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**The Anguish of Snails: Native American Folklore in the West.** By Barre Toelken. Logan: Utah State University Press, 2003. Volume 2 in the series *Folklore of the West*. 204 pages. \$39.95 cloth; \$17.95 paper.

Taking the book's title from lines in Barry Lopez's *River Notes: The Dance of Herons* (1979), Toelken quotes, "Snail shell—made out of the same thing as your fingernail. Here, tap it. . . . Roll it around in your hand. Imagine the clues in just this. Counting the rings would tell you something. . . . Perhaps all that is recorded is the anguish of snails" (8). This quotation is visually rendered by the cover art—a photograph of a Navajo basket with a large shell tied to the rim, containing a much smaller snail's shell.

Shells, whether of water or land animals, and baskets figure prominently in the book's pages—sometimes directly, sometimes by allusion, often in metaphors, but always as objective correlatives. Toelken's discursive style constantly moves readers on a journey from the interstices of snails' shells to contemporary US Western First Nations people and back again, skillfully melding two seemingly unrelated areas while demonstrating repeatedly precisely how snails' shells intimately reflect contemporary Native people's lives—complete with scars and bumps caused by life's traumas.

Having taught two university classes using this book as text, I know students "get it;" through this book they begin to understand what it is to live as a Native person in today's world, keeping allegiance to the old while forging the new to articulate the context in which they must now live. The articulation may be in powwow dancing, beadwork, costuming, basketry making, weaving, or a number of other activities that bring Native people and their performances together—often with non-Natives as audience. In each of these aspects of Native American folklore, Toelken demonstrates how the outer form is but a hint of the inner reality. He clearly states several times that merely observing a woven piece of fabric, a basket, a dance, a costume, or the layout of an Indian fairgrounds (Crow Fair) does not provide sufficient or even accurate information about that item. Rather, it is simply the outer form, much as the snail's shell is the outer manifestation of an inner, lived reality. To understand the reality, one must become well educated in Native cultures and the arts within them, as well as in those aspects of expressive culture of a pan-Indian nature: One must understand the anguish of snails as written in their shells.

Six primary chapters constitute the book. Their titles (e.g., *Visual Patterns of Performance: Arts*; *Kinetic Patterns of Performance: Dance*; *Patterns and Themes in Native Humor*) all relate to the *doing* of folklore. Folklore is seen as a process, continually invented anew, whereby Native people comment upon and enact their relationships, their values, their ethics, and their willingness to share each of these with non-Natives. In addition to these chapters the book contains a prologue, an unattributed poem (pity; it is a lovely and evocative piece), an epilogue, and an index. The index is useful but seems somewhat out of place in a book that takes an excursion through several different genres of folklore in an attempt to make sensible and to demystify contemporary Native people. There are disjunctures in other places as well.

This book was in progress when the author suffered a massive stroke, from which he has substantially recovered. Colleagues, students, and friends stepped forward to complete the editing process, the illustrations, some of the references (grouped at the end of chapters rather than integrated with the text), and the index. Thus there is a reference (122) to a nonexistent chapter seven; material in the text is repeated in the chapter endnotes (e.g., reference to Gary Witherspoon's *Art and Language in the Navajo Universe* [1977]); words are used inappropriately (e.g., "matriarchal" instead of the correct "matri-lineal" [22]); and infelicitous constructions ("passim") appear: Each of these, I suspect, would not have occurred had Toelken been able to complete the text himself. Although undeniably present, these errors do not nullify the beauty of the writing and the information in the book.

In a book as textually rich as this one, it is difficult to choose selections to illustrate both the book's premise and the performances illustrative of that premise. The basket-weaving workshop episode (chapter two), however, is one fine example of a particularly informative section. In the 1970s when Toelken was still teaching at the University of Oregon, he arranged to have Mrs. Elvira Matt, Klamath/Hupa, visit campus to provide a two-week workshop so local artists and other interested people could learn how to make Native-style baskets. The students were frustrated when most of the time was spent learning songs, gathering materials from the forest and singing more songs while doing so, repeating the songs *sotto voce* while preparing the materials, and finally—during the last days of the workshop—beginning to weave baskets. Mrs. Matt was equally surprised to discover that the students did not realize that the songs and preparatory actions are a vital part of basket weaving, weaving that provides the explanation for the statement "a basket is a song that's become visible" (51).

Similarly, the texts of Native narratives (chapter four) provide easily read examples of stylistic features such as repetition, allusion, culturally valued and disparaged behaviors, plus theme and its variations as well as its unfolding. Along with the examples of Native humor throughout the text, the narratives limn the integration of old and new as well as using one to comment on the other, whether in terms of relationships or behavior and the logical consequences of each when enacted properly or improperly. There is much more to a recitation by a narrator than simply relating a story, as Toelken illustrates repeatedly.

Even though the book is discursive, the spiraling out from and circling back to points lend the text a cohesion that surprises and delights. At first blush there may be little to connect snails' shells with human experience, especially Native experiences. Yet Toelken masterfully moves his readers through several genres, various levels of authenticity (especially in terms of the one producing the folklore), and interpretation and how it can be modified to fit particular situations; and he still provides fascinating, concrete material for consideration while effecting the movement.

Authenticity merits brief mention; the discussion of totem poles provides a means to engage the topic. Chapter two contains examples of Northwest Coast totem poles carved by both Native and non-Native carvers. Is one more authentic than another? Who has license to carve and erect such poles? What

is appropriate content for the carvings? How are such poles to be read? Does it matter who you are or where you are from when rhetoric swirls around totem poles? Is a pole still a totem pole when removed from its original context?

Poles in general, like each of the topics and genres addressed in the book, appear in several places. Thus there are issues of totem poles, but there are also mentions of poles used in hogans and those associated with the Sun Dance. Poles reappear in the text, now in one context and next in another.

This kind of discursiveness, as around poles, makes a meta-point that even tangible objects are not *a* thing or are not to be understood only in one way. And again, a reader is led back to the metaphor of a snail's shell. It too is a discursive object, now to be read literally with all the bangs and bumps in a snail's life written on its shell and next to be understood as that which encases an infinitely varied and fascinating life form, but a form generally hidden from the casual observer. Native American expressive life is simultaneously the snail and its shell, the anguish and the glory, the survival and the celebration, the external and the internal.

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**Battle for the BIA: G.E.E. Lindquist and the Missionary Crusade against John Collier.** By David W. Daily. Tucson: University of Arizona Press, 2004. 153 pages. \$39.95 cloth.

Two photographs on the jacket cover, one of G.E.E. Lindquist and the other of John Collier, introduce the reader to the "Battle for the BIA." In a very real sense the photographs direct one's attention to the two men's distinctiveness and set the tone for this real-life political drama that took place from 1920 to 1953. Lindquist's photograph reveals a stylish, sophisticated, graceful man, whereas Collier looks somewhat disheveled, with a lock of hair hanging on his forehead and a forced, painful smile on his face. These pictures depict the book's character and the tumultuous, embattled relationship between Lindquist and Collier. (Note: Much of the book's material is derived from Daily's dissertation, "Guardian Rivalries: G.E.E. Lindquist, John Collier, and the Moral Landscape of Federal Indian Policy, 1910–1950," written in 2000.)

The book centers mainly on the multifaceted, long-standing collaboration between missionaries and the Bureau of Indian Affairs (BIA) to assimilate the Native population. Church groups, especially Protestant denominations, played a calculable role in this endeavor. The BIA's role involved allowing the church groups to provide educational and religious programs on reservations. According to Daily, the BIA's largesse not only permitted educational and religious instruction but extended to providing tribal land for parish churches.

The BIA's and missionaries' entente lays the groundwork for the ideological and real-life struggle of Native people. Lindquist, a Protestant missionary and political advocate, favored a gradual assimilationist approach,