

## READINGS AND RESOURCES

### WEBSITES

Alberta Curriculum Standards: [education.alberta.ca](http://education.alberta.ca)

Historical Artifact-Based Learning: Student Process Guide. [www.glenbow.org/mavericks](http://www.glenbow.org/mavericks), Glenbow Museum, 2010.

Historical Photograph-Based Learning: Student Process Guide. [www.glenbow.org/mavericks](http://www.glenbow.org/mavericks), Glenbow Museum, 2010.

Reciprocal Research Network: [http://www.moa.ubc.ca/RRN/about\\_overview.html](http://www.moa.ubc.ca/RRN/about_overview.html)

“S’abadeb – The Gifts: The Pacific Coast Salish Art and Artists”, Seattle Art Museum, [www.seattleartmuseum.org](http://www.seattleartmuseum.org), 2008

### PRINT

Historical Artifact-Based Learning: Student Process Guide. [www.glenbow.org/mavericks](http://www.glenbow.org/mavericks), Glenbow Museum, 2010.

Historical Photograph-Based Learning: Student Process Guide. [www.glenbow.org/mavericks](http://www.glenbow.org/mavericks), Glenbow Museum, 2010.

Holm, Bill. The Box of Daylight: Northwest Coast Indian Art. Seattle, WA: University of Washington Press & Vancouver, BC: Douglas & McIntyre, 1983.

Holm, Bill. Northwest Coast Indian Art: An Analysis of Form. Vancouver, BC: University of Washington Press, 1965.

Holm, Bill. Spirit and Ancestor: A Century of Northwest Coast Indian Art at the Burke Museum. Vancouver, BC: Douglas & McIntyre, 1987

Kennedy, Dorothy I.D. & Randall T. Bouchard, “Northern Coast Salish” Handbook of North American Indians, Vol. 7. Ed. William C. Sturtevant. Washington D.C.: Smithsonian Institute, 1990

Lobb, Allan. Indian Baskets of the Northwest Coast. Portland, OR: Graphic Arts Centre Publishing Company, 1990.

Spalding, Andrea & Alfred Scow. Secret of the Dance. Victoria, BC: Orca Book Publishers, 2009.

Suttles, Wayne, "Central Coast Salish" Handbook of North American Indians, Vol 7. Ed. William C. Sturtevant. Washington D.C.: Smithsonian Institute, 1990

Suttles, Wayne. Coast Salish Essays. Vancouver, BC: Talonbooks: 1987

Suttles, Wayne & Barbara Lane, "Southern Coast Salish" Handbook of North American Indians, Vol 7. Ed. William C. Sturtevant. Washington D.C.: Smithsonian Institute, 1990

## **LINKS TO COLLECTIONS**

*To locate the remainder of the collections not provided in this package, please use the following link:*

[http://ww2.glenbow.org/search/collectionsResults.aspx?XC=/search/collectionsResults.aspx&TN=OBJECTS&AC=QBE\\_QUERY&RF=WebResults&DF=WebResultsDetails&DL=0&RL=0&NP=255&MR=10&QB0=AND&QF0=Audience-mediator2&QI0=Main21cCoast](http://ww2.glenbow.org/search/collectionsResults.aspx?XC=/search/collectionsResults.aspx&TN=OBJECTS&AC=QBE_QUERY&RF=WebResults&DF=WebResultsDetails&DL=0&RL=0&NP=255&MR=10&QB0=AND&QF0=Audience-mediator2&QI0=Main21cCoast)

**The story below is connected to an artifact in our collection. Please use the [‘Link to Collections’](#) hyperlink to find the artifact photo and information.**

### **Rattle**

Coast Salish

early 20<sup>th</sup> century

pecten shell, bark, cord

R1108.10

Pecten, along with clams, scallops, abalone and mussels, are shellfish commonly found in the tidal flats of the Coast Salish territory. Their shells were perforated and grouped together on a thong to make rattles. These rattles are usually associated with the *sxwayxwey* mask dance of the Coast Salish people.

Does the shape of this shell look familiar? It was used as the model for the logo of Shell Oil Company and can be seen on their gas station signs.

### **The Origin of the *Sxwayxwey*, Narrated by Chief Richard Malloway**

The *Sxwayxwey* was picked up by two young girls. They lived at Harrison Mills, and where they picked it up was at the mouth of the Chehalis and Fraser rivers, where it comes together there. And these girls happened to be - I know they called them - old maids. I don't know how old they were, but they weren't married you see - they were single, and their brother was single too. Seems to me there was three in the family.

These girls were out fishing, and while they were fishing they caught something very heavy on their fishing line, so they pulled it in -- they didn't get scared and let it go -- they pulled it in. When it came out of the water there came those spinners we use now in the spiritual dance. There were four spinners, and they were spinning as they came out of the water. As it came out of the water, whatever was in it slipped away, so they pulled the mask and spinners out of the water, and took it home.

The spinners were fixed to a band at the top of the mask, and they gave this to their brother, who used it just around the river. At that time, there was a lot of fighting among the Indians and when he was down the river one time he was cornered by the enemy. He had no way to get away, so he jumped in the river. When he went in the water, the band came off his head and started floating down the river, and the people who were after him shot at it, and he got away. So the feathers and band saved his life,

and that's why we came to treasure these feathers, and when we started using feathers on our spiritual uniforms we used one on each uniform.

So that's how we came to use feathers, although they don't really belong to the Fraser Valley, but they belong to the Eastern people. We treasure them because they saved a life.

When you see a *Sxwayxwey* dance today it's all girls who sing the song, for the simple reason that it was girls who picked it up.

Later on those two girls got married and left home. One of the girls got married in Sumas (Kilgard). One of them got married there, and then the other got married down at Musqueam, and she went down there. From there her daughter went across to Duncan, and that's how the *Sxwayxwey* went from Harrison to Musqueam and then to Duncan.