

Dominikaner und andere karibische Migranten in den USA vermehrt auf ihr Taino-Erbe und konstruieren sich mitunter sogar als lebende Taino. Die Ausrottung der Indianer erleichtert, wie Wogatzke schreibt, die Identifizierung der Kreolen im 19. Jh. mit ihnen (545) – so wie heute Migranten die Figur der Taino auch nach eigenen Bedürfnissen gestalten und manipulieren können, ohne auf "reale" Indianer Rücksicht nehmen zu müssen. Der (fiktive) Indianer wird so zur Projektionsfläche eigener (positiven) Vorstellungen über die heroische Vergangenheit vor der Eroberung seitens der Europäer und zum Ahnherr neuer nationaler Gesellschaften.

Insgesamt ist das vorliegende Buch eine interessante Fallstudie zum 19. Jh. und bietet viele Parallelen zur Gegenwart an. Die Autorin erhellt durch ihre detaillierte Analyse der Literatur zentraler Entwicklungen, die zum Verständnis der heutigen Identität wichtig sind.

Bettina E. Schmidt

Wyss-Giacosa, Paola von: Religionsbilder der Frühen Aufklärung. Bernard Picarts Tafeln für die "Cérémonies et Coutumes religieuses de tous les Peuples du Monde". Zürich: Benteli Verlag, 2006. 356 pp. ISBN 978-3-7165-1421-4. Preis: € 49.80

France and England were the centres of the early Enlightenment movements, and this due to many factors, among them the concentration of intellectual life in the big urban centres as well as the wealth produced by the incipient industrialization. With this went a strong thrust against religious interpretations of the world and against religious institutions. But after the revocation (1685) of the Edict of Nantes (1598) intellectuals, especially if they were Protestants in France, were severely persecuted and strictly reprimanded. Authors, who were critical of the court and of the king, and of the church as an instrument to suppress the common people, had to distribute their publications underhand. During those years the Netherlands emerged as a refuge for many a learned man, among them Pierre Bayle and Pierre Jurieu, Paul Th. D'Holbach, and Julien de la Mettrie. It was these ideologically tolerant and politically liberal Netherlands, which prospered through the trade with the Indies, which became the home of Bernard Picart, son of the well-known copperplate-engraver Etienne Picart (1632–1721). Bernard Picart, who was born in Paris on the 11th of June, 1673, was educated first by his father and then by several famous teachers at the École des Gobelins and the Académie, travelled to the Netherlands in 1696. He did not go there for political or religious reasons, but to continue his studies and to have a wider public for his work. But while staying there he got into contact with writings by the Protestant theologian Jean Claude which roused first doubts about Catholicism. Picart returned to Paris for another 12 years, before he finally emigrated to Amsterdam, where he died in 1733.

Although working conditions in Paris were difficult given the rigid censorship, Picart managed to get orders and engraved plates for various publications. During this

time he also met Prosper Marchand, a bookseller, who became a lifelong friend of Picart and who is of special importance for all research on Picart since he wrote the "Eloge historique," a rich biography of Picart.

Back in the Netherlands Picart came in contact with Jean Frédéric Bernard with whom he published the seven folios of the "Cérémonies" which appeared between 1723 and 1737 in Amsterdam. The contribution of the engraver Picart was so weighty that the volumes appeared under his name. Picart was not only a brilliant engraver, but also a theorist of the graphic arts and their role in the communication of enlightened knowledge. He saw it as a task of the engraver not only to illustrate a given text, but to figure the important traits of a given object, to make it comparable with like objects, and thus to arrive at a rational order of the world. The "Cérémonies" fit well into the rich Enlightenment tradition of encyclopaedias and are one of its best examples. The author of the book in hand gives the reader a vivid picture of the intellectual surroundings of Bernard and Picart, follows connections between Bernard and Montesquieu, and discusses the general criticism of idolatry found in Bernard, Picart, Bayle, and Fontenelle, and going back to Bacon in his "Novum Organum." General to these authors is the conception of the incompatibility of knowledge and belief. Still religious ceremonies and customs are of great importance. If they are analyzed well they show many similarities behind the obvious differences in their surface. On the basis of these analyses it then can be shown that these ceremonies were inventions of humans diverting people from the religious essence. Rituals became so complex that a hierarchy of priests was necessary to conduct and to interpret them. Still with this obvious criticism there goes great fascination with this seemingly endless variability.

Picart was eager to look at ceremonies of Jews and Hindus and American Indians and Christians alike. And Amsterdam gave him the opportunity to indulge in Jewish ritual, although access to them was difficult. But by being patient and slowly getting into the Sephardic community and trying hard to understand all the details of the ritual he arrived at producing engravings lauded on all sides for their incomparable quality. Picart worked also for the Jewish book production.

For the twenty engravings on twelve plates in the "Cérémonies" which deal with Jewish life in Amsterdam Picart did fieldwork almost in the modern sense, in that he took part in the rituals, observed, and had interviews. These copperplates are considered to be the core part formally and by content, aesthetically and by its ethnographic precision. A tradition of illustrations of Jewish rituals made by Christian illustrators leads back to the 17th century featuring names like Johannes Leusden, Jan Luyken, and Romeyn de Hooghe who in turn made use of the *Sefer Minhagim*, a 16th century book of Jewish customs. The way Picart makes use of older sources is demonstrated with several examples, one of the impressive ones being the blotting out of Europeans who in de Bry's original figure prominently in the foreground.

The largest part of the present book (pages 117–315) is taken by the presentation and critical analysis of Picart's engravings devoted to India. All the plates made by Picart are shown and put in their context. The situation is a special one, since information about India seems to be plenty, and Picart is living at the very centre of "de heeren zeventien," the seventeen masters, who formed the government of the Dutch United East India Company. But different from the approach taken towards the Sephardic community Picart has to rely for the Indian engravings on former illustrations and on publications on Indian religion, especially the "open deure," the open door to the heathen world, by Abraham Rogerius. Rogerius lived in Pulicat on the Coromandel coast and later on in Batavia, and he gave detailed and clear reports on Indian religious life. Picart makes use of many written sources, but when it comes to illustrations the difference between the copperplates depicting Jewish life in Amsterdam and those engravings showing Indian figures and rituals becomes obvious. Picart in Amsterdam can draw "after nature," as he said, and this gives the engravings a quality different from those where he has to make use of other artists' work. On the other hand he seems to feel freer to organise complex compositions using different sources. This is shown in an exemplary way for Picart's work "Various Pagodas or Penitences of Fakhirs." The ten avatara, the incarnations of Vishnu, are another example of a blending of elements of different sources and an original composition.

This is the first time that Picart's work, and especially the section on India, has been analysed and valued in an art historian's and anthropologist's view. The outcome is admirable; the reader gets an insight into an artist's life as against the political and intellectual trends, information on pictorial traditions between cliché and painstaking accuracy, and, above all, the present book is another proof of the importance of the visual as a means to communicate ideas and influence worldviews and as a field of research. This well-written inquiry belongs into the library of the historian and the art historian, the theologian and the anthropologist, the indologist and every other person interested in the early Enlightenment and in the power of the visual arts.

Wolfgang Marschall

Yelvington, Kevin A. (ed.): *Afro-Atlantic Dialogues. Anthropology in the Diaspora*. Santa Fe: School of American Research Press; Oxford: James Currey, 2006. 501 pp. ISBN 978-1-930618-46-6; ISBN 978-0-85255-978-9. Price: £ 18.95

Heute hat es häufig den Anschein, als ginge der ethnologischen Debatte die Debatte verloren. Es wird viel geschrieben, doch nicht immer aufeinander Bezug genommen. Bei der vorliegenden Aufsatzsammlung ist dies anders. Der "Dialog" ist nicht nur Teil des Buchtitels, sondern er existierte wirklich. Er fand auf einem fünftägigen Expertenseminar statt, das die "School of American Research" unter dem Titel "From Africa to the Americas. New Directions in Afro-American An-

thropology" veranstaltete. Renommiertere Leute, wie die Saramaka-Spezialisten Richard und Sally Price, aber auch jüngere Begabungen vom Schlage eines J. Lorand Matory, tauschten sich über ältere (Kreolisierung) und neue (Dialog) Fragen der Afroamerika-Forschung aus. Die Gründe für die Auswahl der Seminarteilnehmer blieb zwar im Dunkeln, dennoch war es ein exklusiver Kreis von elf Anthropologen, die im April 1999 in Santa Fe, New Mexiko, zusammentrafen. Dass Nordamerikaner in der (absoluten) Mehrheit waren, zu denen sich mit dem Kolumbien-Spezialisten Peter Wade und dem Linguisten Joko Sengova nur ein Engländer und ein Sierra Leoner gesellten, mag man beanstanden. Doch entspricht es der Dynamik der Afroamerika-Studien, dass seit den Zeiten von Melville J. Herskovits Nordamerikaner den Ton angaben. Allerdings hätte man sich wenigstens noch einen lateinamerikanischen Vertreter gewünscht. So repräsentierte nur Arlene Torres mit ihrem puerto-ricanischen Hintergrund Lateinamerika. In anderer Hinsicht wurde aber der politischen Korrektheit Genüge getan. Es kamen Vertreter der African Americans zu Wort und konnten wissenschaftliche Fragen politisch fokussieren. Dass ein Dialog stattfand, lassen mehrere Beiträge erkennen. Es sind zwar keine Diskussionen im Stile der *Current Anthropology*-Foren, doch sind Anregungen aus dem Seminar in die schriftliche Fixierung der Beiträge eingeflossen. Gelegentlich meint man den Ball noch zu erkennen, den sich die Seminarteilnehmer gegenseitig zuspielten.

Neben Überblicksinformationen zur afroamerikanischen Bevölkerung stellt die Einleitung des Herausgebers eine Reflexion über ältere und neuere Trends in der Afroamerika-Forschung dar. Nach der frühen diachronischen Ausrichtung, die die Geschichte, d. h. das afrikanische Erbe in Amerika, in den Blick nahm, identifizierte Kevin Yelvington den dialektischen Trend, der jenen Mix von Tradition und Erfindung in den Mittelpunkt rückt, wie er in der Kreolisierungsdebatte der 1970er Jahre ihren Ausdruck fand. Für die Gegenwart macht Yelvington einen dialogischen Trend aus, der auf frühere Kontexte reagiere, aber unablässig neue Bedeutungen schaffe. Der gegenseitigen Beeinflussung von Afrika und Amerika durch Migranten und Rückkehrer, Globalisierung und Transnationalität kommt dabei eine Schlüsselrolle zu. Yelvington denkt jedoch nicht mehr wie einst, dass ein Trend den anderen ersetzt, sondern dass alle ineinander greifen.

Der übrige Band besteht aus vier Oberkapiteln, auf die sich elf Einzelbeiträge verteilen. Das erste, das ein kritisches Nachdenken über die Geschichte der "Afro-Americanist Anthropologies" beinhaltet, leitet erneut Kevin Yelvington ein. Feingühlig stellt er die Anfänge der (nordamerikanischen) Afroamerika-Forschung von 1920 bis 1940 dar. Mit teils neuem Quellenmaterial wird die Selbstherrlichkeit eines Melville J. Herskovits deutlich gemacht, der zwar im Dialog mit Kollegen aus Brasilien und Kuba stand, "sein" Terrain aber vor Konkurrenten, politisch denkenden Kollegen und attraktiven Frauen abschottete. Das Machtgefälle zu Fernando Ortiz in Kuba oder Jean Price-Mars in Haiti ist unübersehbar.