these villages show large amounts of charcoal and, in some cases, roasting ovens dug into the ground. Mixed with these layers of charcoal are cooked bison and elk bones and occasionally roasted pinecones. In some villages, excavators recovered large quantities of points, blades, and scrapers made from local chert as well as other projectile points made from foreign quartz and a foreign type of chert. The

foreign quartz and chert points suggest a lively trade between the villages and other outside peoples.

The different types of points and pit house styles at the site show a mix of two cultures: the Plains First Nations and the Shuswap First Nations. The pit houses that the people lived in are similar to those of the Shuswap in the interior of BC but had a few specific differences that were more influenced by the Plains First Nations. Shuswap pit houses have a large, permanent wooden superstructure overtop of the pit but the pit houses of the people living in the area near Banff



Sheila Greaves, Athabaska University, Alberta speaking at the Vancouver Museum's Joyce Walley Learning Centre.

have a more teepee-like, more temporary, structure over top of the pit.

The exact origin of these people and their reasons for living in such a high altitude, cold environment during the winter is still uncertain. What is certain is the importance of this data in showing the various ways that peoples are affected by living in a contact area between two groups.

Thank you, Sheila for such an interesting and informative talk.

By Haeden Stewart

Haeden Stewart is a Grade 11 International Baccalaureate student at Sir Winston Secondary School and his major interests and passions are in history and archaeology. Haeden joined the ASBC to engage in areas that weren't covered by his school's curriculum and to have further experiences with archaeology and archaeologists. When he graduates next year he hopes to attend university and obtain a degree in Archaeology. Sometime in the future Haeden would like to be an archaeologist working out in the field somewhere exotic and mysterious.

FIRST CALL FOR SESSION PROPOSALS - CAA 2005

The Canadian Archaeological Association (CAA) will meet in Nanaimo, BC, 11-14 May 2005. Sessions will be held at both the Best Western Dorchester Hotel and The Coast Bastion Inn.

All presenters must be members of the CAA. This is the first call for session proposals. A website will go online later in the summer with additional details.

Blocks of rooms have been reserved at the Best Western Dorchester Hotel (Group #309), The Coast Bastion Inn, and Howard Johnson Harbourside Hotel for CAA 2005 delegates. Please support the Association by making your reservations at these hotels. Special rates have been negotiated for the conference.

For additional information, contact:

Dr. Imogene Lim, Conference Chair

Email: limi@mala.bc.ca

Office: (250) 753-3245 x2840

Fax: (250) 740-6550

BOOK REVIEWS

Undelivered Letters to Hudson's Bay Company Men on the Northwest Coast of America, 1830 - 57
Edited by Helen M. Buss and Judith Hudson Beattie
UBC Press, Vancouver, 2003.
xiii + 497 pp., plates, illus., maps., refs., index.

The fashion was hats, fur hats constructed from the pelts of beavers — a must-have accessory in the 1700s and 1800s. Those early fur-traders, adventurers all, crossed North America, working from the Atlantic region overland to the West Coast. Eventually they established a marine transport system with sailing vessels, first into Hudson's Bay and then to and fro along the Pacific Northwest Coast. A variety of books have been written about those early traders and a number of other diaries or journals detailed those trips but seldom have we had the chance to examine personal correspondence and letters sent directly to those working in the trading posts or on the company sailing vessels. Now we have an enthralling peek into the lives of the families, friends, and sweethearts of those working in the fur-trade. Judith Hudson Beattie, formerly Keeper of the HBC Archives and her colleague Helen M. Buss, University of Calgary, have collaborated to present hidden contents of undelivered letters from 1830 to 1857.

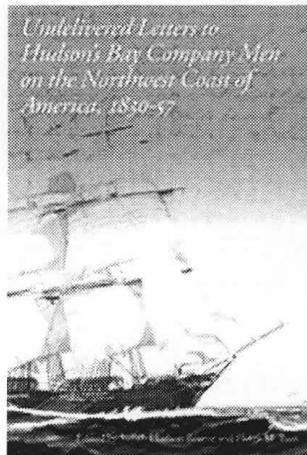
Although many family letters were written to company employees, some were simply returned to the company archives in London as "undeliverable." This selection draws from over a hundred of those undelivered letters. We can glimpse mid-1800s English customs or moral standards, and experience the sadness of lost communications with family members thousands of miles from

home. Fur trade vessels sailed back and forth across the oceans carrying letter packets while the individual the letters sought might pass in another vessel, sailing the opposite direction. In some cases injury, death or desertion made it impossible to deliver the letters in a timely fashion. Some typical entries:

"My dear brother if you could not come home you might at least have sent a letter . . ." (32).

"Your father died last September and your brother Nick (of cholera)" (35).

On Nov. 27, 1838 a mother writes, "I am uneasy about you since you have written only 1 letter since you left in 1836" (118).



The many forts and sailing ships often were confusing to families who were uncertain of where exactly their relatives might be. For instance, William Johnson's relatives wrote to him at York Factory on Hudson Bay, apparently unaware that he was in fact thousands of miles west, as shown by his unfortunate drowning in an accident at Fort George, now Prince George, B.C.

In addition to letters on specific individuals, there is a wealth of detail

about the HBC forts, ships, managers, workers and sailors. Many of the details are about the working situations of many of the letter recipients. The authors give a short summary of the history of twenty-one of the ships plying the waters off the Northern Coast, including copies of ships' logs, correspondence books, servants' wills and accounts, and staff records.

The letters themselves are classified into four groups: men on ships, voyageurs, men at the posts, and immigrant labourers. This allows us to discover the distinct personality and working conditions of a range of people. The authors have included biographical sketches, information about the activities at the trading posts, life on board the ships, and local customs such as marriage to native women. There are photographic reproductions of twenty-four actual letters, some containing items such as a lock of hair or examples of cross-writing, in which a single sheet of paper is used to compress the greatest amount of news.

As we read about these writer's activities and concerns we are drawn into their private lives and thoughts. The correspondence offers a fascinating insight into homespun memories, incidents, aspirations, and fears as the writers sometimes rebuke, warn, cajole and offer advice to distant sailors. The authors provide a biographical background to many entries and as for the letters from "voyageurs," written in French; an English translation is included. The reader of English life in the mid 1800s.

We find instances of sadness as we learn of disease and deaths in some families or accidents at home. The thrill of the birth of a newborn is tempered by the constant concern over the future and lack of family funds. Concerned relatives admonish the sailors about overindulging

in drink, or initiating illicit relations with distant women. We learn of missionaries and foreigners marrying aboriginal women. In some cases, men who already had English wives back home would marry a native woman. After many years of service in the West, some would simply leave their native wives behind to return to their original wives and family in England. The authors noted that "Many men in Fort Vancouver at this time maintained relationships with Aboriginal women, their unions, while not Christian marriages, [were] sanctioned by Chief Factor McLoughlin. The men were permitted to build dwellings for their Aboriginal wives, and the Company allowed rations to be allotted to these women, whose unpaid labour contributed mightily to the fur trade's success."

Later on, we read about a hidden marriage, that of Joseph Grenier, who travelled from 1815 to 1831 through Oregon, Idaho, Montana, and Utah. His family had not heard from him for a five-year period ending in 1831. Sadly a few months after his death, by drowning in a whirlpool, with seven other companions, his father pleads with the Company to advise him of his son's fate. Normally the company would have remitted to his family any pay owing to a deceased employee. We then read, "However, investigation in the Columbia accounts reveals there was another heir. Joseph Grenier had married Therese Spokane, a woman of the Spokane tribe, according to the custom of the country. She and her young daughter, Marie-Anne, gradually spent the credit due to Joseph Grenier. The company had an established practice of dispensing funds of deceased employees for the needs of their Aboriginal families so that they would not become dependent on the Company. By 1839 the account was empty . . . and nothing remained for the (distant) grieving family, who may have been completely unaware of Joseph's family in the west."

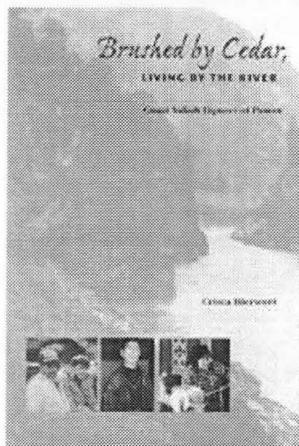
This publication is of interest to avocational as well as professional archaeologists, anthropologists, and historians, as it presents a deep picture of the early Canadian fur-trade. We learn of the over 400 trade posts set up in North America, are introduced to the variety of characters in the fur trade from voyageurs

to laborers and even ship's captains. Often a "dig" presents some clues to the lifestyle or culture of the inhabitants of a location but here we have a detailed written record of the aspirations, concerns and fidelity of families far removed yet tied by blood relations to the fur trade itself. The wealth of detail about life in the employ of the company leads us through many gates, including first-hand depictions of the fur trade culture, Aboriginal peoples, missionaries, post workers, and the families back home.

This publication is well written, thoroughly researched, and offers a comprehensive picture of life in the fur-trade. It should be relished over a period of readings, as with each glimpse one can discover new details.

Art Goyer

Art Goyer, recently retired, was the Internal Audit Manager for Hudson's Bay Company - Western Canada for Bay, Zellers, Fields. His archaeological experience includes participation in the joint -ASBC - UASBC dig at Montague Harbour on Galiano Island in 1990 - 1991.



Brushed by cedar, living by the river: Coast Salish figures of power
by Crisca Bierwert
University of Arizona Press,
Tucson, 1999.
xvii + 314 pp., illus., refs., index.

Crisca Bierwert has produced an ethnography that effectively conveys the multiple vantage points of a Coast Salish epistemology. She elaborates a worldview that concerns landscape, religion, and various sources of power.

Mountains, pools, rivers, and transformer stones are such sources—more so, they are agents of power in their own right and have effects upon human relations.

The perspectives in the ethnography are constructed with clear expositions of structural relationships, which are usually discussed in terms of dualities and oppositions, such as culture/nature, clean/unclean, or self/other. Here, the relationships are not polarities but are more often triangulations, incorporating the interventions and influences of the landscape and other powers. When discussing spirit dancing, for instance, the dualism of mind/body—emphasized by psychotherapeutic approaches (e.g., Jilek 1982, Amoss 1978)—is transcended by the agency of *syowen*, the spirit power that is both revealed and involved in the expression of the dance and song.

Another example concerns the multiple modes of knowing and relating to a place. Regarding Lady Franklin rock, along the Fraser River, Bierwert discusses the various representations of this fishing camp: it is at once a natural place, a social one, a place of danger, a historic landmark, and a mythic locus holding great meaning. These "shifting subjectivities" contribute to her experimental method in relating an epistemology.

Bierwert describes the Coast Salish manner of teaching through oratory, advice, and other traditions, as illustrative of Charles Peirce's method of abduction. In this method, the course of instruction seemingly leads one astray illogically, but in the end the process brings one's understanding into better focus. For the Coast Salish, this method was preferable to Western methods of teaching that are more direct, overt, and matter-of-fact. Within the ethnography, Bierwert employs these abductive methods to exhibit these transformative and protean perspectives. The discussions of landscape and spirit powers seem to extend down unmarked paths, yet ultimately it brings a broader perspective, revealing the framework from within. It is all part of her attempt to create "another awareness" (69-70).

By vicariously viewing the Coast Salish perspectives of landscape, she stresses that "the physical ground comes back" (69)—by seeing the terrain and environment as sources of power, the physical experience and sensations of the landscape become renewed and immediate. It shakes off the theoretical shackles and senses of objectivity.

As Bierwert tries to jostle traditional approaches toward Coast Salish culture, she also attempts to undermine the emphasis of written over oral traditions. She states that oral traditions cast their stories onto the landscape; in a sense, these are conjured from the landforms, particularly from unique ones like transformer stones or mountains. Written traditions, on the other hand, generalize their traditions, loosening the tethers to the landscape and glossing over the particularities. Moreover, when oral traditions are written, their impact is lessened, fixed with a loss in flexibility. This is in great variance to Western conceptions, stemming from ancient Egypt, Babylon, or the bible, where the written words held immense power, often believed to be written from sources magical or divine. This contrast leads to significant implications when considering the demolition of their surrounding landscape to Western sprawl, development, and industrial extraction.

In another strain, Bierwert presents the compounded marginality of the Coast Salish peoples: as First Nations, they have been marginalized within the larger colonial society, but, in addition, anthropologists have marginalized them. Comparative analysts have treated Coast Salish culture as peripheral to the Northwest Coast proper, represented by the Tlingit, Haida, or Kwakwaka'wakw, especially in terms of art. The Coast Salish art has been viewed not as "authentic" but as a diffused Northwest Coast transitional form influenced by its southern and interior neighbors. To counter this past context, Bierwert's treatment regards all aspects of Coast Salish culture in its own terms.

Overall, the chapters did not cohere as well together structurally, however, with discussions of domestic abuse

followed by descriptions of the fishing business, for instance. It did seem slightly disjointed in that manner, though perhaps that may have been part of her plan in conveying shifting subjectivities. Also, she could have refrained from some postmodern terms, which struck me as interjected jargon, couching the ethnography in terms of "authorial presence" or "decentered text[s]" (266-67). I found these terms somewhat unnecessary since she had effectively accomplished these acts through writing the text—there was no need to explain it with such abstract and theoretical trappings; in fact, it serves to remove the reader from the ethnography, which is counter to her aims. In the end, however, these are minor points regarding a work of major significance concerning Coast Salish perspectives.

Bill Angelbeck

References

- Amoss, Pamela 1978 *Coast Salish spirit dancing: The survival of an ancient religion*. University of Washington Press, Seattle.
- Jilek, Wolfgang 1982 *Indian healing: Shamanic ceremonialism in the Pacific Northwest today*. Hancock House Publishers, Ltd., Surrey, B.C.

Bill Angelbeck is the Publications Editor for *The Midden*. He is currently a doctoral student at the University of British Columbia studying Northwest Coast archaeology and anthropology, with interests in ideation, politics, and warfare.

ASBC NANAIMO BRANCH BEGINS HANDS ON HERITAGE PROJECT

The Archaeological Society of BC, Nanaimo Branch (ASBCNB) begins this summer a public historic archaeology project at one of Nanaimo's earliest homes. "Hands On Heritage" has been designed to allow participants to experience a full range of archaeological techniques and skills under the guidance of professional archaeologists.

Prior to excavation, workshops will be held at the Nanaimo District Museum. The Project is supported by the following institutions: the Archaeology Branch - Ministry of Sustainable Resources, Snuneymuxw First Nation, University of British Columbia, Malaspina University-College, Nanaimo District Museum, Nanaimo Community Archives, Nanaimo Community Heritage Commission, and the City of Nanaimo.

"Hands On Heritage" is open to the public. All participants must be members of the ASBCNB; memberships are available. For further details, see the Program Schedule <<http://homesites.nisa.net/asbcnb>>, or call 751-2322.

The ASBCNB is a group dedicated to protecting, studying, and conserving the archaeological record in British Columbia. As a society consisting of interested citizens, students, and avocational archaeologists, we provide monthly lectures given by speakers from all over the province offering a wide range of topics.

For more info please contact Colleen Parsley at cparsley@telus.net or 753-0417

PERMITS ISSUED BY ARCHAEOLOGY & REGISTRY SERVICE BRANCH, JANUARY-FEBRUARY, 2004

Permitted project descriptions as provided by the Archaeology & Registry Services Branch have been edited for brevity and clarity. The assistance of Ray Kenny (Manager, Archaeological Permitting) and Al Mackie (Heritage Resource Specialist) in providing this information is gratefully acknowledged.

Note: Information about some Permits is subject to restrictions imposed by the new Federal privacy regulations. Thus, Site Alteration Permits issued to private landowners do not identify those Permit-holders by name, or provide exact addresses or legal descriptions for their properties. The federal privacy regulations do not apply to corporate developers, or archaeologists who hold permits of various kinds.

Glossary of Abbreviations: A number of recurrent abbreviations may not be familiar to many readers of *The Midden*, and the most common of these are explained here.

Permit types: ALT = Alteration; INS = Inspection; INV = Investigation.

Archaeological project types: AIA = Archaeological Impact Assessment; AIS = Archaeological Inventory Study; SDR = Systematic Data Recovery.

Forest industry terms: CMT = Culturally Modified Tree; CP = Cutting Permit; FD = Forest District, FL = Forest License; MoF = Ministry of Forests; SBFEP = Small Business Forest Enterprise Program; TFL = Tree Farm License; TL = Timber License; TSA = Timber Sales Area.

Other government agencies: FOC = Fisheries and Oceans Canada; DIAND = Department of Indian Affairs and Northern Development; LWBC = Land and Water B.C., Inc.; MEM = Ministry of Energy and Mines; MoT = Ministry of Transportation.

First Nations abbreviations: ATT = asserted traditional territory; FN = First Nation.

Legal title descriptions: DL = District Lot; P/L = pipeline; Rge = Range; R/W = right-of-way; Sec = Section, Tp = Township; T/L = transmission line.

Permit	Applicant	Type	Description
2004-001	Eric Forgeng	INS	AIA for Hupacasath FN of proposed 5.6 megawatt hydroelectric generating facility on the N bank of China Creek, including access road, water intake and weir, settling pond and associated pipes, penstock road, power house, and possible ancillary developments, located approximately 5 km SE of Port Alberni on the E side of Alberni Canal
2004-002	Hugh Middleton	INS	AIA of proposed agricultural developments on unsurveyed Crown Land adjacent to Parcel 1, DL 1778, Rge 3, Coast District, located on the N side of Charlotte Lake, approximately 17 km S southwest of the community of Nimpo Lake in the Chilcotin region
2004-003	Wade Balbirnie	ALT	Alterations to DjRi-097 (formerly temporary Site T2) and DjRi-098 (formerly temporary Site T3) by placement of geo-textile cloth and sterile fill for Interfor-Hope Logging's proposed upgrade of Access Road 3068, located S of Sawmill Creek, and N of Yale, Chilliwack FD
2004-004	Stephen Smith	ALT	Alterations, to a total of 9 CMTs from 8 different sites, including: CMT #1 in EkSq-003 and CMT #C1 in EkSq-016, within Cutblock P604; CMTs #1-2 in EkSp-021 and CMT #CFM2 in EkSp-030, within Cutblock P610; CMT #C2 in EkSp-043, CMT #B4 in EkSp-046, CMT #1 in EkSp-050 and CMT #2 in EkSp-051, located on the proposed P2000 road r/w to Cutblock P630, as well as alterations to non-CMTs within these sites and EkSp-044 and EkSp-045, during timber-harvesting or road construction by Western Forest Products Ltd. near Owikeno Lake, North Island-Central Coast FD
2004-005	Greg Ross	ALT	Alterations to CMT site FISI-004, (Temporary Site No. "Burts Pit Extension: T-1") by MoT, Northern Region's proposed expansion of the Burts Pit gravel source, 3.5 km W of Takysie Lake and 1.5 km NW of Spencha Lake, within the Nadina FD, W of Vanderhoof
2004-006	Chris Engisch	INS	AIA for access road, parking lot and possible ancillary developments in MacMillan Provincial Park, Cathedral Grove, Vancouver Island
2004-007	Lisa Seip	INS	AIA for proposed expansion of Highway 15 between 32 and 92 Avenues, Surrey
2004-008	Eric McLay	INS	AIA of Weyerhaeuser Company's proposed subdivision of Sections 3, 16, 17, 18 and 25, Nanaimo Land District, Valdes Island
2004-009	Brad Taylor	ALT	Alterations to CMTs within DjSp-52, DjSp-53, DjSp-54, DjSp-55, DjSp-56, DjSp-57, DjSp-58, DjSp-59, DjSp-60, and DjSp-61 by forestry developments in Block Z8B and associated roads, FL A19235, Mooyah Bay operating area, South Island FD

2004-010	Doug Grimes	ALT	Alterations to EeRj-214 by BC Hydro reclamation activities associated with removal of elements of a fenced compound used during exploratory coal mine workings in the Upper Hat Creek Valley
2004-011	Steve Chambers	ALT	Alterations to CMT sites DkSq-016 and DkSr-048, -049 and -050 by Weyerhaeuser Company Ltd., West Island Timberlands forest harvest operations in Cut Block 8605 and 8610, FL A19225/TO859/TO862, on Nootka Island, Campbell River FD
2004-012	Heather Pratt	INS	AIA of Weyerhaeuser Company Ltd. (Stillwater Timberlands) proposed forestry developments within TFL 39, Block 5, and DL 710 and L378, near Phillips Arm, Campbell River FD
2004-013	Richard Krupop	ALT	Alterations to GcTe-011, GcTe-012 and GcTd-019 by logging activities planned by the Ministry of Forests for the Thunderbird Development Area, TSL A43686, approximately 20 km south of Terrace, Kalum FD
2004-014	Shane Bond	INS	AIA for proposed subdivision of Lot 57, Plan 26921 Sec 6, at 6941 Possession Point Road, vicinity of DcRw-002, Sooke
2004-015	Bjorn Simonsen	INS	AIA of City of Nanaimo's proposed watermain replacement and upgrading project along Randle and Battersea Roads, Nanaimo
2004-016	David Schaepe	INS	Assessment of past impacts to DhRk-2 (McCallum Site), Lot 1, Sec 35, Tp 3, Rge 29, W6M, NWD, Plan LMP49624, PID 025228145, that may have arisen from former agricultural uses, in order to provide information for planning upcoming archaeological investigation
2004-017	Michael Murray	ALT	Alterations to FISq-005 by Houston Forest Products' forestry operations in FL A43557, within the Nadina Landscape Unit of FL A16827, CP J, Block 1, Nadina (formerly Morice) FD
2004-018	Bjorn Simonsen	INS	AIA of a portion of Twin T Holdings Corp.'s WL 1788, located S of the Port Hardy Airport, on N Vancouver Island
2004-019	John Dewhirst	INS	Inventory and evaluation of DfRw-081 located in Transfer Beach Park near Slag Point at the head of Ladysmith Harbour, for Town of Ladysmith
2004-020	Heather Pratt	INS	AIA of proposed International Forest Products Limited, Ucluelet, forestry operations within TFL 54 and FL A19235, South Island FD
2004-021	Veronica Cadden	INS	AIA of proposed forestry developments by Plateau Forest Products Ltd. and possible other licensees within the Vanderhoof FD
2004-022	Heather Pratt	INS	AIA of Weyerhaeuser Company Ltd. (West Island Timberlands Division, Franklin Operations) proposed forestry developments within Sec 34, 38, 40, 41, 84, 85, 87, and 90, and DL 33, 35, 36, and 659, located on W Vancouver Island in the South Island FD
2004-023	Private property owner	ALT	Alterations to a portion of DgRs-007 which may result from residential construction and excavations at Beach Grove Road in the Tsawwassen area of Delta
2004-024	Heather Pratt	INS	AIA of proposed forestry operations within BCTS Licence A64035, by International Forest Products Limited, Ucluelet, located on the W coast of Vancouver Island within the South Island FD
2004-025	Heather Pratt	INS	AIA of proposed forestry operations within portions of TFL 47, Fl A29159 and TO883 and TO532, managed by TFL Forest Limited, Johnstone Strait Operations, Middlepoint/ North Island Region, located on Vancouver Island and adjacent mainland areas within the Campbell River FD
2004-026	Brian Pegg	INS	AIA of a proposed residential redevelopment of Lot 177, Sec 11, Tp 5, NWD Plan 31157, located at 916 Eden Crescent, Tsawwassen
2004-027	Douglas Brown	INS	AIA of proposed seismic upgrades to the Coquitlam Dam on the Coquitlam River
2004-028	Normand Canuel	INS	AIA of proposed forestry developments by Canadian Forest Products Limited, and possible other licensees, operating within Nadina FD
2004-029	Mark Reiter	ALT	Proposed road construction, block harvest and possible establishment of rock quarries by Western Forest Products Ltd. within CMT site DkSn-002, all of which will avoid impacts to the individual CMTs, within Block F92, TFL 19, near McMurdy Creek in Muchalet Inlet, Campbell River FD
2004-030	Heather Pratt	INS	AIA of proposed forestry developments by Western Forest Products Limited, Gold River and Zeballos Operations, for TFL 19 and FL A19231, located on Vancouver Island and Nootka Island, Campbell River FD

Conferences, Meetings, Events and Seminars:

BC Association of Professional Consulting Archaeologists

September 10-11, 2004

The Professional Development Committee has arranged for a retreat at Manning Provincial Park. The intent of the retreat is to allow BCAPCA members to meet in an informal setting to socialize, exchange information, renew old acquaintances, and meet new members. We have reserved Loneduck 2 Group Campsite on Lightning Lake. If you would like to attend please contact Diana Alexander alexandr@telus.net to reserve a place.

Dig This! Archaeology Uncovered

June 12 - August 29, 2004

White Rock Museum & Archives White Rock, BC

Take advantage of the opportunity to learn the ABC's of Archaeology. This exhibit will feature videos, artifacts, large panel graphics and hands-on activities for the young and young at heart. The exhibit will focus on the what, how and why of archaeology, with information on local excavation sites and underwater archaeology activities.

For more information contact the Whiterock Museum at whiterockmuseum@telus.net (604)541-2222

Eternal Egypt: Masterworks of Ancient Art from The British Museum

July 10, 2004 -October 31, 2004

Royal British Columbia Museum - Victoria BC

This visiting exhibit is one of the finest exhibitions ever mounted on one of the world's most fascinating civilizations. It brings 3,000 years of ancient history to the Royal BC Museum. Ranging from intimate possessions to monumental statues, the 144 diverse works on display are priceless, and include stone sculptures, papyri, jewelry, cosmetics and funerary objects as well as portraits and personal items from famous pharaohs, including Akhenaten, Amenhotep III, Tutankhamen and Ramesses the Great.

For more information visit http://www.rbcm.gov.bc.ca/visit-museum/m_facts.html or call (250)356-7226

Joint Midwest Archaeological Conference / Southeast Archaeological Conference

October 21 - 23, 2004

St. Louis, Missouri, USA

For more information contact the organizers at jkelly@artsci.wustl.edu

British Columbia Museums Association Annual Conference

October 13 - 16, 2004

"Connecting to Our Community and Our Future"

Coast Bastion Inn, Nanaimo

For more information visit <http://www.museumssasn.bc.ca> or contact the BCMA BCMA@MuseumsAssn.bc.ca (250)356-5700

American Anthropological Association Annual Meeting

November 17-21, 2004

Magic, Science and Religion

San Francisco Hilton and Towers

San Francisco, CA

For more information visit <http://www.alaska.net/~oha/aaa/index.htm> or contact the Program Chair at tfuhrman@uchicago.edu (773)702-2496



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