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egalitarian structure to a hierarchical organization with a hereditary chieftainship as a result of accommodation to a changed environment and the struggle to obtain a reservation.

It is disappointing that the author decided to end his study abruptly and chose to neglect Yavapai history in the twentieth century. One of the major weaknesses of this study is its narrow focus on the second half of the nineteenth century. The Yavapai struggle to survive conquest did not end in 1900; it carried on throughout the twentieth century and still continues.

Another weakness of *Surviving Conquest* lies in its use of primary sources. The monograph is based on an array of government documents, the manuscript of Yavapai Mike Burns, and Yavapai material gathered by such anthropologists as Edward Gifford during the early twentieth century. There are only two author interviews with contemporary Yavapai. Such interviews would certainly have provided much needed insights into aspects neglected in the study. For example, the book does not provide an in-depth exploration of the impact of conquest on Yavapai religion and language. Neither does it examine the religious and linguistic effects of the San Carlos internment (such as large-scale intermarriage with Apache) and the placement of many Yavapai children in Indian schools. In regard to religious change, the history of Viola Jimulla and her leading role in the formation of Prescott's Presbyterian Church could have provided much needed insights. Conquest, internment, and the introduction of Indian schools nearly destroyed the Yavapai languages; the Yavapai-Prescott Indian tribe recently established a project that attempts to reconstruct Yavapai language with the help of elders from all three reservations. Studies of Native people with oral traditions need to integrate these traditions thoroughly, as perpetuated by contemporary members of the groups, in order to portray a more complete history that includes their perspectives. In an opening statement, the author acknowledges that he is not a Yavapai and declares that his "book probably suffers for it." Although such is not necessarily the case, this work certainly suffers from a lack of contemporary Yavapai voices.

Despite limitations in scope and source selection, this monograph provides a valuable addition to the study of smaller Native groups in the American Southwest. It will certainly enhance the library of any serious scholars in this field and of any historian of Arizona. However, a thorough exploration of twentieth-century Yavapai history is still needed in order to gain a more complete understanding of Yavapai survival in a changing world.

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**Telling Stories the Kiowa Way.** By Gus Palmer, Jr. Tucson: University of Arizona Press, 2003. 170 pages. \$35.00 cloth; \$17.95 paper.

*Telling Stories the Kiowa Way*, by Kiowa tribal member Gus Palmer, Jr., provides a welcome addition to the growing body of American Indian scholarship: in this instance, ethnographies by Indian anthropologists describing their own

cultures. Written in a first-person narrative augmented by the voices of friends and relatives, Palmer's book offers a guide for outsiders—such as myself—who conduct ethnographic fieldwork in American Indian communities. Palmer poignantly describes how Kiowa storytelling plays an integral role in maintaining Kiowa oral traditions, even in the context of daily conversations which outsiders might overlook as valid sources of information. Compared to other recent histories and ethnographies on Kiowa culture, this book is positive and upbeat, even though the author faults the inability of Elsie Clews Parsons, Alice Marriott, and other non-Indian scholars of the twentieth century who failed to fully comprehend the “magical realism” of Kiowa narratives (p. 114). Instead, Palmer seems to lament their failure to understand intimately the Kiowa community, as represented by the stories they misinterpreted and misrepresented in their publications.

The opening dialogue between Palmer and his elderly mother Alice, who stirs a pot of boiling meat in her kitchen, immerses the reader in Kiowa culture, portrayed throughout the book in a down-to-earth narrative interspersed by conversations with friends and consultants. Several pages into the book Gus describes the southwestern Oklahoma storytelling environment as existing among Kiowa peoples who are all related “in one way or another” (p. xv). He states “that the concept of the cousin is essentially nonexistent” (p. xii) because cousins are reckoned as brothers and sisters according to Kiowa kinship rules. Moreover, since he seeks assistance from relatives to write the book, he states that community ties are maintained through a network of ceremonial exchange analogous to the *kula* ring of the Trobriand Islanders, and that he is expected to give something in return to his consultants. Since gift giving is a heartfelt expression of goodwill toward others, his mother supports his fieldwork endeavors by preparing “elaborate” meals for his uncle, Oscar Tsoodle, and elderly “brother” and principal collaborator, John Tofpi. Reinforced by these bonds of kinship and ceremonial gift giving, Palmer successfully engages in collaborative ethnography.

Having spent time away from his Kiowa homelands—and often feeling like “some kind of alien” (p. 24)—Palmer's fieldwork entails relearning how to access knowledge from his elders by rephrasing questions, discerning whether stories are fact or fiction, and readjusting to long periods of silence as his collaborators cautiously contemplate their responses. These pauses usually bring discomfort to those unaccustomed to the musings of tribal peoples: “Kiwos by and large like to take their time” (p. 23). Like many of his Kiowa brethren who have spent their young adult years elsewhere making a living or attending school, Palmer conveys his feelings of self-realization and self-identity as he rediscovers elements of his culture that sometimes recall memories of his youth, particularly those of his maternal grandfather, Henry Tanedooah, one of the last links to the horse and buffalo culture of the nineteenth century (a 1947 photograph of Henry and Gus, Jr. adorns the front cover). Throughout the book, Palmer shares his personal thoughts and recollections as he unravels and analyzes Kiowa storytelling. Adding a personal touch through a reflexive writing style, Gus frequently reveals his inner thoughts as elders render oral traditions through stories, conversations, and jokes.

Analogous to the larger context of American Indian storytelling, Kiowa stories incorporate multiple voices, as the raconteur often pauses, inviting listeners to comment or disagree. Or perhaps stories are left “unclear or unfinished” for days or weeks, leaving “comments and conclusions” open to the listener. Gus compares this experience to beginning a novel, putting it down for a while, and then having to recall the story line when returning to it. Accordingly, storytellers employ these techniques to draw listeners “into the story web . . . spun so carefully” (p. 28), and to ensure that the point of the story is understood. The storyteller often employs gestures and nonverbal communication to engage listeners and to solidify the social bonds created by storytelling. Another storytelling technique occurs when old stories or “prior texts” reappear in new contexts. Stories repeated through time, or incorporated into new stories, demonstrate how oral traditions are transmitted from one generation to the next; because members of the Kiowa community understand (even implicitly) elements of story texts or contexts, listeners have little difficulty following and interpreting stories. Outsiders not privy to the cultural context of storytelling, however, find it difficult to understand and participate in such conversations—so an unaware cultural anthropologist cannot interpret the behaviors and actions of others without detailed knowledge of the community. Hence, Kiowa storytellers bring into the stories insiders who comprehend the social context of the stories.

An entertaining feature of Kiowa storytelling is telling jokes and sharing humorous anecdotes. Practically all Kiowas enjoy *bót* (cow intestine) stories because this food still is considered a delicacy to many, although outsiders usually find it repugnant. Kiowa humor is unique, perhaps even laudable, because Kiowa make fun of themselves, a common trait in American Indian humor. Particularly hilarious are stories that “juxtapose white and Indian words, ideas, and thought,” creating “ironic twists” that indicate the cultural encounters between Indians and non-Indians. That is why Kiowas refer to *bót* as “sonavabitch” based on a comment made by a cowboy observing the butchering of a cow: “Hey lookit that chief eat that sonavabitch, will you!” Not to be outdone, listeners will often recontextualize the same story by spinning off other versions to create bigger and funnier stories, all of which are “often outright lies” anyway (pp. 80–82).

Undoubtedly, some of the most important ethnographic data today derive from Kiowa conversations and storytelling framed in “commentary, anecdotes, prior texts, and the Kiowa social context” (p. 92). To illustrate this point, Palmer renders conversations between his father, Gus Palmer, Sr., and Oscar Tsoodle, prominent members of the Native American Church, bemoaning the lack of proper protocol by some of today’s youth attending peyote meetings and the fact that only a few roadmen can conduct meetings in the Kiowa language. In my own fieldwork with the Kiowa, I have worked with Palmer’s father over the years, and his voice comes through loud and clear (pp. 92–103), invoking memories of past conversations in which he made similar statements. Dialogues involving other Kiowas reveal their personal feelings about a bridge dedicated to Afraid-of-Bears, a Ghost Dance leader from the early twentieth century, and the recent attempts to revive the Sun Dance

that vanished in the late nineteenth century. To me, the real beauty of *Telling Stories the Kiowa Way* comes from knowing some of the people whose voices come to life throughout the book

There are many tantalizing pieces of ethnographic and ethnohistoric information scattered throughout the text and in chapter endnotes. Notably, only nine of the fabled Ten Medicines bundles are left today since one burned up in the 1930s, a largely unknown fact. Some data, however, are inaccurate: for example, the last Sun Dance was actually performed in 1887, not 1888 (p. 98), the Sun Dance was not an annual event (p. 99), and the Kiowa Ghost dance began in 1890, not in the 1880s (p. 91). Another concern is that it is unclear whether many of the transcribed conversations were in Kiowa or English. Despite these minor discrepancies, Palmer has done a wonderful job of demonstrating how oral traditions contribute to the continued unfolding of the American Indian literary canon.

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**Uncas, First of the Mohegans.** By Michael Leroy Oberg. Ithaca: Cornell University Press, 2003. 268 pages. \$27.50 cloth.

Michael Leroy Oberg clears the fog and mist surrounding the name of the Connecticut Indian leader borrowed with as much purpose by James Fenimore Cooper for *The Last of the Mohicans* as was the name of Pequot by Herman Melville in *Moby Dick*. The name of Uncas resounds loudly in American literature, although few know the story of the Mohegan sachem who was so influential that his assassination became a matter of priority within New England administrative circles during the seventeenth century.

Through seven chapters, an extensive notes section, and index, Oberg pieces together the story of the Mohegan, Narragansett, Niantic, Pequot, Wampanoag, Sequin, Shinnecock, and other Algonquian peoples, and how their worlds were turned upside down by the invasion of English Puritans and the Dutch. Disease ravaged the land, reducing tribal populations by much as 80 percent, while the white population exploded and a new trade economy led to a dramatic transformation of social structures. Land became real estate and title became as important as religion during the period of English and Dutch expansion. Playing Indians against each other as competing allies and agents created a period of swindle, larceny, murder, and deceit that has few equals in American history. Rather than paint American Indians as hapless innocents tossed around by forces they could not understand, Oberg reveals the ability of such leaders as Uncas who sought to turn these new developments to the advantage of their people, for a time.

The names of Winthrop, Mason, Williams, Stone, Morton, Stanton, and the other players in the Puritan drama are represented in a new context as manipulative politicians rather than as "Founding Fathers" seeking religious freedom. Other authors have described the deeds and dramas of these figures