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Author

Berman, Tressa

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those compiled by David K. Dunaway and Willa K. Baum's *Oral History* anthology (second ed., 1996), and some of Greg Sarris's essays in *Keeping Slug Woman Alive* (1993) are fitting précis to *So They Understand*.

Schneider refers periodically to ethnopoetics practitioners Dell Hymes, Dennis Tedlock, and Barre Toelken (who are also problematizing its conventions); he relies on few of life/oral history's major theoreticians, briefly citing Dunaway and Arnold Krupat. The appendix contains three documents: a copy of the University of Alaska Fairbanks Oral History Gift and Release Agreement, which can be compared with Baum's form layouts in her chapter on the librarian's expanded role in oral history (see Dunaway and Baum); a list of restrictions governing use of the interview, specifying that the narrator is central to the request and permission process, and that certain interest groups may be restricted from using the document at all; and a statement about Internet use (for the UAF project, this would mean the Project Jukebox Programs). Cyberspace acquisition presents its own set of issues, especially for indigenous people and others who might be concerned about appropriation of personal narrative material under conventional circumstances. Technology is catapulting us all too rapidly onto the information highway; at the book's printing there were more than 400 hours of electronic material in computer format. Although scholarly integrity demands honoring the terms of agreement, uncertainty and suspicion are not easily disabused.

The book contains twenty-three illustrations. One minor error involves the confused citation intending to identify John Neihardt in reference to Black Elk, not Donald Jackson, who edited Black Hawk's autobiography (pp. 118 and 185). Otherwise, William Schneider has produced an important contribution to the field of oral history, one deserving close and appreciative readings by anyone interested in tribal, cultural, and public histories

Ron Welburn

University of Massachusetts, Amherst

Woman Walking Ahead: In Search of Catherine Weldon and Sitting Bull. By Eileen Pollack. Albuquerque: University of New Mexico Press, 2002. 362 pages. \$29.95 cloth.

In searching for Catherine Weldon, Eileen Pollack leads us on a meandering walk through historiographic methods, personal reminiscences, and speculations. Pollack guides us along her search for a woman that history has obscured. Weldon—one-time traveling companion and confidante to Sitting Bull, iconoclastic activist for Indian rights, widow, and mother—left so little trace of herself that her absence itself casts a powerful shadow over the author's own journey of discovery.

Pollack struggles with fully fleshing out her subject, partly due to an admitted lack of personal correspondences and historical records. Despite elaborate speculations about Weldon's inner thoughts, feelings, and motives,

Pollack provides little or no analysis of the kind of progressive politics that might have set Weldon apart from other Indian policy reformers of her day. Pollack characterizes Weldon as a “liberal,” like herself (p. 11). But her choices to crusade against the assimilation policies of liberal reformers, her associations with NIDA (National Indian Defense Association) organizers, and her friendship with Sitting Bull, an enemy of the state, reflect a more radical approach to Indian rights. A single mother who risked her reputation by leaving her son in someone else’s charge, she was driven by an uncompromising conviction about social equality. Even Weldon’s refusal to support the messianic claims of the Ghost Dance movement shows the strength of her own identity as a pragmatic activist. She was not motivated or swayed by romantic images of noble savagery, a stereotype perpetuated by the Wild West shows of the day and in which Sitting Bull himself had taken part.

What Pollack’s book brings to light—and this is an important contribution—is the phenomenon of white women of varying degrees of prominence and progressive politics who agree to dual terms of self-marginalization, both from their own families and communities, and then from their adoptive ones. Weldon and her associates stepped outside the bounds of the former, but never fully embraced or were embraced by the latter. To this reader, this seems to be the leitmotif of the book. Here’s where Pollack tries to empathize with Weldon, and asks us to do the same. The problem is that this sets us off on a swerving course of cross-cultural *faux pas* and revelations that stretch the literary line between imaginative fiction and ethnography. In and of itself, this is a creative approach. It’s the writing that’s tortuous.

Set against the contradictory policies of Removal and assimilation, we’re brought into the fervor of “civilizing” crusades in Indian country, from missionary matrons to jingoistic journalists. Social upheavals and military invasions were the stage upon which allotment and settlement policies were enacted. Two years after the 1890 Ghost Dance massacre at Wounded Knee, the publishers of *In the World Celestial* gave a nod to Weldon’s efforts and her key supporters, Cora and Thomas Bland. In Pollack’s search for tangible storylines, she uncovers most of what we’re ever likely to know, including the hauntingly intimate portraits Weldon painted of Sitting Bull that now reside in private collections and the North Dakota Heritage Center. Pollack’s book invites Catherine Weldon’s ghost, which seems to rise and fall upon these images, stacks of memoirs, worn copies of the *Council Fire* newspaper, and allotment maps pinned to trees as warning signs of inevitable white encroachment. Pollack set a bold task for herself, as she elucidates a life pieced together as literary tragedy, reflexive narrative, and ethnohistory. Beyond identifying thematic elements, this book invites us to join in the elusive search for Catherine Weldon: *Woman Walking Ahead*, a woman ahead of her time.

Tressa Berman
Mills College