



PROJECT MUSE®

---

## Worldviews And The American West

Polly Stewart

Published by Utah State University Press

Stewart, Polly.

Worldviews And The American West: The Life of the Place Itself.

Logan: Utah State University Press, 2000.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/9254>

## Notes on Contributors and Editors

MARGARET K. BRADY is a professor of English and American Indian studies at the University of Utah. Her first book, *“Some Kind of Power”: Navajo Children’s Skinwalker Narratives* (with an introduction by Barre Toelken), received the American Folklore Society’s Benjamin Botkin Prize. *“Unselfish Usefulness”: Mary Susannah Fowler, Mormon Poet and Folk Healer* (Utah State University Press) is scheduled for release late in 2000. Brady has also published articles on women’s narrative traditions, the development of narrative competence, and ethnic folklore; she is a past editor of the journal *Western Folklore*.

HAL CANNON, founding director of the Western Folklore Center (1980) and the Cowboy Poetry Gathering in Elko, Nevada; founding folk arts coordinator for the Utah Arts Council (1976-85); and founding leader (1972) of the Deseret String Band/Bunkhouse Orchestra, has published a dozen books, exhibit catalogues, and recordings on the culture and folk arts of the West. He produces public-radio features such as the award-winning “Voices of the West,” as well as “Folk Economy,” and, with his wife, Teresa Jordan, “The Open Road.” Cannon’s achievements in public folklore have earned him awards from the Cowboy Hall of Fame, the governor of Utah, and the University of Utah. He also received the Will Rogers Lifetime Achievement Award.

RICHARD DAUENHAUER, a poet, writer, and translator, has lived in Alaska for over three decades, since his late twenties. He served as Alaska’s poet laureate from 1981 to 1988 and won an American Book Award in 1991. Holding degrees in Slavic languages, German, and comparative literature, he has published several hundred poems from the German, Russian, classical Greek, Swedish, Finnish, and other languages. He is devoted to applied folklore, linguistics, and teacher training with regard to Alaska Native languages and oral literature, serving for several years as director of language and cultural studies at Sealaska Heritage Foundation, Juneau. He has taught at Alaska Methodist and Alaska Pacific Universities and the University of Alaska-Southeast.

Writer-scholar NORA MARKS DAUENHAUER was raised in Juneau and Hoonah, as well as on the family fishing boat and in seasonal subsistence sites around Icy Straits, Glacier Bay, and Cape Spencer. Her first language is Tlingit and she is widely recognized for her research and publication in Tlingit oral literature (she earned a degree in anthropology in 1976) in addition to creative writing (her Tlingit Raven plays have been staged in several venues internationally, including the Kennedy Center in Washington, D.C.). In 1991 she won an American Book Award from the Before Columbus Foundation. For several years she served as principal researcher in language and cultural studies at Sealaska Heritage Foundation in Juneau. She has four children, thirteen grandchildren, and three great-grandchildren. Together, Richard and Nora Marks Dauenhauer have coauthored and coedited several editions of Tlingit language and oral literature.

JAMES S. GRIFFITH retired in 1998 from the University of Arizona Library's Southwest Folklore Center, which he had run since 1979. He is currently a research associate at the University of Arizona's Southwest Center. A folklorist with a primary commitment to public-sector work, he also taught at the university and has published widely on the folklore, folk arts, and folk-life of the Arizona-Sonora borderlands. His current projects include a survey of the religious art of Sonora, Mexico, and a book based on the material introduced in this article. Never a student of Barre Toelken's, Griffith has enjoyed the man and his work for almost thirty years.

SUZI JONES first met Barre Toelken when he gave a lecture on ballads to her junior English class at Ontario (Oregon) High School in 1963, and again when he spoke to Professor Attebery's English classes at the College of Idaho, where she received a B.A. in philosophy in 1968. Later, she became a graduate student of Toelken's, earning her Ph.D. from the University of Oregon in 1978. With Toelken as a mentor, she learned how to write and to teach and discovered that the distance between research and the real world needn't be great. She never has understood the dichotomy between "academic" and "public-sector" folklore. Author, editor, field researcher, festival organizer, curator, and administrator, she has worked as a folklorist for the Smithsonian Institution, the American Folklife Center, the Oregon Arts Commission (1977-80), and the Alaska State Council on the Arts (1980-86); as a senior program officer at the National Endowment for the Humanities (1986-97), and, since 1997, as deputy director at the Anchorage Museum of History and Art.

BARRY LOPEZ's books include a novella-length, illustrated fable called *Crow and Weasel*; *Arctic Dreams*, for which he received the National Book Award; and several collections of essays and short stories, among them *Field Notes*, *About This Life*, and *The Rediscovery of North America*. He lives in western Oregon.

ROBERT McCARL is an associate professor of anthropology at Boise State University. He has published in a variety of journals and anthologies on the subject of occupational culture. He is currently editing a collection of essays devoted to the study of work and completing a manuscript documenting several of the community-oriented projects he has conducted over the past fifteen years.

ELLIOTT ORING received his Ph.D. in folklore from Indiana University and is currently professor of anthropology at California State University, Los Angeles. He has written extensively about folklore, humor, and cultural symbolism. His books include *Israeli Humor: The Content and Structure of the Chizbat of the Palmah* (1981); *The Jokes of Sigmund Freud: A Study in Humor and Jewish Identity* (1984); *Humor and the Individual* (1984); and *Jokes and their Relations* (1992). He also edited *Folk Groups and Folklore Genres: An Introduction* (1986) and *Folk Groups and Folklore Genres: A Reader* (1989). He served as editor of *Western Folklore* and is currently on the editorial board of *Humor: International Journal of Humor Research*. Dr. Oring is a fellow of the American Folklore Society and a folklore fellow of the Finnish Academy of Science and Letters.

JAROLD RAMSEY grew up on a ranch near Madras, Oregon, and took degrees in English from the universities of Oregon and Washington. For many years he has been a member of the English faculty at the University of Rochester, in New York. His writings include four books of poetry, a collection of Oregon folk literature (*The Stories We Tell*, coedited with Suzi Jones), and several books on American Indian oral/traditional literature, including *Coyote Was Going There: Indian Literature of the Oregon Country*, and *Reading the Fire: Essays in the Traditional Indian Literatures of the Far West* (1983; revised and republished in 1999). All of his work on Indian narratives owes much, he says, to the writings and example of Barre Toelken.

TWILLO SCOFIELD, of Eugene, Oregon, brought folklore and folk music into the public-school social-studies classroom, and over two decades taught many other teachers how to do the same. She has produced or participated in the production of many educational books, pamphlets, and videos on traditional arts and the integration of these into the curriculum, and has served on the arts and folk arts panels of the arts commissions of Idaho and Oregon. A singer and performer of traditional music, as well as composer and performer of songs, she has played and sung at conferences, workshops, concerts, benefits, and classrooms and on records, sound tracks, and television throughout the Pacific Northwest and elsewhere in the United States. She took coursework with Barre Toelken and performed folk music with him in various venues.

STEVE SIPORIN is associate professor of English and history at Utah State University. Barre Toelken introduced him to the study of folklore at the

University of Oregon in the early 1970s. Now he teaches a wide variety of folklore courses and writes on oral narrative, western folk art, and Italian-Jewish culture. His book, *American Folk Masters: The National Heritage Fellows*, celebrates a gifted group of American folk artists.

KIM STAFFORD studied Chaucer and folklore with Barre Toelken at the University of Oregon, and so charged, completed a Ph.D. in medieval literature there in 1979. He is an essayist and poet and directs the Northwest Writing Institute at Lewis & Clark College, where he teaches writing. His books include *Having Everything Right: Essays of Place*; *Lochsa Road: A Pilgrim in the West*; *A Thousand Friends of Rain: New & Selected Poems*; and *Wheel Made of Wind*, a CD of local songs.

POLLY STEWART was Barre Toelken's student at both the undergraduate and graduate levels. A professor of English at Salisbury (Maryland) University, she has conducted research in and taught subjects ranging from folklore and folklife through comparative mythology, Chaucer, Norse literature, Arthurian literature, and lesbian/gay literatures and cultures. She has written on women's folklore, traditional singing in Northern Idaho, the influence of folk regionalism in the shaping of historical events, coding in the Child Ballads, and a number of related folkloric, cultural, and literary topics.

C. W. SULLIVAN III is professor of English at East Carolina University and a member of the Welsh Academy. He is author of *Welsh Celtic Myth in Modern Fantasy*; editor of *The Mabinogi: A Book of Essays*; *The Dark Fantastic: Selected Essays from the Ninth International Conference on the Fantastic in the Arts*; *Science Fiction for Young Readers*; and *As Tomorrow Becomes Today*; and coeditor of *Herbal and Magical Medicine: Traditional Healing Today*. He is immediate past president of the International Association for the Fantastic in the Arts, editor of *Children's Folklore Review*, and editorial board member of *Para\*doxa: Studies in World Literary Genres*. His articles on folklore, mythology, fantasy, and science fiction have appeared in a variety of anthologies and journals.

JEANNIE THOMAS does *not* have a room full of unboxed Barbies, nor does she have 236 Barbies lined up in her closet, roasting in her oven, or tied to the fence in her backyard. She did, however, have the good fortune to study with Barre Toelken, who as it turns out, has much in common with Barbie: he too has German roots, lives in the West, and plays western ballads on a guitar. Also, depending upon her incarnation, Barbie is Native American, Japanese, or Japanese-American—all cultures Toelken has written about with eloquence. A former editor of *Midwestern Folklore*, Jeannie Thomas is an associate professor of English and teaches in the folklore program at Utah State University with Toelken. Thomas's research interests include gender and folklore, legend, humor, and laughter. She is the author of *Featherless Chickens, Laughing*

*Women, and Serious Stories*, which received the Elli Kōngäs-Maranda Prize of the American Folklore Society Women's Section in recognition of its contributions to feminist and gender studies.

GEORGE VENN, who holds a B.A. from Albertson College of Idaho and an M.F.A. from the University of Montana, has lived, studied, and taught in Ecuador, Spain, England, and China. He is the author of four books—*West of Paradise* (1999), *Marking the Magic Circle* (1987), *Off the Main Road* (1976), and *Sunday Afternoon: Grande Ronde* (1975). Venn's writing has been recognized regionally by the Northwest Writers' Andres Berger Award for Poetry (1995) and his editing distinguished by the Stewart Holbrook Award (1994) for the six-volume *Oregon Literature Series*. Nationally, he has been awarded a Pushcart Prize for Poetry (1980) and a Multicultural Publishing Award from the National Council of Teachers of English (1994). In 1987, Oregon State University Press described him as "an Oregon writer of uncommon sensitivity and skill and one of the most prominent regionalists of the Pacific Northwest." In 1970, he was appointed director of the Creative Writing Program at Eastern Oregon University, La Grande, where he is now writer-in-residence and professor of English.

GEORGE B. WASSON is an enrolled one-quarter Coos-Coquille member of the Coquille Indian Tribe. Great-grandson of Kitzn-Jin-Jn-Galada-Lui ("Kitchen"), a Coos village headman, and Tcitic'kiu (Gishgiu), an upper Coquille woman, grandson of their daughter Susan Adulsah and George R. Wasson, a Scottish immigrant, he grew up on the southern Oregon coast learning cultural and oral traditions from older relatives. After early retirement from a twenty-year career in academic administration at the University of Oregon, Wasson entered the graduate program in cultural anthropology there and is presently a Ph.D. candidate. His primary interest is in building and enriching the University of Oregon's Knight Library Special Collections archive of "lost" cultural information—historical, ethnographic, linguistic—on the Native peoples of the cultural "black hole" of southwest Oregon and northern California.

WILLIAM A. WILSON earned his Ph.D. in folklore from Indiana University. He has authored the prize-winning *Folklore and Nationalism in Modern Finland* (1976); *On Being Human: The Folklore of Mormon Missionaries* (1981); and numerous articles on folk religious narrative. He has served as editor of *Western Folklore* and as president of the Utah Folklore Society, as a member of the Utah Arts Council, as chair of the Folk Arts Panel of the National Endowment for the Arts, and as a member of the executive board of the American Folklore Society (AFS). A fellow of the AFS, Wilson is retired from Brigham Young University, where he was director of the Charles Redd Center for Western Studies.