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maps—of routes of migration, colonization, aboriginal trade, empires, and current reservations. Several maps are incomplete and the print is much too small but not significantly flawed for the purposes here. (By the way, readers who purchase the volume from other than the publisher should ask about the erratum for the notes section.)

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Gift of Power: The Life and Teachings of a Lakota Medicine Man. By Archie Fire Lane Deer and Richard Erdoes. Santa Fe, NM: Bear & Company Publishing, 1992. 280 pages. \$21.95 cloth.

For many years, those interested in Native American culture—specifically Lakota culture—have found *Lame Deer, Seeker of Visions* a text they can visit time and again, each time discovering a new idea or anecdote that makes such returns worthwhile. Such returns also indicate the demand for like books that can provide insights into both men and their milieus. A new and, in many ways, related book, *Gift of Power: Life and Teachings of a Lakota Medicine Man*, goes a long way toward meeting these demands, for not only does *Gift of Power* cover many of the same topics as *Lame Deer* but it also is written by the only two people who can provide the appropriate continuity of vision and experience: Archie Fire Lane Deer and Richard Erdoes. Archie Fire Lane Deer is a full-blood Sioux, a lecturer on Sioux religion and culture. He is also the son of John Fire Lane Deer, who, of course, co-authored *Lame Deer* with Erdoes. Erdoes has authored or co-authored other fine books on Native American culture, such as *Lakota Woman*. Archie Fire Lane Deer and Richard Erdoes bring separate but related experiences that enable these two men to write an outstanding book. In some ways, *Gift of Power* parallels *Lame Deer* (genealogy and subject matter); in other ways, it transcends *Lame Deer*. Specifically, *Gift of Power* moves beyond *Lame Deer* by situating Lakota belief and ritual in both a personal and a contemporary cultural framework; it offers one man's explanation of traditional and contemporary iterations of Lakota belief and ritual.

Like *Lame Deer*, *Gift of Power* is, first and foremost, a story about a man's life; it is an autobiography of a Lakota *wichasha wakan*.

However, unlike *Lame Deer, Gift of Power* has a dichotomous structure that parallels the duality of Archie's own life. The first eleven chapters focus on Archie's life before his transformation into a *wichasha wakan*. The book begins with an account of his childhood with his maternal grandfather, Henry Quick Bear, in Corn Creek, South Dakota. It continues with a discussion of his education at St. Francis School under the patriarchal Father Eugene Beuchel. (A contradictory view of Father Beuchel emerges in this text: Archie speaks kindly of Beuchel, yet he does not hold back his rancor for other priests at the school who attempted to coerce him physically into gaining a Christian education. Archie's account leads the reader to ask why Beuchel, who often is portrayed as a benefactor of the Lakota, would allow such cruelty to occur.)

The story recounts Archie's tenure in the United States military, where he was first introduced to alcohol, and the subsequent drunken sojourn that took him from Korea to Hollywood (where he was an active movie stuntman who worked with many stars like Montgomery Clift, Elvis Presley, Lon Chaney, Jr. and Richard Harris) and back to South Dakota. The anecdotes offered are sometimes humorous, often biting in their presentation of how whites debased Native American culture. For example, Archie describes the filming of *Crazy Horse*, a movie starring Victor Mature, as "the most ridiculous movie I was ever involved in." Mature was afraid of horses, yet

the script called for Crazy Horse riding into battle, surrounded by his faithful band of warriors. Gorgeously attired with a huge feather bonnet on his head "Crazy Horse Mature" galloped forth to fight the white man—riding on a step ladder. The ladder was carried by four burly guys who moved it around in such a way that Mature's head kept bobbing up and down above the surrounding crowd of warriors. The cameramen tried in vain to make this *heyoka* ride look natural. All of us, whites and Indians alike, had a hard time keeping straight faces. Though it was comical, to us Sioux, the whole thing was a travesty and a slap in the face (p. 99).

Archie had a plethora of experiences as a young person, and many of them influenced him as a teacher later. However, all of Archie's experiences, including his transformation into a *wichasha wakan*, can be seen as predicated on one general experience: the

early absence and subsequent reunion with his father. Archie did not meet his father, John Fire Lane Deer, until he was fourteen years old; they met at a rodeo where John was performing as a rodeo clown. After this first meeting, Archie had periodic dealings with his father, who appears to have been no more than a sidelight in his life. However, the reader is left with no doubt that Archie's father actually was the locus of his life. Even in his absence (and perhaps by his absence), John helped Archie prepare for his transformation into a *wichasha wakan*. By letting his son "roam and search," he was actually preparing Archie to walk down the sacred path.

In fact, the structure of the book itself reveals the centrality of Archie's father to his life: The first chapter (aptly entitled "Seeds Beneath the Snow") is a moving account of the interaction between father and son as John lay dying in a hospital. During their interaction, John tells Archie that he had tried previously to teach him things, "but they were way beyond you." Now John realizes that he and his son are ready to partake in a form of communion, where father imparts "precious gifts of power and wisdom" and son readily accepts the gifts. The metamorphosis of Archie from man to holy man begins in earnest with his father's death:

As my father lay dying, he gripped my hand. I felt his power flowing into me until it filled my whole being. At that moment, my life changed altogether from what it had been. My future became something I could only partly sense, like looking at a distant mountain range half hidden in a blue haze. At that moment, the man I had been died, and a new man took his place (p. 3).

The second part of the book (chapters 12–20) reveals the "new man" Archie became. These chapters, in which Archie realizes his father's expectations, include rich accounts of the beliefs and rituals—and the contemporary situation—of the Lakota people. Archie covers many of the topics that other Native American writers (including his father) and ethnologists have discussed (e.g., a topology of Lakota holy men, the *heyoka*, the Inipi, *hanblecheya*, the Sacred Pipe). What Archie writes is certainly consistent with the writings of other authors on these topics, but he adds to this corpus by confirming, in a deeply personal way, the meaning of such ceremonies and rituals. (Some of this continuity, in fact, must be due to Erdoes's usual splendid writing and editing.) For ex-

ample, his discussion of the Inipi ceremony is both general and specific: Archie discusses the origin, meaning, and mechanics of this purification ritual while offering personal accounts of the various Inipi ceremonies in which he has participated (pp. 173–89). Likewise, his account of the contemporary Lakota Sun Dances (pp. 226–50) offers insights into both traditional Sun Dance techniques (“Traditional men may prefer not to be pierced by wooden skewers but by an eagle claw or a bear claw, or even a badger’s sharp ridged penis” [p. 227]) and contemporary iterations of the ritual. (See, for example, his account of the 1991 Sun Dances on page 247.) He also offers insights into the various reasons why one partakes in a Sun Dance.

The book concludes with an epilogue that contains a marvelous critique of New Age “gurus” and “fake Indian medicine men” and a fascinating account of some of Archie’s transcultural experiences: meeting the pope, the dalai lama, and the karmapa of Tibet; his stay with the Sami people; his participation in the Sacred Bear ritual of the Ainu. It concludes with a story about how Archie’s son John also appears to be fated to carry on the “spirit of the Lame Deer.”

After reading and rereading both *Gift of Power* and *Lame Deer*, this reviewer found himself asking, “Could *Gift of Power* have been written without *Lame Deer*?” and answering in the affirmative. There is no question that *Gift of Power* can stand on its own. It is well written, it tells a riveting story, and it situates Lakota belief and ritual in both a personal and a contemporary framework. The reviewer also found himself asking, “Could *Gift of Power* have been written without *Lame Deer*?” and answering in the negative. This text could not have been written without John Fire Lame Deer. John was not simply Archie’s father; he was Archie’s mentor and the conduit between a lived body of knowledge and Archie. In a literal sense, John Fire Lame Deer causes Archie’s transformation and thus provides for the very possibility of *Gift of Power*. But this causal relationship between John and Archie does not diminish Archie as a *wichasha wakan*; rather, it enriches Archie by giving him a tradition from which to learn, teach, and write. *Gift of Power* in no way should be seen as a compendium of *Lame Deer*; in some ways, it would be more appropriate to view *Lame Deer* as a propaedeutic for *Gift of Power*.

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