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writing. . . . In this way my sense of presence experience and survivance is in nature and the book” (261). “Nature and the book” is a fitting description of the focus of this collection of essays.

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Nicholas Black Elk: Medicine Man, Missionary, Mystic. By Michael F. Steltenkamp. Norman: University of Oklahoma Press, 2009. 296 pages. \$24.95 cloth.

Nicholas Black Elk today is certainly one of the best-known Native American authors. Well—is he really? *Black Elk Speaks*, the book that made his name famous after his death in 1950, is silent about his Christian name Nicholas and the 1906 baptism during which he received it. To what extent, and in what sense, is he the person speaking in *Black Elk Speaks*? Is it his life story “as told to” (orig. ed., 1932) or “as told through” (1961) his interviewer John G. Neihardt? What, then, is the life story behind *Black Elk Speaks*? In recent years, these questions have been discussed from various points of view, and Michael Steltenkamp deals with them in a well-informed, sincere, and balanced way that offers new insights into the extraordinary personality of this Lakota holy man, Black Elk. Steltenkamp’s aim is to write a biography of Black Elk, “a full portrait” of his whole life, and not just of one-third of it, as Neihardt did (xix). This biographical approach instantly makes it clear that Black Elk’s singular achievement was about taking responsibility for his people in order to help them to live in an extremely changing world: as a young warrior, a healer, a showman in Europe, a ghost dancer, a catechist with the Catholic missionaries, and, later in his life, an active and patient resource person for white authors. All of these experiences, roles, and activities followed this principle, and to single out one and ignore others is a great injustice to Black Elk. I see the greatest value of Steltenkamp’s book in his convincing demonstration of the cohesiveness of the various aspects of Black Elk’s life, and his argument that to declare these aspects contradictory or even irreconcilable, as some authors do, is missing the singular achievement of this holy man’s life.

Seeing this life as one whole, as Steltenkamp does, makes visible the synthesis of cultural and religious beliefs and practices that at first sight—the sight of a Euro-American—seem irreconcilable: being religious in a traditional Lakota and a traditional Catholic way. Steltenkamp describes a fine example for the confluence of different symbols rooted in both Lakota and Catholic traditions: Black Elk’s interpretation of the Two Roads. In this central piece of the book the author displays the productive value of his interpretive tools. Besides the published text of *Black Elk Speaks*, these are the interview records and materials published by Raymond J. DeMallie in *The Sixth Grandfather* (1984), his familiarity with the general Lakota and Catholic background, and, essential for his approach (like in his earlier book *Black Elk: Holy Man of the Oglala* [1993]), the personal testimony of Black Elk’s daughter, Lucy Looks Twice. Thus, we can see how the image of the “good red road,” often quoted

as the road of virtue that Black Elk admonishes his people to walk by, thus restoring their traditional lifeways, at the same time has a broader meaning. The Two Roads Map that Black Elk used in his teaching as a catechist depicts the Christian era, black being the color of times before Christ. Therefore, Steltenkamp argues, when Black Elk talks about the “good red road” in his famous vision, this includes its Christian meaning. Similarly, the flowering stick in the vision can be interpreted as an image of the Christian cross. What makes this kind of exegesis so fundamental? I think the essence of Black Elk’s message that the author brings to light is that his visions were ultimately “neither parochially Lakota nor insularly Catholic” (123) and therefore directed not only to his people but to others as well: in Black Elk’s own comment, to “the world” (118).

Black Elk had a very strong sense of his own spiritual mission, to try to find new ways of understanding and practicing the old traditions of his own people and the Catholic priests with whom he worked. When he turned to Catholicism, during the years at the turn of the century, these priests were very different from those at the end of the century. They strove wholeheartedly to erase “paganism” and anything they perceived as its manifestations in Lakota culture, from polygyny to giveaways, from the liberal education style to wearing long hair and traditional clothes—all this had to be given up with baptism, and the boarding schools were strategically most important for implanting the missionaries’ understanding of Christianity into the hearts and minds of the young. The bad effects of this system were already perceptible when Black Elk worked as a catechist, for instance, in the runaways from Holy Rosary Mission School and even suicidal attempts by desperate schoolchildren. The Jesuits tried to cope with these by imposing strict punishments. Steltenkamp does not refer to this kind of cultural intervention in the period of assimilation policy. Instead, he underlines the smooth cooperation between the catechist and the missionaries, beginning with the conversion experience in which a Jesuit first humiliated and then magnanimously comforted him. Supposing, however, that Black Elk, by his traditional status and new job, knew very well the predicaments of the Lakota families, in particular those with children in the mission schools, his boldness in taking responsibility as a mediator between the missionaries representing the new order and his own people under economic, social, and cultural stress appears all the more impressive. Maybe the darker aspects of mission reality that Black Elk must have been aware of were seen in a milder light when his daughter talked about them to the author. As a reader, one sometimes cannot help but wonder whether her testimony and interpretation can be taken as the last word.

A related and even more important issue is Black Elk’s effort to keep Lakota traditions and rituals alive. On the one hand, he incorporated traditional images into Catholic rituals and images. On the other hand, his readiness to respond to the inquiries by Neihardt and Joseph Epes Brown and to tell “the world” about these traditions cannot, in my view, be understood without assuming that Black Elk had a genuine interest in saving them for posterity. Catholicism and Black Elk’s lifelong identification with it already influenced these traditions, and certainly he valued these Christian ideas

highly. But does this mean that he was only interested in inculturating elements of Lakota culture into Catholicism (like today's missionaries do), or did he also inculturate Catholic elements into Lakota culture, as a means of social and cultural survival? If we drive the question further on to a more general level, another, more far-reaching question arises: was he perhaps even groping for new spiritual ways beyond both traditions? The title of the book that declares him a "mystic" puts him in one line with the greatest names in the Christian spiritual tradition. If we take this seriously even more questions may come to our minds: Were the visions that are recorded as past experiences in the published materials also spiritual experiences in his later life? If so, can they be seen as comparable to the visions of the mystics in Christian and other religious traditions, that is opening new and so far unknown horizons of encounters with the spiritual world, building something new upon both Christian and Lakota traditions, instead of just reconciling them? In this perspective, Black Elk's visions, work, and whole life appear as a persistent challenge to the students of religion—but also to anyone searching for a spirituality that is open for all human experiences in this field. It is a telling fact that Black Elk's popularity, at least in Europe, is to a large degree owed to psychiatrist and philosopher Carl G. Jung.

In today's global dialogue among religions Black Elk's voice is indispensable, and Steltenkamp's book helps us listen to it. By describing and discussing the religious life and identity of this Lakota holy man as a whole and by introducing us to the debate surrounding it, Steltenkamp lays a solid ground for further studies and debates about this singularly rich personality and his outstanding role in the religious life of his people and far beyond.

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One Hundred Summers: A Kiowa Calendar Record. By Candace S. Greene. Lincoln: University of Nebraska Press, 2009. 286 pages. \$39.95 cloth.

A treasure of North American ethnology was discovered one day in 2001 when a parcel of long, narrow ledger pages was found stashed underneath a safe amid the remnants of the old Roberts Indian store in Anadarko, Oklahoma. The tattered papers contained a long sequence of drawings recording tribal history by the celebrated Kiowa artist and religious leader Silver Horn, or Haungooah (1860–1940). The Roberts heirs donated the work to the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma, where it was professionally conserved. The present book makes these precious vestiges of tribal art and history, in their entirety, accessible to everyone. The author, a Smithsonian ethnologist well-known for other writings about Silver Horn and Southern Plains art, was perfectly suited to this task.

Silver Horn's drawings are part of a vibrant Kiowa tradition. Often called winter counts, the sequences of pictures—in this case some two hundred pictures throughout eighty original pages—include simple images