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Nota di contenuto	Cover; Contents; Introduction: The Individual and Tradition; Entering Tradition: Kim Ellington, Catawba Valley Potter; Delight in Skill: The Stone Carvers' Art; The "Talking Machine Story Teller": Cal Stewart and the Remediation of Storytelling; Chief Ovia Idah: Bricoleur of Benin City and a Star for All Times; Place Matters: A Wooden Boat Builder in the Twenty-First Century; A Backdoor into Performance; The Maintenance of Heritage: Kersti Jobs-Bjorklof and Swedish Folk Costume; The World of Ogre-Tile Makers: The Onihyaku Line inHekinan, Japan Bringing Them Back: Wanda Aragon and the Revival of Historic Pottery Designs at AcomaArtistic Courage in Small Groups: Identity, Intermediality, and Indian Country; Navigating the Legends of Treasure Island: Narrative, Maps, and the Material; Fluid Identities: Madame d'Aulnoy, Mother Bunch, and Fairy-Tale History; Counting the Stars: The Study of Creativity on a Human Scale; On Middle-Range Structures in Heroic Epic; The Role of Tradition in the Individual; Customizing

Myth: The Personal in the Public; David Drake: Potter, Poet, Rebel
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LullabiesContested Performance and Joke Aesthetics; Vernacular
Interpretation in a Public Folklore Event; Georgia Decoy Maker Ernie
Mills: A Folk Artist Defines His Work; Rapid Transportation; Working
Through Tradition: Rug Farming In Anatolia; A Few of My Favorite
Things about North Carolina Pottery; That's Where I Came In: Henry and
His Teachers; At the Black Pig's Dyke and Other Writing; A Folklorist's
Work: Henry Glassie's Life in the Field; Acknowledgments; Tabula
Gratulatoria; Contributors; Index

Sommario/riassunto

Profiles of artists and performers from around the world form the basis of this innovative volume that explores the many ways individuals engage with, carry on, revive, and create tradition. Leading scholars in folklore studies consider how the field has addressed the relationship between performer and tradition and examine theoretical issues involved in fieldwork and the analysis and dissemination of scholarship in the context of relationships with the performers. These vivid case studies exemplify th
