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on the dike in particular, Gansworth is able to keep his otherwise loose narrative under rewardingly careful control.

*Indian Summers*, then, is an excellent example of what time offers but always takes back. Its brilliance is due to Gansworth's strong sense of recovery, a talent he shares with such gifted contemporaries as Diance Glancy and Gerald Vizenor. His Tuscarora narrative expands the reader's experience of both Native American life and of fiction itself.

*Jerome Klinkowitz*

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**Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman.**

By Bertha Little Coyote and Virginia Giglio. Norman: University of Oklahoma Press, 1997. 166 pages. \$29.95 cloth.

I was intrigued with this book from the first page of Virginia Giglio's preface. The fact that Giglio, a white woman, was able to reach beyond Bertha Little Coyote's flat "I don't help white women" upon their first meeting to eventually co-author a book with her immediately captivated me.

However, I use the term *co-author* with some trepidation. In the preface, Giglio states that the book started as a biography, became an autobiography, and finally resulted in a collection of Little Coyote's memories (p. xvi). This book is a collaborative effort, and it bothers me that Giglio avoids use of the term. Giglio states that she taped interviews with Little Coyote and that she also used material written by others about Little Coyote. The way she presents the narrative, however, gives the impression that it is Little Coyote's narrative framed only by Giglio's editorial comments. Because Giglio does not explain her methodology, the resulting material could be problematic.

Giglio begins each chapter by providing contextual and historical information so that Little Coyote's narrative can be better understood. At times, Giglio summarizes and interprets the forthcoming narrative in text set off in different type, making it clear that the information is separate from Little Coyote's narrative. While these editorial asides are helpful, Giglio does not contextualize Little Coyote's memory. Did Giglio ask specific questions to start the narrative? Does she prompt the narrative's development with further questions? Was the particular narrative told all at one time or at separate times and subsequently compiled to fit the relative chapter? Although she claims in the "Preface" that Little Coyote decided which memories would be included in the narrative, Giglio does exhibit control over this collection. She does not address the extent of her involvement in the final product.

Giglio met Little Coyote in 1989 when she asked the elder woman for assistance with her dissertation project. The women developed a close relationship while working on that project, and Giglio eventually asked if she could write a biography of Little Coyote. Reluctant at first, Little Coyote soon became involved in this second project, which took several years to complete as it competed with Little Coyote's illnesses and Giglio's marriage and relocation.

While reading *Leaving Everything Behind*, I found myself comparing the book to Esther Burnett Horne and Sally McBeth's *Essie's Story: The Life and Legacy of a Shoshone Teacher* (Lincoln: University of Nebraska Press, 1998). In contrast to Giglio, however, McBeth claims that Horne's narrative is "a story shared and written in partnership with an anthropologist" (p. xi). McBeth explicitly states her methodology: she collected the stories in chronological order from Horne, who spoke into a tape recorder. McBeth transcribed the narrative, and she and Horne edited it in collaboration "page by page" (p. xv). Such an explanation of how the narrative came to be makes me more comfortable with the resulting product.

Similar to Giglio and Little Coyote's initial meeting, McBeth met Horne when she asked her to be a source for a larger work on boarding school experiences. Horne's life history (McBeth's term) was a by-product of that larger academic work. The life history, however, is presented in a much more scholarly manner: the narrative is much longer, has an extensive introduction by McBeth, and includes extensive notes.

Both Bertha Little Coyote and Essie Horne are similar in age (Little Coyote was born in 1912, Horne in 1909). Both were raised in Oklahoma, although Horne left to live and work in North Dakota and Minnesota. Horne's book is a much more developed life history (it runs to 215 pages versus Little Coyote's 166 pages). Still, it deserves mention that Horne set out to tell her life story, while Little Coyote's narrative is related to moments in her life influenced by song and music. The purposes of the two books are different, even if there are similarities in the resulting products.

Unfortunately, I did not receive the book's accompanying compact disc of Little Coyote singing, which, Giglio states in the preface, is important to understanding Little Coyote's stories (p. xviii). Footnotes throughout the narrative refer to selections on the CD that the reader should play at particular points in the text. Appendix D refers to this CD also, leaving me unable to fully understand the material presented in this particular appendix.

This book is a nice accompaniment to Giglio's earlier work, *Southern Cheyenne Women's Songs* (Norman: University of Oklahoma Press, 1994), which was originally the dissertation project for which Little Coyote was a source. It was enjoyable to read more personal details about a scholar's sources. This book fulfills readers' voyeuristic tendencies, allowing them access to more information about the people behind the scholarship.

The song transcriptions Giglio provides in the current text (Appendix A) are reprints from her 1994 book. It is convenient and accessible that she includes these transcripts instead of just directing readers to the earlier book. She also includes song transcriptions completed by other scholars in Appendices B and C that are helpful for the reader. The book includes eighteen pages of black and white photos of Little Coyote at various ages and of many places mentioned in the narrative.

Overall, this is a nice little book. While I am uncomfortable with the recognition—or lack thereof—of collaboration, my impression is that this work is not intended to be a scholarly study of a Cheyenne woman's life and memories. Instead, it recognizes that scholarly sources are human and that

they lead lives much richer than scholars might think. I recommend this book to readers interested in both music and women's lives.

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**Nez Perce Coyote Tales: The Myth Cycle.** By Deward E. Walker, Jr. in collaboration with Daniel N. Matthews. Norman: University of Oklahoma Press, 1998. 256 pages. \$13.95 paper.

Deward E. Walker, Jr. and Daniel N. Matthews have compiled an interesting presentation of Nez Perce Coyote narratives. The book is broken into two main parts. The first part presents a number of English translations of Nez Perce Coyote stories and the second part attempts to present "an interpretative section illustrating Coyote's character based on his relationship with other mythic characters" (p. 4). These parts seem to reflect the two primary goals of the authors: (1) to present the narratives in an accessible manner and (2) to "provide a straightforward, descriptive presentation of the character of Coyote" (p. xi). Indeed, Walker and Matthews succeed in their two primary goals. Their work also suggests a number of avenues for future research.

Walker and Matthews present the Nez Perce Coyote narratives in block prose English translations. The translations are well done and often quite engaging. Included with each narrative is the narrator's name and the source of the original story, told in the Nez Perce language. The motivation for the collection of English-only translations is based, in part, on the language shift occurring among Nez Perce speakers. As Walker and Matthews note, "in 1962, fewer than two hundred Nez Perce were fluent in their language. By 1994, fewer than thirty spoke their language fluently" (p. 1). While this is a tragedy, Walker's work with Haruo Aoki has provided a number of Nez Perce language resources.

The inclusion of a reference to the source language original is extremely useful and allows the interested reader to examine the narratives in Nez Perce as well as the linguistic details of the translation. Recently, there has been much work on the poetics of Native American verbal art. It is unfortunate that issues concerning Nez Perce poetics and rhetoric have been neglected in the discussions of the narratives and how they might influence the characterizations of Coyote. For example, a number of narratives begin with a frame creating phrase such as, "I'm going to tell another short story" (p. 83) or "Now I am going to tell a story" (p. 139) and conclude with a frame closing phrase such as "That's all" (p. 117). A reader may wish that there were a more complete discussion of the ways that Coyote narratives are framed in Nez Perce. Indeed, such a discussion would be of enormous interest.

While the narratives are presented in a readable fashion, the rhetorical structure of these narratives is neglected. The choice to present the narratives as prose paragraphs is an interpretive maneuver and should be justified. Recently, Dell Hymes ("Coyote: Polymorphous but Not Always Perverse,"