

of *Baltic Crusades and Societal Innovation in Livonia, 1200–1350* is a forceful refutation of methodological nationalism, be it German, Estonian or Latvian. This anthology is a fine work on Northern European medieval history told as a coherent story.

The studies of the volume are all written in the manner of classical German historical research. The bibliography enumerates 1,170 sources, some repeatedly, the most commonly referred to being the chronicle of Henry of Livonia (*Henrici chronicon Livoniae*). His narration is corroborated by the analysis of contemporaneous diploma and archaeological finds. There are approximately 1,500 footnotes that cover one fifth of the total number of pages. In many cases, the text of footnotes covers more than half a page, rendering the body text sometimes to stand out as almost a decoration. Accordingly, *Baltic Crusades* is an up-to-date handbook on Livonian medieval history and a useful inventory of written sources, archaeological material and classic as well as contemporary and recent research on the subject matter.

Speaking in terms of Fernand Braudel's concepts of *la longue durée*, *conjunctures* and *events*, the book under review is not ostentatiously a counterpart to Braudel's magnum opus, *The Mediterranean in the Age of Philip II*. However, the book manages to deliver the story of Livonia as an integrated part of European civilisation in a long duration from Antiquity into the high Middle Ages. The crusades emerge as a conjecture, whereas the construction of houses and ovens appear as discrete events.

The era of the crusades was an epoch of transition in Livonia. The paradigm of transition, which appeared first in Latin American studies in the 1980s and then became widely used as an analytical tool for investigating the changes in the newly freed societies in the wake of the collapse of the Soviet system, proves to be of general significance. The concept is elusive if it is understood as an ontological concept. History is seamless. However, as an epistemological concept it can be equally useful as concepts in terms of historical periodisation. Accordingly, the period 1200–1350 in Livonia may, in spite of the clever circumspective approach of the reviewed project, be labelled “the transition to Christendom in Livonia.” This means that it was a lengthy process of mutual adaptation of different social groups and classes to one another, and not a rather sudden “conquest” by an external force of a submissive native population.

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Eva Silvén, *Friktion. Ernst Manker, Nordiska museet och det samiska kulturarvet*, Lund: Nordic Academic Press 2021, ISBN 9789188909909, 320 pp.

Ernst Manker (1893–1972) was a curator at Nordiska museet from 1939 until he retired in 1961, and his ethnographic studies of Sami cultural heritage during the 1930s to the 1970s have made him a legend. In his position as a curator, he challenged the academic hierarchies, “Lappology,” even though he never earned a PhD. However,

his two studies on Sami drums in *Acta Lapponica* I–II are, in my mind, more than enough for a doctoral degree. He produced a number of books and exhibitions, and even long after his death, several of his books were published posthumously. One can say that Manker influenced Sami daily life and research during his life, and does so still. I have heard many Sami friends say that when they look at photographs from his books, they may notice some detail that has been forgotten in their daily life, usually something to do with clothing, and Manker gave it new life. Manker strove to give his photographs authenticity, but modernity (p. 120), as represented by, for example, a raincoat and rubber boots, or a modern turban such as that worn by Ellen Huuva, did not care about this to the same extent as Manker (p. 158). Is this what we call material punctum, what meets the eye, how the photographer arranged the picture? Or was it a frozen tradition? This is a typical dilemma for ethnographers like Frans Boas (the father of American anthropology) and his disciples, such as Margaret Mead, Ruth Benedict, Gregory Bateson and others who faced the same problems as Manker did (see King 2019). In the early 1900s, almost all scholars believed that Sami culture would become extinct, but not Manker. However, he realized that things would change, and wanted to document the old ways of life while they were still practised. With his camera, Manker documented the old traditions, but at the same time, the people he photographed dressed up for the occasion, for example by wearing a fancy headscarf or silver jewellery (pp. 78–79). Manker had a lot of comments from his colleagues about Sami ladies wearing lipstick and men dressed in slippers and knickerbockers. Modernity was taking over. The collection of Sami items, artefacts, stories, history etc. is a construction of Sami identity from a scholarly perspective, made through selection, reduction, categorization and classification. This is a discussion in which Eva Silvén is heavily involved in her study.

Dr. Eva Silvén, who was also a curator at Nordiska museet, now retired, has picked up the challenge and written a biography about Manker and his work. The main title, *Friktion* [‘friction’], tells us that Manker, in his role as a curator and fieldworker, had a lot of challenges to overcome. Silvén takes three different angles on postcolonial studies, critical museology, and indigenous methodology. The identity of Sami artefacts is on the move, from their original locations to exhibitions/archives, and then perhaps repatriated back to their homeland. Stories will change because time and location will interpret them differently. The scars resulting from the practice of collecting Sami items will not be healed. Manker made Nordiska museet a contact zone where Sami identity, knowledge and meaning were portrayed, but on his own conditions and, of course, with some collaboration, which often involved friction or conflict—mostly friction, as Silvén mentions (p. 265). He was a culture broker, positioned between Swedish society and Sami society. There have been such culture brokers with a Sami perspective, too, like Mattias Kuoljok, Andreas Labba or Johan Mäarak, who gave a voice to the local groups. There was a triangular, balanced relationship between Mattias Kuoljok, Eric von Rosen and Manker, who represented three different kinds of agendas, authenticity, noblesse and research. Kuoljok is described as a noble Sami, but also a trickster, von Rosen as a respected and esteemed nobleman, and Manker as something in between (p. 171). Manker was also a philanthropist who took money from his own pocket and acquired financing from the Axel Munthe Foundation to purchase new reindeer livestock for families in the Vittangi forest *lappby* (*sameby*).

Silvén concludes that Manker’s work consisted in competition and collaboration with other scholars about the construction of Sami history, cultural heritage, and identity. All the time, there was friction between essence and emancipation. Silvén does not take sides in her study. Her ambition is to treat the Sami peoples, Nordiska museet and Manker objectively and with respect. According to Silvén, the purpose, challenges and character of her study can, simply put, be said to be “what needs to be done, why and how?” (p. 13). Her intention (what?) was to extract and analyse how Sami history, cultural heritage and identity have been defined and documented. The chief purpose (why?) was to investigate the role that Manker and Nordiska museet have played in the construction and context of cultural heritage up until today. The third goal (how?) was to problematize Manker’s biography academically. Silvén takes us on a 100-year journey through the lenses of Ernst Manker which I am certain the readers of this book will find fascinating. Ernst Manker played an important role during his lifetime, and he will be important also in the future. Eva Silvén ends her book with the question “Did Manker have a forward-looking Sami emancipation perspective in his work, or an essentially backward-looking one?” Silvén’s answer to both alternatives is yes—in an environment of dynamic and productive friction. There is a dichotomy between Sami–Swedish, or empowerment–resistance in Manker’s work.

REFERENCE

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Nils-Gustaf Stahre, Per Anders Fogelström, Jonas Ferenius & Gunnar Lundqvist (with participation of Börje Westlund, Lars Wikström, Göran Sidenbladh, Lars Cleve & Carl Magnus Rosell), expanded and revised edition by Staffan Nyström, *Stockholms gatunamn*, 4th edition (Monografier utgivna av Stockholms stad 50), Stockholm: Stockholms stad 2022, ISSN 02825899; ISBN 9789170313363, 784 pp.

In the late 1950s, the then Professor of Swedish Language Carl Ivar Ståhle took the initiative for collecting material for a history of Stockholm’s place-names. This eventually resulted in the book *Stockholms gatunamn* [‘Stockholm’s street names’] which has been published in several editions, the first of which appeared in 1982, chiefly authored by Nils-Gustaf Stahre and Per Anders Fogelström. The second edition ap-