

lich der Niedergang des Aztekenreiches bis zur Kapitulation des letzten Herrschers Quāuhtemōc dargelegt. Das darauffolgende Kapitel zeichnet das Muster einer Herrschervita unabhängig von den individuellen Lebensläufen. Die Themen Namenswahl, Ausbildung, Inthronisationskrieg, dynastische Ehen, Beraterstab sowie Tod und Begräbnis sind ergänzt durch Zitate aztekischer Gewährsleute, die die angestrebten Werte und Verhaltensnormen für einen Tlahtoāni und die Auffassung von dessen Amt als unsäglich schwere Traglast dokumentieren.

Die aztekische Kultur endete nicht abrupt mit der spanischen Eroberung. Das Schicksal der Nachfahren aztekischer Herrscher sowie anderer Mitglieder des Hochadels und Würdenträger und schließlich des Volkes sind Gegenstand von Kapitel IX. Die Missstände in der spanischen Verwaltung werden exemplarisch an Klagen indianischer Bürger und deren Untersuchung durch einen spanischen Visitator geschildert. Den Schlusspunkt seiner Ausführungen setzt Riese 1650, dem Todesjahr des Historikers mit aztekischen Vorfahren Fernando de Alva İxtlīxōchitl. Der Nachruhm der aztekischen Herrscher und ihre Rezeptionsgeschichte werden im Epilog behandelt. Der Anhang enthält ein Quellen- und Literaturverzeichnis, eine Zeit- und Register.

Gemäß seinem Anspruch, die Kultur und Geschichte aus Sicht der Azteken selbst zu beschreiben, zitiert Riese ausführlich aus aztekischsprachigen Quellen. Auch erläutert er die zahlreichen Abbildungen aus Bilderhandschriften bzw. von Kunstwerken sehr detailliert, so dass der Leser die aztekische Art der Darstellung und ihre Aussagen nachvollziehen kann. Jede Herrscherbiografie enthält die Namenshieroglyphe und die Übersetzung des Herrschernamens. Diese Namenshieroglyphen hängen ikonografisch zusammen.

Der erste Herrscher Ācamāpīchtli ist mit einer Handvoll Pfeile dargestellt. Von seinem Nachfolger berichtet die Legende, er habe seinen Sohn, den auf ihn folgenden Tlahtoāni Motēcūzūma den Älteren, auf magische Weise mit einem Pfeil gezeugt. Ein Pfeil taucht dementsprechend in der Namenshieroglyphe von Motēcūzūma dem Älteren auf, die einen in den Himmel schießenden Pfeil zeigt. Die Namenshieroglyphe von Motēcūzūma dem Jüngeren zeigt dagegen ein Türkisdiadem, das Herrschaftszeichen der Tlahtoāni. Zur Frage, ob damit auf den namensgleichen Herrscher verwiesen wird, der viele Jahre zuvor regierte, äußert sich Riese nicht. Diese ikonografische Verbindung zwischen den Motiven Pfeil, Himmel und Türkisdiadem wäre jedoch denkbar. Auch die anderen Namenshieroglyphen könnten mit diesem Bildkomplex in Verbindung gebracht werden, wie z. B. die Wasseroberfläche und ein von Pfeilen durchstochenes Bein.

Es zeigt sich die Problematik, Begriffe aus einer Kultur zu übersetzen, deren Sprache zwar heute noch gesprochen, deren religiöses System aber nicht mehr verstanden wird. Das betrifft z. B. die von Riese zitierte Aufzeichnung Sahagūns, nach der ein Tlahtoāni armen Menschen, die ihn grüßten, Kleidungsstücke und Nahrungsmittel geben ließ (308 f.). Bei heutigen Nahuas in der Sierra von Zongolica bedeutet „grüßen“ (das spanische Wort *saludar*), jemanden mittels einer rituellen Gabe zu einem reli-

giösen Amt zu verpflichten, das oft den Kauf neuer Kleidung einschließt.

Der Name des letzten Herrschers Quāuhtemōc heißt übersetzt „der Adler stürzt herab“. Damit wird merkwürdigerweise auf die Gründung der Stadt Tenochtitlan verwiesen, mit der das Aztekenreich seinen Anfang genommen hatte. Ob dies ein Zufall ist oder nicht, bleibt offen.

Berthold Riese hat die Geschichte der Azteken sehr lebensnah erzählt, so dass seine Leser zum Nachdenken über diese alte Kultur gebracht werden.

Brigitte Wiesenbauer

**Rumsey, Alan, and Don Niles** (eds.): *Sung Tales from the Papua New Guinea Highlands. Studies in Form, Meaning, and Sociocultural Context.* Canberra: The Australian National University, 2011. 330 pp. ISBN 978-1-9218-6220-5. Price: \$ 24.95

This book includes 13 articles of 17 authors (some articles are written by two authors). Both editors wrote the introduction and also contributed with a separate article. The uniqueness of this book lies in the fact that all the contributors from various fields (musicology, anthropology, linguistics, etc.) publish from their individual research on the same topic, the sung tales of the Highlands of Papua New Guinea. Another advantage for scholars and interested persons: the content of this publication is available in form of PDF free to download for everybody. With the E Press Series ANU distributes knowledge for free and we hope that – especially for this publication – the people in the Highlands of Papua New Guinea will take advantage.

In the introduction the reader learns that the sung tales in the Highlands are poetic which can last from a few minutes to several hours and are all in a poetic diction. They contain information on the culture and myths and are – traditionally – performed when groups of persons sit together, like, for example, at the evening fire. Already this might be the common features of the sung tales. Each cultural area has its proper name for these poetic songs which vary in form and in their sociocultural context.

Chap. 2 provides a transcription of an interview carried out with the local expert Kenny Yuwi Kendoli on the sung tales called *pikono* in his area. This is a nice arrangement to start the series of articles with this “local description.” Kendoli’s description is, on one hand, interesting because it introduces the *pikono* to the reader and, on the other hand, it still is an emic approach with many details in the description. And it is written in a way that readers from various cultural backgrounds will be able to appreciate it.

Ethnomusicologist Kirsty Gillespie together with the linguist Lila San Roque presents an excellent analysis on the *pikono* (sung tales) of the Duna. The combination of a musicological and a linguistic approach brings interesting results that show how fine the connection of music and lyric is arranged in the *pikono*. The following article from the composer Michael Sollis also analyzes the *pikono* recorded by Kirsty in the frame of her doctoral dissertation. His analysis discovers parallelism in music structures.

A very detailed study of the sung tales of the Hūli fol-

lows. Gabe Lomas provides here a detailed view in the structure of the Húli sung tales (*bì té*) and refers to the sociocultural function of these songs. These *bì té* can last between a few minutes up to several hours and can be performed by women and men. Important in both groups is the interaction of the audience. For his analysis Lomas examines several linguistic features and explains the *bì té* in a sociocultural and in the Húli's cosmological context. As a result of this, Lomas is able to show the reader the complexity of the music and language arrangement in these songs. This linguistic approach to the Húli *bì té* follows a chapter by Jacqueline Pugh-Kitingan with a musicological analysis of the same sung tales. She explains that – in genera – they consist of a three-tone melody with the middle note being the tonal center. This melodic structure is related to the language used in these songs. Already Lomas' linguistic approach indicates the strong relation between language and melody for the *bì té* and Pugh-Kitingan confirms this by her musicological approach. She also states that the *bì té* are still an important part of daily life “because *bì té* as a musical genre springs from the basic need of the individual to express his or her thoughts in language” (130).

The next cultural group to be examined in the book is the Enga. Philip Gibbs' article deals with the inspired language used in the *tindi pii* to create an imaginary world for the listener. In this article, the reader will be surprised to learn of the strong emotions *tindi pii* can evoke. They tell of wonders, fear, and of gentle tenderness. In contrast to the Húli, where the sung tales are still part of the daily life, the Enga lost many of their sung tales and only the future will show, if the children's children will still be able to listen and to perform the *tindi pii*. Whereas Gibbs examined seven *tindi pii* from various Enga groups, in the following article, in collaboration with Terrance Borchard, the study is limited to the sung tales of the Ipili language group. Here parallelism of the lines in the *tindi* is the main topic. Parallelism is one tool to create an appealing poetic language used for the *tindi*. For their approach Borchard and Gibbs analyze several *tindi* but they also point out that it is “difficult to capture the dynamism of *tindi* performances in a textual analysis” (193).

The following chapter, on the structure of chanted Ipili *tindi* by Frances Ingemann, refers to the same sung tales as the previous chapter and here the connection between language and melody is analyzed and explained by transcribing extracts of them in a very detailed and efficient notation. In this way, Ingemann is able to identify some typical melody-language relations that are common for the Ipili *tindi*.

Hans Reithofer provides – as he says – a general introduction to the sung tales of the Karinj speakers of the Southern Highlands. This general introduction is, however, very detailed and provides much insight to the *enj*, the sung tales of Karinj. Besides the entertaining effect, the *enj* transport moral messages and on a further basis they explain in a historical/mythical approach the existing world, the people, and their societies.

Alan Rumsey's contribution deals with the sung tales of the Ku Waru of the Western Highlands. After a general introduction into verbal art of the Ku Waru, Rumsey

– who has a large collection and knowledge of these *tom yaya kange*, the sung tales – discusses ways of how to translate these songs into the English language and still being able to keep the beats or pulsation of the original song language. Because of his expertise, Rumsey can provide some solutions here. In the second part of his contribution, Rumsey explains what is common in the poetic form and modes of the performances and further he compares them with the *kang rom*, the sung tales of the Melpa. Interesting is Rumsey's answer to the question why – in the last 50 years – the *kang rom* became tales of courtship.

As the sung tales of the Melpa and the Ku Waru are particular in having a metric binary melodic structure, Don Niles has chosen these sung tales for a musical analysis on their metrical and rhythmical structure. He analyzes *kang rom* performed by Paul Pepa from the Hagen region recorded in 1980. As a second example, Niles considers a *tom yaya kange* performance. He can conclude that “[i]n spite of the melodic and metric differences highlighted, the Hagen region stands apart from other areas in which sung tales are performed through the use of textual lines of fixed metric length, terminated by a vocable, and the setting of these lines to a binary melody that is repeated continuously until the completion of the story” (298 f.). This is just one example of the differences in form and structure of the sung tales in Papua New Guinea.

A short article by Andrew Strathern and Pamela J. Stewart completes this book. Their contribution refers to the differences between poem and prose and the use of ritual language to convey practical knowledge. The two authors present several texts of *kang rom* and explain that knowledge of cultural features – including very practical ones – is important to completely understand the *kang rom* content. Metaphorical properties of the language in sung tales are omnipresent.

Don Niles and Alan Rumsey start this book with a complete introduction and the articles are arranged in logical order and often a type of sung tale is approached from a musical, a linguistic, and a sociocultural point of view. To end the book, one might have expected a kind of résumé bringing all the findings together and discuss them. For such a conclusion maybe the aesthetics of the sung tales might be a possible topic.

This excellent publication brings together various specialists of a musical/poetical subject and shows how far a collaboration of ethnomusicologists, linguists and anthropologists can go and how fruitful such collaboration can be. This is especially of importance in Melanesian cultures where language and music are always strongly related and where language diversity provides a “never-ending” domain for researcher. This book really provides a detailed and well-presented insight into an outstanding cultural feature from the Highlands of Papua New Guinea. There is one small point, however, that is difficult to understand. The cover definitely doesn't match the content of this book: plain brown with a blurred picture of three men singing *tom yaya kange*? Apparently, the picture is taken from a Hi8 video film but I am sure that the authors could have provided a better quality picture for the cover.

Raymond Ammann