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because of her Jewish background so that the voluntary community excursion became likened to “the road to a concentration camp” (p. 96). Finally, Sklar’s rambling, discursive style made the task of understanding where the Tortugas dance and fiesta tradition fit into the larger picture of colonial dance dramas quite difficult. A much more inclusive view of New Mexican ritual and theory can be found in the already cited Rodríguez’s *The Matachines Dance*. Another fascinating recent study focusing on Mexico’s festival of Christians and Moors/Aztecs is Max Harris’ *Aztecs, Moors, and Christians: Rituals of Reconquest in Mexico and Spain*.

There is significant contemporary interest in the Virgin of Guadalupe as a nationalist symbol, embodiment of *mestizaje*, mother goddess, and paramount Catholic saint. Feminist scholars, as well as champions of Native peoples, give nuanced interpretations that position the Dark Virgin within their camp. For example, Jeanette Rodríguez’s *Our Lady of Guadalupe: Faith and Empowerment among Mexican-American Women* shows how the symbol of Guadalupe is both a symbol and agent of positive change for Mexican-American women in their social and religious roles. Other recently published books explore aspects of Mexican and Chicano art history with a quite different approach than that assumed by scholars of an earlier generation. *The Road to Aztlan, Art from a Mythic Homeland*, edited by Virginia M. Fields and Victor Zamudio-Taylor, asserts that Native peoples were not passive victims of colonial oppression—they responded creatively and intelligently to the terrible events and injustices of conquest and colonization. This is an important theoretical shift. However, Sklar does not touch on any of these issues, remaining solely within the boundaries of the Tortugas community and its fiesta.

These problems aside, Sklar seemed to approach the Tortugas community with sincerity and sensitivity. Although an outsider, she gained the trust of key community members through her willingness to work alongside them and to be touched by the Virgin personally. Sklar’s study, highly effective in conveying how a deep, individual response to a beloved saint can at the same time echo throughout an entire community, also adds new information about dance movement and ethnography to the accumulating literature on colonial dances and fiestas of contemporary New Mexico.

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Father Francis M. Craft: Missionary to the Sioux. By Thomas W. Foley. Lincoln: University of Nebraska Press, 2001. 195 pages. \$45.00 cloth.

It would be an understatement to describe Father Francis M. Craft as a colorful figure in the history of American Catholic Indian missions. His biographer, Thomas W. Foley, provides a sympathetic portrait of Father Craft, although the study lacks a critical understanding of the underside of Christian missions within the context of Lakota history. At the same time, this biography provides a window on Catholic missionary efforts among the Lakota people and

unwittingly sheds light on the complexity of those who sought to Christianize Indian people by combining varying forms of cultural imperialism with the supposed defense of the rights of Indian people.

The early life of Francis M. Craft, as noted by Foley, seems to lack collaborative evidence and has the ring of a nineteenth-century adventure story. Born in 1852, the son of New York City doctor, Craft was a messenger during the battle of Gettysburg at the age of ten, studied medicine at Columbia University and the University of Louvain, and served as a mercenary during the Franco-Prussian War and the early years of the Cuban struggle for independence from Spain. He converted to Catholicism in the mid-1870s.

Whatever led to Craft's conversion is still uncertain, but it's clear that what shaped his belief that he was called to "save" Indian people was the pride that he took in his paternal grandmother, who purportedly was a full-blood daughter of a Mohawk chief. After experience with both Jesuit and Benedictine attempts to provide structure to his religious life, Father Craft, the proverbial maverick, was ordained as a secular priest by Bishop Martin Marty and sent to the Rosebud Indian Reservation in 1883. Rosebud, not unlike other Indian reservations of the time, was the site of acrimonious interdenominational competition between Protestants and Catholics over the future of Indian people. Father Craft combined a charismatic personality with linguistic abilities, which led to fluency in the Lakota language. He developed a relationship with Spotted Tail and his family, who adopted him and, according to Father Craft, gave him the name of Hovering Eagle and the honorary rank of chief.

Although Rosebud had been the traditional reserve of Episcopalian dominance, after 1881 all Christian denominations gained access to Indian reservations. Father Craft's missionary zeal quickly led to conflicts not only with his Protestant counterparts, but government Indian agents, who had their own doubts about Catholic missionary efforts. Part of the differences between Father Craft and governmental Indian agents crystallized in the perception that Father Craft opposed recruiting Indian students to such government boarding schools as Carlisle, Genoa, and Hampton. But in fact, Father Craft was not opposed to boarding schools, with their goal of "civilizing" Indians, although he would have preferred such schools to be under Catholic auspices. Eventually government opposition to Father Craft led to his transfer to Standing Rock Agency, where he once again quarreled with government agents, as well as Sitting Bull.

Father Craft was under the impression that those who sought to transform the life of the Lakota people—in terms of learning English, banishing traditional customs, or labeling Lakota beliefs as "superstitious"—were "progressives," who sought to assimilate Indian people into the dominant culture. In opposition to Sitting Bull, Father Craft favored the Dawes bill of 1888, which eventually led to the loss of about seven million acres of Lakota lands and the reduction of the Great Sioux Reservation by 80 percent over the next twenty years. Foley fails to stress the extent of the Lakota opposition to the taking of their land or a provision in the Dawes bill for protecting the land of Christian churches and schools.

At the same time Father Craft deserves credit for describing the government "Indian Policy" as a policy of extermination (p. 83) that sought to populate the continent with Europeans at the expense of Indian people. Likewise in 1890, both the secretary of the Interior and secretary of War asked Father Craft to undertake a "quasi-official" investigation of the Ghost Dance religion that was spreading across Indian reservations, causing panic among governmental officials. In Father Craft's opinion, Lakota receptivity to the Ghost Dance, with its promise of the return of the Indian dead and the buffalo, was due to "its true cause, starvation, abject misery, and despair" (p. 86).

Father Craft was present at Wounded Knee, having been asked to help in disarming Big Foot and his band of some 350 men, women, and children. It's striking that Foley refers to what took place at Wounded Knee as a "battle." He blames the victims by claiming that Big Foot's band were not "a displaced group of peaceful innocents," but rather, in the words of Father Craft, "the worst element of their Agency, whose camp had for many years been the rendezvous of all the worst characters on the Sioux Reservation" (p. 88). Father Craft's eyewitness account praises the Seventh Cavalry for its bravery and blames Big Foot's band for starting the "battle."

Amid everything that happened to Father Craft, his abiding concern was the creation of a Native American sisterhood. Early in his missionary career Father Craft had sought to foster religious vocations among Indian people, especially in sending young Indian girls to the Benedictine novitiates at Zell, South Dakota, and Avoca, Minnesota. One person in particular was of special concern to Father Craft: Josephine Crowfeather, the daughter of the Hunkpapa chief Joseph Crowfeather. Craft met Josephine during his first missionary appointment at Rosebud. They were to establish a lifelong bond with one another. In 1891, Father Craft founded an order of Lokata nuns, the Congregation of American Sisters, who were dedicated to teaching and serving at Sacred Heart mission, Elbowoods, North Dakota. The original group of sisters was headed by Josephine Crowfeather (Sister Mary Catharine), accompanied by postulants Claude Crowfeather, Jane Moccasin, Alice White Deer, Nellie Dubray, and Susie Bordeaux. At its peak, the order had no more than twenty nuns, and it lasted for only a decade.

One of the untold dimensions of Father Craft's work was the extent to which his small order of Indian religious women were to become the first Indian army nurses in American history. Always anxious to serve in time of war Father Craft sought to offer his services during the Spanish-American War. In 1898, he and his sisters were offered contracts to serve as nurses, first working in military hospitals in Florida and Georgia, and later in Cuba, where they became part of the "Order of Spanish-American War nurses" (p. 129). The nuns who accompanied Father Craft were Susan Bordeaux (Rev. Mother Mary Anthony), Ellen Clark (Sister Mary Gertrude), Anna B. Pleets (Rev. Mother Mary Bridget), and Josephine Two Bears (Sister Mary Joseph). After the death of Mother Mary Anthony from tuberculosis in Cuba, Father Craft was especially proud, that "a Sister was buried by the Army with full honors of war; it will be of interest to the Army that the first Sister buried, was the granddaughter of Chief Spotted Tail, and a grandniece of Chief Red Cloud" (p. 131).

Although Father Craft's dream of a Native American sisterhood was never realized, he believed that his defense of an Indian sisterhood was a necessary step in the Church's presence among Indian people and their full incorporation into the life of the Church. Foley believes that in this regard Father Craft was a visionary whom the Church never fully understood or appreciated. Upon his return from Cuba, Father Craft was to spend the last years of his life serving a small parish in East Stroudsburg, Pennsylvania, in relative anonymity.

In the end, Foley's biography of Father Craft, for all of its attempt to treat Craft as an individual who warrants the reader's sympathy, is a debatable undertaking due to Foley's uncritical approach to Christian missions, with their colonial agenda, and a less than informed treatment of Lakota history, traditions, and religion. Despite its extensive use of archival material and resources, Foley's biography reads more like a nineteenth-century apologia than a scholarly approach to its subject. It's interesting that Father Craft in many ways represents a paradigm for some of the inherent problems of Christian Indian missions—a legacy with which many contemporary Indian Christians are still wrestling today.

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First to Fight. By Henry Mihesuah. Edited By Devon Abbot Mihesuah. Lincoln and London: University of Nebraska Press, 2002. 104 pages. \$26.95 cloth.

Devon Abbot Mihesuah has edited and shaped her father-in-law's biography *First to Fight*. This thin volume illuminates certain aspects of Henry Mihesuah's life, military service, and relocation as a Comanche tribal member, but does not delve deep enough, especially when compared to *LaDona Harris: A Comanche Life* (2000). Sometimes it's difficult for an author to remain objective when he or she works directly with a family member in creating a biography. Much in *First to Fight* has been left unsaid. Devon Mihesuah herself admits this problem in the introduction: "As a family we spent hours reminiscing, crying, and laughing over past events. Henry, Fern, and Josh aired plenty of dirty linen—most that won't see print" (p. xvi).

Even with many of the family issues left unwritten, Henry Mihesuah's life is an amazing journey and a fascinating one to read. From his early beginnings in Oklahoma, it was clear that he was destined to be a warrior and to live as a role model for his family and surrounding neighbors, many of whom were white and African American. Mihesuah's father showed him how to be an upstanding man through his interactions with his neighbors. Once a white neighbor stole a turkey and Mihesuah's father "told them, 'You got my turkey, I see it. You take him, but don't you come back no more.' He'd help people, but wouldn't tolerate stealing" (p. 25).

Some of the best insights of the book come when Mihesuah speaks of racism, not only as a child, but as an adult. Mihesuah always confronts the behavior head on, and by doing so usually stops it from happening again. This