

point for comparisons with other regions.

Altogether I have enjoyed reading this book immensely. It has opened my eyes to many inspiring case studies I was unaware of and has guided me to their source material. *Maya Pilgrimage to Ritual Landscapes* is an indispensable asset to the field of landscape studies.

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Insignia of Rank in the Nahua World: From the Fifteenth to the Seventeenth Century.
Justyna Olko. Boulder: University Press of Colorado, 2014, 528 pp. \$80.00, cloth.

The trappings of indigenous royalty in early Nahua Mesoamerica were by design. Generations of authors codified the manifestations of authority by means of graphic images on paper, ceramics, hide, wood, and stone. Thousands, or more, of such representations were produced over many years, and although few are extant today, enough remains to reveal an extraordinary amount about Nahua rulership and how the kings and their wives were perceived.

Nahua Mesoamerica largely comprised *altepetl*, “ethnic states,” each of which considered itself unique and autonomous. Each polity, it is now understood, had its own record keepers who maintained their polity’s accounts, beginning from the founding years and including images of the births, marriages, and deaths of the rulers, military conquests, deities, celebrations, and celestial and environmental phenomena. Much of this information was recorded on native paper, typically adhering to an annals format following their reckoning of the Mesoamerica calendar, and each *altepetl* could have several individuals painting and updating their pictorial manuscripts, resulting in occasional discrepancies in dates, content, and style. Native kings were a paramount theme, and those of the capital, Mexico-Tenochtitlan, are infamous for their leadership as well as their accomplishments.

Justyna Olko’s purpose in *Insignia of Rank* is to identify and analyze the insignia of Nahua privilege. She meticulously assembles a splendid catalog of all that the native sovereigns wore and used. There were also close associations with particular divinities in some instances. Woven reed backrests are particularly distinguishing as thrones for the Mexica Tenochca: headdresses; capes (especially ones with a turquoise-colored pattern or inlaid with the stones themselves); turquoise diadems; nose, lip, neck, and chest ornaments; gold arm and leg bands; warrior suits, shields, and weapons; banners, staffs, tobacco gourds, incense pouches, or flowers and the like in their hands were their visual repertoire of rulership. Olko identifies all articles exactly and philologically by their Nahuatl terminology, with details about appearance as well as the relevant sources. In her extensive appendix there are close to two hundred entries for *tilmatli*, “cape,” alone.

But *Insignia of Rank* is not a simple listing of imperial kingly display. One primary concern is the illusoriness of representation as noted in the manuscripts. Were conquered *altepetl* required to assume the regalia of their overlords, or was the new outfit a perquisite of a favorable marriage alliance, albeit political; or was the look merely fashionable and available to all?

Total affectation of apparel by non-Mexica Tenochca, although still in their dominions, seems not to have been the rule, as subordinate polities retained some aspects of local tradition when practicable. Moreover, some *altepetl*, whether the renowned Tetzcoaca, who were second in rank to the Tenochca, or the Tlaxcalteca, who were their archenemies, patriotically wore only their personal stately appurtenances. Yet other *altepetl*, and admittedly those of minor standing, such as the Tepechpaneca, ostensibly aped the finery of the Mexica Tenochca kings to portray themselves as equals.

The bulk of the surviving manuscripts is from the colonial era, which raises the question:

How can we be certain of their accuracy in reference to Nahual life in precontact times? Many were drafted by or under the auspices of religious, whose European influence greatly affected the content and style of the native artists and amanuenses. Others were generated for the benefit of the Spanish crown, and many were produced to settle old territorial disputes. But credit must also be given to the individual Nahua authors, whose education, experience, and agenda resulted in the writing and painting of works that furnish an invaluable personal perspective. And by all the evidence, since there were many ancient manuscripts in circulation at the end of the sixteenth century, authorial authenticity mattered.

Olko has asked a large question, bringing to the forefront issues of status, prestige, and, probably, pedigree. The depth of her knowledge of early Nahua accoutrements and prerogatives across a broad spectrum of peoples is exceptional. By the time the great Mexica Tenochca kings were in power their empire was vast, with such an abundance of luxury goods that there was no reason not to have an ostentatious show of it all. When the Nahua leaders incorporated Spanish accoutrements of influence into their outfits after the conquest, they were then twice great. Being seen and remembered was important in both precontact and colonial times. Olko has written an erudite, meaningful work to ensure that the argot of the Nahua visual canon is carried forward.

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The Telescopic Polity: Andean Patriarchy and Materiality. *Tom D. Dillehay.* New York: Springer, 2014, 388 pp. \$129.00, cloth.

When the Spanish first arrived in south-central Chile they set in motion both centuries of conflict and the gradual formation of a new polity. Some communities in the Nahuelbuta region moved inland to safety, while others formed alliances with or against the Spanish. As resistance to the foreigners increased, public ceremonialism and ethnic consciousness intensified. A composite group of populations across several territories coalesced into a new sociopolitical formation, the Auracanian polity, with a new class structure of warriors, sorcerers, and economic leaders. This proto-state lasted for nearly 350 years, but it never achieved full statehood owing to participants' inability or unwillingness to consolidate power.

Tom Dillehay has studied the material practices of the Auracanian polity and their Mapuche descendants for more than thirty years. He has published a fascinating ethnographic and ethnohistoric study of the *kuel* ceremonial mounds, a descriptive monograph on the ceramics, and a co-authored monograph on the settlement patterns. In this volume he develops the concept of a "telescopic polity," explores the role of "patriarchal material culture" in constituting the Auracanian polity, and provides descriptive detail on a range of specialized archaeological data collected from this long-term archaeological project.

The "telescopic polity" refers to the particular form of the Auracanian polity, a structure that allowed for growth from local multilineage communities to overlapping and united regional/supraregional groups of patriarchal units. In Chapters 1 and 2, Dillehay argues that the polity was created by the coalescence of a notion of patriarchal family and community interests and political security, the emergence of a new ceremonial and ethnic consciousness, and the material sedimentation of ceremonial practices in the *kuel* mounds and *rehuekul* ceremonial fields. He describes the patriotic defense and resilience of the newly formed political territory as an example of "anticolonialism." He critically evaluates recent studies of Andean states, explores the role of ritual and public ceremonialism in state cohesion, and argues (drawing on Scott, Yoffee, and Appadurai) for a more nuanced understanding of political processes in emerging state societies.