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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

Marion drawings and sketchbooks, this work provides a unique and succinct chronological narrative of this period. It was also one of only a few such books kept by Pratt, and it was one that he disassembled, added captions to, and then gave to his son Mason Pratt as a present. Mason, who also knew the prisoner, later added a copy of a Charles M. Russell painting, rebound the volume, and named it *A Kiowa's Odyssey*. Later the sketchbook was disassembled, used in exhibitions, and then inadvertently collated with drawings from a contemporary sketchbook drawn by fellow prisoner Bear's Heart, a Cheyenne. The drawings were then divided between Yale University and Dickinson College. Unaware of the Dickinson collections, scholars have long assumed that those sketches at Yale were all made by Etahdleuh, and until now they were unable to reconstruct the books and define the exact changes made to them over time (6–10, 61).

Through manuscript-study methodologies, source identification, and efforts to uncover the nature of each change, the authors have determined how and why *A Kiowa's Odyssey* developed to its present form and have identified the Bear's Heart sketchbook. The authors also present a compelling argument concerning the earlier attribution of some of these drawings to Zotam, another Kiowa prisoner at Fort Marion. They contend that all were drawn by Etahdleuh and Bear's Heart. This multiauthored work draws from the different backgrounds and specialties of several scholars who provide respective chapters that focus on the events leading to the imprisonment of the Southern Plains warriors, a biographical account of Etahdleuh's life, reconstruction of the two sketchbooks, a facsimile of the entire sketchbook, a page-by-page analysis and commentary on the drawings, and the place of this sketchbook in the larger genre of Kiowa and ledger art. The authors conclude with an overview of related source materials in the Pratt papers at the Beinecke Library at Yale University and their relationship to the images in the sketchbook.

The authors provide a good argument for reestablishing the two sketchbooks. The analysis of factory-edge cuts of the pages, page numbers, typed captions, added photos, title, preface, attention to binding techniques, and differentiation in the signatures or stylistic traits of individual artists are impressive in their attention to detail. The authors also present a clear discussion of how the sketchbook was altered through time, first through the narrative-oriented captions added by Richard H. Pratt, and later through a subtle reinterpretation by his son Mason who rearranged the drawings and added a title and other illustrations, thus giving multiple voices to the stories being told. As Earenfight notes, "The addition of text—more than four decades after the drawings were made—fundamentally transformed what vestiges remained of the pictographic tradition that we find in the drawings of what now appears as a illustrated book. . . . By typing the captions onto the drawings, Pratt stamps his voice indelibly on the events and how the reader interprets them" (85). Berlo offers the insightful observation that although the Kiowa were "objects of the touristic gaze, they were, in turn, gazing back" (186). Their unique situation as prisoners in Florida allowed them to produce images of activities and technologies they may not have otherwise seen.

A wide variety of sources on Fort Marion and the prisoners' experiences are used. The text is well illustrated, with color images of Kiowa and some

Cheyenne drawings; photos of Fort Sill, Fort Marion, the artists, and other prisoners; and programs, pamphlets, maps, and even a drawing of mercantile goods that the Indians frequently bought in St. Augustine. These varied sources help bring a more visual perspective to the story of the prisoners' experience and thus reaches beyond the Native drawings. The authors make a thorough case for the techniques, problems, and questions they encountered in reconstructing the two folios. Although this work demonstrates a basis for future analysis and directions of inquiry, it lacks a summary of the methodologies, techniques, and primary literature associated with analytical techniques and manuscript studies.

There are a few places in which the authors are possibly a bit overinterpretive, perhaps trying to make the story more fluid rather than staying with what the data actually allows or indicates. The reference to wearing earrings as "badges of courage" is not supported in Etahdleuh's original speech (cf. Karen D. Petersen, *Plains Indian Art From Fort Marion*, 1971, 137), and ear piercing began while Kiowa children were still small. In some portions the authors seem to try to read Richard and Mason Pratt's minds rather than just suggest possible meanings. Concerning Mason's position of the two photos prior to rebinding the sketchbook, the existing chronological pagination would have made their positioning the natural selection and may imply, but does not clearly state, that Etahdleuh's "before and after" images were to "frame the narrative as a civilizing mission" based on his father's practices (141–43). Likewise, although Mason's addition of a preface does create a context for viewing the book and his father's role in the Fort Marion experience, we cannot know that he realized the future historical significance of the sketchbook, as much as he was preserving and enhancing his father's gift for family purposes. Ethnographers often add notes to their records without assuming they will be historically significant later. Clarity regarding inferred possibilities versus factual data could be provided here.

There are a few factual errors and points that merit attention, most of which are due to an uncritical reliance on recently published historical sources, the lack of examination of primary unpublished ethnographic sources, the lack of interaction with the Kiowa community, and unfamiliarity with the Kiowa language. The name Awlih or Au-lih would be "Crying," and An-gu, from which the Anquoe family name is derived, is "Wise" (10n2). Tsait-kope-ta should be "Mountain Bear," not Bear Mountain, who was named from a vision that Woman's Heart had. As the Kiowa numbered 1,070 on entering the reservation in 1875, the estimate of 1,300 is much too low in light of earlier ethnographic and disease data (31). "Coming Out" refers to older, then archaic, forms of their tribal name (30). The name Etahdleuh Doanmoe is the modification of his Kiowa name Et-ta-lyi-don-maui (pronounced Ate-tah-lyee-done-moy) into a binominal Euro-American style name (31). Agotapa is not the name of Palo Duro Canyon (Xohot or Tso-hote, "Rock Walled Canyon") but of "China Berry Tree Creek" (now Palo Duro Creek), hence the suffix "-pa" denoting "stream" (35). The Prairie Dog Town Fork of the Red River (Pay-paw-aydle or Big or Great Sand River) is the stream that runs through Palo Duro Canyon. "MacKenzie" should be "McKenzie" (53n3).

The Kiowa Ohoma Society was obtained from the Cheyenne, who received it from the Lakota, who obtained it from the Omaha. The Kiowa originally called the Omaha Tribe "Ohomogau" (Ohomo People), which shifted to "Ohoma" in the 1920s. As the last men's society to spread to the Kiowa, the Omaha dance was acquired in 1884 and thus after the period of warfare and the Fort Marion imprisonment. The Kiowa may have been introduced to the Cheyenne version of the dance at Fort Marion, but most of the Fort Marion dances used improvised materials, and the Kiowa were not given the rights to it until later. There is considerable evidence that Frizzlehead, perhaps along with Red Otter, saved White Bear by cutting the rope, which became a society trophy (172). The Kaitsenko contained ten sash owners but many more members (173). When magnified, the image on the "man standing alone on the prairie" (fig. 108) is actually of two individuals not one. Pah-bo was the father of Teybodle (Carrying a Quarter of Meat) and died in 1880 (194n44).

Overall, I like this work and feel that it accomplishes its primary objectives well. It contributes to a growing body of Plains Indian graphic arts for anyone interested in ledger-style art and the Fort Marion experience. Each author adds unique insights into the sketchbook and its history. It is interesting, well illustrated, and thorough in its application of analytical manuscript and document analysis, and it provides several methodological contributions that can be applied to future studies of similar manuscripts.

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Legislating Indian Country: Significant Milestones in Transforming Tribalism. By Laurence Armand French. New York: Peter Lang, 2007. 208 pages. $29.95 paper.

Laurence Armand French intends to provide a "viable analysis of U.S. Indian policy" by "revisit[ing] the basic geopolitical foundations of American society and its emerging epistemological ideals." He posits that the United States is "a biased democracy based on elitism and moral privilege" with the "dual Christian ideals of white supremacy and cultural ethnocentrism" as the foundations for manifest destiny (1). Federal Indian policy, he believes, is thus rooted in racism. Accordingly, America's "vision of a new society . . . based on white supremacy and free from Native Americans . . . became national policy" (21–22). The purported purpose of his book is to analyze how this policy shaped Indian country.

The narrative, more polemic than analysis, is based within a framework of five federal policy periods that generally conform to the five conventional policy periods, from treaty making through self-determination. Each forms the cornerstone for a chapter of *Legislating Indian Country*. French presents the policy periods chronologically and identifies genocide as a key policy focus—physical genocide for the first two periods, which lasted through Indian Removal and the Indian wars, and cultural genocide for the next