

Recording Laboratory AFS L22

Songs  
of the  
Chippewa

From the Archive of Folk Song

*Recorded and Edited by Frances Densmore*

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## PREFACE

The albums of Indian songs, edited by Miss Frances Densmore, make available to students and scholars the hitherto inaccessible and extraordinarily valuable original recordings of Indian music which now form a part of the collections of the Archive of Folk Song in the Library of Congress. The original recordings were made with portable cylinder equipment in the field over a period of many years as part of Miss Densmore's research for the Bureau of American Ethnology of the Smithsonian Institution. The recordings were subsequently transferred to the National Archives, and, finally, to the Library of Congress, with a generous gift from Eleanor Steele Reese (Mrs. E. P. Reese) which has made possible the duplication of the entire 3,591<sup>1</sup> cylinders to more permanent 16-inch acetate discs and the issuance of selected recordings in the present form. The total collection is unique and constitutes one of the great recorded treasures of the American people.

Miss Frances Densmore of Red Wing, Minn., was born May 21, 1867, and has devoted a rich lifetime to the preservation of Indian music. Her published works include volumes on *Chippewa Music*, *Teton Sioux Music*, *Northern Ute Music*, *Mandan and Hidatsa Music*, *Papago Music*, *Pawnee Music*, *Yuman*

and *Yaqui Music*, *Cheyenne and Arapaho Music*, *Choctaw Music*, *Music of the Indians of British Columbia*, *Nootka and Quilente Music*, *Music of the Tule Indians of Panama*, and other related subjects. Now, as a fitting complement to these publications, Miss Densmore has selected from the thousands of cylinders the most representative and most valid—in terms of the sound quality of the original recordings—songs of the different Indian tribes. With the recordings, she has also prepared accompanying texts and notes—such as those contained in this pamphlet—which authentically explain the background and tribal use of the music for the interested student.

This album, and the series of which it forms a part, is a valuable addition to the history, folklore, and musicology of our North American continent. Its value is increased for us with the knowledge that much of the music has, unfortunately, disappeared from the American scene. To Miss Densmore, and other Smithsonian collectors, as well as to the Indian singers who recorded for them, we must be grateful for rescuing this music from total oblivion.

DUNCAN EMRICH  
Chief, Folklore Section

## LIST OF SONGS

### DREAM SONGS (A1-6)

Title	Singer
A1 "One wind"	Ki' miwûn
A2 Dream Song (a)	Awûn' akûm' Yg'ickûn'
A3 Dream Song (b)	Awûn' akûm' Yg'ickûn'
A4 Song of the thunders	Ga' gandac'
A5 "The approach of the storm"	Ga' gandac'
A6 "My voice is heard"	Ga' gandac'

### WAR SONGS (A7-10)

A7 "I will start before noon"	Ga' tcitcigi' c'ig
A8 Song in Honor of Cimau' gan' Ic	Ga' tcitcigi' c'ig
A9 War Song	Ë' niwûb' e
A10 "In the south"	Ë' niwûb' e

### MISCELLANEOUS SONGS (A11-14)

Title	Singer
A11 "The entire world"	Ki' miwûn
A12 Woman's Dance Song	A' jide' gj'ig
A13 Moccasin Game Song	Nita' miga' bo
A14 "We have salt"	Henry Selkirk

### SONGS USED IN THE TREATMENT OF THE SICK (B1-3)

B1 "The approach of the thunder-birds"	Ki' miwûn
B2 "Going around the world"	Maiñ' gans
B3 "Sitting with the turtle"	Ki' miwûn

<sup>1</sup> Certain of the cylinders transferred to the Library of Congress were made by other field collectors of the Smithsonian Institution, but the great bulk of them—2,385 to be exact—were recorded by Miss Densmore, and these have been designated as the Smithsonian-Densmore Collection.

## SONGS OF THE MĪDE'WĪWĪN (B4-9)

Title	Singer
B4 Song of the Manido	Maiñ'gans
B5 Dancing Song	Maiñ'gans
B6 Escorting the Candidate for Initiation	Maiñ'gans
B7 Song of the Fire-charm	O'dēni'gūn
B8 Song of the Flying Feather	O'dēni'gūn
B9 Burial Song for a Member of the MĪde'wĪwĪn	Na'waji'bigo'kwe

## LOVE SONGS (B10-16)

Title	Singer
B10 "You desire vainly"	Mec'kawiga'bau
B11 "Work steadily"	Maiñ'gans
B12 "Weeping for my love"	Dji'siä'sġno'kwe
B13 "I have found my lover"	Julia Warren Spears
B14 Love Song (a)	Manido'gic'go'kwe
B15 Love Song (b)	Manido'gic'go'kwe
B16 "I am going away"	Gage'bġnēs

## PHONETICS

Vowels have the Continental sounds, except *u* as in "but." The diphthong *ai* is pronounced as in "aisle," and *au* is pronounced like *ow* in "allow."

Consonants are pronounced as in English, except that *c* represents the sound of *sh*, *j* the sound of *zh*, *tc* the sound of *tch* in "watch," and *dj* the sound of *j* in "judge." The letter *n̄*, or *n̄g*, represents the sound of *ng* in "thing."

## SONGS OF THE CHIPPEWA

by FRANCES DENSMORE

## INTRODUCTION

The songs presented herewith were selected from 340 songs recorded and transcribed in a study of Chippewa music made for the Bureau of American Ethnology, Smithsonian Institution, by the writer.<sup>1</sup> They were recorded in 1907-10 on the principal reservations in Minnesota and the Lac du Flambeau Reservation in Wisconsin. It was an opportune time for the work as a few of the old leaders and warriors were still living. These men realized that the old songs were disappearing and consented to record them when told "their voices would be preserved in Washington, in a building that would not burn down." In fulfilment of that promise, the American people may now have copies of their recordings—songs of their dreams, dances and games, songs of the warpath and camp, love songs and the songs with which they treated the sick, as well as songs of their religious organization, the MĪde'wĪwĪn (Grand Medicine Society).

These songs, thirty in all, were recorded by sixteen singers, four of whom were women. Several of

the men and three of the women spoke practically no English, and, with few exceptions, the singers were about 70 years of age, several being much older.

A favorable approach to the Minnesota Chippewa was aided by certain men and women of mixed blood, living on the White Earth Reservation. Most of these were relatives of William W. Warren, the historian of the tribe.<sup>2</sup> His sister, Mrs. Mary Warren English, was my principal interpreter; another sister, Mrs. Julia Warren Spears, gave information; and his niece, Mrs. Charles W. Mee, commended the work to the Indians and interpreted when necessary. They also recorded songs, one of which, recorded by Mrs. Spears, is included in this album (B13). I became acquainted with these members of the tribe and with some of the singers in June 1905, when attending a certain celebration at White Earth.

The recording of Chippewa songs was begun in September 1907, at Onigum on the Leech Lake Reservation. I had visited this locality the previous

<sup>1</sup> Densmore, Frances. *Chippewa Music*, Bull. 45, Bur. Amer. Ethn., 1910; *Chippewa Music II*, Bull. 53, Bur. Amer. Ethn., 1913.

<sup>2</sup> Warren, William Whipple. *History of the Ojibway Nation*. Collections of the Minnesota Historical Society, vol. 5, pub. by the Minnesota Historical Society, St. Paul, Minn., 1885. Reprinted Feb. 1897.

June and heard the members of the MĪde'wīwīn sing their songs around Flat Mouth, their dying chief. His death took place a few days later, and I remained for his burial. All this was remembered by the Indians when I returned and asked them to record songs.

My first recording equipment was an Edison phonograph which was then the best equipment available. The next summer, it was replaced by a Columbia gramophone with four heavy springs. At that time the Indians were not generally accustomed to phonographs and few, if any, had seen the making of records. One Chippewa woman, after hearing a record of her own voice, looked at the phonograph and exclaimed, "How did it learn that song so quick? That is a hard song."

Each class of Chippewa song has its accompanying instrument. The hand-drum which is common to many tribes is used with game songs and by a man when singing alone; a large drum is used at dances, the singers sitting on the ground around it, each with his own drumstick; the doctor uses a gourd or disc-shaped rattle; and a waterdrum and gourd rattle are used in the ceremonies of the MĪde'wīwīn. Indians are accustomed to singing with some form of accompaniment, but the drum and rattle overpower the voice if used when songs are recorded. Therefore it was necessary to find, by experiment, some form of accompaniment that would satisfy the Indian singer and also record the rhythm of the drum or rattle. Pounding on a pan was too noisy, but this and other forms of accompaniment will be heard in the present series. Songs were often recorded in an Indian schoolroom during vacation, and an empty chalk box was found an excellent substitute for a drum. Inside the box I put a crumpled paper that touched the sides of the box but did not fill it. The box was closed and struck sharply with the end of a short stick, producing a sound that was heard clearly on the record. This was percussion without resonance, and made possible the transcribing of the rhythm of the native accompaniment.

The wishes of the singer were consulted, as far as possible, in the recording of his songs. One singer might insist that no one should hear him sing, while another might ask that a friend be present or that the record be played for his friends. The songs of Ē'niwūb'e were recorded in his home at Lac du Flambeau. The activities of the family went on as usual but did not disturb him.

The songs heard at Indian dances are generally

small in compass, but a tabulated analysis of 340 Chippewa songs shows that 3 percent have a compass of 14 tones, 30 percent have a compass of 12 tones, 11 percent have a compass of 10 tones, and 21 percent have a compass of an octave.<sup>3</sup>

In listening to these records it should be borne in mind that they were made in the field and intended only for the use of the collector. Also, that sounds recorded on wax cylinders are amplified by electric copying. The purpose was to preserve the old melodies and, so far as possible, the old technique in singing them. The several renditions of a song often show slight differences, and it is impossible to indicate in musical notation the by-tones and embellishments that are heard in some songs. Such freedom is allowed an expert singer of our own race and is not shown in our notation. The Indians value skill in singing, but they appreciate the fine old songs, though sung by men with weak voices. The words of Chippewa songs are generally few in number but many songs are highly poetic.

With an understanding of these peculiarities, Chippewa music may be recognized as part of the native culture of the tribe.

## DREAM SONGS A1-6

Many Indian songs were not composed in our use of that term, but were said to come to the mind of the Indian when he was in a "dream" or trance, often induced by fasting. The Indian believed this condition put him in communication with supernatural powers that would help him in some undertaking, and that he could restore the communication by singing the song and complying with some other conditions. In this way he could secure the help of supernatural powers at any time. He might sing his "dream song" when going to war, when treating the sick, or giving demonstrations of various sorts to show his power. The meaning of the words of the dream song were known only to himself and referred to the subject of his dream. In time the song became familiar and others might sing it, but the song would not have its old power. Some songs of this sort are very old, and the words have been forgotten. Such are many songs of today—the dream songs of forgotten men.

The first three dream songs were recorded at a small Chippewa village in northern Minnesota. This

<sup>3</sup> *Chippewa Music II*, Bull. 53, Bur. Amer. Ethn., p. 21

village is located on a long point of land which divides the upper and lower portions of Red Lake and is called Waba'c'fiig by the Chippewa, meaning "where the wind blows from all sides." The white people call it Cross Lake as it is across the lake from the Red Lake Agency. The first encroachment of civilization on this isolated group of Indians was in 1901 when the Government started a day school in that locality. The Indians opposed it with all their power, but after it was established they became adjusted to it and were interested in keeping their children in school. In 1909, when these songs were recorded, most of these Indians were members of the M'ide'w'iw'in, observing its rites and ceremonies. They seldom heard the music of the white race, and were comparatively free from its influence. The village was reached only by an occasional steamboat, but an opportunity occurred to go on a government boat from the Red Lake Agency in July. I remained only a few days until the boat returned, but forty songs were recorded by five singers. Eight of these songs, recorded by three of the singers, are presented in this album.

**A1—"ONE WIND"** (Cat. no. 298, no. 149, Bull. 53.)

This is evidently a dream song, the words referring to the dream in which it was received. The song was recorded at Waba'c'fiig, Minnesota, in 1909, by Ki'miwun (Rainy), a man of middle age who was prominent in the tribal councils.

be'j'ig	One
no'd'ain	wind,
ninga'naw'endan'	I am master of it.

**A2—DREAM SONG (a)** (Cat. no. 321, no. 130, Bull. 53.)

This and the song next following were recorded by Awun'akum'Igickun' (Fog covering the earth) at Waba'c'fiig, Minnesota, in 1909. His home was in Canada but he was with a group of Chippewa who came down to attend the recent Fourth of July celebration and were camping on upper Red Lake. He was about 30 years of age and the youngest Chippewa who recorded songs. He appeared to be a full-blood Chippewa, spoke no English, and said, through the interpreter, that his people have rarely heard a piano, organ, or any other tuned instru-

ment. When he was a little boy he "sat with the old men," listening to their singing and learning their songs. Now he "sings the songs that the old men made up in their dreams." He sang with an artificial tone which is heard in his recordings. It is a throaty tone with a vibrato quality. He discovered the ability to sing with this tone when he was a boy and had cultivated it ever since. No information was obtained with this song except that it was a dream song, used in the Woman's dance.

**A3—DREAM SONG (b)** (Cat. no. 325, no. 136, Bull. 53.)

Like the song next preceding, this was recorded at Waba'c'fiig, Minnesota, in 1909, by Awun'akum'Igickun' who said it was used in the Woman's dance.

The second three dream songs were recorded by Ga'gandac' (One whose sails are driven by the wind), who was commonly known by his English name, George Walters. He was a man of middle age, living at White Earth, Minnesota, and was a prominent singer at all tribal gatherings. His songs were recorded circa 1908.

**A4—SONG OF THE THUNDERS** (Cat. no. 207, no. 113, Bull. 45.)

In this song the dreamer feels himself carried through the air.

na'n'ingo'dinunk'	Sometimes
ninbaba'cawen'dan	I go about pitying
niyau'	myself,
baba'maciyau'	while I am carried by the wind
gic'guu'	across the sky.

**A5—"THE APPROACH OF THE STORM"** (Cat. no. 209, no. 115, Bull. 45.)

The Indian generally approaches in silence unless he announces his coming by making some sound. This song concerns a manido' (spirit) that lives in the sky and rules the storm. He is friendly, and the distant thunder is his manner of letting the Indian know of his approach. Hearing this, the Indian will hasten to put tobacco on the fire so that the smoke may ascend as a friendly signal or response to the manido'.

This song was recorded by a younger singer about

a year before it was recorded by Ga'gandac'. On comparing the two records it is found that they differ less in rhythm than in melodic progressions. The younger singer used the same tones, but in some parts of the song he used the intervals in a slightly different order. The characteristic rhythm is identical in the two records.

abitú'	From the half
gic'igun'	of the sky
ebigwén'	that which lives there
kabide'bwewidun'	is coming, and makes a noise.

**A6—"MY VOICE IS HEARD"** (Cat. no. 208, no. 114, Bull. 45.)

No explanation was given of the words in this song but it seems probable that the thunder is speaking. It is one of the dream songs that are surrounded by mystery but sung in gatherings of the people.

This melody has a compass of 12 tones and contains interesting mannerisms of rendition. The tempo of the drum is slightly faster than that of the voice.

misiwé'	All over
akín'	the world
nin'debwe'widum'	my voice resounds.

**WAR SONGS**  
**A7-10**

In war as in all his undertakings, the Chippewa depended upon help from supernatural powers. He appealed to these powers by means of songs and he carried "war charms" as well as combinations of herbs known as "war medicine." The song came to him in a dream and the herbs were secured from old men of the tribe who were generally members of the Mide'wiwin. A personal war song was recorded by Odjib'we, the leader of the Chippewa warriors during the time of Hole-in-the-day, who was assassinated in 1868. After recording this song the aged man bowed his head, saying that he feared he would not live long as he had given away his most precious possession.

The tribal war songs included those that were sung before the departure of a war party, songs of the warpath and battle, songs of the victorious return and the scalp dance. Examples of these are presented.

**A7—"I WILL START BEFORE NOON"** (Cat. no. 276, no. 129, Bull. 45.)

This and the song next following were recorded in 1907-10 at White Earth, Minnesota, by Ga'tcicigi'c'ig (Skipping a day), who selected his songs with care. He recorded six songs comprising three war songs, a love song, a dance song, and the popular "folk song" concerning We'nabo'jo and the ducks. The singer said that he learned this war song from his father who was a warrior and in the old days was often sent in advance of the war party as a scout. Before starting on such an expedition he sang this song. The Chippewa words on the record are not correctly pronounced and contain many interpolated syllables. The song has a compass of 12 tones the highest tone being A, second space, treble staff. The tones are those of a major triad and sixth.

tcinau'hwakweg'	I will start on my journey
	before noon,
tcibwa'wabumi'igoyan'	before I am seen.

**A8—SONG IN HONOR OF CIMAU'GANIC** (Cat. no. 277, no. 130, Bull. 45.)

In the old days it was customary for a woman to go out and meet a returning war party. If a scalp had been taken, she received it at the hand of the leader and danced in front of the war party as it neared the camp, singing and waving the scalp. This song concerns such an event. The singer said that he had heard it sung by a woman on such an occasion. Sometimes several women went to meet the warriors, but one always preceded the others and received the scalp. The return to the camp was followed by the scalp dance. Each scalp was fastened to a hoop at the end of a pole and passed from one man to another, each man holding it aloft as he danced around a pile of gifts. This is an old song in which the name of Cimau'ganic has replaced the name of a former warrior. This was in accordance with custom, one melody often containing the names of several warriors in succession, the words of praise being the same for each. The words mean "Cimau'ganic killed in war."

In recording this song Ga'tcicigi'c'ig imitated the singing of a woman. The same technique was used in love songs and in songs of the scalp dance. It is characterized by a peculiar nasal tone and a gliding from one pitch to another (Cf. B14, B15). The nucleus of this performance consists of five measures,

in which the words occur. This is heard four times in the recording. The intervening measures show a similar basic rhythm with various melodic progressions.

**A9—WAR SONG** (Cat. no. 411, no. 88, Bull. 53.)

This song was recorded at Lac du Flambeau, Wisconsin, by Ē'niwūb'e (Sits farther along) in 1910. He is a conservative Indian, respected by all who know him, and is the owner of two houses, one in the Indian village and the other on his farm where he spends the summer. He did not remember the fighting between the Chippewa and Sioux in Wisconsin, but his father, said to be 90 years of age, recalled the war dances of that time.

No information was obtained concerning this song.

**A10—"IN THE SOUTH"** (Cat. no. 426, no. 87, Bull. 53.)

This, like the song next preceding, was recorded at Lac du Flambeau, Wisconsin, in 1910 by Ē'niwūb'e (Sits farther along). No information concerning it was available. A peculiarity in the manner of rendition is the sounding of a tone slightly above the intended pitch and descending downward in a *glissando*. This is heard clearly in the second measure.

ca' wūnoŋ'	In the south
bInē' s'fūg	the birds
ge' binonda' goziwa'	are heard singing.

**MISCELLANEOUS SONGS**

**A11-14**

**A11—"THE ENTIRE WORLD"** (Cat. no. 297, no. 167, Bull. 53.)

This was said to be the music of a very old dance and no information was available concerning the dance or the meaning of the words. The rhythm is vigorous and the song has a compass of 13 tones. It was recorded at Waba'cīŋg, Minnesota, by Ki'miwūn (Rainy) in 1909.

Ē' nēgokwag'	The entire
aki'	world
nima' wimigun'	weeps for me.

**A12—WOMAN'S DANCE SONG** (Cat. no. 295, no. 164, Bull. 53.)

The Woman's dance is a feature of every gathering of the Minnesota Chippewa and is said to have been learned from the Sioux. Both men and women take part and the dancers face the drum, side by side, moving clockwise in a circle with a shuffling step. An invitation to join the dance is accompanied by a gift, and the first invitation is usually given by a woman, the man responding with a gift of about the same value. The gifts are generally some form of beadwork and the dances hold them up for all to see as they dance, making a picturesque scene. The songs of this dance have no general characteristics and are rather simple in melody and rhythm. This song has no words. A'jide'gijg (Crossing Sky) recorded it at Waba'cīŋg, Minnesota, in 1909.

**A13—MOCCASIN GAME SONG** (Cat. no. 203, no. 144, Bull. 45.)

The moccasin game is the principal form of gambling practiced by the Chippewa at the present time. In this game four bullets or balls are hidden under four moccasins. One bullet or ball is marked and it is the object of the opposing players to locate this with as few "guesses" as possible. A characteristic of moccasin game songs is a rapid drumbeat with slower tempo of the voice, as in this song. The drumbeat of these songs is a strongly accented stroke followed by a very short unaccented stroke.

This is the song of a determined player. It is the only song that was recorded by Nita'miga'bo (Leader standing), and was recorded at White Earth, Minnesota, 1907-10.

nin' gagiwē'	I will go home,
niwe' nigoyan'	if I am beaten,
nin' genadīn'	after more articles
minawa' geatc'igeyan'	to wager.

**A14—"WE HAVE SALT"** (Cat. no. 268, no. 168, Bull. 53.)

The age of this song is indicated by the words. In the early days the Chippewa had no salt. A treaty known as the "Salt Treaty" was concluded at Leech Lake, Minnesota, on August 21, 1847, with the Pillager Band of Chippewa. This treaty stipulated that the Indians should receive five barrels of salt annual-

ly for five years. This is the song of a member of the Pillager Band, boasting of the salt they have received by this treaty. The song was recorded about 1909 by Henry Selkirk, a man of Scotch-Chippewa ancestry living at White Earth, Minnesota.

ma'no	Let
kigadeān'awen'imŋo'mŋn	them despise us,
ji'wita'gūn	salt
gi'dayamŋn'	we have
a'jawa'kwa	here, beyond the belt of
	timber
gi'dayamŋn'	we live.

### SONGS USED IN THE TREATMENT OF THE SICK B1-3

Two classes of native doctors treated the sick among the Chippewa, both using songs in their treatment. One class comprised the older members of the Mide'wŋwŋ who used the songs and secret herbs of that organization. Members of the second class did not always belong to the Mide'wŋwŋ. They claimed to receive their power in personal dreams and gave demonstrations to impress the people with that power. Both classes used affirmations, one affirming the great power of the Mide'wŋwŋ and the other affirming the power of their own supernatural helpers. Several healing songs of the Mide'wŋwŋ were recorded but the three songs presented here were selected from songs of the second sort recorded at White Earth and Waba'cŋŋ, Minnesota. One of the singers (Maiŋ'gans) treated the sick in the manner that will be described; the other (Ki'miwŋn) was familiar with the custom. Such a doctor treated the sick by singing, shaking his rattle, passing his hands over the body of the patient, and apparently swallowing one or more tubular bones which he afterward removed from his mouth. Each of these actions was considered indispensable to the treatment. There is a similarity in the melodic pattern of these three songs. This adds to their interest as they were attributed to different sources.

#### B1—"THE APPROACH OF THE THUNDER-BIRDS" (Cat. no. 311, no. 141, Bull. 53.)

This song was said to have been sung after a demonstration with the tubular bones and the treatment which followed. The words refer to the dream in which the doctor received his power. The recording is realistic. After the second rendition a sharp, hissing sound was made by the singer who said that

the Chippewa doctor makes such a sound as he breathes or "blows" on the person whom he is treating. After the third rendition there is recorded a shrill whistle which he is said to make when the bones issue from his mouth. The song was recorded by Ki'miwŋn (Rainy) at Waba'cŋŋ, Minnesota, in 1909.

kabŋde'bwewe'damowad'	The sound approaches,
bŋnē'sŋwŋg	the (thunder) birds draw near.

#### B2—"GOING AROUND THE WORLD" (Cat. no. 246, no. 110, Bull. 45.)

This song was recorded by Maiŋ'gans (Little Wolf) of White Earth who treated the sick in the manner that has been described. He said that he sang three songs when treating a sick person, the melody being the same in the first and third songs. He sang the first song after he had looked at the sick person and decided that he could help him. The words are translated: "I am singing and dreaming in my poor way over the earth, I who will again disembark upon the earth." Then he sang a song which indicates that he received his power from a bear, the words being, "The big bear, to his lodge I go often." His third song is here presented. As stated, the melody is the same as in the song which preceded his treatment. The song was probably recorded in 1908.

ka'wita'kūmi'gŋckaman'	I am going around
aki'	the world,
midwe'kūmi'gŋckaman'	I am going through
aki'	the world.

#### B3—"SITTING WITH THE TURTLE" (Cat. no. 309, no. 139, Bull. 53.)

No information was obtained concerning this song except that it was used by the same medicine man as the first song in this group. It is evidently the song of a man who received his power from the great turtle (mŋkŋnak'). The form of the words suggests a lengthy conference with the turtle and, perhaps, a return to the turtle for the renewing of his power. The story of the dream, like the name of the medicine man who received the song, has been lost, but the melody and words remain a tradition among his people. This song was recorded by Ki'miwŋn (Rainy) at Waba'cŋŋ, Minnesota, in 1909.

mŋkŋnak'	Turtle,
niwi'tabimŋ'	I am sitting with him.

**SONGS OF THE MĪDE' WĪWĪN**  
B4-9

The native religion of the Chippewa is the MĪde'<sup>4</sup> (Grand Medicine), and its organization is the MĪde'-wĪwĪn (Grand Medicine Society) which consists of eight degrees. Both men and women may become members and are advanced from one degree to another on receiving certain instructions and bestowing valuable gifts. There are series of songs for initiation into each degree, and such songs for initiation into the first, second, third and sixth degrees were recorded. There are also songs for treating the sick, which is an important function of the society, and songs for success in various undertakings. The songs of the MĪde'-wĪwĪn are estimated as several hundred in number. All are recorded in mnemonics on strips of birchbark.

A peculiarity of MĪde' songs is the use of meaningless vowel syllables between the words and interpolated in the words. Explosive vowel syllables are often given between renditions of songs, similar to the ejaculations that take place during an initiation ceremony.

This series opens with three songs of initiation into the first and second degree of the MĪde' wĪwĪn, recorded in 1907-10 by Maiñ'gans (Little Wolf), a prominent member of the organization at White Earth, Minnesota.

**B4—SONG OF THE MANIDO'** (Cat. no. 238, no. 2, Bull. 45.)

Maiñ'gans (Little Wolf) said this song was taught him by the old man who initiated him into the MĪde' wĪwĪn and that he sang it himself when acting as an initiator. In explanation of the song he said, through the interpreter, that the Chippewa lived on Lake Superior before coming to Minnesota and therefore many traditions of the MĪde' wĪwĪn are connected with water. Long ago a manido' (spirit) came to teach the MĪde' to the Indians and stopped on a long point of land which projects into Lake Superior at the present site of Duluth. The words of this song refer to that incident. Between the words may be heard the meaningless vowel syllables that characterize MĪde' songs.

nawaii'	On the center of a peninsula
ni' bawiyān'	I am standing.

<sup>4</sup> This term is applied to individual members of the organization and is also used as an adjective.

**B5—DANCING SONG** (Cat. no. 239, no. 3, Bull. 45.)

This is similar to the song next preceding except that the person to be initiated would dance while it was sung. It may also be sung in the ceremonial lodge after the initiation.

o'gotcitci'yane'	In form like a bird
siwa'wigane'	it appears.

**B6—ESCORTING THE CANDIDATE FOR INITIATION** (Cat. no. 237, no. 10, Bull. 45.)

In the middle of the ceremonial lodge is a pole with symbolic decorations and beside this pole is a pile of blankets to be used as gifts. The leader of the ceremony escorts the candidate to a seat on the pile of blankets, facing west. He moves slowly at first, then very rapidly, ejaculating *we ho ho ho* and shaking his rattle while this song is sung. Like the two songs next preceding, this was recorded by Maiñ'gans (Little Wolf) at White Earth, Minnesota, in 1907-10.

nikān'	Our MĪde' brother,
giwa'ninosē'	you are going around
MĪde'wīgān'	the MĪde' lodge.

**B7—SONG OF THE FIRE-CHARM** (Cat. no. 197, no. 86, Bull. 45.)

This and the song next following are examples of the songs that are sung in the lodges during the evenings that precede an initiation of the MĪde' wĪwĪn and at the dances which follow the ceremony. They are connected with the use of "rare medicines," the term "medicine" being applied to any substance connected with mysterious power. Their use may be to accomplish some definite purpose or to impress the people with the power of the MĪde'. The songs can be sung only by those who received them in dreams or purchased the right to sing them from someone who received them in that manner. O'dēni'gūn (Hip bone) who recorded this and the song next following was said to be one of the most powerful medicine men on the White Earth Reservation. His songs were recorded in 1908.

Concerning the next song, O'dēni'gūn said that



consin, in 1910 by Mec'kawiga'bau (Stands firmly). Sixteen songs were recorded by this singer including songs of the Drum-presentation ceremony in which he was a leader. He owned a house and a few acres of land near the Indian village. The phonograph was taken to his house for recording his songs and two that were recorded by his wife (Cf. B12).

gi' daga' wadañ'	You desire vainly
djI' mIsúwI' nonan'	that I seek you;
a' nIca'	the reason is
gici' mē	I come
baön' djikayan'	to see your younger sister.

**B11—"WORK STEADILY"** (Cat. no. 270, no. 170, Bull. 53.)

Many of the Chippewa love songs can be sung by either a man or a woman but this is a woman's song. It was recorded by Maifi'gans (Little Wolf) at White Earth, about 1908. The tempo is slow, as in a majority of Chippewa love songs, the fourth above the apparent keynote is prominent and the melody has a peculiar, pleading quality.

ayañgwa' mIsin'	Be very careful
tciäno' kiyün'	to work steadily;
gegama' kamigo'	I am afraid they will take you
niau	away from me.

**B12—"WEEPING FOR MY LOVE"** (Cat. no. 443, no. 110, Bull. 53.)

This song was recorded by Dji' siä' sño' kwe (Deceiving woman), the wife of Mec'kawiga'bau. As stated, they recorded songs in their home at Lac du Flambeau, Wisconsin, in 1910. She recorded two love songs, naively insisting that her husband depart while she recorded them and be recalled to hear them, when they were played on the phonograph.

I go around weeping for my love (Free translation)

**B13—"I HAVE FOUND MY LOVER"** (Cat. no. 286, no. 177, Bull. 53.)

Mrs. Julia Warren Spears, who recorded this and one other love song, was a sister of William W. Warren, historian of the tribe. (Cf. footnote p. 2) She was born in 1833 at La Pointe, the Chippewa village

on Madeline Island in Lake Superior. When she was 17 years of age her brother William was employed to escort the first party of Chippewa that came to Minnesota. They numbered about 800 and she was the only woman. She never returned to La Pointe to live, and in later years made her home with her daughter, Mrs. Charles W. Mee, at White Earth, where the songs were recorded, probably in 1908.

Mrs. Spears said that when she was a little girl on Madeline Island, about 15 years of age, her friend and playmate was a pretty Indian girl, the only daughter of a chief. This Indian girl "was always singing two songs." The writer heard Mrs. Spears sing them at intervals over a period of several years and the renditions never varied in any respect. One was a song of happiness and the other was a sad little song, said to be sung when the girl's lover was leaving on a long journey. The first song is presented and expresses the girl's joy at finding her lover. Attention is directed to the compass of the melody which includes 12 tones, beginning on the highest and ending on the lowest tone of the compass, a melodic pattern noted in many Chippewa love songs. *Niä* is a woman's exclamation of surprise.

niä	Oh,
nin' dinēn' dūm	I am thinking,
niä	Oh,
nin' dinēn' dūm	I am thinking
me' kawiä' nin	I have found
nin' imucēn	my lover;
niä	Oh,
nin' dinēn' dūm	I think it is so.

The two songs next following were recorded by a woman of unique personality whose name was Manido'gicigo'kwe (Spirit day woman). She was a member of the Mide'wīwīn and recorded two Mide' songs connected with the use of "love medicine." Like other songs of that organization, they were represented by "song pictures," and she drew these when she recorded the songs. In one of these pictures a woman is drawing a man by the hand, though he appears reluctant. Neither of these songs is in the present series.

This interesting woman lived alone in a log cabin, on a point of land extending into a small lake. Back of the cabin stretched the forest, broken only by a wagon road whose single track was marked by stumps beneath and drooping branches overhead. There she and her dogs guarded the timber of her government allotment, and there I called upon her, being allowed to photograph her in the door of her