Comitato Scientifico: Christian F. Feest, Naila Clerici, Fedora Giordano, Enrico Comba.

Organizzazione
Fedora Giordano, Enrico Comba

Con il patrocinio dell'
Ambasciata del Canada

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UNIVERSITÀ DEGLI STUDI DI TORINO
Dipartimento di Scienze del Linguaggio e Letterature Moderne e Comparate
Dipartimento di Scienze antropologiche, archeologiche e territoriali

Convegno Internazionale

INDIAN STORIES
INDIAN HISTORIES

Storia e Storie degli Indiani d'America

May 8th – 10th 2003

AMERICAN INDIAN WORKSHOP
24th Annual Convention

THURSDAY 8 MAY 2003

Aula Magna dell'Università, via Verdi 8, via Po 17

Registration 9 a.m. - 4 p.m.

9:30 a.m. Welcome and Introduction
Keynote Lecture: Linda HOGAN
Chair : Fedora GIORDANO (Un.Torino)
Nelson H.H. GRABURN (Un. California, Berkeley), "Culture as Narrative: Who is telling the Inuit Story?"

Alfred YOUNG MAN (Un.Lethbridge), "Lost Homelands: Eddie Poitras"
Molly LEE (Un. Alaska), "Weaving Culture: Connecting Objects, Lives, and Memory in Southwestern Alaska"
Dorothy KENNEDY (Victoria, B.C.), "Translating and Annotating Boas' *Sagen*"

SESSION A *Aula Magna, 3 p.m.*
Chair: Nelson H.H.GRABURN (Un. California, Berkeley)
Imre NAGY (Szeged Museum), "High-Backed Wolf: Ledger Drawings as Visual Sources"
Riku HÄMÄLÄINEN (Un. Helsinki), "Individualism and Collectivism in the Plains Indians' Visions and Visionary Art"
Lea ZUYDERHOUDT (Un. Leiden), "Blackfoot Narratives on Change and Continuity"

James HAMILL (Miami Un.), "Making Indians White in Mind, Body, and Soul: School Experiences of Indian People in Oklahoma"
Christian CARSTENSEN (J.W.Goethe Un..), "Knowledge and the Politics of (Re)Presentation - The Museum in Warm Springs, Oregon"
Sandra BUSATTA (Un. Padova), "Why Navajo Weavers Can't Step into the Industrial Revolution?"

SESSION B *Anti Aula Magna, 3 p. m.*

Chair: Naila CLERICI (Un. Genova)
Charles GEHRING (New York), "Henry Hudson's Red Suit or the Lenapes remember: story or history?"
Marina GRADOLI (Un. Perugia), "Telling History"

Simone PELLERIN (Un. Montpellier), "Getting Away With a 'Good Story'"

Nina REUTHER (Strasbourg), "Linking the Past to the Future: about Interactions between Stories and Songs"
Bradley KNOPFF (Un. Lund), "Framing the Text: Bill Miller, Buffy Ste.Marie and Modern Native Visualisation Imagery"

FRIDAY MAY 9th

SESSION A, *9 a.m.*
Fondazione L. Einaudi, via Principe Amedeo 32

Chair: Simone PELLERIN (Un. Montpellier)
Arnold KRUPAT (Coll.S.Lawrence), "Another Look at Trickster and his Tales"
Tiina WIKSTRÖM (Un. Helsinki), "Trickster Shift: Art and Literature"
Ernesto FERRERO (Torino), "The Story of Cervo Bianco"

Aldona JONAITIS (Un. Alaska), "Two Northwest Coast Women Carvers: Ellen Neel and Susan Point"
Franco MELI (IULM, Milano), "Native and Euro-American Land Ethic: A Cultural Perspective"
David STIRRUP (Un. Leeds), "Artefact and Authenticity: Narrative Strategy in Contemporary Native American Fiction"

SESSION B, *9 a.m.*
Aula 2.9, via Giolitti 33

Chair: Colin F.TAYLOR (Hastings College)
Christer LINDBERG (Un. Lund), "Beyond Diversity: Themes in Native American Religions"
Bernadette RIGAL-CELLARD (Un. Bordeaux), "Kateri Tekakwitha or the Inconclusive Making of a Saint"
Francesco SPAGNA (Un. Torino), "Midewiwin"

Anneli STÅHLBERG (Un. Lund), " Contemporary Tales among Cree and Blackfeet "
Raeschelle POTTER-DEIMEL (Un. Wien), "Oral History on the Odyssey and Making of the Texas Lumbee"

Michael SCHLOTTNER (J.W. Goethe Univ.), "Contemporary Native American Music: Stories and Histories of a Sonic Genre"

SESSION A, *2,30 p.m.*
Dept. of Anthropology, Via Giolitti 21/E, Aula Seminari

Chair: Enrico COMBA (Un.Torino)
Patricia J. O'BRIEN (Kansas St. Un.) "Rock Saline, A Pawnee Sacred Place"
Colin F. TAYLOR (Hastings Coll.), "O-kee-pa Revisited: Insights into Plains Indian Ceremonial and Religion"
Jim UHRINAK (Milwaukee, Wi..),"Landscapes of Winnebago Origin Stories"

Evelyne PUCHEGGER-EBNER (Un. Wien), "Gendered Myths: On Female Imagery in Tarahumara Society"
Siegrun KAISER (J.W.Goethe Un.), 'We humbly beg': The Munsee Petitions of 1849.

SESSION B *2,30 p.m.*
Fondazione L. Einaudi, via Principe Amedeo 32

Louis Owens: Tribute to a Storyteller
Panel Organizer John PURDY (Washington St. Un.)
Chair: Gaetano PRAMPOLINI (Univ.Firenze)
John PURDY, "Hard Laughter: Humor and Survivance in Louis Owens' Novels"
Chris LaLONDE (St.Un. New York), "Opening Louis Owens'Fiction"
Paul B. TAYLOR (Un. Genève), "Empowered Names in the Fiction of Louis Owens"
Elvira PULITANO (Un. Genève), "Crossreading Texts, Crossreading Identit(ies)"

6,30 P.M.
AMERICAN INDIAN WORKSHOP BUSINESS MEETING
Dept. of Anthropology, Via Giolitti 21/E, Aula Seminari

Chair: Christian F.FEEST (J.W. Goethe Univ.)

SATURDAY 10 MAY 2003

Palazzo delle Facoltà Umanistiche, Via S.Ottavio 20, Aula 39, 10 a.m.

Chair: Renate BARTL (München)
Emanuela ROSSI (Un. Roma), "The early collecting practice of the Museum of Anthropology at the University of British Columbia"
Helga LOMOSITS (Montpellier), "Lakota-Project"

Petra T. KALSHOVEN (McGill Un.), "Play and Display as Knowledge: ~~General~~ Generative Mechanisms in Hobbyism"
Carlo KRIEGER (UNESCO, Wien), "Micmac History: a 'Timeless' Event"
Susanna CADEL (Un. Venezia), "Notes on Researches among Miwok and Pomo Indians, California"
~~Giancorrado BAROZZI (Atl.Demologico Lombardo), "The Long Walk of *MAHTOCIQALA* (from Crow Oral Tale to Italian Puppet Show)"~~

~~3 p.m. Visit to the Museum of Anthropology~~

INDIAN STORIES
INDIAN HISTORIES

STORIA E STORIE DEGLI INDIANI D'AMERICA

American Indian Workshop 24th Annual Convention

Abstracts

Organizzazione:

Fedora Giordano Dipartimento di Scienze del Linguaggio, Letterature Moderne e Comparate
Enrico Comba Dipartimento di Scienze Antropologiche, Archeologiche e Storico-Territoriali

UNIVERSITA' DEGLI STUDI DI TORINO

8-10 Maggio 2003

Nelson H.H. GRABURN
Professor of Anthropology
Curator of North American Ethnology, Hearst Museum
Co-Chair, Canadian Studies
University of California,
Berkeley, CA 94720-3710

"Culture as Narrative: Who is telling the Inuit Story?"

Bronislaw Malinowski said that culture was a "long conversation" among members of a community, a conversation on which the anthropologist could eavesdrop. If the transmission of culture over time is a conversation between parents and children and grandparents and grandchildren, it could be characterized as the most important part of oral tradition. Research among the Inuit of Canadian Arctic over the past forty years has witnessed a change of cultural transmission from the direct oral mode to a multi-channel cacophony with many speakers: parents and community members, local, commercial and national radio and television, the Internet - including Inuit Broadcasting Corporation in their own language, visiting and resident Qallunaat (white people), schoolteachers - white and Inuit, anthropologists new and old talking (and writing) in English, French and Inuttitut, recreational books, school books, magazines and newspapers, artists and critics, and Inuit and non-Inuit politicians and bureaucrats - all talking about the nature of Inuit culture. Research in Nunavut in autumn 2000 found Inuit to be hypersensitive about the survival of their culture and thus very self-consciously entering the conversation to ensure the perpetuation of "their culture." This dramatically changed nature and context of cultural transmission provokes questions about the very nature of the Inuit culture being transmitted.

Molly LEE,
University of Alaska Museum, Fairbanks, Alaska

"Weaving Culture: Connecting Objects, Lives, and Memory in Southwestern Alaska"

In the past, Yup'ik Eskimo women wove utilitarian objects such as floor mats, kayak sails, socks and pack baskets out of beach grass (*Elymus mollis*). Today, the only usage of grass is for the coiled basketry marketed to tourists. The pleasure that today's basket makers still derive from harvesting grass suggests, however, that their attachment to beach grass surpasses economic utility. In this paper, based on six years' field research in the Yup'ik area, I examine past and present Yup'ik narratives to suggest that grass-basket making today, in addition to economic importance, also commemorates now-defunct usages of grass and, by extension, Yup'ik women's culture of the past.

Imre NAGY

Scientific Director
Ferenc Mora Museum
P.O.Box 474,
Szeged, HUNGARY H-6701

"High-Backed Wolf: Ledger Drawings as Visual Sources on the Life and Death of a Cheyenne Military Leader"

According to the biography of Wooden Leg, a Northern Cheyenne warrior, in 1865 at the Platte Bridge Fight it was High-Backed Wolf, leader of the Northern Cheyenne Crazy Dog Society, who proved to be the bravest warrior. Peter John Powell, historian of the Cheyenne people doubts that any prominent Cheyenne known as High-Backed Wolf in that period ever was a member of the Crazy Dog Society.

A thorough analysis of several Cheyenne ledgers – like the Black Horse Ledger, the Last Bull Ledger, the American Horse Ledger, etc., - reveals that both Southern and Northern Cheyenne artists depicted numerous incidents of an important warrior. Comparing and analyzing these depictions of war scenes we can conclude that this particular individual might be identified as a Northern Cheyenne Crazy Dog leader, and his name and/or his name glyph might be deciphered as High Wolf, or High-Backed Wolf. The historical and ethnographical analysis of Plains Indian visual documents proves that proposing the right and appropriately phrased questions these important sources can give a detailed and exact answer to us.

Riku HÄMÄLÄINEN
Department of Comparative Religion
University of Helsinki

"Individualism and collectivism in the Plains Indians' visions and visionary art"

Among the Plains Indians, visions have functioned as links between this world and the supernatural world. In the vision, an individual has contact with the sacred world and a spirit might appear to the individual and become his or her spirit helper. Visionary art, reflecting this individual vision, is a concrete physical representation of the personal experience with the supernatural world. This, however, should be viewed in the context of the whole of the religious field to fully understand the spiritual legacy of its background. The individual visions were based on the tribal legacy, and they had to be adapted to collective tradition. The visionary art, made to reflect the individual vision, thus reflects not only the individual experience but also underlying the tribal legacy.

Lea ZUYDERHOUDT
Junior researcher, lecturer
Leiden University
CNWS Research School for Asian, African and Amerindian studies
Nonnensteeg 1-3, P.O. Box 9515
2300 RA Leiden, The Netherlands

"Blackfoot narratives on change and continuity"

After non-indigenous peoples became added to the world of the Blackfoot a series of transitions took place in their already dynamic society. In this paper I show that Blackfoot narratives on the past convey a full spectrum of evaluations of these processes of change yet implicitly and explicitly point toward continuity as well. These narratives range from accounts on changes that threaten Blackfoot ways of life, to accounts on treasured changes that relate to what is animate and sacred. I argue that integrating such a range of accounts into wider debates on continuity and change is essential for an accurate representation of the significance of these processes for those involved and thus crucial for a more balanced debate.

James HAMILL
Department of Anthropology
Miami University, Oxford, Ohio

"Making Indians White in Mind, Body, and Soul: School Experiences of Indian People in Oklahoma in the Late Nineteenth and Early Twentieth Centuries"

In the nineteenth and early twentieth centuries as a result of United States government assimilationist policies applied to Indian people through education, many Indian people experienced school systems whose goals were the elimination of indigenous cultures. These goals were pursued through curricula that emphasized English over North American Indian languages, Christianity over native religions, United States military dress and regimentation of daily life, and Euro-American concepts of labor. Using data from interviews taken with Indian people of Oklahoma in the 1930s and 1960s, this paper explores how the experience in these educational systems has contributed in the construction of Indian ethnicity in contemporary Oklahoma.

Christian CARSTENSEN
Institut für Historische Ethnologie
Johann Wolfgang Goethe Universität, Frankfurt am Main

"Knowledge and the Politics of (Re)Presentation: the Museum in Warm Springs, Oregon"

In 1993 the Confederated Tribes of the Warm Springs Reservation in Oregon opened their new museum, which was celebrated as one of the most sophisticated and state of the art museums in North America at that time. What are the expectations, if a tribe is willing to spend $ 8 million for a tribal museum? From stated goals and the design of the permanent exhibit, the at least two-folded purpose of the museum, *creating unity* and emphasizing the *distinctiveness of the people* represented, is explored in this presentation.

Sandra BUSATTA
Facoltà di Psicologia
Università di Padova

*"Why Navajo Weavers Can't Step into the Industrial Revolution?
A Short Story of a "Typical" Navajo Art and an Indian and American Identity Marker"*

Between 1868 and 1933 the Navajos entered the market as consumers and producers. With the institutionalization of the unsecured debt many Navajos became chronic debtors and lost the control of their production; the dealers discouraged weaving innovations not conforming to the primitivist ideal and prevented any change of the prehistoric loom, though this silvercraft in time had assumed an industrial feature. Today weaving is considered an expression of American Indian as well as American identity, but hidden economic relationships inside the art cause so far ignored union issues, entangled with ethnic/commercial Zapotec and Maya competition

Charles GEHRING
New Netherland Institute,
New York State Library, N.Y.

"Henry Hudson's Red Suit or the Lenapes Remember: Story or History?"

The arrival of the Dutch East India Company's ship Halve Maen in New York Harbor in 1609 must have been a memorable event. Observations of the captain and first mate describe this early encounter between Europeans and Natives of the Manhattan rim in some detail. Although numerous other encounters give the European perspective in journals and reports without testimony from the "other side", this event can be viewed from both sides. This presentation will compare the oral tradition of the Lenape –redorded by John Heckewelder- with the reports of Hudson and his mate regarding their arrival off the coast of Manhattan. Are these "stories" actually "histories"?

Marina GRADOLI
Dip. Scienze linguistiche e filologico-letterarie
Università di Perugia

"Telling History"

Since the beginning of time man has been telling stories about his life so as to testify to his presence in the world, to make his mark, so to speak, and to explain it to others. Man's story and its telling are as old as man himself, but History made its appearance only once writing was invented. In the course of the centuries History has set its own rules of transmitting facts which apparently contradicts the traditional way of communication adopted by man in pre-historical times. We intend to present examples of how this different way of telling history is investigated in two texts: *The Way to Rainy Mountain* by N. Scott Momaday and *The Surrounded* by D'Arcy McNickle.

Simone PELLERIN
Département d'études anglophones
Université Paul Valéry – Montpellier III

"Getting Away with a 'Good Story'"

During the past 20 years or so, some American authors and scholars, Natives and non-Natives alike, have endeavored to counter Euro-American history, anthropology, and even literature, arguing that these approaches, being strictly culturally bound, hence ethnocentric, have unfailingly missed the point, leaving Native American views about life, the past, and themselves, opaque and beyond understanding.
This paper will tackle the subject in a less 'all-American' manner and explore a limited number of the tactics of representation that focus on countering non-Indian discourses in respect to history and knowledge about facts and figures, with special attention to Paula Gunn Allen's and Gerald Vizenor's essays.

Nina REUTHER
Centre d'Etudes Canadiennes
Strasbourg

"Linking the past to the future: about interactions between stories and songs"

Storytelling and singing are within the North-American Native cultures two main ways of handing down cultural tradition orally. Yet, the importance of the singing part is up to day not really acknowledged. (This is shown for instance in the recent Delgamu'ukw case, where songs were not considered as being part of „reliable" oral tradition, such as language or stories.) The aim of this presentation is to show, that and how in Native American societies songs play in fact a central role within the oral passing on of cultural knowledge from one generation to the next. Songs and stories are two complementary expressions of this cultural knowledge: through the singing (and the dancing) the old stories remain alive. This presentation is mainly based upon information acquired among the Secwepemc/Shuswap, as well as on discussions with people from other nations.

Bradley KNOPFF
Department of Sociology and Language
Folk University, Lund

"Framing the Text: Bill Miller, Buffy Ste.Marie and Modern Native Visualisation Imagery"

In this paper, I will examine various texts of Bill Miller a Mohican. Born to a Mohican father and a German mother, he was raised on the Stockbridge-Munsee reservation near Shawano. It has been a long road - ten albums and two and a half decades on the road - a path that stretches back further into the Wisconsin woods than a quarter of a century. He has been a professional performer since his early 20s. His earliest records were released in the mid-1980s. Secondly, I will examine several texts of another artist (Buffy Ste. Marie) and compare the language they use. Both have had very dominant positions within the limited market available for professional Native artists.
I first saw Bill Miller live in 1992 in Winnipeg (Canada). He had been performing for more than a decade and he appeared alone on the stage. Not an easy position for any artist. Yet, he really held his own and he mesmerized the public during various concerts/workshops. In the early days, His long recording career includes such landmark CDs as Loon Mountain And Moon (1991), Red Road (1994), Reservation Road, Raven In The Snow (1995), Ghost Dance (1999), and The Art Of

Survival (2000). As a musician he has had a long and fruitful career on the edge of mainstream American music. In this brief presentation, I will focus on his career and what he and his life-story have meant to the Native North American music and recording scene.

Arnold KRUPAT
Professor of American Literature, Dept. of Global Studies
College of Sarah Lawrence, New York, N.Y.

"Another Look at Trickster and His Tales"

From late in the nineteenth century to the present-day, the double nature of the Native American trickster—trickster is both a culture creator and a subverter of culture--has been taken as a problem by Western critics, in need of some sort of historical, analytic, structural, or rhetorical solution. Traditional oral storytellers and their audiences, however, do not find trickster's duality a paradox or a contradiction.
This presentation will look at some of what it considers to be Western misreadings of oral performance and cite a number of the performers themselves to come to a very different understanding of trickster from the Native perspective.

Tiina WIKSTRÖM
Department of English
University of Helsinki

"Trickster Shift: Art and Literature"

In my paper, I will talk about the notion of "Trickster shift" and its manifestations in the art and literature of the First Nations peoples. As I intend to show, the First Nation trickster literature is art and the First Nation trickster art is literature in multiple ways, this kind of merging of dichotomies befitting perfectly all that has anything to do with the Trickster, the multi-faceted and contradictory manifestation of Native cultures. I will claim that First Nations art and literature cross boundaries and create trickster-like visual and literary images that not only challenge the old notion of a minority writing back to the centre but also "eventually transcend both resistance and reconciliation" (Sarkowsky), thus creating something new, fresh and vital.

Ernesto FERRERO
writer, Torino Book Fair Director
"The story of Cervo Bianco"

The story of Edgard Laplante, alias Tewanna Ray, alias Chief White Elk, who stormed Italy in the 1920s, fictionalized in my novel *Cervo Bianco* (1981), recently re-edited as *L'anno dell'indiano* (Einaudi, 2002).

Aldona JONAITIS
Director University Museum of Alaska,
Fairbanks, Alaska.

"Two Northwest Coast Woman Carvers: Ellen Neel and Susan Point"

This paper will compare and analyse the different experiences that Kwakwaka'wakw Ellen Neel and Musqueum Susan Point had as they entered the male-dominated world of monumental wood sculpture. Neel, who worked in the 1950s, was a popular artist at the time but has been overlooked in most histories of Northwest Coast art. Contemporary artist Point, on the other hand, has received great accolades for her work. I argue that Point's positive reception is due not only to the excellence of her work, but to her being Salish, a group whose art has, for the most part, been ignored by students of the Northwest Coast.

Franco MELI
Dip. Letterature Comparate
IULM, Milano

"Native and Euro-American Land Ethic: A Cultural Perspective"

My paper will offer a comparison/contrast of two different worldviews. The Native American one relies on an implicit land ethic, or reverential/sacred relation to the earth. Crucial to this cultural perspective is the principle of respect for the sacred and at this point the paper will try to clarify the most important kinds of sacred lands, underlying their closeness to the basic issue of religious freedom.
On the contrary, inherent to the Euroamerican worldview nothing suggests a reverential or ethical orientation toward the earth. Rather, we find an ideology of domination that attempts to harness the land to narrowly defined, economic purposes. In conclusion, the paper will suggest that this Euroamerican dominant discourse we are embedded in has much to learn from the stories of native peoples.

David STIRRUP,
School of English,
University of Leeds, UK.

"Artefact and Authenticity: Narrative Strategy in Contemporary Native American Fiction"

The focus of this paper is essentially the relationship between the oral and the written in Susan Power's debut novel *The Grass Dancer* (1995). I will take Arnold Krupat's *The Turn to the Native: Studies in Criticism and Culture* (1996) and David Murray's *Forked Tongues: Speech, Writing and Representation* (1990), as a basis for critical discussion.
I propose in this paper, very simply, to consider a couple of the ways in which the issue of authenticity is addressed in Native American fiction, focusing specifically on Dakota writer Susan Power's debut novel, *The Grass Dancer*, and Ojibwe Gordon Henry Jr.'s *The Light People*. In both novels I will consider the role and effect of a white anthropological presence alongside the narrative negotiation of story. I will suggest that aspects of these novels engage directly with notions of the categorising and indeed creation of artefact – especially of story itself as artefact; and that this issue ultimately ties into the wider negotiation of self and community through story. It is, then, at the intersection between questions of orality and textuality, and the questioning of authenticity as a useful, or even a definable, term that I will place this particular discussion.

Christer LINDBERG
Department of Social Anthropology
Lund University,
P.O. Box 114, S-221 00 Lund, Sweden

"Beyond Diversity - Themes in Native American Religions"

This paper is exploring basic themes in Native American Religions. The argument, yet recognizing the diversity and complexity of spiritual traditions, is the need for a comparative approach to the study of Native American religions. Spiritual relations to nature, shamanistic performances, and body protection are some of the themes to be explored in the presentation. Stressing the relationship between religious traits, on a cross-cultural basis as well as in the internal structure of a cosmological system, will help us understand the continuity and change of these religious expressions. Working towards a unifying framework I'm testing a structural approach that enables me to extract general themes from empirical diversity, and in the opposite direction explaining the variation of themes in accordance with human ecology models.

Bernadette RIGAL-CELLARD
Département Anglais
Université Michel de Montaigne, Bordeaux 3

"An ongoing case of inculturation of Christianity: the canonization process of Kateri Tekakwitha"

All the Native Catholic parishes in Canada and the U.S. were expecting to hear Pope John Paul II announce the canonization of their beloved Kateri Tekakwitha during his visit at the World Youth Festival in Toronto in July 2002. instead Kateri was declared the benevolent patron of the festival and then the Pope travelled down to Mexico and Guatemala to announce the canonization of two little Indian boys. Native Catholics had introduced her case in 1885, supported by the North American clergy and the Jesuits, and after she had been declared "venerable" and then "blessed" in 1980, they had prayed for Kateri in their churches, at home and on the net, and had proclaimed the many miracles she had produced, but this was to no avail.
This paper presents the history and legend of Kateri, and looks into the canonization process to try to understand why she was not canonized. The major reason seems to be the absence of a really medically attested miracle, but there may be other reasons such as the need to keep Catholic Natives hooked to such a crusade in order to channel their energies through the Kateri Tekakwitha Conference, the major tool of the inculturation of Christianity among North American Native communities. The paper also looks at the new interpretations contemporary Natives give of her short but extraordinary mission on earth.

Francesco SPAGNA
Dip. Scienze Antropologiche, Archeologiche e Storico-territoriali
Università di Torino

"Midewiwin: the historical frame / the frameless myth"

The *Midewiwin* or "Medicine Society" is a shamanic institution of the Great Lakes region between the United States and Canada, belonging to the tradition of the Ojibwa-Anishinaabe Algonquian language groups. Internally structured according to initiation degrees, the society organizes elaborate seasonal ceremonies which mark the entry of new candidates destined to become spiritual leaders or healers, or progression of the initiates to higher levels of apprenticeship. These ceremonies, first reported by travellers and missionaries between the 17th and 18th centuries, are currently practised in a vast area including part of the Canadian Shield and Northern Plains in addition to Great Lakes. They represent the main repository of the Ojibwa-Anishinaabe culture as regards spiritual and medical-herbal knowledge, music, singing, etc.
In the 60s and 70s some American anthropologists and ethno-historians interpreted certain aspects of the Midewiwin as a result of contact with the Europeans and Christianity and therefore the Midewiwin themselves as a "nativist" movement which had developed in response to the social-cultural crisis that took place in the first centuries of colonisation. This hypothesis has been challenged. Radiocarbon tests performed on some birch bark codes of the Midewiwin tradition, found together with other ceremonial objects in a site in western Ontario, have dated this finds to a period prior to the contact with Europeans. Other recent studies have linked the symbols and ritual representation of the Midewiwin to the Laurel culture (200 BC- 1000 AD).
This new approach opens the way to interesting re-assessments of shamanism and native culture in the Great Lakes area. For this purpose, very important is the tracing of a mythological continuity. The studies on Midewiwin origin myths, five main groups of variations, engaged American but also Italian scholars as Angelo Brelich. To follow this fascinating mythological web brings us a really broader comparative vision.

Anneli STÅHLBERG
University of Lund

"Gossip - Oral Tradition Transformed into Contemporary Tales among Cree and Blackfeet on the Blackfeet Reservation in Montana"

Gossip has just as traditional stories the social mechanism of setting boundaries for behaviour and it functions as a mechanism of social control which has replaced storytelling and its place and function as such. Socially accepted behaviour is talked about and transformed into tales of honour and praise while the not acceptable behaviour is talked about as a warning of what might happen if someone misbehaves. Social conduct is thus maintained and withheld within the boundaries of tradition and cultural preset patterns. This is a paper that deals with gossip and how it has replaced the role and place of storytelling in a social context and as a social codex on the Blackfeet reservation. This paper is based on my fieldwork on the Blackfeet reservation and Rocky Boy reservation in Montana during fall and winter of 1999-2000 and summer of 2001.

Raeschelle POTTER-DEIMEL
Universität Wien
A-1130 Wien

"Oral History on the Odyssey and Making of the Texas Lumbee"

The hope, anger, fear and death, lying dormant in written historical facts, take on new meaning as these facts are brought to life by today's generation of the Texas Lumbee. Descendants reveal intricacies about their tribe's patriarch and episodes most important in the making of the Texas Lumbee tribe. Interdisciplinary interest afforded a broader scope of details. Such information connected the debated early Roanoke involvement while defining other kinships and influences on rituals - lost or surviving. As diverse as the Lumbee themselves so are their religious and economic ideals and practices. Separate entity or group involvement in performance, with specific patterns found in rhythms and steps, display differences within a strong union of the tribe.

Michael SCHLOTTNER
Research College, Culture of Knowledge and Social Change
Johann Wolfgang Goethe Universität, Frankfurt am Main

"Contemporary Native American Music: Stories and Histories of a Sonic Genre"

In the shadow of America's public attention an early interest of Native Americans in European instruments such as fiddles and guitars can be traced back as early as the first decades of the 20th century. To a good part, such a development results from a government policy providing punishment for participants of Indian dances and religious practices. Thus, aside from musical traditions which went underground for many years, imitations of European dances such as waltzes, polkas and square dances provided new forms of entertainment. To such a repertoire big band sounds were added in the 1940s, country 'n' western in the 1950s and rock 'n' roll in the 1960s. As a result, "rez rock", that is cover tunes based on the latter style, became most popular on many reservations next to country music. However, apart from mere imitation many Native bands created "localized" changes of certain songs with regard to either lyrics or instrumental settings. At length, the 1970s saw the first representatives of a popular (or a pan-Indian) Native American music based on compositions by singer/songwriters such as Floyd Westerman or rock bands such as XIT. Ever since, pop music has turned into a forum of specific Native articulation. The paper explores some historical aspects and focuses on a comparative approach towards lyrics of the 1970s (as samples of an us/them polarization) and today (as samples of a consolidation reflecting both unity and diversity in Indian Country).

Patricia J. O'BRIEN
Emeritus Professor of Anthropology
Kansas State University, Manhattan, Kans.

"Rock Saline, a Pawnee Sacred Place"

Parks and Wedel discovered and mapped a number of Pawnee sacred "animal lodges" which were `holy grounds' where animals conferred their powers. The Pawnee also had other sacred places which may or may not have had an association with "animals", and may not have been "animal lodges" in the classic sense. One locale mentioned early in the historic literature is called Rock Saline. It is located at the juncture of the Cimarron River and Buffalo Creek as recorded on an 1882 map.
The earliest references to Rock Saline are by Sibley in 1811, Tixier in 1840 and Capt. Nathan Boone in 1843. For the Pawnee Tixier says there is a sacred red cedar which is the manitou of Rock Saline, and also present are numerous swallows. For the Pawnee several sacred concepts are pertinent, the first being birds, here swallows, which linked their fundamental dualism: earth and sky. The swallow is the messenger bird of the Powers of the West. The Powers of the West are under Evening Star's control, and she is the Mother of the Pawnee. Second, the red cedar is associated with Mother-Cedar-Tree which is erected inside a medicine lodge for the Bear Dance and in the Thirty-Day ceremony. Third. Mother Corn sometimes turned herself into a cedar tree, and finally, among the Arikara cedar tree is grandmother and stands next to grandfather, Standing Rock, in front of the medicine lodge. The Arikara are closely related to the Pawnee.
Thus, Rock Saline is a sacred place for the Pawnee, and Arikara, and has links to both Mother-Cedar-Tree and Mother Corn, to Evening Star the Mother of the Pawnee and to Bear, and has curing powers.

Colin TAYLOR
College of Arts and Technology
Hastings, Sussex, England

"O-kee-pa *Revisited:Insights into Plains Indian Ceremonial and Religion"*

The O-kee-pa was a dramatization of the creation of the earth, its people,plants and animals and acted out the mythological history of the Mandan. This paper is partially based on a manuscript produced by George Catlin and deposited in the British Museum,and which was annotated and published by the presenter in 1996. It extends on the 1996 study,keying the O-kee-pa into the general structure of Plains Indian ceremonial.It also touches on one highly imaginative way that the O-kee-pa (with Mandan informants' help) has been dramatized for a modern audience.

James UHRINAK
Milwaukee, Wisconsin.

"Landscapes of Winnebago Origin Stories (Ho-cak, Ho-chunk, Hochungara)"

Winnebago origin stories encode geographic and strategic information. Modern Winnebago historians claim ancestral homelands in the Kentucky area of the Ohio River Valley. Traditional Winnebago (origin) stories, however, relate to specific locations in Wisconsin.
Land based shamanic knowledge, the context of Algonquian influences and the reuse of ancient land markings contribute to the construct of these stories. Landscapes, land forms and land features bracketing the resource rich Fox River Valley served as strategic and symbolic markers related to watching, security and resource protection.
Animal biogeographies, anomalies in fire frequency and habitat islands, along with disjunct populations of white oak species, further enrich these stories. White oak tree structure and branch growth patterns fit the Red Bank stories suggesting ways the white oak may be used as a geographic symbol.

Evelyne PUCHEGGER-EBNER
Institut für Ethnologie, Kultur- und Sozialanthropologie
Universität Wien

"Gendered Myths: On Female Imagery in Tarahumara Society (NW Mexico)"

Female imagery is an essential part of the process of constructing sexuality and determining female identity. It represents the gender ideology of a society and manifests itself in the relations between the sexes. And in turn gender identity is always part of of a determinate collective identity. In the broadest sense it concerns the construction of a person in a definite phase of her/his life, where one part of this identity-construct is seen as gender specific, while others are oriented to the society in general.
This leads to the focus of my presentation: firstly, the construction of female identity, and secondly, the gender interaction within the Uto-Aztec Tarahumara society.
An analysis of the Tarahumara fertility and creation myths shows how female identity is 'created' by means of mythical *female imagery*, that is, which characteristics and abilities are attributed to women in the myths, which symbols are defined as feminine and how they are judged, and whether the myths permit/reflect different/contradictory models of femininity. In this way it also concerns the possibilities for and areas of action that women can create for themselves within the modalities of the world-view.
The concept of the complementary duality that is constantly renewed both in the everyday life of the Tarahumara and in their rites is handed down in the *gendered myths*. Animals, plants and trees are granted a gender identity and act as representatives for the Tarahumara. These myths express social norms and values. They contain different points of view of the gender relationships (among other things the interaction patterns between the sexes and the ways in which men and women understand themselves) and are closely related to the criteria of social status and the attribution of power relations between men and women, as well as the standing of gender relations in social and political processes.
At the heart of my paper stand those two aspects that are connected to central contexts of female being: on the one hand the socio-economic role and productive characteristics of Tarahumara women, and on the other the standing granted female (pro)creativity and its special meaning for Tarahumara society.

Siegrun KAISER
Frankfurt am Mein, Germany

" 'We humbly beg' : The Munsee Petitions of 1849 as an Example for Performing Land Claims and Reciting History"

Formerly living above New York City, the Munsee moved to various U.S. and Canadian locations and eventually gathered at the newly designed Indian Territory in Kansas. In 1849, they held no official title to any land in America and therefore petitioned to the President of the United States to grant them a reservation. In their letters sent from Kansas to Washington, D.C., the Munsee recited their history in great detail and built up a precise land claim based on former intercultural alliances and agreements with the colonialists. Unfortunately though, government officials and local missionaries regarded the petitions as imprecise folklore. At that time, a Munsee reservation separate from the larger Delaware Nation came as a political inconvenience and the petitions failed their purpose. The disillusioned Munsee split up and to this present day their several bands fight for federal recognition. The yet unpublished documents serve as an example for early and lesser known Native American land claims in the United States.

Louis Owens: Tribute to a Storyteller
Panel Organizer: John Purdy

John PURDY
Department of English
Western Washington University

"Hard Laughter: Humor and Survivance in Louis Owens' Novels"

In 2001 Louis agreed to respond to a number of questions from the students in one of my courses who had read his first novel, *Wolfsong*. The last question they asked was about the critical responses to his fiction, and what he felt had not received adequate attention. His answer is the impulse behind this paper. He said: "But still, if there is one other area I'd like people to notice, critically, it's the humor. Following *Wolfsong* I've found more and more power in humor, with each novel, I think, depending increasingly on that particular tool." But his humor is always edged with its balancing counterpart, the sadder sides of life.
My essay explores the humor that can be found throughout Owens' fiction, focusing primarily on his last novel, *Dark River*. Here, his coyote humor and trickster discourse are given free rein, finding their greatest expression in Owens' canon. By examining the expectations of readers, and the sometimes abrupt revisions of them, I argue that understanding this side of Owens' creative genius is absolutely necessary to comprehend how "survivance" is accomplished in his works, and how this one storyteller sought to temper the "victimhood" so apparent in the works of other native artists.

Chris LALONDE
Department of English
State University of New York, College at Oswego, N.Y.

"Opening Louis Owens' Fiction"

Louis Owens writes of seeing his older brother again after a gap of nearly thirty years in "Finding Gene" (1999, 2001). The reunion is important for Louis Owens, as a storyteller, because Gene helps him to "verif[y] memories" of events that have found their way into his fiction. One of those events, a panther that followed Owens' father home out of the Mississippi swamps one night and jumped on the roof of their cabin, gets worked and reworked throughout Owens' career, beginning with his first nationally published fiction, the short story "Nalusachito" (1984). Recognized not as a point of origin but as an opening, "Nalusachito" reveals the major concerns that will run throughout Owens' five novels. Identity, especially mixedblood identity, and its relationship to place, to language, and to story are teased out across Owens' text in order to answer the question at once unasked and asked in "Nalusachito": "How do you understand?" References and allusions also help us see the sort of interrogation and critique of the dominant culture and its worldview that is to be found in the novels. Finally, the text articulates the indeterminacy that is critical to Owens' texts. As an opening, then, "Nalusachito" offers us more than a way into Owens' fiction; it offers us a way into reimagining both Native and American literary studies.

Paul Beekman TAYLOR
Department of English
Université de Genève, Switzerland

"Empowered Names in the Fiction of Louis Owens"

Louis Owens has been duly recognized as taking up the challenge Momaday and Silko threw up to the Euro-American practice of appropriating Indian lore and marketing it as its own. A great part of that lore is story, and a great part of story is housed in name, and the meanings in name are housed in tribal memory. As others have done, Louis reshapes the Euro-American's, or "Anglo's" own language tools to re-appropriate stolen or lost story in name. The loss is the consequence of a utilitarian program of replacing signifying names of things with factual designations. As he has moved across the Indian's cultural terrain, the Anglo has applied his laid his philosophy of fact over the Indian's repository of cultural lore with place and personal names to mark possession.

For Owens, a name, whether or place or person, signifies as well as designates. It is nucleate story, and Indian naming transmits essential cultural lore from one generation to the next. To retrieve that lore, Owens erases the shallow semantic layer of Anglo name to bring the palimpsest of story back to the surface. In doing so, he uncovers the lost story in Anglo names and joins it to native name force in a mixed breed fictional "truth."

Each of Owens' novels exhibits a distinct strategy in drawing attention to the vital importance of names to story, while using strategies employed in earlier novels. *Wolf Song* opens with an exposition of the erosion of Indian place and personal names in Anglo society. Just before his death, Jim Joseph "whispered a word, hearing his real name for the first time in many years" (p. 6). Then, his nephew Tom, on his way home from California for Jim's funeral, realizes his own memory loss of the names of features of his formative terrain, "trying to reveal Indian names for the mountains and remembering only one" (p, 22). In an apparently futile attempt to stop the semantic erosion, Tom tears up the gravestones of his mother, father and uncle so that their name marks can return to their earth matrix.

Elvira PULITANO
Department of English
Université de Genève, Switzerland

"Crossreading Tetxs, Crossreading Identit(ies): Postcolonialism, Diaspora, and Transculturation in Louis Owens's Mixedblood Messages"

At the heart of *Mixedblood Messages* is Owens's celebration of mixed heritages against the popular stereotypical notion that considers the mixedblood as a sort of tragic figure, trapped between two worlds and ultimately destined to vanish. Blending autobiography, critical theory, literature, and environmental reflections, the author challenges all of us to engage in what he calls acts of "crossreading," exploring texts "across some kind of cultural boundary or conceptual horizon" while learning to read in new ways. Drawing from Native American epistemologies, from the Native unconditional belief in the efficacy of language to create and to heal, Owens articulates the necessity of looking at language as a vehicle through which we can surmount our physical and cultural boundaries and continue to survive as living human beings in an increasingly global community.
This paper looks at *Mixedblood Messages* as a significant expression of recent developments in Native American critical theory, a complex hybridized discursive mode that, while deeply embedded within the narratives of Native American oral tradition, inevitably conducts dialogue with the larger critical discourse of contemporary theory. From the outset, Owens situates the experience of Native Americans within a postcolonial discursive mode, anticipating the complicated issue of whether the term *postcolonial* can be appropriately applied to the Native American condition, and explores concepts such as *diaspora*, *transculturation*, and *motion* as they define his (Choctaw-Cherokee) physical and psychological landscape. The result is a form of diasporic writing in which the author, similar to the trickster figure in Native American mythologies, straddles worlds and worldviews, always reinventing/reimagining language in an endless process of transformation and survival.

Emanuela ROSSI
Università di Roma "La Sapienza"

"The early collecting practice of the Museum of Anthropology at the University of British Columbia"

I would like to present the first results of the research I conducted two years ago for my Ph D. at the Museum of Anthropology (MoA) of the University of British Columbia (Vancouver-Canada). My research focused on the collecting practice of this institution mostly during the Fifties when Harry Hawthorn and his wife Audrey were respectively the first director and first curator. I tried to identify, through the studying of the archive materials, themes and motives of the Hawthorns' collecting practice and to understand the nature of their relationship with their most important patron and philanthropist at that time: H.R. MacMillan, who donate a large amount of money to buy Native objects and had a big influence on determining the identity of the MoA collection as a collection of Northwest Coast artefacts.

Helga LOMOSITS
Montpellier, France

"Lakota-Project"

The present paper intends to undertake and to present some research on the perceptions of visual records, such as photography, in the historical context of the Lakota. The growing diversity of the user population depicting Native American or Indian visual records in terms of different languages raises a host of technological challenges and calls for taking advantage of technologies which facilitate communication and access to information. The matter can only be examined case-by-case –within the framework of an evolved system for the protection of indigenous peoples'rights- may lead to appropriate understandings and will help to evaluate the concerns to encourage infrastructures for future holdings of these records. Images such as photographs are considered to be an aspect of consideration in the UN-Draft Guidelines and Principles of Indigenous Heritage Rights.

Petra T. KALSHOVEN
Department of Anthropology,
McGill University, Montreal

"Play and Display as Knowledge: General Mechanisms in Hobbyism"

In my talk, I would like to discuss a conceptual framework for an understanding of the so-called Indian Hobbyist phenomenon in Europe and its knowledge base. Indian Hobbyism, I will argue, may be understood as a knowledge-intensive leisure activity which allows its (non-native) members to engage quite physically in their object of study (North American native peoples), acquiring bodies of knowledge that are different from, but not necessarily less insightful than those of an ethnographer. I will conceptualize the praxis of hobbyism as "serious play" involving a significant amount of mimetic and performative action. Considering hobbyist groups in Europe as interlocked, but distinct play communities, I want to hypothesize that such communities, emerging out of a shared desire for acquiring and performing knowledge, subsequently develop intricate sets of rules which shape such knowledge acquisition and display. Such rules may, in turn, be subject to national or regional variations, shaped and governed by group dynamics (issues of authority and expertise), by umbrella institutions, by the group's physical environment (the "playground" on which the hobby takes place), and by contacts with the outside world, including interaction with contemporary native people. Apart from drawing on bodies of knowledge which enable them to act out their hobby, hobbyists may also, through their activities and their bodily engagement with their object of study, generate knowledge themselves. In this way, unique bodies of knowledge may emerge, combining information on native peoples found in literature and museums with know-how concerning the play community's own specific environment. The hypothesis that I want to test is that hobbyist groups, while drawing on interpretations of indigenous knowledge, construct unique knowledge systems themselves, grounded in the hobbyists' local environment. As hobbyist groups interact in networks that extend across borders, specific but interrelated "indigenous" knowledge systems may emerge on hobbyist playgrounds.

Carlo KRIEGER
UNESCO, Wien

"Micmac history: a "timeless" event"

The Micmac living in the five Atlantic Provinces of Canada have endured more than 500 years of European contacts. Today their numbers remain strong, they still speak their language, and continue to have a functioning society and culture. The persuasive powers of the French catholic missionaries met the resistance of the traditional Micmac leaders. This lead to a reorganized and strenghtened Micmac nation. In this paper I try to explore the concept[s] of time and their role role in this process as illustrated through ethnographic sources.

Susanna CADEL
Dipartimento di Studi Storici
Università Ca' Foscari di Venezia

"Notes on research among the Miwok and Pomo Indians of California"

In the San Francisco Bay Area, California, during the spring semester 2001 I did a short anthropological field research on the Coast Miwok and Southern Pomo tribes. I took part to a couple of feasts at Point Reyes and Santa Rosa, where still today these tribes celebrate the holy ceremonies and dances of their past. On April 27, 2001, at the Indian Village of Point Reyes, the *Strawberries' Festival*, which celebrates the new Natives' year, was held by Miwok and Pomo Indians. Inside the *hangi*, the semi subterranean house, they celebrated the *ceremonial* dancing, the ancient holy dancing for Indians only. In the sacred circle outside, the *social* dancing followed shared with everybody. These Indians are trying to preserve their cultural identity from erosion.

Giancorrado BAROZZI
Atlante Demologico Lombardo, Mantova

"The Long Walk of Mahtociqala : *from Crow Oral Tale to Italian Puppet Show"*

Years ago, an Italian actor and puppet master, G.L. Tirelli, travelled in the U.S.A. During his work-travel, visiting an Indian reserve, Tirelli met the Native American storyteller, Leonard George, who told him the adventures of Mahtociqala (the little boy who created himself).
When he returned home, Tirelli turned the story of Mahtociqala into a puppet show and performed it for many years in schools and theatres in Northern Italy. Tirelli's show was articulated in fourteen fantasies (or scenes) in which the wandering boy meets many creatures of the world (clouds, pumpkins, snails, dogs, musicians, bakers, etc.). Until, at the end of his long travel (and of the show), Mahtociqala meets Mother Earth and gives to her all the pieces of his tired body.
"Now Mahtociqala is in the wind, in the water and in all the songs of the stuff".
My proposal of paper is based upon Tirelli's accounts of his own experience in the U.S.A.
I will speak of his meetings with Native Americans and his friendship with Leonard George. I will discuss the art of indian oral story tellers and the transformation of an oral indian tale into an italian puppet show.
My paper focuses therefore about storytelling, performing stories, puppet theatre, and it is concerned also with transmission, reception, identity and transformation of Indian oral art.