

# The Ghost Dance Religion And The Sioux Outbreak Of

**The Lakota Ghost Dance Of 1890** Rani-Henrik Andersson.2020-04-01 A broad range of perspectives from Natives and non-Natives makes this book the most complete account and analysis of the Lakota ghost dance ever published. A revitalization movement that swept across Native communities of the West in the late 1880s, the ghost dance took firm hold among the Lakotas, perplexed and alarmed government agents, sparked the intervention of the U.S. Army, and culminated in the massacre of hundreds of Lakota men, women, and children at Wounded Knee in December 1890. Although the Lakota ghost dance has been the subject of much previous historical study, the views of Lakota participants have not been fully explored, in part because they have been available only in the Lakota language. Moreover, emphasis has been placed on the event as a shared historical incident rather than as a dynamic meeting ground of multiple groups with differing perspectives. In *The Lakota Ghost Dance of 1890*, Rani-Henrik Andersson uses for the first time some accounts translated from Lakota. This book presents these Indian accounts together with the views and observations of Indian agents, the U.S. Army, missionaries, the mainstream press, and Congress. This comprehensive, complex, and compelling study not only collects these diverse viewpoints but also explores and analyzes the political, cultural, and economic linkages among them. Purchase the audio edition.

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**The Ghost-Dance Religion** James Mooney.1965

**Religious Revitalization Among the Kiowas** Benjamin R. Kracht.2018-04-01 Framed by theories of syncretism and revitalization, *Religious Revitalization among the Kiowas* examines changes in Kiowa belief and ritual in the final decades of the nineteenth century. During the height of the horse-and-bison culture, Kiowa beliefs were founded in the notion of daudau, a force permeating the universe that was accessible through vision quests. Following the end of the Southern Plains wars in 1875, the Kiowas were confined within the boundaries of the Kiowa-Comanche-Apache (Plains Apache) Reservation. As wards of the government, they witnessed the extinction of the bison herds, which led to the collapse of the Sun Dance by 1890. Though prophet movements in the 1880s had failed to restore the bison, other religions emerged to fill the void left by the loss of the Sun Dance. Kiowas now sought daudau through the Ghost Dance, Christianity, and the Peyote religion. *Religious Revitalization among the Kiowas* examines the historical and sociocultural conditions that spawned the new religions that arrived in Kiowa country at the end of the nineteenth century, as well as Native and non-Native reactions to them. A thorough examination of these sources reveals how resilient and adaptable the Kiowas were in the face of cultural genocide between 1883 and 1933. Although the prophet movements and the Ghost Dance were short-lived, Christianity and the Native American Church have persevered into the twenty-first century. Benjamin R. Kracht shows how Kiowa traditions and spirituality were amalgamated into the new religions, creating a distinctive Kiowa identity.

*The Ghost-Dance Religion and the Sioux Outbreak of 1890 Volume 14, Pt. 2* James Mooney.2013-09 This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1896 edition. Excerpt: ...Indians about the events of the campaign, the warrior who had spoken with such admiration of Father Craft referred with the same affectionate enthusiasm to Father Jutz, and said that when the infuriated Indians attacked the agency on hearing of the slaughter at Wounded Knee they had sent word to the mission that no one there need be afraid. We told him to stay where he was and no Indian would disturb him, said the warrior. He told how the priest and the sisters had fed the starving refugees and bound up the wounds of the survivors who escaped the slaughter, and then after a pause he said: He is a brave man; braver than any Indian. Curious to know why this man had not joined the hostiles, among whom were several of his near relatives, I asked him the question. His reply was simple: I had a little boy at the Drexel mission. He died and Father Jutz put a white stone over him. That is why I did not join the hostiles. While visiting Pine Eidge in 1891 I went out to see the Drexel school and found Father John Jutz, a simple, kindly old German from the Tyrol, with one or two other German lay brothers and five Franciscan sisters, Americans. Although but a recent establishment, the school was in flourishing condition, bearing in everything the evidences of orderly industry. Like a true German of the Alps, Father Jutz had already devised a way to make jelly from the wild plums and excellent wine from the chokecherry. While talking, the recess hour arrived and Mooxey HOSTILITY RENEWED 875 a bevy of small children came trooping in, pushing over one another in the effort to get hold of a finger of the good father, or at least to hold on to his robe while he led them into another room where one of the sisters gave to...

*The Ghost Dance* Alice Beck Kehoe.2006-06-14 In this fascinating ethnohistorical case study of North American Indians, the Ghost Dance religion is the backbone for Kehoes 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. Kehoes gripping presentation and analysis pave the way for just and constructive Indian-White relations.

*The Ghost-dance Religion and the Sioux Outbreak of 1890* James Mooney.1972

**Voices of Wounded Knee** William S. E. Coleman,Wim Coleman.2000 First person accounts are linked with narrative to describe the events leading up to the Massacre at Wounded Knee

**The Ghost-dance Religion and the Sioux Outbreak of 1890** James Mooney.1892

*The Ghost Dance Religion* James Mooney.1966

*The Ghost-Dance Religion and Wounded Knee* James Mooney.2012-08-15 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.

**Life Among the Indians** Alice Cunningham Fletcher.2020-07-14 Alice C. Fletcher (1838-1923), one of the few women who became anthropologists in the United States during the nineteenth century, was a pioneer in the practice of participant-observation ethnography. She focused her studies over many years among the Native tribes in Nebraska and South Dakota. Life among the Indians, Fletcher's popularized autobiographical memoir written in 1886-87 about her first fieldwork among the Sioux and the Omahas during 1881-82, remained unpublished in Fletcher's archives at the Smithsonian Institution for more than one hundred years. In it Fletcher depicts the humor and hardships of her field experiences as a middle-aged woman undertaking anthropological fieldwork alone, while showing genuine respect and compassion for Native ways and beliefs that was far ahead of her time. What emerges is a complex and fascinating picture of a woman questioning the cultural and gender expectations of nineteenth-century America while insightfully portraying rapidly changing reservation life. Fletcher's account of her early fieldwork is available here for the first time, accompanied by an essay by the editors that sheds light on Fletcher's place in the development of anthropology and the role of women in the discipline.

**The Prophet Dance of the Northwest and Its Derivatives: the Source of the Ghost Dance** Leslie Spier.1935

*We Do Not Want the Gates Closed between Us* Justin Gage.2020-10-08 In the 1860s and 1870s, the United States government forced most western Native Americans to settle on reservations. These ever-shrinking pieces of land were meant to relocate, contain, and separate these Native peoples, isolating them from one another and from the white populations coursing through the plains. We Do Not Want the Gates Closed Between Us tells the story of how Native Americans resisted this effort by building vast intertribal networks of communication, threaded together by letter writing and off-reservation visiting. Faced with the consequences of U.S. colonialism—the constraints, population loss, and destitution—Native Americans, far from passively accepting their fate, mobilized to control their own sources of information, spread and reinforce ideas, and collectively discuss and mount resistance against onerous government policies. Justin Gage traces these efforts, drawing on extensive new evidence, including more than one hundred letters written by nineteenth-century Native Americans. His work shows how Lakotas, Cheyennes, Utes, Shoshones, Kiowas, and dozens of other western tribal nations shrewdly used the U.S. government's repressive education system and mechanisms of American settler colonialism, notably the railroads and the Postal Service, to achieve their own ends. Thus Natives used literacy, a primary tool of assimilation for U.S. policymakers, to decolonize their lives much earlier than historians have noted. Whereas previous histories have assumed that the Ghost Dance itself was responsible for the creation of brand-new networks among western tribes, this book suggests that the intertribal networks formed in the 1870s and 1880s actually facilitated the rapid dissemination of the Ghost Dance in 1889 and 1890. Documenting the evolution and operation of intertribal networking, Gage demonstrates its effectiveness—and recognizes for the first time how, through Native activism, long-distance, intercultural communication persisted in the colonized American West.

**The Sixth Grandfather** John Gneisenau Neihardt.1985-01-01 In a series of interviews an American Plains Indian describes his life and discusses the traditional religious beliefs of the Indians

**Black Elk Speaks** Black Elk,John G. Neihardt.2014-03-01 Reveals the life of Lakota healer Nicholas Black Elk as he led his tribe's battle against white settlers who threatened their homes and buffalo herds, and describes the victories and tragedies at Little Bighorn and Wounded Knee. Reprint.

**Sound, Image, Silence** Michael Gaudio.2019-11-26 A visionary new approach to the Americas during the age of colonization, made by engaging with the aural aspects of supposedly “silent” images Colonial depictions of the North and South American landscape and its indigenous inhabitants fundamentally transformed the European imagination—but how did those images reach Europe, and how did they make their impact? In Sound, Image, Silence, noted art historian Michael Gaudio provides a groundbreaking examination of the colonial Americas by exploring the special role that aural imagination played in visible representations of the New World. Considering a diverse body of images that cover four hundred years of Atlantic history, Sound, Image, Silence addresses an important need within art history: to give hearing its due as a sense that can inform our understanding of images. Gaudio locates the noise of the pagan dance, the discord of battle, the din of revivalist religion, and the sublime sounds of nature in the Americas, such as lightning, thunder, and the waterfall. He invites readers to listen to visual media that seem deceptively couched in silence, offering bold new ideas on how art historians can engage with sound in inherently “mute” media. Sound, Image, Silence includes readings of Brazilian landscapes by the Dutch painter Frans Post, a London portrait of Benjamin Franklin, Thomas Edison's early Kinetoscope film Sioux Ghost Dance, and the work of Thomas Cole, founder of the Hudson River School of American landscape painting. It masterfully fuses a diversity of work across vast social, cultural, and spatial distances, giving us both a new way of understanding sound in art and a powerful new vision of the New World.

**International Encyclopedia of Dance** Selma Jeanne Cohen.1998 Exciting and fascinating, this reference work succeeds in its goal of bringing joy as well as enlightenment about all forms of dance in all countries of the world. An extremely useful synoptic outline of contents with nine sections (including Ritual and Religion and Popular Entertainment) enables the user to explore dance in its cultural and social aspects, while topical essays complement the 2,000-plus entries. Heavily illustrated with black-and-white photographs, the encyclopedia captures the fluid movement of dance; with its depth and scope, this outstanding work has carved a well-deserved niche.--Outstanding Reference Sources: the 1999 Selection of New Titles, American Libraries, May 1999. Comp. by the Reference Sources Committee, RUSA, ALA.

*The Last Days of the Sioux Nation* Robert M. Utley.1963

**Wovoka and the Ghost Dance** Don Lynch.1997-01-01 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.

*Lakota Belief and Ritual* James R. Walker.1980-01-01 The real value of Lakota Belief and Ritual is that it provides raw narratives without any pretension of synthesis or analysis, as well as insightful biographical information on the man who contributed more than any other individual to our understanding of early Oglala ritual and belief. Plains AnthropologistIn the writing of Indian history, historians and other scholars seldom have the opportunity to look at the past through 'native eyes' or to immerse themselves in documents created by Indians. For the Oglala and some of the other divisions of the Lakota, the Walker materials provide this kind of experience in fascinating and rich detail during an important transition period in their history. Minnesota HistoryThis collection of documents is especially remarkable because it preserves individual variations of traditional wisdom from a whole generation of highly developed wicasa wakan (holy men). . . . Lakota Belief and Ritual is a wasicun (container of power) that can make traditional Lakota wisdom assume new life.

American Indian QuarterlyA work of prime importance. . . its publication represents a major addition to our knowledge of the Lakotas' way of life Journal of American FolkloreRaymond J. DeMallie, director of the American Indian Studies Research Institute and a professor of anthropology at Indiana University, is the editor of James R. Walker's Lakota Society (1982) and of The Sixth Grandfather: Black Elk's Teachings Given to John G. Neihardt (1984, a Bison Book), both published by the University of Nebraska Press. Elaine A. Jahner, a professor of English at Dartmouth College, has edited Walker's Lakota Myth (1983), also a Bison Book.

**The Ojibwa Dance Drum** Thomas Vennum.2015-01-27 Hiding in a lake under lily pads after fleeing U.S. soldiers, a Dakota woman was given a vision over the course of four days instructing her to build a large drum and teaching her the songs that would bring peace and end the killing of her people. From the Dakota, the big drum spread throughout the Algonquian-speaking tribes to the Ojibwe, becoming the centerpiece of their religious ceremonies. This edition of The Ojibwe Dance Drum, originally created through the collaboration of Ojibwe drum maker and singer William Bineshii Baker Sr. and folklorist Thomas Vennum, has a new

introduction by history professor Rick St. Germaine that discusses the research behind this book and updates readers on the recent history of the Ojibwe Drum Dance.

**Ghost Dances and Identity** Gregory E. Smoak.2008-03-11 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*

*The Pawnee Ghost Dance Hand Game* Alexander Lesser.1996-01-01 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*.

**From the Deep Woods to Civilization; Chapters in the Autobiography of an Indian** Charles Alexander Eastman.2018-10-12 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**God's Red Son** Louis S. Warren.2017-04-04 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.

**A Whirlwind Passed through Our Country** Rani-Henrik Andersson.2019-01-15 The inception of the Ghost Dance religion in 1890 marked a critical moment in Lakota history. Yet, because this movement alarmed government officials, culminating in the infamous massacre at Wounded Knee of 250 Lakota men, women, and children, historical accounts have most often described the Ghost Dance from the perspective of the white Americans who opposed it. In *A Whirlwind Passed through Our Country*, historian Rani-Henrik Andersson instead gives Lakotas a sounding board, imparting the multiplicity of Lakota voices on the Ghost Dance at the time. Whereas early accounts treated the Ghost Dance as a military or political movement, *A Whirlwind Passed through Our Country* stresses its peaceful nature and reveals the breadth of Lakota views on the subject. The more than one hundred accounts compiled here show that the movement caused friction within Lakota society even as it spurred genuine religious belief. These accounts, many of them never before translated from the original Lakota or published, demonstrate that the Ghost Dance's message resonated with Lakotas across artificial "progressive" and "nonprogressive" lines. Although the movement was often criticized as backward and disconnected from the harsh realities of Native life, Ghost Dance adherents were in fact seeking new ways to survive, albeit not those that contemporary whites envisioned for them. The Ghost Dance, Andersson suggests, might be better understood as an innovative adaptation by the Lakotas to the difficult situation in which they found themselves—and as a way of finding a path to a better life. By presenting accounts of divergent views among the Lakota people, *A Whirlwind Passed through Our Country* expands the narrative of the Ghost Dance, encouraging more nuanced interpretations of this significant moment in Lakota and American history.

*The Ghost Dance* James Mooney.1996 Contains primary source material.

*The Ghost-dance Religion and the Sioux Outbreak of 1890* James Mooney.1896

*GHOST-DANCE RELIGION & THE SIO* James 1861-1921 Mooney.2016-08-26

*The Ghost Dance Religion* James Mooney.1966-01-01

**The Politics of Hallowed Ground** Mario Gonzalez,Elizabeth Cook-Lynn.1999 Surveying both recent and historical events, Gonzalez and Cook-Lynn address critical issues of cultural bias and collective memory. Their observations expose not only the seemingly unbridgeable gap between white and Native cultures but also impassioned dialogue among various tribes affected by the Wounded Knee Massacre.

**Hostiles?** Sam Maddra.2006 In *Hostiles?* Sam A. Maddra relates an ironic tale of Indian accommodation - and preservation of what the Lakota continued to believe was a principled, restorative religion. Their alleged crime was their participation in the Ghost Dance. To the U.S. Army, their religion was a rebellion to be suppressed. To the Indians, is offered hope in a time of great transition. To Cody, it became a means to attract British audiences. With these hostile indians, the showman could offer dramatic reenactments of the army's conquest, starring none other than the very hostiles who had staged what British audiences knew from their newspapers to have been an uprising..

**The Ghost-Dance Religion and the Sioux Outbreak of 1890 ... Abridged, with an Introduction, by Anthony F.C. Wallace. [With Illustrations.].** James MOONEY.1965

**The Lakota Ghost Dance of 1890** Rani-Henrik Andersson.2008-11-01 A broad range of perspectives from Natives and non-Natives makes this book the most complete account and analysis of the Lakota ghost dance ever published. A revitalization movement that swept across Native communities of the West in the late 1880s, the ghost dance took firm hold among the Lakotas, perplexed and alarmed government agents, sparked the intervention of the U.S. Army, and culminated in the massacre of hundreds of Lakota men, women, and children at Wounded Knee in December 1890. Although the Lakota ghost dance has been the subject of much previous historical study, the views of Lakota participants have not been fully explored, in part because they have been available only in the Lakota language. Moreover, emphasis has been placed on the event as a shared historical incident rather than as a dynamic meeting ground of multiple groups with differing perspectives. In *The Lakota Ghost Dance of 1890*, Rani-Henrik Andersson uses for the first time some accounts translated from Lakota. This book presents these Indian accounts together with the views and observations of Indian agents, the U.S. Army, missionaries, the mainstream press, and Congress. This comprehensive, complex, and compelling study not only collects these diverse viewpoints but also explores and analyzes the political, cultural, and economic linkages among them.

**Mormons, Indians, and the Ghost Dance Religion of 1890** Garold D. Barney.1986

*Ghost Dances and Identity* Gregory Smoak.2006-02-15 This innovative cultural history examines wide-ranging issues of religion, politics, and identity through an analysis of the American Indian Ghost Dance movement

and its significance for two little-studied tribes: the Shoshones and Bannocks. The Ghost Dance has become a metaphor for the death of American Indian culture, but as Gregory Smoak argues, it was not the desperate fantasy of a dying people but a powerful expression of a racialized Indianness. While the Ghost Dance did appeal to supernatural forces to restore power to native peoples, on another level it became a vehicle for the expression of meaningful social identities that crossed ethnic, tribal, and historical boundaries. Looking closely at the Ghost Dances of 1870 and 1890, Smoak constructs a far-reaching, new argument about the formation of ethnic and racial identity among American Indians. He examines the origins of Shoshone and Bannock ethnicity, follows these peoples through a period of declining autonomy vis-a-vis the United States government, and finally puts their experience and the Ghost Dances within the larger context of identity formation and emerging nationalism which marked United States history in the nineteenth century.

**Ghost Dance Religion** James Mooney.1972-01-01

**The Ghost-dance Religion and the Sioux Outbreak of 1890** James Mooney.1970

Unveiling the Magic of Words: A Report on "**The Ghost Dance Religion And The Sioux Outbreak Of**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**The Ghost Dance Religion And The Sioux Outbreak Of**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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