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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

to represent each passing year, and each image is a mnemonic device from which the calendar keepers could narrate the representative event or person as well as others of that period. Other tribes, notably the Lakotas and Blackfeet, maintained pictographic calendars, but only the Kiowas were in the habit of drawing two images for each year, one for summer and one for winter, making the Kiowa works twice as rich for recall and interpretation.

Silver Horn had drawn another version of his calendar in 1904 for ethnologist James Mooney. Now housed in the National Anthropological Archives, it is more elaborate than the one found in the Roberts store and contains Mooney's sketchy interpretive notes. Silver Horn's elder half-brother and artistic mentor Hauvahte also produced a calendar that was collected in 1909 by Mark Harrington for the Museum of the American Indian; the pictures are lost but Harrington's notes about them are now in the National Museum of American Indian archives. Yet another calendar by Hauvahte was turned over to and perpetuated in multiple versions by the Quitone family. The half-brothers' father, Little Bluff, named after an ancestor who was perhaps the original Kiowa calendar keeper, made a calendar for Fort Sill commander Hugh L. Scott, whose notes about the meaning of each entry are preserved in the Fort Sill Museum Archives. This work, along with a calendar by Settan, were the basis for Mooney's *Calendar History of the Kiowa Indians* (1898).

Among the many Kiowa calendars, the present Silver Horn work is notable for its length, span, and particular perspective. It covers an entire century, and although few of the calendars reach much past 1900, this one runs through 1928. Thus, while carrying forth with the record of buffalo days, Silver Horn also captured the bustle of modernity. His entries commemorate the marvel of a circus fat boy for the summer of 1893, his area's first railroad in the winter of 1898 to 1899, the advent of biplanes at Fort Sill in 1914, unsung Indian veterans of World War I, a notorious early car wreck, and possible evidence for secret enactments of the suppressed Sun Dance in 1918 and 1920. Once the Sun Dance was gone, the Fourth of July becomes an occasional summer marker. As the Kiowa Reservation was established and then disbanded between 1867 and 1901, Silver Horn's sense of the historic becomes somewhat more localized, pertaining ultimately to the area where he settled, southwest of Anadarko.

Despite its more recent content, the calendar is clearly drawn from the tribal standpoint. The death of a notable tribe member is frequently the frame for all events of a period, and the whereabouts of horses and buffalos are repeated concerns. The calendar only directly acknowledges the presence of non-Indians a few times, as if stubbornly trying to perpetuate a Native universe. The emphasis is on intratribal affairs and intertribal contacts, and whites mainly lurk in the subtext, indicated by the aforementioned train and planes, depleted buffalos, whiskey bottle and silver dollar icons, and recurring Indian figures covered in spots, the conventional markers of dreaded introduced epidemics. Women are also conspicuously rare in this calendar and all others, as Native historians did not consider their personalities and doings significant. The inherent conservatism of the calendar is aided by artistic convention. When in 1901 Old Buffalo Bull was sent to the penitentiary for

check fraud, the icon employed, a slain horse, referred to the traditional Kiowa mode of punishment.

Silver Horn had a style of calendar drawing that was more intricate than usual but at the same time especially ingenious in its economy. He was skillful in adding key details of dress in order to distinguish noteworthy Kiowas or members of other tribes. Most intriguing was his system of personal conventions, ably explained by the author so that the reader can enjoy interpreting the pictures even before reading the captions. A whorl device indicates peyote. The dead are shown with blood emanating from the mouth and a carefully drawn great horned owl looming over them, the ghost bird in Kiowa belief. A dot (bullet) squiggling toward a figure shows how men commonly died. Personal names are recorded with a glyph near the human figure, such as an immediately recognizable snapping turtle for the man with that name. Someone's distinctive shield design or legging decoration might also be turned into a name glyph.

Greene's presentation of this one calendar amounts to a thorough methodology for reclaiming all such works. The rich comparanda noted previously enabled her first to establish the proper order of the loose pages and thus the correct sequence of images, then to supply information about the iconography or historical events not evident in the immediate calendar, which, unlike some of the others, survives without a dictated text. In several places where part of the original illustration is damaged she interpolates a smaller black-and-white picture from another calendar in order to restore the imagery. Sometimes historical photographs are used to confirm pictograph details, establishing, for example, that Setangya (Sitting Bear) wore a mustache. In the two preliminary chapters and further along Greene also explains the complicated interrelationships among the numerous extant calendars, their artists, and the various collectors. These techniques are so elegantly employed that it is necessary to remember that they provide a beneficial triangulation rather than a full rendition of the mnemonic content of any of the pictures such as would have been activated by the calendar keepers.

Annotating each image was no doubt a challenging task. The author's caption for each image is frequently only a sentence or two, sometimes as much as a dozen or so. At this rate there is no intention of superseding Mooney's comprehensive study. The remarks are generally illuminating, though in a few instances they are inconclusive or misleading on account of the brevity. For example, a persistent question since the publication of Mooney's history is the identity of the "chinaberry" tree that is the recurring icon for the Sun Dance of 1850 (68). The author correctly notes that this plant could not have been the introduced species called chinaberry (*Melia azaderach*) but does not posit the likely native species *Sapindus saponaria*, the wild china or western soapberry, also called "chinaberry" locally, and quite familiar to the Southern Plains tribes. The description of German silver as "an alloy of tin and brass" varies from the usual formula given for that metal (93). Also, in the main text it is stated that Silver Horn settled near Stecker in 1901, when that community was not so named, at least officially, until 1909 (16).

These factual issues are minor and merely suggest that even more footnoting is desirable. Another cavil regards the text orientation, which changes

from portrait to landscape where the calendar is reproduced and annotated, apparently to present the lengthwise ledger pages in reasonable size. Text rotation sets off the original material and yields a book that can be shelved more nicely than one in full landscape format, but the volume is uncomfortable to handle. It also seemed that some summary comments, even if moved from the introduction, would give the cover-to-cover reader more of a sense of completion if added after the calendar proper.

Useful appendices include a guide to oft-mangled Kiowa names and terms by tribe member and anthropologist Gus Palmer Jr., using the orthography developed by another tribe member, Parker McKenzie, in the 1930s; the texts of the Little Bluff and Hauvahte calendars, which the author had to render from old handwritten notes; and a list of thirty-five other Kiowa calendars and related records.

One Hundred Summers remains an important exercise in method as well as a fascinating excursion into the hearts and minds of ancestral Kiowas. It joins not only the author's prior works but also other recent books on Kiowa song and geography in providing a renewed understanding of Kiowa culture.

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Thunder and Herds: Rock Art of the High Plains. By Lawrence L. Loendorf. Walnut Creek, CA: Left Coast Press, 2008. 256 pages. \$89.00 cloth; \$65.00 paper.

Located in the rain shadows of the Rocky Mountains to their west, the High Plains of southeastern Colorado and northeastern New Mexico contain a great number and variety of petroglyphs (engraved, incised, and pecked rock-art motifs) and pictographs (painted and drawn rock-art motifs). In prehistoric and early historic times, vast numbers of bison, pronghorn, deer, and elk roamed these high and level plains, a landscape also characterized by occasional but violent thunderstorms. The thundering sound and dust created by the hooves of a bison herd or pronghorn antelope running away from Indian hunters on the ground below must have been a small-scale version of the thundering sound and dark clouds approaching the Indians from the skies above; the natural storms that turned hunters into virtual prey must have been a cogent reminder of an embedded existence.

A common element during hunt and storm were the slivers of sunlight and flashes of lightning occasionally revealing features otherwise hidden within the enveloping chaos of dust and rain. Those who found themselves in the midst of a hunt or a storm were nonetheless reasonably able to interpret unfolding events in between flashes of light by recalling related and more complete scenarios seen and experienced in full sunlight. Art on the rocks and archaeological remains in the dirt that have survived the ravages of people and nature through time are snippets of the past that are brought to light through survey, excavation, and recording. No matter how good the