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Lakol Wokiksuye: La Mémoire Visuel des Lakota. By Helga Lomosits and Paul Harbaugh. Barcelona: Editions Mistral, 1993; Vienna: Verlag Jugund und Volk, 1990. Maps, black and white photographs.

This collection of 90 photographs with accompanying text, recording Lakota Sioux contact and conflict with the expanding American state, 1868-1890, is an initiative of the European-based Lakota Project. Aimed at developing cultural exchanges between Lakota and Europeans, the project works in association with the Frank Fools Crow Foundation on the Pine Ridge reservation in South Dakota. Two earlier editions of this work have appeared in German.

Photography, a product of the nineteenth-century technological revolution, was quickly seized upon as a new means of presenting "reality." At first, as far as historians were concerned, photographs were mainly useful to illustrate written texts; history remained a discipline of the written word. Perceptions have evolved, however, and now photographs are viewed as historical documents in themselves, containing more information than their subject matter alone indicates. A rising discipline in the social sciences is the analysis of photographs as social documents.

In this collection, photographs and text are organized as partners in telling the story; each supplements the other. The photographs begin with the signing of the Treaty of Fort Laramie in 1868, take us through various councils, both white and aboriginal, and introduce us to key individuals. After visits to the Standing Rock Agency and the Pine Ridge reservation, the reader is presented with the horrors

of Wounded Knee in 1890, and finally with the Wild West shows that became such a sensation in Europe at the turn of the century. What emerges is a palpably human story. The text, scattered throughout, provides appropriate historical details and background information in scholarly essays, personal reminiscences, contemporary commentaries, and newspaper accounts, concluding with a chronology that extends to 1993, declared by the United Nations the Year of the Aboriginal Peoples of the World.

A principal problem with this presentation is the technical quality of the pictorial reproductions, which is somber indeed. Moreover, the world shown here is almost entirely male: the crowd scenes include comparatively few women, and only one woman's portrait (Annie Red Shirt's) is admitted. What does this reflect—the bias of the photographers, the realities of the age, or perhaps a combination of both? The presentation of the material, well organized and clear as it is, also would have profitted from numbered pages.

Although some statements here and there in the text are questionable—that the cost of the frontier wars, for example, was a million dollars for every Indian killed—the work's multi-dimensional approach brings new life to a much-debated aspect of American frontier history.

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