



# Black Shawl

**SB Merriam**



## **Black Shawl:**

**Black Shawl** Kathryn Stripling Byer, 1998-03-01 *Black Shawl* emanates from Kathryn Stripling Byer's fascination with female ballad singers in southern Appalachia whose voices haunt the mountains still and from the image of a black net or shawl being dragged over the ground plumbing the depths collecting bits and fragments of a woman's life. The singers and storytellers of this splendid collection are struggling to answer the query of the book's epigraph: "What will you make of this?" The first section, *Voices*, offers a variety of female perspectives: those of mothers, daughters, sisters, lovers. These women are singing the old songs and waiting for their lives to change. *Blood Mountain*, the second part, experiments with ballad conventions and the mysteries of mythmaking: one story's good as another so long as there's blood in it. Delphia, a quilter and teacher who narrates the third section of *Black Shawl*, epitomizes these mountain women: the very ones who became the Keepers of the Ballads, the repositories and who passed down their knowledge. Through the remarkable mountain women of *Black Shawl*, Byer portrays the singers once mute, finding their place weaving a thread in the web of their existence and its endlessly evolving pattern.

*Crazy Horse* Kingsley M. Bray, 2006 *Crazy Horse: A Lakota Life* corrects older idealized accounts and draws on a greater variety of sources than other recent biographies to expose the real Crazy Horse: not the brash Sioux warrior we have come to expect but a modest, reflective man whose courage was anchored in Lakota piety. Kingsley M. Bray has plumbed interviews of Crazy Horse's contemporaries and consulted modern Lakotas to fill in vital details of Crazy Horse's inner and public life. To this day, Crazy Horse remains a compelling symbol of resistance for modern Lakotas. *Crazy Horse: A Lakota Life* is a singular achievement, scholarly and authoritative, offering a complete portrait of the man and a fuller understanding of his place in American Indian and United States history.

*Back to the Red Road* Chandra Lahiri, 2023-12-19 About the Book: Savoring memories of his 2018 solo pilgrimage across the Native sites of the Great Plains a little at a time, every morsel full of riches, Chandra Lahiri eventually got to thinking of Crazy Horse and more so of the two women who played such a massively influential role in his life, even indirectly shaping the course of his career. His first love interest, Black Buffalo Woman, disappears from the pages of history shortly after the attempt on his life by her husband. His wife, Black Shawl, vanishes almost equally completely soon after his assassination at Fort Robinson. What became of them? How did their lives play out? Did they have descendants, perhaps living today? Did they ever find happiness again? Understandably, they have been of limited or no interest to historians over the years, living as they did in the gigantic shadow of the legendary Crazy Horse, whose story is the very stuff of sagas. It is somehow fitting that an entire mountain is required to build a modern-day memorial to him, and it is unlikely that the sculptors take much notice of the fauna at its base, far, far below the peak. These women have effectively become footnotes to his story, if they appear at all. Knowing what he now does of them, Chandra considers this historical oblivion grossly unfair and unjust after the impactful roles they played in the great warrior's life. This is their story.

About the Author: Chandra Lahiri is an Indian from India who lives in the Sultanate of Oman.

After many years as a global CEO he now focuses on his lifelong passion for Native American heritage especially of the northern Great Plains Nations His wife is a Special Needs Educator in Oman and his two sons live and work in the U S A He loves hearing from like minded readers contact details and more pictures maps etc can be found at [www.dawnvoyager.com](http://www.dawnvoyager.com)

**A Double Garland** Thomas P. Hodge,2000 Thomas P Hodge has produced the first literary historical study of the art song enterprise in Russia s Golden Age A Double Garland investigates the interrelationship of poetry and music in Russia specifically the relations between poets and composers from 1800 to 1850 Hodge focuses on three major composers of art songs Alyab ev Verstovskii and Glinka He surveys their choices of text and after some preliminary metrical and structural analysis proceeds to a detailed consideration of the dynamics of poet composer interaction from various points of view Hodge presents both the major and minor poets of this period in the context of Russian musical life Based on extensive archival research this study will appeal to specialists in Russian poetry and musicologists

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