

Across the Plains: Sara Royce's Western Narrative, edited by Jennifer Dawes Adkison. Tucson: University of Arizona Press, 2009. vii, 128 pp. Photo, map, notes, index. \$19.95 paper.

Reviewer J. Thomas Murphy is associate professor of history at Bemidji State University. His dissertation (University of Illinois, 1993) was "Pistols Legacy: Sutlers, Post Traders, and the American Army, 1820–1895."

On the morning of April 30, 1849, Sarah Royce and her husband, Josiah, tucked their two-year-old daughter into a wagon and set off from Tipton, Iowa, for the gold fields of California. They started late in the season, so every setback, whether from illness or a difficult river crossing, increased the likelihood of dying in a snow-drifted mountain pass. In the Nevada desert, dead cattle and abandoned wagons lined the trail, and Sarah imagined her small company as "the last, feeble, struggling band at the rear of a routed army" (61). Trudging on, they owed their survival to a relief party coming from California and soldiers marching westward. Happy to be in the "Promised Land," the Royces lived in a series of mining camps where Josiah operated grocery stores and Sarah occasionally taught school. In 1873 they moved to Oakland, where, 11 years later, Sarah began a narrative of her experiences.

Sarah's story is often cited in studies of the overland trail, but initially, her son, Josiah Jr., wanted the memoir as confirmation that his history of California linked the state to a national destiny. Sarah obliged with a self-satisfying portrayal of hardiness and pluck tempered by domesticity and guided by religious faith. Jennifer Dawes Adkison, a literary scholar, transcribed the original manuscript, including text excised from earlier printings, and supplied informative notes and a timeline of Sarah's life. This, along with an insightful introduction, clarifies the intent of Sarah's narrative and shows how constructed memories inform our history.

One Hundred Summers: A Kiowa Calendar Record, by Candace S. Greene. Lincoln: University of Nebraska Press, 2009. xvii, 263 pp. Illustrations, glossary, notes, index. \$39.95 cloth.

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There was a time when those who wrote about the history of American Indians believed that Indian people themselves had left us little important information about the past. Many European American historians operated under the assumption that the historical information that native people had carefully recorded in decorative arts, oral tradi-

tion, and material culture offered, at best, an unreliable glimpse into history. Candace S. Greene's *One Hundred Summers*, an illustrated catalog for a 2009 exhibit of the same name, is a stunning example of the falseness of that assumption.

One Hundred Summers brings together nearly 200 color pencil drawings by the Kiowa historian and artist Haungooah, or Silver Horn (ca. 1860–1940), that make up a pictorial calendar. Also known as “winter marks,” calendars like Silver Horn’s were a tradition among the Plains Indian tribes in the eighteenth and nineteenth centuries. Winter marks tended to be drawn during the season that cold weather and snow confined native artists to their winter camps and were sometimes drawn on hides, cloth, or, as in the case of Silver Horn’s calendar, on ledger paper.

Silver Horn’s calendar chronicled Kiowa history from 1829 to 1929, a century during which the tribe was forced to move to a reservation and pressured to assimilate to European American culture. Renderings of memorable events that took place in the summer and in the winter mark each year of the calendar. As a calendar keeper, Silver Horn chose to mark years by depicting events that would have been familiar to all Kiowa people, such as a battle or the death of a well-known tribal member. His drawings were not intended to record those events comprehensively. Instead, they were meant to serve as pictorial shorthand for the Kiowa’s shared oral traditions.

In her essays and in the notes that accompany the drawings, Greene is careful to highlight three important points about Silver Horn and his calendar. First, she recognizes Silver Horn’s significant talent as an artist and the unique power of his images to convey information. Second, Greene appreciates the importance of Silver Horn’s calendar as a historical document. On more than one occasion she notes that the artist portrays certain events from a perspective that differs significantly from accounts written by European Americans. Finally, Greene wants us to understand that Silver Horn’s calendar depicts the resilience of the Kiowa people. His summer drawings almost always mark the annual tradition of the Kado, or Medicine Lodge ceremony; entries added in the 1910s and 1920s depict automobiles and airplanes, Kiowa delegations traveling to Washington, and the departure and return of the young Kiowa men who served in the U.S. military during World War I. *One Hundred Summers* reminds us that indigenous cultures have not vanished, but have changed and evolved over the past two centuries. It also reminds us that, for those who care enough to look and listen, American Indians have a lot to tell us about their own past.