

mehr übrig als ein Sturz vom Pferd, der für den Apostel ein ekstatisches Erlebnis (64) provozierte.

Bei aller notwendigerweise straffen Erzählung gelingen A. Grabner-Haider präzise Beschreibungen von Spezialproblemen wie etwa der spätantiken christologischen Debatte (128–133). Bei Zeiten führt die Bewältigung der Stofffülle jedoch zu ermüdenden Aufzählungen. So wird beispielsweise zum Thema Mönchtum aneinandergereiht, wo überall Klöster entstanden sind (164–186). Dagegen hätte man gern mehr über die „kulturelle“ Relevanz des Mönchtums erfahren.

Ob das hohe Ziel, heutzutage die gepriesene „anfängliche Vielfalt der Lebensdeutungen bei der gleichzeitigen Bewahrung der Grundwerte“ (9) wiedergewinnen zu können, erstrebenswert ist, hängt sehr von der Einschätzung dieser frühen Vielfalt ab. Recht schmackhaft wird die Umkehrung dieses dogmenhistorischen Prozesses durch die Lektüre dieses Buches nicht gemacht.

Andreas Heiser

Greene, Candace S.: *One Hundred Summers. A Kiowa Calendar Record.* Lincoln & London: University of Nebraska Press, 2009. 263 pp., illus., ISBN 978-0-8032-1940-3. Price: \$ 39.95

After “The Year the Stars Fell” (see *Anthropos* 104.2009/1: 226ff.) the author, who works as an ethnologist in the Department of Anthropology at the Smithsonian Institution in Washington, D.C., offers the readership another publication on winter counts. The book not only reflects her personal interest in the topic of historical annals recorded by indigenous peoples of the Plains but also responds to the general concern with this area of Native American Studies. Whereas the publication mentioned above deals with all Lakota and Nakota chronicles, preserved by the National Anthropological Archives and the National Museum of the American Indian, the volume under review focuses on only one winter count, namely that made by the Kiowa Silver Horn.

As stated in the foreword by Ellen Censky, the former director of the Sam Noble Oklahoma Museum of Natural History, and repeated in the preface authored by Daniel C. Swan, the associate curator of ethnology at the same institution as well as the associate professor of anthropology at the University of Oklahoma, the presentation of this chronicle to a wider audience is of special importance for the museum. Theirs as well as other individuals’ engagement is also highly praised in the acknowledgments provided by Greene.

In the chapter “The Kiowa Calendar Tradition,” Green states that the Kiowa annals have much in common with the general winter count tradition of the Plains tribes, e.g., the pictorial records were created with all materials and techniques available, such as cloth and paper, which replaced hides. Later, writing began to replace the traditional drawing. As the Kiowa winter counts do not go as far back in time as chronicles from other tribes do, Greene assumes that the Kiowa did not invent them. However, her statement that the annals of the Kiowa are unique as they handed down two events for each year (3)

is not correct; several Blackfoot chronicles also recorded one event for the summer and one for the winter of a given year. Beside the first part on Kiowa winter counts, this chapter also includes thematic subunits on the Kiowa in general as well as on Silver Horn (1860–1940) and his family, in particular. The author of the record presented here is extraordinary because he was not only a historian but also a gifted artist who worked in several fields, among them drawing. A second winter count, drawn by him for James Mooney, survived in the National Anthropological Archives of the Smithsonian Institution. Silver Horn’s great-uncle, his father, and his half-brother also kept chronicles. This family tradition enabled Greene to compare his record with other similar documents.

Chapter Two is entitled “The Silver Horn Calendar.” In the first part, Greene gives the reader a vivid illustration of the circumstances of this winter count’s discovery: Marcia Bassity found it in a parcel under the safe of her great aunt Nelia Mae Roberts, who passed away in 2001. She and her husband, E. M. Roberts, owned an Indian crafts and supplies store in Anadarko, Oklahoma, for several decades. As it is often the case, the couple kept some items which they especially liked, and her great niece donated their collection to the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma.

The second part deals with the reconstruction of the chronicle. This work was rather difficult due to the bad condition of the document, e.g., Silver Horn used a book for his drawings, which was at the time of its discovery a heap of loose pages with torn-away parts and crumbled edges. Some later added dates proved to be wrong with one exception, and consequently, a new chronology had to be set up. The record covers the period from the summer of 1828 to the winter of 1928–29. Several characteristics of the pictures, like their arrangement and the material used, make it probable that the part up to the winter of 1905–06 was created during that season.

In the third part, Greene explains the meaning of some drawings by using as examples some frequently appearing motifs. Thus, a leafless tree is Silver Horn’s sign for the winter, whereas a sun dance lodge’s central pole or a green tree, represent the summer. An owl drawn above a person or name glyph indicates the death of that person, whereas a cradle symbolizes birth.

Finally, the fourth part of this chapter centers on the Silver Horn annals as “a Document of history and culture.” Although winter counts can never render a complete picture of the history and culture of the people who created them, they are often valuable primary sources. This is also true for the document discussed here which reflects in its first half the vagrant bison hunter life of the Kiowa, whereas the second part deals with topics that emerged from their reservation life. Furthermore, during the twentieth century the chronicle begins to record events which concerned not only the Kiowa but also other people in Oklahoma and in the world. At the end of the chapter, Greene explains why she chose the title “One Hundred Summers”: year entries for the summer and the winter are characteristic for Kiowa winter counts, and

the events recorded for the summer are quite distinct due to their many references to the annual sun dance meeting.

Chapter Three, entitled "The University of Oklahoma Calendar," which examines and discusses the recently discovered version of the Silver Horn record in detail, is the main part of the publication. As the size of the original document is rather fitting for horizontal format, the reader has to turn the book around 90° in order to be able to read this text. Besides, on the upper page appears a color reproduction of every sheet of the winter count which pictures several events. The lower page, on the other hand, comprises year, season, and the chosen name of each entry, as well as explanations of the drawings, comparisons with other remaining version of the Silver Horn chronicle, the related Kiowa annals, and additional information extracted from Euro-American sources. To ensure that the text concerning a drawing is at least on the next page, the volume includes several pages which are empty with the exception of a single decorative drawing from the Silver Horn winter count. If readers of the publication experience a *déjà vu*, then the likely reason is that they have a book that is bound in an identical way to my copy in which four double pages appear for the second time some pages later.

This very long chapter is followed by the one entitled "Kiowa Glossary and Guide to Pronunciation," contributed by Gus Palmer Jr., which contains terms and personal names mentioned in the book. Additionally, the volume includes three appendices. The first one presents a version of the Little Bluff winter count collected by Hugh L. Scott in 1894, which is kept in the Fort Sill Museum Archives. The second one also makes public a chronicle which is related to that of Silver Horn, and specifically the record handed down by his half-brother Hauvahte and written down by Mark R. Harrington in 1909, now in possession of the National Museum of the American Indian. The third appendix comprises a list of Kiowa annals which are published or stored in public libraries and archives.

In general, the publication is a solid scientific work rich in information. As it is often the case with winter counts, some questions are left to be answered perhaps in the future by other documents yet to be discovered. A bit bothering is – as the chosen subtitle of the book demonstrates – that the author, despite criticism, is not willing to abandon the idea that winter counts can be called "calendars." This designation is inappropriate because all calendars provide dates for the future, and winter counts only document events that already took place. What makes the publication particularly valuable is the set of drawings by Silver Horn. In contrast to other indigenous historians from the Plains, however, Silver Horn's drawings are not just simple mnemonic devices but rather elaborate pictures that include many details. If not its historical and ethnographical content then the beauty of Silver Horn's winter count alone makes the book a fascinating and recommendable reading.

Dagmar Siebelt

Halstead, Narmala, Eric Hirsch, and Judith Okely (eds.): *Knowing How to Know. Fieldwork and the Ethnographic Present*. New York: Berghahn Books, 2008. 210 pp. ISBN 978-1-84545-477-7. (EASA Series, 9) Price: £ 15.00

This edited volume presents a series of critical arguments on knowledge construction in anthropology, the production of ethnography, the nature of fieldwork, and the key concepts and assumptions that anthropologists utilize in doing fieldwork and writing ethnography. Out of the collection of essays emerges a narrative which draws attention toward the problem of how anthropologists know what they know. While some of the authors provide more historically based accounts of the production of ethnographic knowledge, collectively the compilation draws attention to the complexities of working and writing in the postmodern present. Rather than seeing the anthropological notion of the ethnographic present as a "crisis" of knowledge construction the authors, collectively and individually, envision writing in the ethnographic present as a way in which anthropologists can facilitate knowledge construction (3). The volume methodically takes the reader on an important epistemological journey through their authors' experiential moments in the field and their subsequent reflections on how knowledge is created in their ethnographic texts.

In thinking about the creation of ethnographic knowledge and its place within the discipline some of the authors present new and on-going research while others reflect back on many years of fieldwork. For example, Judith Okely discusses her methodology which at first focused heavily on the use of field notes. Eventually, Okely's concern about the process of knowledge construction changed. To her, knowledge was not simply located in field notes and the events of fieldwork itself but also somewhere "in-between" (67) what was written and what was embodied during fieldwork. She tells us "... I carried and remembered, without intention, the unwritten flotsam and representations which I was to disentangle through thinking and writing only long after the encounters" (66). This mode of retrospective analysis, digging back and reflecting upon moments of shared time and space, offers the reader highly textured, sophisticated ethnographic accounts. In turn, the accounts of the authors' experiential moments in the field direct the reader to a multiplicity of epistemological concerns in the doing, writing, and thinking about anthropology today. Collectively the essays cover a diverse range of field sites, from Sikkim in the northeast of India, to Java, northern Italy and the northwest corner of Namibia in southern Africa. They also represent an equally broad range of research agendas. The range of field sites and the varied research agendas presented add to the text's depth.

From Halstead's "Introduction" to the final article by Munasinghe on theorizing the nation state in Trinidad, the authors take up the challenge of revisiting the problems associated with writing in the ethnographic present. How, for example, can anthropologists reconcile the disjuncture between doing anthropology in a time and space shared with others with the resulting representations of