

the suffixes *-m-ar* are visually part of the entry and the classification as VN. would have been sufficient. While the numbering system was probably chosen to avoid the necessity of including a short grammatical overview in the introduction, such an overview might have been more helpful for the non-specialist reader.

Each entry includes sample sentences that illustrate the use of a particular lemma in context, with different syntactic contexts being individually numbered. This is a very useful feature of this new dictionary, which does not only serve the language learner and linguist, but also provides ample cultural information. Several entries include supplementary annotations in square brackets that comment on linguistic form or provide the cultural, mythological, or ritual background of a term, expression, or syntactic example. Moreover, information on dialectal variation of forms are indicated in the entries.

This comprehensive and detailed dictionary will not only be a valuable resource for all those who study Ch'orti', Mayan linguistics, culture, religion, or Classic Maya writing. The inclusion of Spanish makes it also accessible to the speakers in Jocotán, which allows its use in the context of language and cultural revitalisation in Guatemala.

Frauke Sachse

Jansen, Maarten, and Gabina Aurora Pérez Jiménez: *Time and the Ancestors. Aztec and Mixtec Ritual Art.* Leiden: Brill, 2017. 615 pp. ISBN 978-90-04-34051-0. (The Early Americas – History and Culture, 5) Price: € 164,00

This monumental work of 615 pages, written by two prominent scholars specialized in Mixtec culture of whom Pérez Jiménez is a native one, contributes significantly to better understand pre-Hispanic Mesoamerican religious practices and cultural heritage. In particular, they focus on two important topics that underline indigenous worldview: “Time and the Ancestor” – an allusion to Johannes Fabian’s critical work “Time and the Other” (1983), where he examined the encounter between the dominant and the colonized, that is, the “Other” in terms of “a *denial of coevalness*” (1). Their desire and attempt is to make accessible and give back to the indigenous people their cultural memory rather than making their past a “mere object” for the leisure of others including researchers and scholars one should add (532).

The remains of the famous Tomb 7 from Monte Albán in the valley of Oaxaca, Mexico excavated in 1932 by the Mexican archaeologist Alfonso Caso, and re-analyzed by the authors in this book exemplify the process of cultural denial through material misunderstanding. As the authors underline, Caso – although a careful excavator – did not grasp in “message and meaning” what he had found. Instead, he treated everything as a “mere collection of loose archaeological objects” as reflected in his later monograph and in the museum exhibition. Hence, it was difficult to see “significant patterns and relationships” for a long time and “Tomb 7 became an example of the fragmentation of indigenous religious heritage” (539). Thus, more than just to document ancient rituals and belief sys-

tems, Maarten Jansen and Gabina Aurora Pérez Jiménez see their contribution as part of an ongoing process to give back to the indigenous people their rights on history and culture. That is, they understand their endeavor as forming part of a process of decolonization in a debate about “the meanings, functions and values of this religious heritage” and “the relationships between the past and the present” (xi).

Their approach to tackle with these issues is to turn to different methods and disciplines, among them archaeology, epigraphy, ethnohistory, linguistics, orality, and visual arts. In particular, after a short introduction into Mesoamerican culture and history, they devote to death and ancestor cult in Part 1 (entitled as “Offering to the Sacred Bundles”) while examining the New Fire, a ritual that marks the beginning of a New Year in the indigenous solar calendar in Part 2 of the book. They use primarily Mixtec sources of different kind like archaeological artefacts or codices (painted screenfold books) enriched by information from the Aztec and other related Mesoamerican people from the Postclassic, the period preceding the Spanish conquest (in the 16th century). Last but not least, to illustrate their arguments and to make Mesoamerica properly understood, they compare it to ancient European patterns.

Part 1 can be seen as the most important one, as Jansen and Pérez Jiménez re-analyze the treasure – artefacts and visual art – from Tomb 7 Monte Albán as well as those from other tombs of surrounding sites such as Zaachila (Tomb 1 and Tomb 2). This allows to show in chap. 1 how Mixtec and Zapotec history and dynasties echoed by the secondary remains in Tomb 7 from Monte Albán and by the so-called Xipe from Zaachila are not only intermingled by marriage relations but also crosscutting ethnic frontiers. This explains long-noticed stylistic and iconic resemblances between the cited tombs and enables to re-date the secondary burial of Tomb 7 from Monte Albán into the first half of the 14th century or more precisely, based on the human remains and the individuals behind them, between 1177 and 1435 A.D. (81, 84). By this the authors argue that the Postclassic Tomb 7 from Monte Albán had been re-entered from the roof (rather than through the ancient entrance) and that a ritual practice had converted the original tomb into a shrine (89).

In chap. 2 the authors focus on the death and ancestor cult mirrored in Tomb 7 not only from an ancient religious perspective but from a broader Mesoamerican worldview and from the viewpoint of cultural memory, as certain aspects have survived until these days (92). In particular, the authors consider important the relation between Mother Earth and the ancestors and transfer this idea to the tomb under consideration and its archaeological remains (humans and artefacts). They identify, along with other authors, the equivalent of the archetypical mother that had died in childbirth and who became the deity called Cihuacoatl (Woman Serpent) in Nahuatl, as being Lady 9 Grass represented in Tomb 7 by different artefacts and symbols (113). However, Jansen and Pérez Jiménez reject the idea that the tomb itself may have been the main seat of Lady 9 Grass, the guardian of the dead ancestors referred to in pre-Hispanic codices. Nevertheless, com-

pared with other tombs like those of Zaachila they agree in particular with Sharisse D. and Geoffrey G. McCafferty that Tomb 7 was a shrine holding the remains of a person that had once been prepared as a bundle for veneration (117–119). Thus, a burial from the Classic period had been transformed during the Postclassic into an ossuary or “a sanctuary of relics of divine ancestors” in which communication with the ancestors took place as the presence of further human remains (femurs) and artefacts (like Golden Ornament number 26) give evidence (123–143).

Chapters 3 and 4 refer to parts of the remains, especially to the dozens of carved bones, in order to determine content, function, and history of this shrine. The authors compare the visual information on the bones with other sources, such as those from pre-Hispanic codices. By this, they show how these bones, and in particular the carved jaguar and eagle bones, may represent a ceremonial discourse related to primordial times and the origin of the dynasties. Their main purpose may have been to establish communication with the ancestors (158, 162). Furthermore, they try to show how Mixtec and Zapotec cultural elements are both represented by these items and suggest that the shrine was dedicated or pertained to Lady 4 Rabbit ‘Quetzal’, the Mixtec wife of the Zapotec King Lord 5 Flower from Zaachila, who lived in the first half of the 14th century (176, 206f.). Thus, according to the authors the sacred bundle either represented her directly or was a devotional item and the shrine functioned as an oracle that symbolized a “subterranean cult place associated with the earth itself” recognizable also as the “Temple of Jewels” (231 f., 261–269).

In the second part of the book, the authors shift away from Monte Albán and from the question of the burial remains related to Tomb 7. Their focus is now more loosely related to the Temple of Jewels and its association with the so-called New Fire, a wider known Mesoamerican ritual of celebrating and honoring the New Year. Chap. 5 exemplifies the New Fire ceremony based on evidences or examples from pictorial manuscripts – especially the Selden Roll – and the connection between this topic and others, in particular the question of dynastic origin (cave, peregrination, sacred mountain). They continue to connect these themes and the New Fire ceremony from the Selden Roll with historical persons or rulers, like Lord 7 Water from the Coixtlahuaca dynasty and his enthronement alongside with others as well as Lord 8 Deer who maintained an alliance with the Toltecs in Central Mexico (336–354). Chap. 6 refers to the same ceremony by showing how this ritual complex was extremely important not only to the Mixtecs but to the Toltecs and Aztecs in Central Mexico as well. They conclude that the kings drew “secular power” from such a cosmological ritual (429). Chap. 7, rather than focusing only on the same ceremony, expands on the function of specific ceremonial centers exemplified by a profound analysis of particular temple scenes from the Codex Borgia, a pre-Hispanic manuscript. As these scenes evolve around certain priests and the Goddess Cihuacoatl who among other issues was the Goddess of Death or Guardian of the Ancestors, they exemplify certain rituals for what Tomb 7 from Monte

Albán might have served in being representative for the Temple of Jewels of Lady 9 Grass, the Mixtec equivalent of the aforementioned goddess. In contrast to the previous chapters attending directly the New Fire ceremony, the authors suggest that the selected passages around Goddess Cihuacoatl from the Codex Borgia are rather preparatory rituals that lead up to such an event (450).

The book concludes with a synthetic chapter and includes an index alongside references and many illustrative figures in black and white and color and several helpful maps. Nonetheless, it would have been useful to include a chronology table in order to illustrate the different archaeological phases from Monte Albán and elsewhere and a map of Tomb 7 with the location of the findings.

Daniel Grana-Behrens

Jochelson, Waldemar: Aus dem Fernen Osten Russlands. Deutschsprachige Schriften (1881–1908). (Hrsg. E. Kasten.) Fürstenberg: Verlag der Kulturstiftung Sibirien, 2017. 159 pp. ISBN 978-3-942883-91-7. Preis: € 28,00

Noch im späten 19. und frühen 20. Jh. waren weite Teile Nordostsibiriens unerforscht. Die ethnografische Erforschung, in langjährigen Feldstudien betrieben, war das Verdienst politischer Verbannter, unter ihnen nicht wenige deutscher und deutschbaltischer Herkunft. Der Herausgeber Erich Kasten gibt mit der vorliegenden Edition ein Porträt Waldemar Jochelsons (1855–1937), Teilnehmer der Sibirjakov-Expedition in den Jahren 1894 bis 1897, der internationalen Jesup North Pacific Expedition (1897–1902) und einer weiteren in den Jahren 1908–1911. Seine Tätigkeit als Sozialrevolutionär und die Verbannung durch die zarischen Behörden nach Sibirien waren maßgeblich für Jochelsons sozialkritische Methodik, die er bei der Erforschung der nordostsibirischen Ethnien anwandte. Dabei ist besonders darauf hinzuweisen, dass Jochelson autodidaktisch arbeitete und seine Methodik bis zur Exzellenz verfeinerte. Die zarische Regierung erkannte die Nützlichkeit und entsandte staatliche Forschungs- und Expeditionen nach Nordostsibirien, an denen Jochelson und andere politische Verbannte beteiligt wurden. Dies ist als wissenschaftliche und staatliche Anerkennung zu bewerten. Besonders hervorzuheben ist, dass Jochelson die indigenen Sprachen erlernte und durch seine intensive Kommunikation mit indigenen Mitarbeitern eine profunde Kenntnis des Soziallebens erhielt, wodurch die bislang gängige, von Expeditionen des 18. Jh.s geprägte Sichtweise eine Korrektur erfuhr und damit die Grundlage für die moderne Ethnografie über Nordostsibirien legte. Jochelson verstand die indigene Kultur aus sich heraus, in seinen Reisenotizen und Tagebüchern hielt er die “kulturellen Dynamiken und ... Überlagerungen” (22) zwischen den einzelnen Ethnien Nordostsibiriens fest. Seine Forschungsergebnisse wurden nicht nur in russischen Fachzeitschriften veröffentlicht, sondern fanden auch internationale Anerkennung, so im Deutschen Reich, der Schweiz und den USA.

In den Jahren 1895–1897 hat Jochelson ethnografische und linguistische Feldforschung unter den Jukagiren in dem Gebiet zwischen den Flüssen Kolyma und Lena