

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY  
RECEIVED JUN 25 1979  
DATE ENTERED AUG 7 1979

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Saxman Totem Park (AHRS KET-060)

AND/OR COMMON

Same

**2 LOCATION**

STREET & NUMBER

Mile 2.5 South Tongass Highway

NOT FOR PUBLICATION

CITY, TOWN

Saxman

CONGRESSIONAL DISTRICT

X VICINITY OF Ketchikan

Alaska, at large

STATE

Alaska

CODE

02

COUNTY

Ketchikan Division

CODE

130

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input checked="" type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME

City of Saxman

STREET & NUMBER

P.O. Box 8676

CITY, TOWN

Ketchikan

X VICINITY OF

Alaska

STATE

99901

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

First Recording District

(907) 225-5528

STREET & NUMBER

District Recorder, State Office Building

CITY, TOWN

Ketchikan

STATE

Alaska 99901

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Alaska Heritage Resource Survey (AHRS)

(907) 274-4676

DATE

March 9, 1977

FEDERAL X STATE COUNTY LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

State Historic Preservation Officer  
619 Warehouse Dr., Suite 210

CITY, TOWN

Anchorage

STATE

Alaska 99501

# 7 DESCRIPTION

## CONDITION

EXCELLENT                     DETERIORATED  
 GOOD                             RUINS  
 FAIR                               UNEXPOSED

## CHECK ONE

UNALTERED  
 ALTERED

## CHECK ONE

ORIGINAL SITE  
 MOVED      DATE \_\_\_\_\_

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Saxman, three miles south of Ketchikan, on Tongass Narrows, was chosen as the best site for a spectacular collection of Tlingit carvings from abandoned towns and cemeteries of Tongass, Cat, Village, and Pennock Islands and Cape Fox Village. Many of the inhabitants of the old towns and their descendants then lived at Saxman, and the park was in the center of the townsite. The park may yet be seen from ships approaching Ketchikan and is easily reached. It provides a unique opportunity for Alaskans and visitors to see and study native carvings in a natural setting.

The park was laid out with an approaching driveway bordered with poles and a square area walled with hand-adzed logs ornamented with frog heads. Two stairways lead to the square, one flanked by two massive Raven figures and the other by Bear figures. These symbolize the two phratries of the Tlingit. There has been no major alteration of the plan.

The first Totem completed for the project was the Sun and Raven. It was located at the entrance to the park, but has since been relocated. For the most part, the park remains as developed in the 1930's under the C.C.C. program and is a significant visitor's attraction. A description of individual objects follows:

#### SUN AND RAVEN

Three adventures of Raven, the Culture Hero, were drawn upon for the carvings of the Sun and Raven shorty mortuary totem. At the top is raven with outspread wings. Around his head is the sun halo. On his breast are three figures, the children of the Sun whom Raven visited during the Deluge. The raven tracks painted on the face of the girl in the center are traditional for women of the Raven phratry. Raven's wings are decorated with eyes, within which are small faces. These symbolize his power decorated with eyes, within which are small faces. These symbolize his power to change form and also represent joints. The other designs are feathers.

The Sun and Raven Totem was carved in the fall of 1902 and placed in the cemetery on the north point of Pennock Island facing Ketchikan. It was made by a famous Tlingit carver, Kahctan, more widely known as Nawiski, for a woman of the Starfish House of the Raven phratry, as a memorial to her two sons. It was repaired and set up in its present location April 11, 1939, as the first pole in Saxman Totem Park.

An older pole belonging to the same house was dedicated at Tongass before the people moved to Ketchikan, is now in the Ketchikan park. The one carved for Pennock Island was intended as a copy of the Tongass memorial, but the artist had a shorter pole to start with and had room only for the face of Fog Woman. Her whole figure appears on the older carving.

\*All figures given relate to illustrations in The Wolf and the Raven.

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RAVEN AND FROG

The Raven poised for flight atop this mortuary column represents the crest of Raven clansman and also symbolizes two Raven myths. The first is the Deluge myth, and the second is Raven's journey beneath the ocean, both of which are also illustrated on the Sun and Raven pole.

The undecorated shaft symbolizes the kelp stem which served as the ladder by which Raven, with Frog as his guide, descended to the floor of the ocean. He visited all the sea creatures and learned many things. When he returned he taught people that sea creatures are just like human beings, described their mode of life, and reported that they had charged him to instruct people how to use foods provided by the sea.

The original Raven and Frog memorial column was placed at Cape Fox in 1894. When removed to Saxman in 1939, it was so badly deteriorated that it could not be repaired, and this replica was made at that time.

TIRED-WOLF HOUSE POSTS

The Tired-Wolf house posts were carved on Village Island and installed in a house on Kanagunut Island belonging to the people of Forest Island House. Later they were moved to a new house on Tongass Island. When Tongass was deserted, the posts were taken to Pennock Island, where they marked the grave of Tongass George. They were repaired and set up in their present location in 1939. It is estimated that they were carved about 1827.

THE BEAVER POSTS

The Beaver house post story belongs to the Basket Bay Tlingit now living at Angoon. A woman from the old Basket Bay village married a Haida and went to live in his town. Her children had the right to the story, including the right to carve the beaver. However, one of them gave it to his Tlingit grandchild, which was unorthodox. The latter was a member of the group that built the house at Tongass and installed the two Beaver posts now in the Saxman Totem Park. The Basket Bay people maintain that the Haida had no right to give the story away, hence the Tongass had no right to carve the beaver. The paddle-shaped, cross-hatched tail on each carving symbolizes the beaver. The face represents the joint at the base of the tail. One beaver holds the magic spear; the other the powerful bow and arrow.

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THE BLACKFISH POLE

Two adventures of the ancestors of people of Blackfish House of the Wolf phratry are illustrated on this carving. The main section symbolizes the blackfish, or killer whale, from which the group takes its name. The long shaft above the body is the dorsal fin. Originally this was undecorated, but when the copy was made the owners granted permission to add the wolf face and the circle. These symbolize a wooden hat owned by the group, on which a wolf face was painted and carved. The small face with open mouth on the front of the carving represents the blow hole of the whale. The legend of the encounter of their ancestors with the blackfish is so ancient that no one knows when or where they even occurred.

The Blackfish totem is a copy of one that was carved in 1895 and placed in the cemetery on the north point of Pennock Island. It was dedicated by members of Blackfish House to the memory of a relative.

KLAWAK BLACKFISH FIN

The Klawak Blackfish Fin carving symbolizes a mythical monster of the sea about which the southeastern Alaska Indians tell many tales. It has the head and body of a bear and the fins of the blackfish or killer whale. In the carving the dorsal fin is represented as a slender shaft, rounded at the top. The pole stood in front of a house in the Tongass village on Cat Island. The story and carving belong to a Tlingit group of Klawak, hence its name. It is estimated that this pole was made about 1900, since a photograph of it taken in 1915 or 1916 by the Forest Service shows no signs of deterioration. (Compare with sea monster, Fig. 57.)

THE FROG TREE

The Frog Tree (or Drifting Log) carving was brought from Cape Fox, where it had been dedicated to the memory of a woman of the Kiksetti clan. Her name was Two (Frogs) on a Drifting Log, hence the name of the pole. On the original carving a frog was shown emerging from the center of the upright support, to symbolize the woman emerging from the lake when her relatives came for her.

George Grinnell, who was in the village in 1899, wrote "Another [pole] which from its appearance seemed to have been standing for very many years--for it was gray with weather, and long strings of lichen hung down from it--consisted of the stout upright twenty feet in height, surmounted by an almost equally stout cross pole, on either end of which sat a large carved toad."

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GRIZZLY BEAR MONUMENT

When wood carving began to decline, marble monuments were sometimes used in place of wooden memorial columns. A wooden model of the desired monument was sent to a marble cutter, usually in Victoria or Seattle, and a copy made. Such monuments may be seen in many villages on the Northwest Coast. The marble Grizzly Bear monument exhibits all the characteristics of a conventionalized wood carving, even to knife marks and the stippled pattern left by a finishing adze. A wooden figure of this size would have been mounted on a section of tree trunk six to eight feet high. The grizzly bear is the main emblem of Grizzly Bear House of the Wolf clan, and this monument is the crest of the man whose grave it marked. It does not illustrate any particular legend or historic event, but serves as an identifying symbol or mark. The Grizzly Bear monument was originally placed at Cape Fox by the sisters of the deceased man. It was later removed to Saxman at the request of his descendants.

KATS AND HIS BEAR WIFE

The carving of Kats and His Bear Wife was set against the center of the front of a tribal house, framing the entrance. It was used only on special occasions, as there was another door which the family used ordinarily.

The top figure is the grizzly bear woman who became the wife of Kats, who occupies the main section of the pole. The small faces in his ears and nostrils symbolize the keen animal senses developed during his sojourn with the bear. The animal ears, between which the bear wife sits, show that Kats was no ordinary man but possessed supernatural powers. These two figures symbolize one legend. The opening at the base of the pole, serving as an entrance to the house, also represents the entrance to the bear's den. The two figures above the entrance represent descendants of Kats many generations later.

THE LINCOLN TOTEM

The Lincoln sculpture was in poor condition when the pole was brought to Saxman in 1938. A copy was made for the totem park, and the original was sent to the Territorial Museum in Juneau. Time and the elements have not obliterated the finely chiseled features or the careful attention to detail. Though native artists were not often called upon to carve naturalistic likenesses of real people, portrait masks and miniature figures collected from the area prove that they were thoroughly capable of such portraiture.

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Though it has been impossible to establish the exact year it was dedicated, the carving of President Lincoln was raised over Tongass Village in the late 1870's or the early 1880's, ten to fifteen years after the events it commemorated.

SECRETARY OF STATE POLE

Standing near the carving of President Lincoln in Tongass Village was the figure of his Secretary of State, William H. Seward. Seward, perhaps more than any other one person, was responsible for the purchase of Alaska from Russia.

In the summer of 1869 Seward visited the Territory and stopped at Fort Tongass. While there he was entertained by Chief Ebbits, who spread luxurious furs for him to walk on. A handsomely carved and painted chest covered with furs was his seat of honor, and Ebbits presented him with an ornamented hat, the furs and chest, and other gifts.

Some years later, probably about 1885, the Seward pole was carved to commemorate the visit. The Secretary of State is shown sitting on the carved chest, wearing the spruce-root hat with ringed crown that is the mark of an influential and wealthy man. According to tradition Seward did not repay either the courtesy or the generosity of his hosts, and the pole served to remind the Tongass people of the fact. No crest or other symbolic carvings were added to the slender shaft on which Seward sat for so many years above the deserted village.

RAVEN POLE

Raven on the top of the Raven Totem pole is carved with outspread wings ornamented with feather and wing-tip designs, and with breast feathers forming the hair or headdress of the human figure below. This is an arrangement similar to that of Raven and Fog Woman on the Kadjuk pole (Fig. 28). Below is a bear and beneath that two supernatural beings. Of the upper one appears only the head, its teeth encircling the forehead of the lower figure. Small faces in the ears and nostrils and on the feet of the two lower figures emphasize their supernatural character. The carving of these figures is very similar in style to that of the lower part of the Dogfish pole (Fig. 23). Like the latter, this carving dates from the end of the nineteenth century and is a poor sculpture.

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THE GRIZZLY BEAR POST

The Grizzly Bear post (also identified as Kats and His Bear Wife) belongs to people of Kats House of the Tongass tribe. It was approximately one hundred years old when brought from Village Island to Saxman in 1939 to be incorporated in the totem park. According to legend this is the fourth pole of its kind carved to commemorate the experiences of Kats. The first one was carved by Tongass people living near Unuk River on Behm Canal. From there they moved to Cape Muzon, and the second post was set in front of the Kats House there. Later some of the Kats House people moved again, settling in the vicinity of Hydaburg, where the third post was carved. (This was before the Haida migration of Prince of Wales Island, more than two hundred years ago). Members of the house again migrated, settling at Tongass and at Village Island, where the present post was carved. When the Tlingit moved to Saxman, frame structures were built, and the carving belonging to the plank community house was left behind.

In Ketchikan Park is another Kats pole, symbolizing the same story (Fig. 31). When the people moved to Tongass, two brothers separated, and each built a house of which he became the head or chief. One carved the above post to commemorate the legend of their origin, while the other kept the original entrance pole. Carvings on a separate pole (Fig. 12) belonging to another branch of the Kats House people, at Saxman Totem Park, illustrate essentially the same story.

THE LOON TREE

The original Loon Tree Totem was brought from Cape Fox Village and copied at the Saxman workshop. The carving of the original was done by four different artists, of whom three were Tlingit and the fourth a Haida. (The latter artist also carved Kats and his Bear Wife and the bear cub immediately above them). The grooves in the ears of the bear wife are characteristic of Haida carving and would not be used by a Tlingit. The slender body and flattened snout of the bear cub also conform to Haida style. Each of the Tlingit carvers was assigned one of the three upper figures as his contribution. The copy lacks the individuality of the original, on which each bear cub was a distinct personality.

OWL MEMORIAL

The owl at the top of the pole was the main crest of the medicine man, or shaman, in whose memory the carving was dedicated. The owl crest is explained by the legend of a woman who disappeared from the village after an altercation with her mother-in-law. She turned into an owl, and her relatives took it as their crest or emblem. People can understand the cries of an owl because it was once a woman.

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At the base of the pole is weasel, one of the chief aides of the shaman. Whenever he wanted to perform magic or discover the cause of an illness, the shaman called upon his spirit aides, who gave him information and told him what to do. Since weasel is not a crest, but the property of a very few powerful shamans, it is seldom carved on poles. Were it not for the white body and black-tipped tail, it could easily be mistaken for a wolf. The two tiny faces symbolize spirits and emphasize the supernatural character of owl and weasel.

POINTING FIGURE

The Pointing Figure totem was made for a group of brothers belonging to Raven Bone House of the Raven clan and set up sometime between 1890 and 1900 to mark the grave of their sister on Pennock Island. It was originally placed on top of a short, undecorated shaft. An earlier Pointing Figure post was placed at Cat Island by ancestors of the same group for a deceased relative. Andy Moses, who helped with the carving of this memorial, commented that he had never inquired into the story explaining it, since he was a young man and, like many young men, not interest in such matters.

GIANT ROCK OYSTER POLE

On the Giant Rock Oyster pole are carved the emblems of four related house groups of the Nexadi clan, descendants of Eagle Claw House, whose crest appears at the top of the pole. The human body with claws instead of feet symbolizes the members of Eagle Claw House as distinct from other Eagle clansmen. The beaver below the eagle is the crest of the Beaver Dam House, while the second beaver is the emblem of Beaver Tail House. The face at the base of the pole symbolizes Giant Rock Oyster House. All three of these house groups are offshoots or subdivisions of the parent Eagle Claw House. This pole is a kind of genealogical record of the relationship of the four house groups to each other and was dedicated as a memorial to deceased members. The man whose hand is caught in the oyster recalls the tragedy that gave his relatives their name.

The Giant Rock Oyster totem was brought from Cape Fox in 1938, where it stood in front of the Eagle Claw House. Two very unusually carved corner posts from this house were brought to the Saxman workshop for preservation. Each was carved to represent the foreleg of the eagle with the "knee" resting on the ground and the claws supporting the end of the back, and the decoration occurs only on the section of the post that would be visible inside the house. These eagle-leg posts are, however, carved in the round. The selection of the leg as a design is also very unusual for in the great majority of carvings the whole body was used, even though distorted and rearranged to conform to the highly formalized conventions of the art style.

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MEMORIALS OF EAGLE TAIL HOUSE

The three Eagle and Beaver totems, each with an eagle on top and beaver at the base (Figs. 16, 17, 18) commemorate members of Eagle Tail House of the Nexadi clan, a group closely related to the owners of the Giát Rock Oyster pole (Fig. 15). The three poles were brought to Pennock Island when the people moved to Saxman. One of them was dedicated to the memory of Kashakes' sister and was carved about 1875. They all symbolize the relationship between Eagle Tail House and Beaver House people. There is an interesting variation in the posture of the eagles'; one sits quietly in a tree top, one is poised for flight, and the third seems as though screeching defiance from its mountain eyrie. The beaver carvings show such slight variation that they appear to be the work of a single carver. The face on the tail of one of them is the customary symbol of a joint, and the small face between the ears of the same figure is that of a man wearing a woven spruce-root hat. The two extra sections represent separately woven rings fastened to the crown of a ceremonial hat such as was work in dancing.

The carvings of three eagles in a tree (Fig. 21) was made in 1939 in memory of three Kashakes' nephews. It symbolizes a hereditary personal name, Eagles Sitting in a Tree One above the Other, which is always held by a leading man in the lineage. It is obvious that the carver of this memorial departed completely from the traditional form and style of the Tlingit mortuary columns.

DOGFISH TOTEM

The contrast in appearance between an unpainted and a painted pole was made clear to researchers by two photographs. A pole photographed in the abandoned village of Tongass had weathered to a silver grey, and every vestige of the original paint was gone. The top of the bear had rotted off, and a spruce tree had gained a foothold in the moist wood. To restore the pole, a new bear was carved and the tail and fins of the dogfish were replaced. Minor patching and repainting completed the restoration. The carving is very shallow, and the figures have a flat look that is not found in earlier work. However, the Tlingit admire the fine, even adzing of the surface of the dogfish, done by a noted Tsimshian artist. Weathering has partly obliterated the original surface. This is one of the last totems placed at Tongass and clearly marks the degenerative period of the carver's art.

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SUN AND RAVEN

Three adventures of Raven, the Culture Hero, were drawn upon for the carvings of the Sun and Raven short mortuary totem. At the top is Raven with outspread wings. Around his head is the sun halo. On his breast are three figures, the children of the Sun whom Raven visited during the Deluge. The Raven tracks painted on the face of the girl in the center are traditional for women of the Raven phratry. Raven's wings are decorated with eyes, within which are small faces. These symbolize his power to change form and also represent joints. The other designs are feathers.

The Sun and Raven Totem was carved in the fall of 1902 and placed in the cemetery on the north point of Pennock Island facing Ketchikan. It was made by a famous Tlingit carver, Kahctan, more widely known as Nawiski, for a woman of the Starfish House of the Raven phratry, as a memorial to her two sons. It was repaired and set up in its present location April 11, 1939, as the first pole in Saxman Totem Park.

An older pole belonging to the same house was dedicated at Tongass before the people moved to Ketchikan. It is now in the Ketchikan park.

The attached site plan shows the present configuration of the site. The descriptions of the poles in Saxman Totem Park is taken from Garfield and Forrest's THE WOLF AND THE RAVEN, pp. 13-56.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input checked="" type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Prehistoric to 1930's BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Saxman Totem Park, containing both original and recarved totem poles draws into one place examples of the best Tlingit totem pole carvings in southern Southeastern Alaska. The poles represented in the Saxman Totem Park originated at Old Tongass, Cat Island, Village Island, Pennock Island, and Cape Fox Villages. The gathering, preservation and reconstruction of the poles was part of a U.S. Forest Service effort in the Civilian Conservation Corps program of the 1930's. Skilled native carvers were employed to preserve and restore or reconstruct the old poles.

Totem poles served a number of functions in Northwest Coast Culture. The poles illustrated myths and made social comments. Some poles have been recorded as being ridicule poles, advertising a shameful occurrence. Most however serve as mortuary or commemorative columns. Erecting a totem pole was accompanied by feasting and potlatching ceremonies where material goods were distributed to the guests. These ceremonies and the poles played an important role in the economic and social life of the Northwest Coast Indians.

Carving of totem poles appears to have flourished after the arrival of European trade goods. Prior to the arrival of Western explorers and traders, implements for carving totem poles consisted of ground stone, shell or beaver tooth adzes or knives. The art of totem pole carving was restricted by the tools until it was expanded by the arrival of iron implements. The durable iron adzes and knives enabled the carvers to create large and elaborate poles such as those in the Saxman Totem Park.

## SIGNIFICANCE AS RELATED TO LEGEND AND HISTORY:

### SUN AND RAVEN

The story begins with the circumstances of Raven's birth:

A brother and sister were the only people living in a certain place. The brother wanted no one else except his sister and himself, but she was very lonely. One day she walked along the shore and climbed up on a rocky point immediately above a small clear pool. As she sat there crying and thinking how lonely she was, she

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noticed a small white pebble in the pool below. Still crying, she walked down and got the pebble, which was shaped like an egg. She swallowed it, thinking that it would kill her. After a while she realized that she was to have a child, but did not want her brother to learn of it for fear he would try to kill the baby.

After the child, who was Raven, was born he grew so rapidly that she had difficulty hiding him. She walked along the beach calling for help from the animals of the forest and the birds of the sky. Everything imaginable responded and of each she asked, "What can you do?" She wanted her child to be trained to be strong and brave so her brother could not harm him. Finally Crane answered her plea, saying, "I'll raise your child." She again asked him, "What can you do?" Crane answered, "I stand in the water winter and summer alike. I will raise your boy that way." She was glad and gave the boy to Crane, who took him down to the beach and out into the cold water every day. Thus the boy grew rapidly into a strong and hardy youth, for that was the way the people in olden times trained their brave men.

When Raven grew up Crane sent him back to his mother. His uncle was very angry and tried to kill him. First he sent him for wood and caused a tree to fall on him. Since Raven was born from a pebble the tree broke over his head and did not harm him. Then he uncle tried other ways to kill Raven, but each time he was outwitted.

Finally the uncle told Raven that he was going to call the tides to come in, meaning that he was going to cause a flood. The water began rising and Raven went out and commanded the tides to stop. Then the uncle commanded them to rise and Raven could not stop them. Realizing that he was beaten by his uncle's stronger powers, Raven went out and shot a bird similar to a sandpiper. He put the bird skin on and flew up into the sky. There he was entertained by Sun. [According to one version he married Sun's daughter and stayed there a long time before venturing to earth again.] He put on the bird skin and flew down, but the water still covered the earth. He flew until he was tired. Finally he saw a thick cloud and stuck his beak into it. How long he hung there no one knows, but the waters finally receded. Raven prayed for a grassy spot on which to light and then let go of the cloud. He landed safely, removed the bird skin, and was ready for futher adventures.

The second episode in the Raven myth cycle is symbolized the face of Daughter of the Fog, or Fog Woman, the raven head near the bottom of the pole, and the salmon, three on either side of the raven.

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Raven was fishing with his two slaves, and was returning to camp when a heavy fog settled over the bay. Suddenly they saw a woman sitting in their canoe. She called for a spruce-root basket, put it on her left side, and began collecting the fog into it. Soon it was bright and sunny and they reached camp.

Shortly afterward Raven went hunting with one of the slaves. Fog Woman dipped her fingers in the stream and immediately salmon appeared. She and the slave with her ate the fish, and she warned him not to tell Raven they had had food. Raven discovered the fact and demanded to know what the slave had eaten. Finally he was told, and he persuaded his wife to produce more salmon, which they dried and stored. They had almost finished when Raven, passing through the smokehouse, caught his hair on a dried fish hanging on the rack. Angrily he pulled it down and, with an oath, threw it into the corner of the smokehouse. Fog Woman immediately left the house and walked toward the beach, and the salmon came to life and followed her. Raven tried to stop her, but she was like fog, and he could not hold her. She walked out to sea.

Raven turned his attention to the salmon but could not save any of them. He and his two slaves were left as poverty-stricken as they were before Fog Woman appeared.

The third episode from the adventures of Raven is symbolized by the frog at the base of the pole with Raven diving after him. After the Deluge Raven was walking along the shore. He wanted to go to the bottom of the ocean and Frog offer to take him. They saw many strange things, none of which are shown in the carving.

TIRED-WOLF HOUSE POSTS

An encounter with a wolf is recalled by these carvings.

One day when men of Forest Island House of the Wolf phratry were out fishing they came upon a wolf swimming far from shore. The wolf was so tired that his tongue was hanging out, so the men pulled him aboard their canoe. They took him back to the village, where he stayed with his rescuers. When the men went hunting, the wolf hunted with them and, as he was always successful, they had plenty of meat. He lived among them until his death many years later and came to be regarded almost as a member of the clan.

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Not long after his death a dream came to one of the men of Forest Island House in the form of a song. The Wolf people were singing for their dead relative in this dream and they appeared as human beings just like himself. The song follows:

He did what his forefathers have done.  
He did what his forefathers have done.  
My uncle has crossed the great divide.  
Now I have given up all hope since he is gone.

Because this was a lament for their deceased relative, the people of Forest Island House sing it only as a dirge or mourning song.

Two brothers were hired to make the wolf carvings. The Indians regard the workmanship of one post (Fig. 4) as inferior to that of the other carving. The main difference is in the elaboration of the eyeball into an eye, and the deeper carving of the more admired post.

This type of profile carving of a figure is quite unusual. Commonly the figures face forward or are carved head downward on the front of the pillar. These are not actual corner posts to be used as a part of the permanent structure of a house, but are mere carved shells to be fastened to the corner post surface facing the interior of the house. For that reason they could easily be moved from one house to another.

It is not always easy to distinguish between symbolic representations of the bear and the wolf. Here the artists added the long, jointed tail of the wolf, removing any possible doubt of his identity. For comparison, note the marble figure of the bear in the background. (Fig. 3).

THE BEAVER POSTS  
(Figures 5 and 6)

Like so many other stories, the one symbolized by the beavers is etiological, explaining how the people of a certain village learned to make a new type of bow and a spearhead that was detachable from the shaft. Originally the story may have been the record of an invention, but, as in many other explanatory tales of the area, the new device is credited to a supernatural being.

Long ago a stranger appeared in the village in Basket Bay. He was treated like a slave. [According to another version he was a slave, bought to serve in the household of the chief.] Every day he disappeared but could be heard singing near the village. The people paid no attention to him.

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Every morning large quantities of fish were found outside the doors of the houses. The people noticed that there were neat holes through the sides of each one, so uniform that they wondered who could have shaped the spear points on which they were caught.

Later someone found a bow and arrow in the hills back of the village and brought them in. The bow was so strong that no one could bend it, and the arrow was skillfully made. While the men were gathered round trying the bow, the small stranger came in and said that he would like to try it. They scoffed that anyone as small as he could bend it and threw it disdainfully at his feet.

Beaver picked up the bow and without any effort bent and strung it, sending the arrow swift and sure through the heart of their chief. Then they knew who had killed the fish. Beaver slapped the water with his tail as he ran off, overturning the whole village and killing most of the people. He then disappeared.

The survivors kept his bow and arrow and spear and took the beaver as their crest in memory both of the invention and the disaster that befell their village.

THE BLACKFISH POLE

(Figure 7)

Many, many generations ago a group of the Tongass people came upon a blackfish that was stranded on the beach. They saw that the creature was suffering, so they killed him.

That night one of the men dreamed of the blackfish. It was singing, and he awoke and remembered the song, which was as follows:

I still had faith in myself,  
I still had faith in myself,  
When the tide left me dry.  
But now I give up all hope.  
I wanted to go to the Great Beyond,  
I wanted to go to the Great Beyond,  
Away from death dealt by human hands.  
But now I give up all hope.

The song is a dirge or mourning song, sung only on solemn occasions by members of the Blackfish House.

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At the base of the pole is a human face with sharp-pointed wolf ears, which symbolizes another experience of the ancestors of the Blackfish House people.

A man left his village and went into the woods to seek spirit powers according to the old custom. He was gone so long that his relatives gave him up as lost and were planning a memorial service for him. One day they saw him with a pack of wolves. They noted that his ears had grown long and pointed like those of his companions. He was captured and taken home, where he gradually lost the animal habits he had acquired, but he did not lose the skill in hunting taught him by the wolves.

THE FROG TREE

The legend symbolized in this carving is owned by a number of Tlingit house groups, each of which has its own traditional version. The following version is localized in the vicinity of Cape Fox.

Near an ancient town there was a large lake full of frogs. In the middle of the lake was a swampy place where they gathered on sunny days. One day the chief's daughter picked up a frog in her path and made fun of it, saying, "I wonder if these creatures live like human beings."

When she went out of doors that evening, a young man came to her and asked her to marry him. She had rejected many young men, but she wanted to marry this one right away. Pointing toward the lake, he said, "My father's house is right up here," and the girl as though the door opened for them, but in reality the edge of the lake lifted up, and they walked under it. So many young people were there that she did not think of her home again. Meanwhile her friends and relatives missed her and hunted everywhere for her. Finally they gave up, and her father had the drums beaten for a death feast.

In the spring a man who was about to go hunting came to the lake to bathe himself as was customary for hunters. When he finished he threw his basket of water on the frogs sunning themselves in the lake. Then he saw that the chief's daughter was among them. He dressed quickly and ran home to tell her father what he had seen. Her parents went to the lake and they too saw her.

Her father and her relatives took all kinds of valuable things to the lake to the frog tribe, but the frogs would not let her return home. Finally her parents decided to drain the lake and rescue her. The frog chief knew what was being planned and prepared his people for their fate.

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A trench was dug, and the water flowed out, carrying numbers of frogs who were scattered in every direction. The frog chief asked the woman to beg her people not to kill them. After a while she and her husband floated down the trench on an uprooted tree. Her relatives pulled her out and let her frog husband go. She was covered with frogs.

They took her home and gradually she learned human ways again, but she could not eat human food and soon died.

GRIZZLY BEAR MONUMENT

Long ago on Rudyerd Bay lived a family in which there were four boys. One day Kats, the eldest, took his dogs and went into the woods to hunt grizzly bear. He traveled far up on the mountain, his dogs running on ahead. Suddenly they came upon a den in which two grizzly bears lived. The dogs barked, and the old man bear came out. He grabbed the young man and threw him into the den. As Kats fell he involuntarily reached for something to save himself and touched the she bear. Immediately she was changed [and appeared as a woman to Kats]. She quickly dug a hole in the floor and hid him. When her husband had chased off the dogs he came in and asked where the man was. The she bear answered, "You didn't throw any man in here, you only threw a mitten in." He searched but could find nothing. Angrily he left the den.

When Kats did not return home his younger brothers made plans to search for him. The two next younger brothers left their wives and began purifying themselves by bathing and drinking sea water that their venture might be successful. The youngest brother followed all the rules except that he did not leave his wife, and the older boys criticized him for this.

After many days of fasting and purification the next younger brother was ready. He took Kats's dogs and started out. Soon Kat's bear wife saw something like arrows fly into the den on a beam of sunlight and strike the wall. She said, "Do you see that?" Kats saw only the shaft of sunlight. "Those are your brother's thoughts. He has left the village looking for you. He will never find you because he is not truly sacrificing, he is only pretending." With that she pulled the "arrows" from the wall and threw them outside. All day the second brother hunted up and down the valleys and hills and returned to the village late in the evening without finding any trace of Kats.

After several days of ritual preparation the next brother took the dogs and went to search for his elder brother. Again the "arrows" flew into the den, and again the bear woman threw them out. She told Kats, "He is only pretending to purify

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himself and he will not find you." The third brother returned home, having failed to find any clues to Kats's whereabouts.

The youngest brother paid little attention to the others but continued to drink sea water and stay with his wife. Finally he was ready to take up the search. The other men tried to dissuade him, pointing out that he had not lived up to the rules and would surely meet with disaster. He paid no attention to them, for he knew that his wife had cooperated fully in his ritual preparation and that his power was strong.

As soon as he started, the arrow-like shafts of light again struck the wall of the den. The bear woman told Kats, "Your youngest brother is coming. He has truly sacrificed and prepared himself. You see how his power is imbedded in the wall. I cannot pull it out. He will be here very soon." As she had said, they soon heard the dogs barking in front of the den.

The bear wife instructed Kats to go and meet his brother and tell him what had happened. He went out and spoke to his dogs, and they immediately recognized him and stopped barking. He patted the dogs and spoke to one of them, saying, "Man for the Mountains, you never fail when you go after something, do you?" Then his youngest brother came up, and Kats told him everything that had happened. He told his brother to go home and tell the people that he would come in the spring when the bears came out of their dens.

The family watched constantly for Kats's return, and one day they saw him with his bear wife and cub children coming across the flats toward the village. They stopped, and the bear wife instructed her husband not to look at his human wife or speak to her. Then he went on into the village. Kats and one of his fellow tribesmen hunted seal, which he took to his bear wife and cubs. When his luck was good he brought back two or three. Only then would the bear get some. When there was only one the cubs ate all of it, forgetting their mother.

Because his bear wife was thus mistreated, Kats thought up a scheme to catch fish for her. When summer came, he built a semicircle of rocks in front of a little slough. When the tide came in, the fish were trapped by the rock barrier. In that way he caught plenty of fish for his family.

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One day when Kats was returning from seal hunting, his human wife hid behind one of the houses. As he came past she stepped out, and he could not help looking at her. His bear wife immediately knew what had happened. Later he landed in front of her camp as usual, and walked right up to her, though he knew that he had done something she had forbidden. She got up and said, "I told you not to look at that former wife of yours," and with that admonition gave him a gentle shove. She knew he could not prevent it and did not intend to punish him. However, the cubs sprang upon him and tore him to pieces before their mother could save him.

After her husband's death the bear turned around and went up into the hill country. As she walked slowly up the mountain she sang a song of sorrow:

I wonder where my husband has gone.  
I wonder where my husband has gone.  
He left me.  
He left me.

As she went along, her husband's sealing partner heard her singing. He learned the song and went back to the village and told the people what had happened. Since that time the dirge has been sung by the descendants of Kats, and the post was carved to commemorate his fate. They also took the name, Kats House, by which they and their dwelling have since been known.

The small human figure held by Kats is a descendant of his, a poor orphan who was despised and finally abandoned by his relatives. Below him is his "grandmother." The story of their experiences is the very familiar rags-to-riches theme of Northwest Coast tales.

A small boy lived with his uncle, who was his only relative. His uncle was a chief who had two wives. The elder wife did not like the orphan and urged her husband to move to camp and leave him in the village. The younger wife pitied the boy and often saved choice morsels of food for him. One day the chief decided to move and leave him and an old woman who was too feeble to work.

The chief ordered all the houses taken down, even to the corner posts, and all the fires put out. As they were leaving, the younger wife told the boy that she had hidden some dried fish for him in one of the post holes. When they had left, he and the old woman searched the village and found a live coal with which they built a fire. Then they built themselves a shelter. The old woman made him a bow and arrow with which he was able to get squirrels and birds.

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One day he went farther into the woods than usual and saw a young mountain goat, which he killed. He was very happy. He skinned it carefully and put the skin over his shoulders with the forelegs in front. Then he started to dance and soon lost consciousness. When he regained his senses he was far back in the woods. He began to cry and lost consciousness again. When he awoke he was still in the woods. He wandered about, crying. Many times he lost consciousness. The eighth time this happened, he awoke to find himself high up on the face of a cliff on a narrow ledge. Again he lost consciousness.

In the meantime the old woman, who knew he was receiving his spirit power, fasted and drank sea water to help him. On the eighth day after he disappeared she heard the voice of a shaman coming from the woods back of the village. She was too feeble to go to him, but she built a small shelter at the edge of the woods.

When the boy again came to, he was standing where he had skinned the goat. The skin was over his shoulders and he was dancing; the spirit had come to him. He carried the meat back to the shelter his grandmother had built for him.

Immediately he began to test his shaman's powers. When he hunted for birds and squirrels they died at his feet. Later he hunted larger animals, and they too came to him. His grandmother dried and smoked the meat, and they stored it in their shelter until it was full. Then the boy told her to build a tiny house, which she set in a cleared level spot. Then he stood in front of it and with the aid of his spirit powers expanded it into a fine, large community house. This too they filled with smoked meat.

In the meantime the chief decided to send slaves back to the village to bury the boy and the old woman, for he believed they had starved to death. Through his shaman's powers the boy knew his uncle's plans. When a slave and his wife and baby arrived they were kindly treated and given food. The slaves marveled at the stores of meat and told the boy that the chief and his people were starving. They were warned not to tell the chief that the boy and old woman were alive and not to take any food with them. The slave woman knew that her baby was hungry, so she hid a piece of seal fat in her blanket.

When the slaves returned to camp they told the chief that the boy and woman were dead and that they had buried them as directed.

During the night the slave baby began to cry and woke the chief, who sent one of his young men to investigate. He found that the baby had a piece of blubber and called the chief. The slaves then had to tell him the true story. They described the great stores of food, enough to feed the whole camp. That same night the chief gave orders to break camp and return to the village.

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Before they rounded the last point, the elder wife washed her face and painted it. The boy knew what was taking place, and when the elder wife took a piece of shredded cedar bark to wipe her face, he caused a piece of flint to cut her. The younger wife did not paint her face, for she knew that she had been kind to the boy and she felt that he would remember her kindness.

When the canoes arrived in front of the village, the boy called for his uncle's younger wife to come ashore. He then told the chief that he would be chief instead. The elder wife begged to come ashore, but the boy told her, "No, you and that slave who was once my uncle will both be slaves of mine if you wish to eat. You never treated me kindly when I was a poor orphan in your house."

In the spring of 1868 a customs house and fort were built on Tongass Island. A company of soldiers and the revenue cutter Lincoln were assigned to the post to patrol the area and to enforce law and order.

Just previous to this date the Kagwantan, one of the powerful clans of the Eagle phratry, and the Tongass Ravens were engaged in raiding and enslaving each other. The Kagwantan were determined to destroy the Tongass Ravens and continually harassed them, taking captives, burning towns, and murdering women and children. The Tongass were driven from their homes and from one refuge to another. Finally they entrenched themselves in a log fortress on Village Island, a low sandy island in Clarence Strait. There was no water on the island and very little food, but the besieged Tongass were temporarily safe because of the difficulty of approach to their stronghold. The Kagwantan settled down to wait, believing their enemies would have to surrender or starve.

One night a messenger arrived informing the Tongass of the presence of the soldiers and the revenue cutter. Realizing that they would be protected, they watched their chance and fled to the station, settling on the beach adjoining the parade ground under the shelter of the guns of the Lincoln. There they made peace with the Kagwantan, and the two groups have not been at war since.

To commemorate the protection they received, the Tongass sponsored the carving of the Lincoln pole. Chief Ebbits is said to have initiated the undertaking, in which two subchiefs, Tsakad and Haiyaw, took an active part, assisted by several wealthy headmen.

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The boy took his uncle's younger wife for his own wife. He exchanged food for the possessions of the starving townspeople and became a very rich man.

One day he called the people. When they were all in his house he asked, "Which one of you will stay with me to the finish?" Finally he called the old woman to him. He took a bone and wrapped her hair around it and told her to sit by the drum, giving her the bone for a drum stick. He said, "When you are crowded away and cannot reach the drum, just nod your head."

The old woman began to beat the drum and he danced. Soon the people heard a noise far back in the woods coming closer and closer. They they recognized the grunts and growls of grizzly bears and they all ran out and hid as the bears crowded into the house. Soon there were so many that the old woman was not able to beat the drum. She nodded her head toward it and the drum continued to beat while the shaman danced. Soon the spirit powers began to leave the boy and the grizzly bears began to drop over dead. When all his powers had left him, every bear was dead.

It is said that the grizzly bears were the descendants of the cubs born to Kats and his bear wife and that they were killed by the shaman's powers.

THE LOON TREE

The Loon surmounting this pole symbolizes the experiences of ancestors of the Kats House people.

Long, long ago they were living far up Shrimp Bay on Behm Canal. It became dark. [It may have been an eclipse, or, according to another version, this occurred before Raven brought daylight.] The people could not find their way out of the bay. They heard a loon whistling and followed the sound until they located the bird, which then swam in front of their canoes and led them out into daylight. Since that time the loon has been the special emblem or crest of their descendants.

Below the loon are three bear cubs and, at the bottom of the pole, the bear wife holding her human husband, Kats. These figures symbolize the adventures of Kats, described above.

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POINTING FIGURE

This figure is probably the portrait of a man wearing a wooden hat. The human ears and well-carved features show that the artist had some real person in mind and was not trying to portray a being with human-Supernatural characteristics. The significance of the figure could not be ascertained beyond the fact that it symbolizes an experience of some ancestor of the owners with a spirit power or aide. The general opinion was that he had been a shaman. It is one of the carvings the meaning of which was known to only a very few people.

GIANT ROCK OYSTER POLE

Many years ago there was a Tlingit village at Kasaan Bay. One day several men went to a reef at the north end of the village at low tide to hunt devilfish. Soon a young man located one of them under a rock. Taking his long-handled hook, he poked it into the hiding place and hooked the fish, but it tore loose and moved out of reach. The man dug around the rock with a stick and finally put his hand into the crevice, though his companions cautioned him against it. As he reached under the rock, a giant rock oyster caught him by the wrist.

His companions could not extricate him, so they sent to the village for help. They tried to pry the oyster open, but the shells only closed more tightly. The boulder was too heavy to lift, and efforts to turn it over failed. It only sank deeper into the sand, pinning the unfortunate victim beneath it. As they frantically worked to free him, the tide rose higher and higher. When it reached the victim's shoulders, he began to sing:

Where is the tide, where is the tide?  
Watch for thyself, watch for thyself.  
Oh, spirits of tide, they are coming up.  
Oh, spirits of tide, they are coming up.  
Oh, sons of the tide spirit, they are coming up.

The tide reached his shoulders, but the imprisoned man continued to sing. The water covered him completely, and he was dead.

When the tide fell, his relatives found his body on the beach. The giant oyster had let him go. The song he composed was sung at his funeral, and since that time it has been owned by his descendants. They also took Giant Rock Oyster as the name of their house.

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There is a long and interesting story connected with the members of Eagle Claw House, represented by the topmost figure on the pole. It is called "The Young Man Who Fed Eagles" and is localized near Port Simpson, British Columbia. The story was probably acquired from the Tsimshian through intermarriage.

South of Port Simpson, at the mouth of a small bay, is a very long reef. The village was located back of this reef near a fine salmon stream where the people secured their winter supply.

Living in the village was a young man who did nothing to help get food for the winter. He speared salmon and took them to the reef for the eagles. This he did every day, though his relatives scolded him and urged him to help them. They asked, "Why do you feed those eagles? They will not feed you when the cold winter comes." He paid no attention to them.

Winter came, and the boy was often hungry, for his relatives would give him no food. Going from house to house, he was told to go to the eagles and they would feed him. Only his uncle's old wife pitied him and gave him food when no one was looking. This she continued to do all winter until March, when it was time for the people to move to the Nass River to fish for eulachon. [These small fish were caught in large numbers and made into oil used by the Indians in many of their favorite dishes.] When the canoes were ready to leave, no one would take the boy or the old woman who had fed him. The chief ordered that no food should be left for them and that all the fires in the houses should be extinguished. However, the old woman hid a coal in a clam shell and managed to hide a little dried fish.

Having gone to bed one night very hungry, the boy awoke from a trouble sleep. He though he heard an eagle screeching as though it had found or killed something. The boy walked out on the reef and found a fish there. It did not occur to him that the eagles had brought it; he thought that it had drifted there.

The next day he again heard the eagle screech and went to the reef. This time he found a still larger fish with eagle-claw marks on it. Each day thereafter he heard the eagle's call and found many kinds of food on the reef. There were halibut, king salmon, seals, sea lions, whales, and many other sea foods. All these he and the old woman stored away, filling many cedar storage boxes with dried food.

In the meantime those who had gone to the Nass were starving, for the eulachon run was late. The chief began to think of the boy and the old woman left in the village. He sent a slave with his wife and child to see if they had starved to death.

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When the slaves arrived the boy invited them to the largest house in the village and gave them all kinds of food to eat. He instructed them not to take any food with them but to tell the chief, his uncle, that he was alive. However, the slave woman hid a piece of seal blubber under her blanket. Then they set out for the Nass. They told the chief that the boy and the old woman were still alive but did not mention the stores of food.

One night when the slave woman's baby was crying she gave it the piece of blubber. The baby choked on it and the chief's wife told them to bring the baby to her. She put her finger down the baby's throat and brought out the piece of meat. The slaves then told the chief what had really happened and how well the boy was prospering.

When the chief learned of this he ordered everyone to pack up and return to the village. He dressed his younger daughters in fine clothes and ornaments of abalone and copper, but his elder daughter was not attractive, so she wore her old clothes. When they arrived in front of the village, some of the people were so hungry that they cupped their hands and drank the oil that floated out to sea from the many fish and animals the young man had left on the beach. Only the elder daughter sat quietly in the canoe and did not eat the offal on the water.

Those his uncles begged him for food, the boy would not allow them to come ashore until they had promised to give him all their belongings in return. He became a very wealthy man, was chosen a chief, and married his cousin who had not stooped to eat offal even when she was starving.

MEMORIALS OF EAGLE TAIL HOUSE

The Nexadi were once a part of the Kagwantan living in the vicinity of Kuiu Island. For some reason now unknown, a small group moved south, stopping for a time in Kasaan Bay, above New Kasaan. Some of them again moved southward, stopping at a bay called and became known as Nexadi or Nakat Bay People, though they continued to claim the eagle of their ancestors as their main crest. After many years they settled at Cape Fox Village near Kirk Point. All of the people who lived there--of whom the Nexadi were only one group--became known as the Cape Fox tribe.

nailed to a mortuary column of the deceased owner.

... .. giving one of the few precise datings for carved

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One group of Nexadi built a large community house, which they named Eagle Tail House. Kashakes was the head of this house. As the group increased in numbers, other dwellings were built. These houses were named Eagle Claw (or Leg), Beaver Dam, Giant Rock Oyster, Halibut, Small Eagle Claw, Eagle, and Yeash. In the latter part of the nineteenth century, members of all these houses moved to Saxman, where they built new community dwellings. The Halibut House people ornamented the front of their home, built about 1889, with a painting of the halibut (see Fig. 19). It was the only house in Saxman so decorated. The home of the present Kashakes is the only community house remaining in the village. A painting of an eagle tail on a large cedar board originally adorned the front but has since been removed.

Three other memorials stand in front of Kashakes' house a short distance south of Totem Park. The marble monument in the background (Fig. 20) symbolizes the name of the woman, Eagle Sitting on a Nest, in whose memory it was dedicated. Below is a log or tree scored with beaver teeth marks, and at the base, obscured by grass, is the beaver, symbolizing the house group or lineage to which she belonged. The beaver at the top of the wooden memorial honors members of the same group. Here the eagle is placed below the beaver. At the base is a halibut.

DOGFISH POLE

Surmounting the pole is a bear, one of the main crests of the Wolf clansmen who owndd it. Below is one of the clan members holding the tail of a dogfish or mud shark, also a crest of the group.

The wolf with animal head and human body symbolizes Wolf clan members. He holds a carved replica of one of the ancient hammered-copper plaques or shields which were held in high esteem. Every wealthy man aspired to ownership of at least one, as it represented from one to three thousand blankets or fifteen or twenty slaves in exchange value. Each shield was named, and each increased in value when it was bought and passed into the hands of a new owner. Occasionally a copper shield was nailed to a mortuary column of the deceased owner.

On the plaque is an inscription giving one of the few precise datings for carved poles: "In Memory of Ebbits, Head Chief of Tongass, January 11, 1892." Eliza Scidmore, writing of Tongass in 1893, says, "A tablet on one house reads, 'To the memory of Ebbits, head chief of the Tongass, who died in 1880, aged 100 years.' Two fine

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totem poles also record the honors of this Neakoot, who assumed the name of John Jacob Astor's Captain Ebbetts as a compliment to that trader." Captain Ebbetts visited southeastern Alaska in 1802 and again in 1809. According to tradition, Astor's sailing Captain was entertained by a wealthy Tongass house head, and the two men exchanged courtesies and gifts and sealed their friendship by an exchange of names. Since then 'Ebbetts' has been the hereditary name of the Tongass house head. Of two poles mentioned in 1893 by Mrs. Eliza Scidmore, one may be the Dogfish Pole.

The human figure carved head downward is a public record of a debt owed to 'Ebbetts' and his heirs, the nature of which was not learned. At the base of the pole is another bear, symbolizing the members of the clan who claim that crest.

THE LINCOLN TOTEM

One of the most interesting likenesses ever made of the Great Emancipator is the sculptured figure atop this totem pole. Towering far above the crest at the base of the pole, he is given the place of honor even above the Tlingit's own emblems.

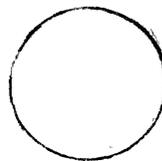
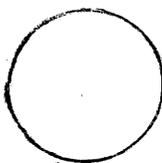
The pole commemorated the cessation of hostilities between two Tlingit villages and was symbolic of the peace and prosperity they hoped would follow American occupation of the Territory.

A Tsimshian artist from Port Simpson, British Columbia, by the name of Thleda was hired to do the carving. At the base is an excellent raven figure, called Proud Raven, honoring the Tongass Ravens who outwitted the Kagwantan and forced them into a peace pact. The pole is generally known to the Tlingit as the Proud Raven pole. Thleda was given a picture of President Lincoln to copy for the top of the column.



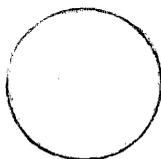
JUN 25 1919

RAVEN POLE



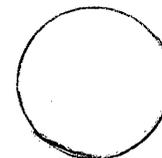
SEWARD POLE

OWL MEMORIAL  
POLE

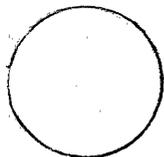


SAXMAN TOTEM PARK

SAXMAN, ALASKA

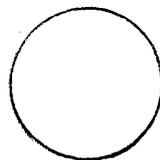
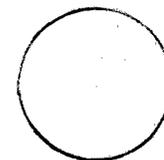


THE LOON TREE POLE



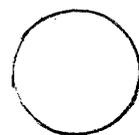
EAGLE & BEAVER POLE

LINCOLN POLE

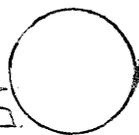


DOGFISH POLE

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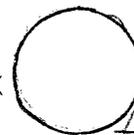


RAVEN  
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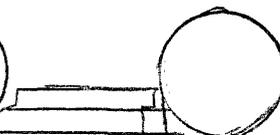


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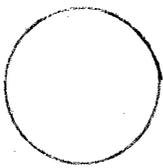
BEAR  
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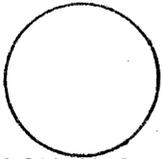
BEAR  
POST

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O O O O O O

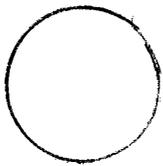
[O] Is for the 16 Frogs on the breaker



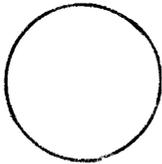
EAGLE & BEAVER POLE



GIANT ROCK OYSTER POLE

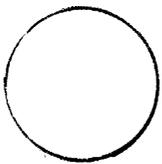


BLACKFISH FIN POLE

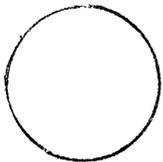


KATS POLE

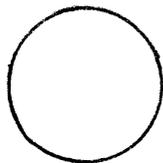
REVILLA AVE.



BEAVER POST



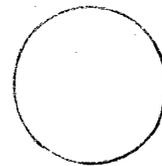
WOLF HOUSE POST



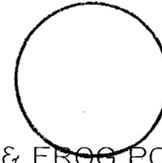
SUN & RAVEN POLE

TOTEM ROAD

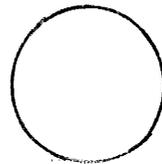
JUN 25 1979



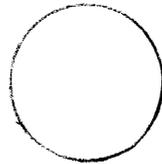
EAGLE & BEAVER POLE



RAVEN & FROG POLE

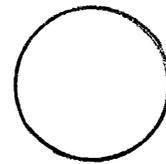


FROG TREE POLE

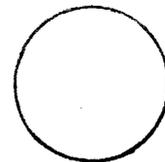


POINTING FIGURE POLE

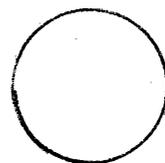
REVILLA AVE.



BEAVER POST



WOLF HOUSE POST



BLACKFISH POLE

TOTEM ROAD