

can be seen in the exquisite photographs of this publication.

I have saved the discussion of chapter 3 by Reiche and Marten for last, for it is my belief that in it we find a first step to help solve some of the difficulties encountered by the authors attempting an interpretation of this Lienzo. Although the study of the conservation state of the Lienzo is important in its own right, I focus here on the investigation of different materials used. As they show, multiple inks have been used to create different parts of the Lienzo. In some cases, they were able to link inks with particular styles of drawings. What is needed, then, is a mapping of these materials, to distinguish different phases or interventions in the creation of the final Lienzo. This brings me to the second point, which is that the investigation by Reiche and Marten has shown that the inks, because of their chemical composition, are likely to show up clearly if investigated with certain types of spectral imaging (multi- and hyperspectral imaging come to mind). This would also apply to the faded areas, which means, that if the extraordinary size of this Lienzo can be accommodated, a more complete reconstruction of the Lienzo could be made. It is my fervent hope that future research will include such scanning, leading to a clear picture of the different stages of the document, in turn allowing for interpretation on an even more solid basis. Clearly this book is an important work in the study of this Lienzo, and in the field of Mesoamerican studies in general. I am eagerly awaiting future publications of these researchers on this subject.

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Lavrillier, Alexandra, and Semen Gabyshev: *An Arctic Indigenous Knowledge System of Landscape, Climate, and Human Interactions. Evenki Reindeer Herders and Hunters.* Fürstenberg: Verlag der Kulturstiftung Sibirien, 2017. 467 pp. ISBN 978-3-942883-31-3. Price: € 68,00

This subtle and detailed book documents four years of the work of a “transdisciplinary observatory” established between a group of French anthropologists and a community of Evenki hunters and reindeer herders in the Aldan and Amur rivers regions of southeastern Siberia. The volume attempts both to provide an encyclopaedia-like reference work of landscape, meteorological, vegetations and snow-cover terminology, and a discussion of the unique logic of how Evenkis understand environmental change and adaptation. It is a dense complex work of 467 pages with frequent regrets that yet another volume or chapter could not be added to document the unending eye for detail that Evenki pastoralists hold. Uniquely the book is written in several voices and several languages, with both the lead anthropologist Alexandra Lavrillier presenting portions or diagrams under her own name, and the lead herder Semen Gabyshev presenting complementary views. The reference sections are thickly documented with scheme drawings,

photographs and contain well-edited texts in Russian, (local dialect) Evenki, and English. The work therefore serves a number of different audiences ranging from folklorists, to environmental scientists, to policy makers. Although it lacks an index, it is available from the website of the Kulturstiftung Sibirien as a downloadable PDF free of charge. I found this version often more handy since it allowed one to skip through and follow themes which were not always directly tied together.

I have to admit that this is a very difficult book to review since it combines a variety of voices, makes an argument about the state of climate knowledge, yet also strives to be a comprehensive reference work. In places it sometimes reads like the first draft of a fieldwork study where a single term – for example the dense brush of a *sehi* – is used as a peg to hang observations on climate-induced shrubification and an analysis of niches useful for encountering animals (132f.). In other places it makes general assertions about the limits of being able to translate highly contextualized landscape knowledge into “scientific” texts. The text often portrays itself as a pioneering study in this respect, taking time and space to present multiple textual and visual artefacts of the same phenomena in order to communicate as much of the localized contextualized knowledge as possible. One unique quality of the volume, evident from the cover photograph, is the use of digital photographs of landscape features which are overlain with computer-generated sketches and labels which draw attention to the relevant features of the landscape. This creole technology is put forth as new method developed by the co-authors to help the urban ethnographer (Lavrillier) understand the proximal landscape feature through a photograph while the experienced landscape expert (Gabyshev) could demonstrate the same features conceptually through line-drawings (450–453). The diagrams therefore serve as a sort of shorthand for the intermediate sketch-work of an apprentice trying to explain and conceptualize a new concept. There are dozens and dozens of sketches and diagrams of this type, and every reader will likely be drawn to different ones. My eye was caught by the sections on snow types (315ff.), *ulan* “overflows” (348f.), and landscapes which lent themselves to setting snowmobile roads (310). Much like the authors found it impossible to represent the outer edges of Evenki knowledge in this book, it is impossible to review every sketch-map or encyclopaedia entry.

The book in my view therefore sits in-between a number of different genres. As a project-generated report, it is one of the most detailed and intellectually honest I have ever read – and individual pages and entries will be a great reference work for specialists in years to come. As a work exploring the boundaries of the “scientific” mindset I found it sometimes superficial. For example, one or the other of the authors argues that scientific anthropology cannot conceive that a landscape can be moulded and changed by the people who live within it. Granted this may have been a quality of environmental determinist ethnology of a previous era,

it does not capture the mainstream of ecological anthropology today. Even within the distinguished universe of documenting Evenki-knowledge there could have been room to explore the almost 150 years of documentation of Evenki linear notations to denote topography and hydrology. Prince Kropotkin's hydrological sketch maps drawn together with his Tungus-Evenki guide Maksimov in 1866 arguably formed an early foundation for contemporary topographic maps. Bruno Adler's thick 1910 volume on the maps of "primitive people" documented many examples of Evenki sketch maps with an analysis of their notation. In this version of what is an distinguished and entangled mapping tradition, computer imaging is overlaid overtop of a digital photograph. This creates a new platform but also new questions. For example, when the warming rays of the sun are represented as yellow arrows – is this a feature of the graphics programme on the computer or the way that the sun's warmth is understood? If it were easy to produce wavy lines would these have been preferable. How would one draw on a computer more prosaic accounts that (some) Evenkis use to describe how the land breathes, and thus distributes cold, warmth, and air pockets across space? Finally as a work within the expanding genre of research into traditional ecological knowledge (represented here with the acronym TEK) the work reads as preliminary and not quite fully edited. There are literally hundreds of studies of this type from around the world and especially representing Arctic and sub-Arctic peoples of North America. This work also has a history, and even a set of stock criticism about the desirability of "translating" knowledge into texts. Some of these debates go back to the 1970s but none are really referenced here. The theoretical work of the volume is devoted to explaining the flexible way Evenki herders approach the idea of adaptation and resilience. One is tempted to think of Shirokogoroff's early 20th-century "Tungus hypothesis" as an example of how Evenki worldviews do not mesh with those of urban academics. Or, there might have been room to link to how this issue has been extensively addressed in other TEK studies from Inuit, to Saami, to Gwich'in. Much of these discussions focus on how knowledge is often re-embedded in new contexts and is not really very "traditional." There are hints at that in this book in the above mentioned discussion of snowtypes that assist in the construction of snowmobile roads, or the intricate knowledge of the midwinter *ulan* overflow. In all of these cases one has to take as given the heavy Soviet-designed *buran* snowmobile which is particularly vulnerable to thin ice. Perhaps one or two generations ago, *ulan*-knowledge might have been different since travelling with reindeer and sleds over overflows does not pose the same problems (and in my experience is often quite fun). Similarly, the Canadian Arctic, industrialized with the lightweight Bombardier *Elan* skidoo, posed entirely different questions of keeping one's eyes open for soft, crumbly snow which could drown the machine on dry land.

In short, this detailed and authoritative work presents an excellent example of advantages of collaborative fieldwork. It represents the beginning of a conversation and will likely spark future reflection on the best techniques for talking about troubling ecological issues.

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Loyen, Ulrich van: Neapels Unterwelt. Über die Möglichkeit einer Stadt. Eine Ethnografie. Berlin: Matthes & Seitz, 2018. 454 pp. ISBN 978-3-95757-471-8. Preis: € 28,00

In seinem neuen Buch versucht der Ethnologe, Literatur- und Medienwissenschaftler Ulrich van Loyen eine historische und ethnografische Annäherung an Neapel, eine Stadt, die bis heute die Imagination und Todessehnsucht von Nordeuropäern beschäftigt. Neapel liegt unterhalb des immer noch aktiven Vesuv, in einer Zone der Unsicherheit, der Gefahr und des Todes. Auf diese besondere Bedrohung sowie auf eine Geschichte gewalttätiger Unterwerfungen hat die Stadt mit vielfältigen rituellen Inszenierungen von Liminalität geantwortet, die nicht zufällig in der Unterwelt stattfinden. Unter Kirchen, insbesondere in den Stadtvierteln der Armen, in Grüften, Krypten und Höhlen werden Totenkulte gefeiert, die van Loyen als teilnehmender Beobachter untersucht hat. So erhalten im "Kult der Seelen im Fegefeuer" anonyme Tote Sichtbarkeit und Medialität durch die in der Unterwelt aufbewahrten Knochen. Die Lebenden, meist Frauen, "adoptieren" zum Beispiel den Schädel eines Unbekannten, reinigen ihn, bis er glänzt, und betten ihn in einen Karton. Sie beten für den von ihnen erwählten Toten, damit er aus dem Fegefeuer springe und in den Himmel komme, um dann von dort aus, als Gegengabe, seinen Segen zu spenden. Auf diese Weise arbeiten sie, wie van Loyen schreibt, mit den Toten am Leben.

Van Loyens Darstellung von Neapels Unterwelt und ihren Kulturen beschränkt sich nicht nur auf das Totenreich mit seinen Knochen, Untoten, Wiedergängern und Geistern, sondern schließt auch die Mafia und die vielfältigen Beziehungen einiger Kulte zum Drogenhandel, zur Prostitution und Kleinkriminalität mit ein. Weil die Unterwelt jedoch nur in ihrem Bezug zur Oberwelt verstanden werden kann, analysiert van Loyen auch die Spannungen zwischen der katholischen Kirche und den protestantischen Pfingstkirchen sowie die Konflikte innerhalb der katholischen Kirche zwischen Priestern und Charismatikern. Während Priester der Amtskirche versuchen, den äußerst erfindungsreichen charismatischen Frauen und Männern Grenzen zu setzen und die Knochenkulte einzudämmen, entwickeln die Unterweltler dramatische Inszenierungen, in denen sie ihr Leiden und ihre Schmerzen über die eher unorthodoxen Beziehungen zu den Knochen der Toten zum Ausdruck bringen und zum Wohl der Lebenden zu wenden suchen. Von daher liefert van Loyens Buch auch einen wichtigen Beitrag zur Ethnografie der globalen katholischen Kir-