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and would make good supplemental reading in undergraduate and graduate history and anthropology classes.

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Gall: Lakota War Chief. By Robert W. Larson. Norman: University of Oklahoma Press, 2007. 301 pages. \$24.95 cloth.

The forces that impacted the life of Gall (Pizi), a Hunkpapa Lakota who was born around 1840 in what is now South Dakota along the Big Owl (today's Moreau) River, mirror those his people faced as the Plains Indian wars of the 1860s and 1870s gave way to the early reservation period. When Gall found himself faced with the conflicting realities of valiantly attempting to maintain cherished old ways under assault or painfully adjusting to the unavoidable dawning of new days, he made difficult choices that affected him as an individual and those among his people who looked to him for leadership. These choices led, and still lead, some Lakotas and historians to condemn him as cowardly while others praise him as courageous. The possibilities, challenges, and grim realities Lakotas contended with during the last third of the nineteenth century are encapsulated within this man's life experiences. That is the story University of Northern Colorado history professor emeritus Robert W. Larson tells in *Gall: Lakota War Chief*, the first full-length biography of a life that deserves closer examination than it has heretofore commanded.

During his youth, Gall rose to prominence within his tribe and assumed a position of leadership primarily by demonstrating courage and skill in battle. Some of the American military men against whom he so resolutely fought dubbed him "The Fighting Cock of the Sioux." Typically, his Lakota contemporaries knew him by various names, such as Walks-in-Red-Clothing or Red Walker. Gall's personal favorite appellation, the one he used when signing the 1868 Fort Laramie Treaty, was The-Man-That-Goes-in-the-Middle, an evocative reference to his habit of placing himself in the center of a fight.

Gall was a strong supporter of Sitting Bull's ascendancy among the Hunkpapas. Along with Crow King and a handful of others, he became a trusted lieutenant to the renowned war leader and holy man. In 1876, Gall was one of those whose leadership and personal courage inspired his fellow warriors as they vanquished the Seventh Cavalry at the Battle of the Little Bighorn. But that notable Lakota-Cheyenne victory triggered a devastatingly effective response by the US Army, as it launched a determined campaign to confine the tribes to reservations once and for all.

Less than a year after the high watermark of Plains Indian resistance was reached at the Little Bighorn, Gall came up against the choice of either forever giving up dreams of freedom or following Sitting Bull into Canadian exile. Although others accepted what they viewed as the inevitability of the reservation, Gall, eschewing surrender, rode northward and crossed the Medicine Line. But in 1881, as the Lakotas who looked to him for leadership

faced starvation, Gall broke with Sitting Bull, left Grandmother's Land, and spent the remaining thirteen years of his life on Standing Rock Reservation in North and South Dakota.

At Standing Rock, where official records referred to him as "Abraham Gall," his split with Sitting Bull became complete as he took up his familiar lieutenant's role for a new leader and mentor: James McLaughlin, the government's agent. Gall joined the Episcopalian church, took up farming, championed schooling for Lakota youths, opposed the Ghost Dance, and worked to further the government's assimilation agenda. It was the defection of Gall and other once-trusted comrades from the ranks of those opposed to the Sioux Act of 1889—which subdivided the Great Sioux Reservation into five smaller reservations and reduced Lakota holdings by half, thereby opening up nine million acres to homesteaders—that caused Sitting Bull to observe ruefully, "There are no Indians left now but me."

Two photographs Larson gathered for this book capture Gall's transformation. One, taken by David F. Barry at Fort Randall when Gall surrendered in 1881, shows a stocky, strongly built man, a single feather in his hair, his braids wrapped in otter fir, a neckerchief around his throat, a cloth vest on his torso, his paint-streaked arms holding a bow and arrows, his lower body wrapped in a buffalo robe. The second photo, made in 1888, is of a much heavier man with shorter hair wearing a business suit.

Did Gall's apparent conversion to the white man's ways reflect a desire to gain some personal advantage? Or is his rightful place at the other end of the either/or continuum, where he may be seen as someone motivated by thoughts of serving as a change agent in a situation in which cultural transformation seemed to him the only reasonable course of action? Or did he, perhaps, cast his lot somewhere between those extremes? For author Larson, Gall's early opposition to the US government's attempt to dominate the Lakotas was fully as sincere as his subsequent, enthusiastic embracing of formerly alien ways. "In his latter role," Larson ventures, "he proudly bowed to the inevitable fate of his people by adjusting to reservation life and attempting to be a conscientious culture broker in a time of great stress and discouragement" (238).

With this book, Larson performs yeoman service by taking on the difficult task of reconstructing a life that is little known in those annals with which historians are most familiar and feel most at ease. The traditional Lakota concept of history is one that scholars typically view as well outside their comfort zone. Lakotas who knew Sitting Bull, Red Cloud, Spotted Tail, Crazy Horse, American Horse, Crow King, He Dog, Gall, and the other major and minor players in their tribes' struggles during the Plains Indian wars compared a people without history to wind rippling across the buffalo grass: present for a time, soon gone. For them, "history," synonymous with cultural survival, meant oral recitations passed orally across the generations. "History" was also found in the commemorative drawings committed to buffalo robes, pages in ledger books, and the tribes' winter counts. (Small wonder the same word can be used in Lakota when speaking of "write" and "draw," while a single term embraces the concepts of "picture" and "book," or that the Plains Indian sign-language gesture for "history" takes the form of sketching on the palm of one's hand.)

What “history” decidedly did not mean for most of that generation of Lakotas was the kind of written accounts and documentation that figure so prominently in the culture that confined them to reservations and attempted to drain their cultural milieu of its very life. Hence, as those who venture into the field of American Indian biography often discover, problems arise because of the paucity of reliable source material. Larson contended with this fundamental, frequently confounding reality as he began his research.

Early on in his investigations, Larson came to the conclusion that sufficient sources did exist for this project, and he is right. True, there is a great deal of supposition and inference at work in Larson’s method (as there is in the writing of any history). However, when it comes to nineteenth-century American Indian biography, how could it possibly be otherwise? Compare, for example, Mari Sandoz’s treatment of Crazy Horse’s life in *Crazy Horse: The Strange Man of the Oglalas* (1942), which tends markedly toward the novelistic, with the more recent *Crazy Horse: A Lakota Life* (2006) by Kingsley M. Bray, which openly acknowledges the problem and weaves the man’s story into the larger pageant of Lakota culture and history. Also on point are the two best treatments of Sitting Bull’s life: that of Walter Stanley Campbell (writing under the pseudonym “Stanley Vestal”) in *Sitting Bull: Champion of the Sioux* (1932) and Robert M. Utley’s *The Lance and the Shield: The Life and Times of Sitting Bull* (1994). Campbell collected a treasure trove of primary source material—interviews with people who knew Sitting Bull well—that he used to effect and that Utley built on in creating a book with a different, more expansive scope. The writing of history always involves interpretation, and when much of the marrow of the story—the intimate details of the subject’s life—is lacking, it is necessary to weave a narrative over and through the existing framework. Larson showed how this could be done in his earlier *Red Cloud: Warrior-Statesman of the Lakota* (1999), and he succeeds yet again in this exemplary biography of Gall.

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A Kiowa’s Odyssey: A Sketchbook from Fort Marion. Edited by Phillip Earenfight. Seattle: University of Washington Press, 2007. 230 pages. \$40.00 paper.

A Kiowa’s Odyssey focuses on a set of drawings that once formed a complete sketchbook drawn by Etahdleuh Doanmoe, one of the Kiowa prisoners placed under the direction of Lieutenant Richard Henry Pratt at Fort Marion near St. Augustine, Florida, from 1875 to 1878, for participation in the last of the Southern Plains wars. The sketchbook contains depictions of Etahdleuh’s surrender at Fort Sill, his trip to Fort Marion, and various social, recreational, religious, and educational activities he participated in there and in the surrounding area. The authors provide a reconstruction of the sketchbook and the subsequent additions and modifications to it. Unlike many other Fort