

umfangreichen Fußnotenapparat hat Hurch die meisten der von Quirós genannten Vokabeln mit Einträgen in den historischen und aktuellen Wörterbüchern vergleichen können. Hinzu kommen die Informationen, die Bernhard Hurch von seinen Informanten während seiner Feldforschung in den vergangenen Jahren in der Huasteca erhielt. So liegt nun ein fundamentales Werk vor, das auch für die heutigen Huasteca nützlich sein kann.

Die Forschung ist nicht abgeschlossen und bietet für alle Interessierten einen sehr guten Service: Auf einer Webseite (<<http://ling.uni-graz.at/huastec/>>) wird, nach vorheriger Anmeldung, die Vollversion aller von Hurch erhobenen lexikalischen Formen dargestellt. Es gibt übrigens mittlerweile auch viele Einträge zu den benachbarten Pame und den Nahua-Dialekten der Huasteca. Darüber hinaus finden sich unter dem oben genannten Link eine große Datei mit allen Daten des Quirós-Bandes sowie eine umfangreiche Bibliografie. Es liegt somit eine beispielhaft transparente Forschung vor. Claus Deimel

**Rappaport, Joanne, and Tom Cummins:** *Beyond the Lettered City. Indigenous Literacies in the Andes.* Durham: Duke University Press, 2012. 370 pp. ISBN 978-0-8223-5128-3. Price: £ 17.99

“Beyond the Lettered City” is the product of an interdisciplinary collaboration between two prominent researchers of the colonial Andes: historical anthropologist Joanne Rappaport and art historian Tom Cummins. It is an ambitious and wide-ranging book that puts colonial-period indigenous engagements with European writing and art in the same frame of analysis, under the category of literacy. Much of the book is concerned with the indigenous elite, which pursued European forms of literacy not just out of necessity (as in the case of legal literacy), but also in an effort to “bring a cosmopolitan ambiance to their localities, thus enhancing their own status and that of their communities in the colonial world” (188). However, the authors do not neglect the commoners, using the concept of “paraliteracy” to discuss engagements with colonial texts that did not require literacy in the usual sense (chapters 5 and 6).

The book’s title is a reference to literary scholar Ángel Rama’s “La ciudad letrada” (1984), which has inspired several recent books by Andeanists who build on Rama’s emphasis on writing as a constitutive social practice, while challenging his assumptions that literacy was restricted to Hispanic bastions (the “lettered cities”) and that it operated in a sphere of its own. “Beyond the Lettered City” is different from most of the “Andean literacies” literature for two main reasons: 1), it deals with art as well as writing, and 2), it focuses on the Colombian Andes, specifically the Muisca, Pasto, and Nasa peoples (books that have “the Andes” in the title are generally about Peru, Bolivia, or, less frequently, Ecuador).

As for the first feature, the authors argue that the forms of alphabetic writing and pictorial representation introduced by Spanish colonialism in the Americas were closely tied to each other in a common phenomenology that was transmitted through performance, architecture, and

town planning. The book’s geographical focus comes as more of a surprise. Andean peoples north of Quito have received little attention from historians and historical anthropologists, mostly because the sources are limited. This region did not produce indigenous historians, and the local languages are poorly documented. What is available here, as everywhere else Spanish rule established itself, are legal documents (especially wills and lawsuits) and the artwork of the local churches. The authors set themselves the challenge of detecting indigeneity in the historical record of one of the most Hispanic parts of the Andes, and they stress that the distinctive marks of indigenous agency are not to be sought in discrete pre-Hispanic elements, such as language or iconography, but in subtle emphases and inflections that reflect the colonial indigenous experience.

Much of the book draws on sources from other regions, especially Peru, in order to illustrate its theoretical and methodological arguments. In that regard, the book seems to treat the Muisca, Pasto, and Nasa peoples as outliers of an Andean world whose centers lay further south. However, the authors tell us that the Inca categories that appear in the northern Andean sources are often postconquest introductions, absorbed via the colonial administrative culture. A discussion of the relationship between the northern and central Andes would have been useful in this regard. In fact, very little is said about the general history of the region the book focuses on. When presenting the background to their work the authors have chosen to emphasize broad concepts and arguments that apply to colonial Latin America in general, rather than local specificities. This approach will work better for some readers than for others.

The authors range widely geographically, chronologically, and thematically, and the connecting threads can be tenuous or difficult to follow. At times, the sources do not seem to bear the weight of the arguments. For instance, chap. 3 “The Indigenous Lettered City,” argues that “northern Andeans . . . infused their legal writing with an intertextuality of their own” (150). One of the examples provided is the listing of indigenous ceremonial objects and markers of status in the wills of the indigenous elite (137–139). While these objects can certainly be considered texts in their own rights, it is not clear how their mere instrumental mention alongside a testator’s other belongings constitutes intertextuality.

Nevertheless, “Beyond the Lettered City” is full of highly original arguments and discoveries, and should be read by anyone with an interest in colonial Latin American art and writing. Of special interest is the analysis of “paraliteracy” in the final two chapters – the ways in which the vast illiterate majority experienced written texts by observing the ritual treatment of important documents like royal decrees, and by inhabiting architectural and urban forms that referenced the lettered sphere (and were referenced by it). The analysis of how northern Andean writers and artists bent and blurred European genre conventions is often fascinating, and it is refreshing to learn that they too made writing their own, if in less evident ways than their counterparts in Mexico and Peru.

Alan Durston