

argued myself in several publications. So although Stewart's book is important and timely, the questioning of the traditional historicism is not new neither within the discipline of history itself or from other disciplines. There is no doubt that other ways of seeing history is important particularly today, since historicism is an European phenomenon related to the nation state and incompatible with "other histories" (K. Hastrup 1992), including many local and oral histories also in connection with modern emigration and the "global village," transcending the old (European) nation state in a time when a new perception of culture is needed as well as a redividing of academic disciplines into fields reflecting this reality.

So, apart from my critical comments concerning the omission of central historiographical elements that are important to include when challenging history as a discipline, since this is what Stewart does, this is a very rich study which will be of great benefit to all of us who study Greek culture both modern and ancient, as well as similar cultures, Christian and non-Christians, particularly in the Eastern part of Europe, but also elsewhere in the present global world. I have learned much from this work, and commend it highly. Evy Johanne Håland

Theidon, Kimberly: *Intimate Enemies. Violence and Reconciliation in Peru.* Philadelphia: University of Pennsylvania Press, 2013. 461 pp. ISBN 978-0-8122-4450-2. Price: \$ 75.00

Kimberly Theidon's "Intimate Enemies: Violence and Reconciliation in Peru" is an important addition to the scholarship on politics, violence, and colonial legacies in contemporary Peru. The book is also a moving and powerful account of resilience and hope in the wake of horrific violence. As such it translates easily beyond Peru, and contributes methodologically, theoretically, and empirically to work on war, trauma, violence, and post-conflict studies.

In 2003 the Peruvian Truth and Reconciliation Commission (PTRC) reported that the majority of those impacted by armed struggle and political violence in Peru between 1980 and 2000 were Quechua-speaking people from the highland department of Ayacucho. A medical anthropologist with over 15 years of research experience in the region, Theidon's work explores the complexity, nuance, and contradictions of life in Ayacucho during and after conflict.

Theidon's emphasis is on the intimate spaces of family, home, and community, what she calls the "micropolitics of reconciliation." She explores the many ways in which violence has been woven into the very fabric of everyday lives, and especially the way gender and race structure the politics of life after war. Complicating who "counts" as a victim or perpetrator, we meet former Shining Path militants and sympathizers, and women who are now labeled "Shining Path widows." Through her clear writing about complex lives, many of our assumptions, about who these people might be, are challenged. We meet survivors of military rape and torture and through Theidon's translation of their stories we understand these

women as much more than "rape victims," seeing them instead as courageous women who did what they could to fight for their families. Theidon is skilled at re-telling and re-covering stories of pain and suffering, violence and war, in ways that remind us that human beings are not reducible to the labels we so quickly attach to them (e.g., "war widow"; "rape victim"). Complicating these labels and assumptions is also part of her nuanced and important critique of truth commissions as "victim-centered" enterprises that as she puts it, "unintentionally construct ... silences" (140). These silences, and their gendered and raced contours, are at the center of Theidon's book.

"Intimate Enemies" also foregrounds stories. The book's chapters are often framed by particular interviews or the story of one woman or man. Theidon privileges the words of *comuneros* who struggle with the legacies of violence and the impact of memories; there are women who share their stories knowing they may have to confront the possibility of violence from husbands who do not want them talking. We see the way "truth" and "facts" are shaped by gender, race, age, and context; by whom is asking and how or when. Theidon is concerned with conveying the impact on Indigenous men and women of telling stories, of giving testimony. She examines the legacies of this telling (and retelling) and explores the consequences of these narratives of truth and the structures imposed by the PTRC. But Theidon also invites us to consider the experience of those working for and with the PTRC as they collect testimonies, translate words and memories into "legible" transcripts, and grapple with the legacies of horror and violence in Indigenous communities. If I had a wish list, however, I would have loved to know more about the ways this job affects these researchers and translators. I was also left wanting to know more about Theidon's research team, those men and women with whom she lived, worked, laughed, cried. We catch glimpses of them throughout the book, but given their centrality in conducting this research, they seem to fall into another unintended silence. It would have been nice to hear more about the ways their contributions shaped Theidon's own thinking and writing; her methodological and theoretical approach; her ethical and moral frames.

"Intimate Enemies" expands on Theidon's previous work, "Entre prójimos. El conflicto armado interno y la política de la reconciliación en el Perú," published in 2004 by the prestigious Instituto de Estudios Peruanos. At times, I wondered if we really needed the additional detail. At 445 pages (not including the index), the book is long, and the stories at times feel like too much, too repetitive. But as I reflected on this I wondered if this could be a methodological and theoretical strategy on Theidon's part. If we feel heaviness simply by reading story after story about rape, murder, mutilation, dislocation; how might it feel to live with those stories every day? How can we understand the power of stories to remake or undo lives and loves?

I want to conclude by emphasizing how impressed I am by Theidon's work. Her commitment to place and people is palpable in these pages. And despite the harshness of the work she takes on, she insists on reminding

us that the people at the center of this book can teach us much, not about pain or suffering necessarily, but rather about resilience, courage, and laughter. These are lessons that we, unfortunately, sorely need.

Maria Elena Garcia

Tomášková, Silvia: *Wayward Shamans. The Prehistory of an Idea.* Berkeley: University of California Press, 2013. 271 pp. ISBN 978-0-520-27532-4. Price: £ 24.95

“Wayward Shamans” examines the historical construction of “shamans” and “shamanism” in Western imagination, from the earliest encounters between Europeans and Siberian shamans, and the constitution of shamans as “other,” to the impact of this thinking on European intellectuals and the ongoing reframing of what shamanism is today. Much of the book deals with the wider social and historical context for how and why shamanism was constructed. The first four chapters treat Siberia as an enduring terra incognita in the minds of Europeans and a construct against which we have defined ourselves, the inclusion of shamanism within this narrative as a constantly shifting, unstable construct, and the role of Siberian ethnography in the process. This engaging discussion builds on and adds substantially to Gloria Flaherty’s “Shamanism and the Eighteenth Century” (1992), Ronald Hutton’s “Shamans. Siberian Spirituality and the Western Imagination” (2002), and Andrei Znamenski’s “The Beauty of the Primitive. Shamanism and the Western Imagination” (2007). Tomášková argues that the term “shaman” is not derived straightforwardly from the Tungus language but is a “mongrelized word” (105) probably of “Slavic origin via German transcription with negative connotations” (78), and proposes that “[o]ur search for indigenous spirituality and practice should thus not be guided by such a colonial heritage” (78). This point must, however, be weighed against a diverse postcolonial scholarship on Siberian shamanism (e.g., work by Marjorie Balzer, Caroline Humphrey, Morten A. Pedersen, and Rane Willerslev) and shamanisms elsewhere (e.g., work by Carlos Fausto, Michael Taussig, Piers Vitebsky, and Eduardo Viveiros de Castro) which has had important interpretative and recursive outcomes; it would be too hasty to throw shamanism out with the proverbial bathwater.

Chapters five and six focus on shamanism, gender, and sexuality: Europeans increasingly subsumed the fluidity of indigenous gender concepts into fixed binary categories and censored the significant role of sexuality in Siberian shamanic practice. The apparent ambiguity of Siberian people (women dressed similar to men, men without beards) perplexed the expectations of Europeans and men who transformed their sex/gender to become shamans were a source of abject fascination. There is a significant scholarship on sex, gender, and shamanism in Siberia (e.g., work by Marjorie Balzer, Roberte Hamayon, and Caroline Humphrey) and elsewhere (e.g. work by Jenny Blain, Will Roscoe and Bernard Saladin d’Anglure); Tomášková’s distinctive contribution here is to analyse the role of Siberian ethnography in moulding “the shaman” into a monolithic and simplistic “public, male reli-

gious leader” (197), with implications for how studies on shamanism have tended to homogenise shamans since. This is an issue she returns to in the last chapter and conclusion to the book, addressing the shamanistic interpretation of prehistoric rock art.

As an archaeologist specialising in Palaeolithic Europe, Tomášková really gets into her subject in chapter seven, the final chapter, where she examines how, among early French prehistorians, “hunting magic” and then by implication shamanism formed the bedrock for understanding Upper Palaeolithic parietal art. Gabriel de Mortillet, a geologist and founder of the Museum of Antiquities (St. Germain-en-Laye) argued that early humans resembled animals “devoid of any spiritual capacity” (175) and this positivist materialist agenda set the tone for research on cave art until his death in 1898. Ironically, it was Salomon Reinach, a classicist and chief curator at de Mortillet’s museum who then wrote the seminal “L’art et le magic” (1903) which challenged de Mortillet’s materialism: “I believe it is quite legitimate, contrary to de Mortillet, to attribute to cavemen a developed *religiosity*” (183). Reinach proposed that “art in the Reindeer Age ... was an expression of a religion, very coarse, but very intense, made of magic practices whose single purpose was the conquest of daily food,” and so, Tomášková notes, “[t]he idea of ‘hunting magic’ was thus born” (183). The key role of the sorcerer or shaman in the religious production of cave art was crystallised in the work of the Abbé Henri Breuil who as an ordained Catholic priest looked like the antithesis to the materialists but “[g]ot around ... speaking about the question of spirituality indirectly ... [by] focussing on art, creativity and magic ... side-stepping the question of religion altogether ... [and] redefining spirituality as a domain of human creativity and imagination” (166). The finds of “Le sorcier” in Les Trois-Frères (Montesquieu-Avantès), documented by Breuil, provided the visual and archaeological evidence for these Ice Age shaman-artists (although only two of the three illustrations in Figure 7.2 [185] are actually from Les Trois-Frères, the other is the Lascaux shaft scene). The “three brothers” were the sons of Henri Bégouën who became lecturer in prehistory and director of the Museum of Natural History in Toulouse, and “tirelessly worked for the recognition of prehistoric art as a spiritual expression, a connection between a view of the world, artistic effort, and magic once performed by powerful shamans, sorcerers, and priests in the depths of the caves” (185). Tomášková concludes persuasively that the presumed and problematic link between rock art, hunting magic, and shamanism was cemented by the first decades of the 20th century.

The final chapter, the conclusion, discusses how “shamanism” has been deployed in the scholarship on rock art since Breuil, focussing on Southern Africa from the 1970s. Tomášková does not argue for or against the interpretation of some Southern African rock art as shamanistic: “[r]ather, my interest in shamans has always been in their history and geography – their invention as an idea and their global travels on the wings of imagination” (197). Critical discourse analysis is important in itself and Tomášková’s overview is revealing, but this eva-