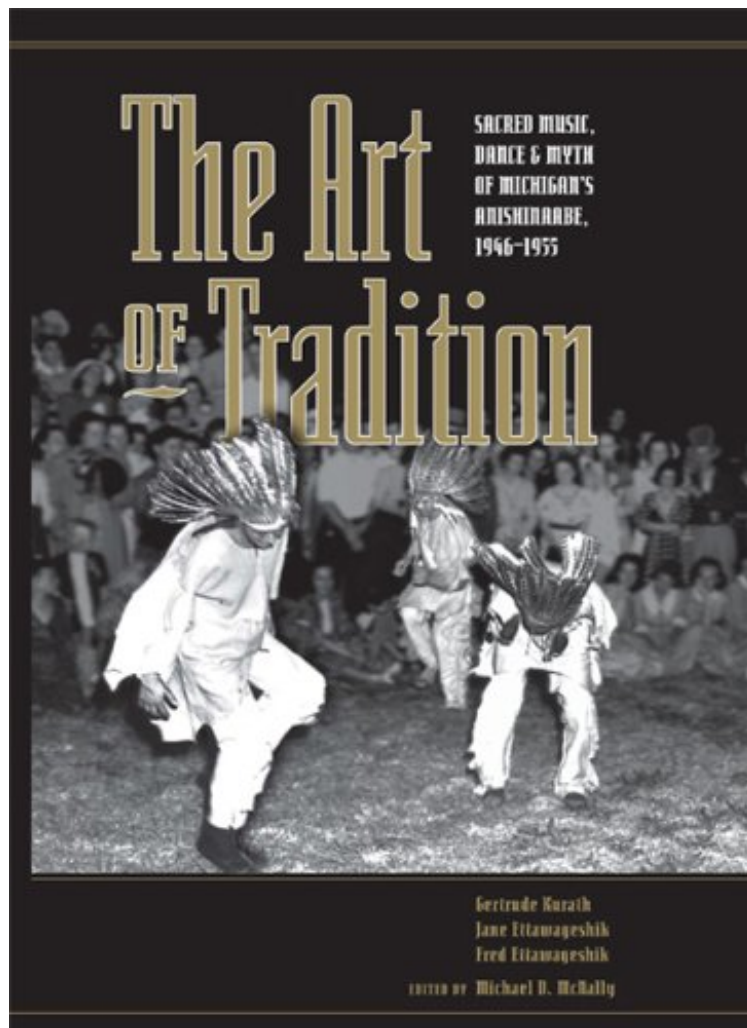


[Pdf free] The Art of Tradition: Sacred Music, Dance Myth of Michigan's Anishinaabe, 1946-1955

## The Art of Tradition: Sacred Music, Dance Myth of Michigan's Anishinaabe, 1946-1955

*Gertrude Kurath, Jane Ettawageshik, Fred Ettawageshik*  
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**Gertrude Kurath, Jane Ettawageshik, Fred Ettawageshik : The Art of Tradition: Sacred Music, Dance Myth of Michigan's Anishinaabe, 1946-1955** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Art of Tradition: Sacred Music, Dance Myth of Michigan's Anishinaabe, 1946-1955:

A half-century ago, three writers all intimately familiar with the Native American culture of their time and locale collaborated to produce a 450-page typescript of a study entitled Religious Customs of Modern Michigan Algonquians, together with sound recordings and photographs. Their 1959 work offered a detailed view of the life of

Ojibwe and Odawa music, dance, myth, and ceremony at mid-century. Now framed by a substantive editor's introduction, and published for the first time in book form, this material offers a unique glimpse into a significant and largely overlooked era in the history of North American ethnology and ethnomusicology. *The Art of Tradition* documents the complexity of Native life and culture at a critical juncture in Native American history, where the rekindling of pride in Native cultures characteristic of the later twentieth century met the generation of elders who spent their early years speaking Native tongues but who came of age in boarding schools and amid strong pressures of assimilation. Because this period was deemed by most ethnographers of the time to be one of "acculturation," marking the end of traditional Native cultures, the authors' appreciation for the integrity of mid-century Native culture stands out markedly from other scholarship of the day. The songs, dance steps, and stories collected here are evidence of the artful work of maintaining and breathing new life into traditions, often in contexts that seem anything but traditional, by indigenous elders and artists. As the editor notes, there are no "Native informants" in this study, only collaborators whose lives are shown to be as resilient as the repertoires they performed.