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Classic of American anthropology explores messianic cult behind Indian resistance, from Pontiac to the 1890s. Extremely detailed and thorough. Originally published in 1896 by the Bureau of American Ethnology. 38 plates, 49 other illustrations. In *The Dancer's Voice* Rumya Sree Putcha theorizes how the Indian classical dancer performs the complex dynamics of transnational Indian womanhood. Putcha argues that the public persona of the Indian dancer has come to represent India in the global imagination—a representation that supports caste hierarchies and Hindu ethnonationalism, as well as white supremacist model minority narratives. Generations of Indian women have been encouraged to embody the archetype of the dancer, popularized through film cultures from the 1930s to the present. Through analyses of films, immigration and marriage laws, histories of caste and race, advertising campaigns, and her own family's heirlooms, photographs, and memories, Putcha reveals how women's citizenship is based on separating their voices from their bodies. In listening closely to and for the dancer's voice, she offers a new way to understand the intersections of body, voice, performance, caste, race, gender, and nation. This is the first volume devoted to the topic of dance and quality of life. Thirty-one chapters illuminate dance in relation to singular and overlapping themes of nature, philosophy, spirituality, religion, life span, learning, love, family, teaching, creativity, ability, socio-cultural identity, politics and change, sex and gender, wellbeing, and more. With contributions from a multi-generational group of artists, community workers, educators, philosophers, researchers, students and health professionals, this volume presents a

thoughtful, expansive-yet-focused, and nuanced discussion of dance's contribution to human life. The volume will interest dance specialists, quality of life researchers, and anyone interested in exploring dance's contribution to quality of living and being. Presents one hundred term paper topics regarding American Indian history, from their relationships with early explorers to American legal disputes and battles, and modern civil rights activities. Within intellectual paradigms that privilege mind over matter, dance has long appeared as a marginal, derivative, or primitive art. Drawing support from theorists and artists who embrace matter as dynamic and agential, this book offers a visionary definition of dance that illuminates its constitutive work in the ongoing evolution of human persons. *Why We Dance* introduces a philosophy of bodily becoming that posits bodily movement as the source and telos of human life. Within this philosophy, dance appears as an activity that humans evolved to do as the enabling condition of their best bodily becoming. Weaving theoretical reflection with accounts of lived experience, this book positions dance as a catalyst in the development of human consciousness, compassion, ritual proclivity, and ecological adaptability. Aligning with trends in new materialism, affect theory, and feminist philosophy, as well as advances in dance and religious studies, this work reveals the vital role dance can play in reversing the trajectory of ecological self-destruction along which human civilization is racing. This Encyclopedia provides description and analysis of the terms, concepts and issues of social and cultural anthropology. International in authorship and coverage, this accessible work is fully indexed and cross-referenced. This concise, contemporary option for instructors of cultural anthropology breaks away from the traditional structure of introductory textbooks. Emphasizing the interaction between humans and their environment, the tension between human universals and cultural variation, and the impacts of colonialism on traditional cultures, *Inside Cultures* shows students how cultural anthropology can help us understand the complex, globalized world around us. This third edition: contains brand new material on many subjects, including anthropological approaches to anti-racism social movements in the Global North during 2020; includes findings in anthropological research regarding the Covid-19 pandemic, and its relation to other recent global events and conditions; updates the organization and presentation of cultural universals and cultural variations; presents updated and enhanced discussions of anthropological studies of humankind and the environment, with expanded analysis of industrial agriculture in the age of globalization; includes more illustrations and updates to existing illustrations, sidebars, and guideposts throughout the volume; is written in clear, supple prose that delights readers while informing on content of one of the important

courses in a liberal arts education, one that effectively bridges humanities and the sciences. A contemporary history of one of the best-known American Indian nations. Written in collaboration with Blackfoot tribal historians and educators, *Amskapi Pikuni: The Blackfoot People* portrays a strong native nation fighting for two centuries against domination by Anglo invaders. The Blackfeet endured bungling, corrupt, and drunken agents; racist schoolteachers; and a federal Indian Bureau that failed to disburse millions of dollars owed to the tribe. Located on a reservation in Montana cut and cut again to give land to white ranchers, the Blackfeet adapted to complete loss of their staple food, bisona collapse of what had been a sustainable economy throughout their history. Despite all of these challenges, the nation held to its values and continues to proudly preserve its culture. *Indigenous Symbols and Practices in the Catholic Church* presents views, concepts and perspectives on the relationships among Indigenous Peoples and the Catholic Church, as well as stories, images and art as metaphors for survival in a contemporary world. Few studies present such interdisciplinary interpretations from contributors in multiple disciplines regarding appropriation, spiritual and religious tradition, educational issues in the teaching of art and art history, the effects of government sanctions on traditional practice, or the artistic interpretation of symbols from Indigenous perspectives. Through photographs and visual materials, interviews and data analysis, personal narratives and stories, these chapters explore the experiences of Indigenous Peoples whose lives have been impacted by multiple forces - Christian missionaries, governmental policies, immigration and colonization, education, assimilation and acculturation. Contributors investigate current contexts and complex areas of conflict regarding missionization, appropriation and colonizing practices through asking questions such as, 'What does the use of images mean for resistance, transformation and cultural destruction?' And, 'What new interpretations and perspectives are necessary for Indigenous traditions to survive and flourish in the future?' In 1890, on Indian reservations across the West, followers of a new religion danced in circles until they collapsed into trances. In an attempt to suppress this new faith, the US Army killed over two hundred Lakota Sioux at Wounded Knee Creek. Louis Warren's *God's Red Son* offers a startling new view of the religion known as the Ghost Dance, from its origins in the visions of a Northern Paiute named Wovoka to the tragedy in South Dakota. To this day, the Ghost Dance remains widely mischaracterized as a primitive and failed effort by Indian militants to resist American conquest and return to traditional ways. In fact, followers of the Ghost Dance sought to thrive in modern America by working for wages, farming the land, and educating their children, tenets that helped the religion endure for decades after

Wounded Knee. God's Red Son powerfully reveals how Ghost Dance teachings helped Indians retain their identity and reshape the modern world. Written by leading scholars in the field, this comprehensive and readable resource gives anthropology students a unique guide to the ideas, arguments and history of the discipline. The fully revised and expanded second edition reflects major changes in anthropology in the past decade. First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

"Presents more than one hundred accounts on the divergent views among the Lakota people about wani wah, the Ghost Dance religion. These accounts, many of them never before translated from the original Lakota or published, expand the narrative of the Ghost Dance, encouraging more nuanced interpretations of this significant moment in Lakota and American history"-- "Culture" is a term we commonly use to explain the differences in our ways of living. In this book Michael A. Elliott returns to the moment this usage was first articulated, tracing the concept of culture to the writings -- folktales, dialect literature, local color sketches, and ethnographies -- that provided its intellectual underpinnings in turn-of-the-century America. The Culture Concept explains how this now-familiar definition of "culture" emerged during the late nineteenth century through the intersection of two separate endeavors that shared a commitment to recording group-based difference -- American literary realism and scientific ethnography. Elliott looks at early works of cultural studies as diverse as the conjure tales of Charles Chesnutt, the Ghost-Dance ethnography of James Mooney, and the prose narrative of the Omaha anthropologist-turned-author Francis La Flesche. His reading of these works -- which struggle to find appropriate theoretical and textual tools for articulating a less chauvinistic understanding of human difference -- is at once a recovery of a lost connection between American literary realism and ethnography and a productive inquiry into the usefulness of the culture concept as a critical tool in our time and times to come. Thousands of years ago, the root of the Ghost Dance ritual radiated out from the Mountains of the Clouds where the ancient Toltec god, the Plumed Serpent, Quetzalcoatl, first danced with the Lord of the Dead, Mictlantecuhtli to create the civilizations of the Americas. As a gift to his children, the Plumed Serpent gave the people the Prince of Plants: Desheto. The Mazatecan Indians of Oaxaca still believe that plant knowledge can be communicated through Desheto's pre-Colombian mushroom ritual. Each year when the rains came the Prince of Plants would continue to share this hidden history of the Americas with his scribe Ani. To deepen Ani's knowledge, the Prince of Plants sent his scribe on a journey through the most remote tribes of the Americas to find the last remnants of the ancient Ghost Dance ritual. The history of the Siletz is in many ways the history of all Indian tribes in America: a story of heartache, perseverance, survival, and revival. It began in a resource-rich homeland thousands of years ago and today finds a vibrant, modern community with a deeply held commitment to tradition. The Confederated Tribes of Siletz

Indians twenty-seven tribes speaking at least ten languages were brought together on the Oregon Coast through treaties with the federal government in 1853-55. For decades after, the Siletz people lost many traditional customs, saw their languages almost wiped out, and experienced poverty, killing diseases, and humiliation. Again and again, the federal government took great chunks of the magnificent, timber-rich tribal homeland, a reservation of 1.1 million acres reaching a full 100 miles north to south on the Oregon Coast. By 1956, the tribe had been terminated under the Western Oregon Indian Termination Act, selling off the remaining land, cutting off federal health and education benefits, and denying tribal status. Poverty worsened, and the sense of cultural loss deepened. The Siletz people refused to give in. In 1977, after years of work and appeals to Congress, they became the second tribe in the nation to have its federal status, its treaty rights, and its sovereignty restored. Hand-in-glove with this federal recognition of the tribe has come a recovery of some land--several hundred acres near Siletz and 9,000 acres of forest--and a profound cultural revival. This remarkable account, written by one of the nation's most respected experts in tribal law and history, is rich in Indian voices and grounded in extensive research that includes oral tradition and personal interviews. It is a book that not only provides a deep and beautifully written account of the history of the Siletz, but reaches beyond region and tribe to tell a story that will inform the way all of us think about the past. Watch the book trailer:

<https://www.youtube.com/watch?v=NEtAIGxp6pc>

The apocalypse's triumph is witnessed in the arts, literature, music, film, TV, and digital media thereby enabling us to view the very essence of Apocalypse as a cultural phenomenon. The religious fervor known as the Ghost Dance movement was precipitated by the prophecies and teachings of a northern Paiute Indian named Wovoka (Jack Wilson). During a solar eclipse on New Year's Day, 1889, Wovoka experienced a revelation that promised harmony, rebirth, and freedom for Native Americans through the repeated performance of the traditional Ghost Dance. In 1890 his message spread rapidly among tribes, developing an intensity that alarmed the federal government and ended in tragedy at Wounded Knee. While the Ghost Dance phenomenon is well known, never before has its founder received such full and authoritative treatment. Indispensable for understanding the prophet behind the messianic movement, Wovoka and the Ghost Dance addresses for the first time basic questions about his message and This expanded edition includes a new chapter and appendices covering sources on Wovoka discovered since the first edition, as well as a supplemental bibliography. New religions emerge as distinct entities in the religious landscape when innovations are introduced by a charismatic leader or a schismatic group leaves its parent organization. New religious movements (NRMs) often present novel doctrines and advocate unfamiliar modes of behavior, and have therefore often been perceived as controversial. NRMs have, however, in recent years come to be treated in the same way as established

religions, that is, as complex cultural phenomena involving myths, rituals and canonical texts. This Companion discusses key features of NRMs from a systematic, comparative perspective, summarizing results of forty years of research. The volume addresses NRMs that have caught media attention, including movements such as Scientology, New Age, the Neopagans, the Sai Baba movement and Jihadist movements active in a post-9/11 context. An essential resource for students of religious studies, the history of religion, sociology, anthropology and the psychology of religion. During the nineteenth century, white Americans sought the cultural transformation and physical displacement of Native people. Though this process was certainly a clash of rival economic systems and racial ideologies, it was also a profound spiritual struggle. The fight over Indian Country sparked religious crises among both Natives and Americans. In *The Gods of Indian Country*, Jennifer Graber tells the story of the Kiowa Indians during Anglo-Americans' hundred-year effort to seize their homeland. Like Native people across the American West, Kiowas had known struggle and dislocation before. But the forces bearing down on them--soldiers, missionaries, and government officials--were unrelenting. With pressure mounting, Kiowas adapted their ritual practices in the hope that they could use sacred power to save their lands and community. Against the Kiowas stood Protestant and Catholic leaders, missionaries, and reformers who hoped to remake Indian Country. These activists saw themselves as the Indians' friends, teachers, and protectors. They also asserted the primacy of white Christian civilization and the need to transform the spiritual and material lives of Native people. When Kiowas and other Native people resisted their designs, these Christians supported policies that broke treaties and appropriated Indian lands. They argued that the gifts bestowed by Christianity and civilization outweighed the pains that accompanied the denial of freedoms, the destruction of communities, and the theft of resources. In order to secure Indian Country and control indigenous populations, Christian activists sanctified the economic and racial hierarchies of their day. *The Gods of Indian Country* tells a complex, fascinating-and ultimately heartbreaking-tale of the struggle for the American West. The moving stories of two Indigenous men in the United States and the return of their remains to their homelands. Henry 'Opkaha'ia (ca. 1792-1818), Native Hawaiian, and Itankusun Wanbli (ca. 1879-1900), Oglala Lakota, lived almost a century apart. Yet the cultural circumstances that led them to leave their homelands and eventually die in Connecticut have striking similarities. p kaha ia was orphaned during the turmoil caused in part by Kamehameha's wars in Hawai'i and found passage on a ship to New England, where he was introduced and converted to Christianity, becoming the inspiration behind the first Christian missions to Hawai'i. Itankusun Wanbli, Christianized as Albert Afraid of Hawk, performed in Buffalo Bill's "Wild West" to make a living after his traditional means of sustenance were impacted by American expansionism. Both young men died while on their "journeys" to find fulfillment

and both were buried in Connecticut cemeteries. In 1992 and 2008, descendant women had callings that their ancestors "wanted to come home" and began the repatriation process of their physical remains. Connecticut state archaeologist Nick Bellantoni oversaw the archaeological disinterment, forensic identifications, and return of their skeletal remains back to their Native communities and families. The Long Journeys Home chronicles these important stories as examples of the wide-reaching impact of American imperialism and colonialism on Indigenous Hawaiian and Lakota traditions and their cultural resurgences, in which the repatriation of these young men have played significant roles. Bellantoni's excavations, his interaction with two Native families, and his participation in their repatriations have given him unique insights into the importance of heritage and family among contemporary Native communities and their common ground with archaeologists. His natural storytelling abilities allow him to share these meaningful stories with a larger general audience. "Bellantoni recovers from obscurity the remarkable life journeys, dreams, and deaths of two Native men and the two worlds they lived in." —Paul Grant-Costa, Yale Indian Papers Project "Based on meticulous forensic research, Bellantoni's tale of two indigenous youth from different cultures and time periods, and their struggles to survive cultural upheavals, clearly reveals the chaotic effects of American colonialism on Native peoples. The book is a major contribution to the field of Postcolonial Studies." —Lucianne Lavin, author of Connecticut's Indigenous Peoples "Seven Myths of Native American History will provide undergraduates and general readers with a very useful introduction to Native America past and present. Jentz identifies the origins and remarkable staying power of these myths at the same time he exposes and dismantles them." —Colin G. Calloway, Dartmouth College Sky Loom offers a dazzling introduction to Native American myths, stories, and songs drawn from previous collections by acclaimed translator and poet Brian Swann. With a general introduction by Swann, Sky Loom is a stunning collection that provides a glimpse into the intricacies and beauties of story and myth, placing them in their cultural, historical, and linguistic contexts. Each of the twenty-six selections is translated and introduced by a well-known expert on Native oral literatures and offers entry into the cultures and traditions of several different tribes and bands, including the Yupit and the Tlingits of the polar North; the Coast Salish and the Kwakwaka'wakw of the Pacific Northwest; the Navajos, the Pimas, and the Yaquis of the Southwest; the Lakota Sioux and the Plains Crees of the Great Plains; the Ojibwes of the Great Lakes; the Naskapis and the Eastern Crees of the Hudson Bay area in Canada; and the Munsees of the Northeast. Sky Loom takes the reader on a wide-ranging journey through literary traditions older than the "discovery" of the New World. Anthropologists need history to understand how the past has shaped the present. Historians need anthropology to help them interpret the past. Where anthropologists' and historians' needs intersect is ethnohistory. The contributors to this volume have been inspired

in large part by the teaching and writing of distinguished ethnohistorian Raymond J. DeMallie, whose exemplary combination of ethnographic and archival research demonstrates the ways anthropology and history can work together to create an understanding of the past and the present. Transforming Ethnohistories comprises ten new avenues of ethnohistorical research ranging in topic from fiddling performances to environmental disturbance and spanning places from North Carolina to the Yukon. The authors seek to understand communities by finding and interpreting their stories in a variety of different texts, some of which lie outside academic understanding and research methodology. It is exactly those stories, conventionally labeled "myths" or "oral tradition," that ethnohistorians demand we pay attention to. Although historians cannot see or talk to their informants as anthropologists do, both anthropologists and historians can listen to oral histories and written documents for the essential stories they contain. The essays assembled here use DeMallie's approach to contribute to the history and anthropology of Native North America and address issues of literary criticism and contexts, sociolinguistics, performance theory, identity and historical change, historical and anthropological methods and theory, and the interpretation of histories, cultures, and stories. Debates over the legitimacy of ethnohistory as a specialization have led some scholars to declare its decline. This volume shows ethnohistory to be alive and well and continuing to attract young scholars. Papers from a symposium on "Religion and revolution," held at the University of Minnesota, 6-8 Nov. 1981. Gale Researcher Guide for: The Ghost Dance and American Literature is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research. The Ghost Dance religion that swept through the Plains Indian tribes in the early 1890s was embraced wholeheartedly by the Pawnees. It was a message of hope to a people devastated by the attacks of enemy tribes, the encroachment of white settlers, and the outbreak of epidemics. For the Pawnees, who were looking to the U.S. government and trying unsuccessfully to farm their land, the Ghost Dance movement promised salvation: a restoration of the Indian dead, the buffalo, and the old times. Alexander Lesser shows how the Ghost Dance brought about a partial revival of traditional Pawnee culture and its dances and songs. The ancient guessing hand game, remembered best by a tribe starved for the joy of play, became an important part of the Ghost Dance ritual. What had been a gambling game, a representation of warfare played by men, was transformed into a sacred game played by both sexes as an expression of faith or "good fortune." Lesser surveys the history of the Pawnee Indians and their relations with the federal government and describes in detail the Ghost Dance hand games that "were the chief intellectual product of Pawnee culture" from the onset of the messianic movement to the original publication of this book in 1933. Citing such authorities as James Mooney and Stewart

Culin, Lesser produced an enduring classic, now introduced by Alice Beck Kehoe, a professor of anthropology at Marquette University and the author of *The Ghost Dance: Ethnohistory and Revitalization*. In this fascinating ethnohistorical case study of North American Indians, the Ghost Dance religion is the backbone for Kehoe's exploration of significant aspects of American Indian life and her quest to learn why some theories become popular. In Part 1, she combines knowledge gained from her firsthand experiences living among and speaking with Indian elders with a careful analysis of historical accounts, providing a succinct yet insightful look at people, events, and institutions from the 1800s to the present. She clarifies unique and complex relationships among Indian peoples and dispels many of the false pretenses promoted by United States agencies over two centuries. In Part 2, Kehoe surveys some of the theories used to analyze the events described in Part 1, allowing readers to see how theories develop, to think critically about various perspectives, and to draw their own conclusions. Kehoe's gripping presentation and analysis pave the way for just and constructive Indian-White relations. Warrior culture has long been an important facet of Plains Indian life. For Kiowa Indians, military societies have special significance. They serve not only to honor veterans and celebrate and publicize martial achievements but also to foster strong role models for younger tribal members. To this day, these societies serve to maintain traditional Kiowa values, culture, and ethnic identity. Previous scholarship has offered only glimpses of Kiowa military societies. William C. Meadows now provides a detailed account of the ritual structures, ceremonial composition, and historical development of each society: Rabbits, Mountain Sheep, Horses Headdresses, Black Legs, Skunkberry /Unafraid of Death, Scout Dogs, Kiowa Bone Strikers, and Omaha, as well as past and present women's groups. Two dozen illustrations depict personages and ceremonies, and an appendix provides membership rosters from the late 1800s. The most comprehensive description ever published on Kiowa military societies, this work is unmatched by previous studies in its level of detail and depth of scholarship. It demonstrates the evolution of these groups within the larger context of American Indian history and anthropology, while documenting and preserving tribal traditions. The 1870 Ghost Dance was a significant but too often disregarded transformative historical movement with particular impact on the Native peoples of northern California. The spiritual energies of this "great wave," as Peter Nabokov has called it, have passed down to the present day among Native Californians, some of whose contemporary individual and communal lives can be understood only in light of the dance and the complex religious developments inspired by it. Cora Du Bois's historical study, "The 1870 Ghost Dance," has remained an essential contribution to the ethnographic record of Native Californian cultures for seven decades yet is only now readily available for the first time. Du Bois produced this pioneering work in the field of ethnohistory while still under the tutelage of anthropologist Alfred Louis Kroeber. Her monograph informs our

understanding of Kroeber's larger, grand and crucial salvage-ethnographic project in California, its approach and style, and also its limitations. "The 1870 Ghost Dance" adds rich detail to our understanding of anthropology in California before World War II. When Europeans first arrived on this continent, Algonquian languages were spoken from the northeastern seaboard through the Great Lakes region, across much of Canada, and even in scattered communities of the American West. The rich and varied oral tradition of this Native language family, one of the farthest-flung in North America, comes brilliantly to life in this remarkably broad sampling of Algonquian songs and stories from across the centuries. Ranging from the speech of an early unknown Algonquian to the famous Walam Olum hoax, from retranslations of "classic" stories to texts appearing here for the first time, these are tales written or told by Native storytellers, today as in the past, as well as oratory, oral history, and songs sung to this day. An essential introduction and captivating guide to Native literary traditions still thriving in many parts of North America, *Algonquian Spirit* contains vital background information and new translations of songs and stories reaching back to the seventeenth century. Drawing from Arapaho, Blackfeet, Cheyenne, Cree, Delaware, Maliseet, Menominee, Meskwaki, Miami-Illinois, Mi'kmaq, Naskapi, Ojibwe, Passamaquoddy, Potawatomi, and Shawnee, the collection gathers a host of respected and talented singers, storytellers, historians, anthropologists, linguists, and tribal educators, both Native and non-Native, from the United States and Canada—all working together to orchestrate a single, complex performance of the Algonquian languages. The music of the United States is so cool! It reflects the country's multicultural population through a diverse array of styles. Rock and roll, hip hop, country, rhythm and blues, and jazz are among the country's most internationally renowned genres. Since the beginning of the 20th century, popular recorded music from the United States has become increasingly known across the world, to the point where some forms of American popular music is listened to almost everywhere. A history and an introduction in the ethnic music in the United States, American Indian music, classical music, folk music, hip hop, march music, popular

music, patriotic music, as well as the American pop, rock, barbershop music, bluegrass music, blues, bounce music, Doo-wop, gospel, heavy metal, jazz, R&B, and the North American Western music. Benjamin Kracht's *Kiowa Belief and Ritual*, a collection of materials gleaned from Santa Fe Laboratory of Anthropology field notes and augmented by Alice Marriott's field notes, significantly enhances the existing literature concerning Plains religions. "This is a compellingly nuanced and sophisticated study of Indian peoples as negotiators and shapers of the modern world."—Richard White, author of *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1815* In this innovative, performative approach to the expressive culture of the Yaqui (Yoeme) peoples of the Sonora and Arizona borderlands, David Delgado Shorter provides an altogether fresh understanding of Yoeme worldviews. Based on extensive field study, Shorter's interpretation of the community's ceremonies and oral traditions as forms of "historical inscription" reveals new meanings of their legends of the Talking Tree, their narrative of myth-and-history known as the Testamento, their fabled deer dances, funerary rites, and church processions. A powerful chronicle of the astounding persistence of Indo-European glorification of battle, morphed into today's militant Christian Right. The book is written as a lively chronicle making clear the astounding power of the ancient cultural tradition embedding our language, and the real battle we face to contain this 'Christian' jihad. The 1870 Ghost Dance was a significant but too often disregarded transformative historical movement with particular impact on the Native peoples of northern California. The spiritual energies of this "great wave," as Peter Nabokov has called it, have passed down to the present day among Native Californians, some of whose contemporary individual and communal lives can be understood only in light of the dance and the complex religious developments inspired by it. Cora Du Bois's historical study, *The 1870 Ghost Dance*, has remained an essential contribution to the ethnographic record of Native Californian cultures for seven decades yet is only now readily available for the first time. Du Bois produced this pioneering work in the field of ethnohistory while still under the tutelage of anthropologist Alfred Louis Kroeber. Her monograph informs our understanding of Kroeber's larger, grand and

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