

menting the purposeful journey in which our author and artist was assessing the spiritual capacity of peoples and places to receive his Mary are his vivid series of written descriptions and some 31 illustrations in watercolour and ink. Significantly, López de Mariscal and Madroñal wisely reproduce the play and pastoral complements, as well as the illustrations, in their original positions in the manuscript. Although the internal illustrations in this edition are unfortunately reduced in size and in black-and-white, the full run of vivid colour illustrations and their captions are included at the end of the book. Finally, Ocaña also included narrative accounts of a wide range of places, activities, experiences, and adventures. The manuscript manages to be dutiful, entertaining, emotional, and opinionated – punctuated by curious observations, bungled histories, religious issues, political developments, all manner of transmitted rumours and near brushes with death (all starring Ocaña as protagonist), and by a lively commentary on the natural and marvelous American phenomena the author witnessed or of which he heard.

The editors' substantial introduction (11–66) provides a decent, but far from perfect, overview and invitation to readers approaching this wide-ranging manuscript anew or for the very first time. There are useful indications towards the devotional core of Ocaña's journey, for instance, as well as strong hints at his subjective observations upon everything from the spiritual capacity of indigenous peoples and the lands they inhabited, through to the natural world, its marvels and disasters as the judgements of God. Less usefully, López Mariscal and Madroñal follow the tendency of older strains of scholarship in focussing large portions of their Introduction on Ocaña's *comedia*, on his descriptions of religious festivals, and on his commentary upon the eruption of Huaynaputina and its destruction of nearby Arequipa. It is, of course, not that these aspects of Ocaña's account are unimportant, but rather that the editors have missed an opportunity to invite a new generation of readers towards not only these known features, but also to a widening array of related and divergent themes in and around the manuscript. In the introduction, as in the notes, there is an unfortunate lack of awareness of recent scholarship in Spanish and English, and other languages, work which has begun to illuminate just how a figure such as Diego de Ocaña fits within the broader study of Christianisation, not to mention how his representations of self and difference may be considered within the still wider religious and cultural history of the early modern Spanish world.

The problems and room for improvement I have indicated do not take away from the facts stressed at the outset of this review. López de Mariscal and Madroñal have produced an excellent and much-needed edition of the still under-appreciated account of the journey made by the alms-collector and image-maker Diego de Ocaña. This edition makes an important contribution and will spur new research.

Kenneth Mills

Massard-Vincent, Josiane, Sylvaine Camelin et Christine Jungen (coord.) : Portraits. Esquisses anthropographiques. Paris : Pétra, 2011, 208 pp. ISBN 978-2-84743-046-2. Prix : € 22.00

Le corps de cet ouvrage collectif est formé de neuf portraits d'inégal intérêt qui nous emmènent de Paris au Japon, en Thaïlande, en Chine, en Jordanie, au Liban, en Birmanie, en Ecosse, pour finir par une contribution plus générale de Marc Abélès intitulée "Le portrait comme opérateur ethnographique. L'écriture et la vie (politique)". Le tout est précédé par un article introductif, "Le portrait, une proposition anthropographique", où, entre autres, un intéressant parallèle est tracé entre portrait peint, portrait-photo et portrait ethnographique. Un épilogue dû à Albert Piette (à qui on doit "Anthropologie existentielle", 2009, et "Propositions anthropologiques. Pour refonder la discipline", 2010) où l'auteur énonce ce qu'il entend par "anthropologie", éclairant ainsi le projet méthodologique sous-jacent à la précédente collection de portraits. Selon lui, elle est "d'abord la science des individus, des singuliers, des particuliers, qu'elle observe de très près, un à la fois, dans leurs présences existantes ou leurs existences présentes. Son objectif : rendre présents les individus dans des situations de leur existence" (198). L'auteur reproche aux anthropologues-ethnologues-sociologues habituels de ne pas supporter le vocabulaire "existentiologique", alors que leur discipline pourrait précisément se définir dans sa spécificité par la compréhension des existences. En lui assignant ainsi pour tâche d'anthropographe (ou de phénoménographe, ou d'ontographe, ou d'existentiographe) non des groupes, non des sociétés, non des cultures, mais "des existences, des individus singuliers qui vivent, c'est-à-dire qui *continuent* d'instant en instant, de situation en situation" (206), on accorderait enfin à l'anthropologie, la science "*de l'homme*" (au sens d'être humain singulier), une place qui lui soit propre ... Question : y a-t-il là de quoi "refonder" la discipline ?

Pierre Erny

Mesoudi, Alex: Cultural Evolution. How Darwinian Theory Can Explain Human Culture and Synthesize the Social Sciences. Chicago: The University of Chicago Press, 2011. 264 pp. ISBN 978-0-226-52044-5. Price: \$ 27.50

Just as biologists use evolutionary theory to explain the great diversity of life, an increasing number of researchers are using Darwin's ideas to generate and test hypotheses about how the wonderful array of human customs, beliefs, and behaviours has arisen. In this book Alex Mesoudi (University of Durham) provides an overview of various strands of research in this emerging field. In the early chapters Mesoudi lays out what is meant by culture and cultural evolution, and how the ways these concepts differ from the racist, progressive ideas of early social evolutionism. This newer approach is built on the idea that key features of the evolutionary process relating to variation, heritability, and competition are common to both biological and cultural systems. While analogies between biological evolution and cultural change are noth-

ing new, in the research program Mesoudi describes here such metaphors are not an end in and of themselves, but the leaping off point for the development of more specific hypotheses that can be tested using appropriate methods and data.

The earliest work in cultural evolution focussed primarily on the construction of mathematical models that explored how culture might change over time. This ground-breaking work was vital in creating a formal body of theory. Mesoudi describes how cultural evolutionary researchers have adapted models from evolutionary biology to incorporate important aspects of cultural systems such as conformity, one-to-many transmission of information, and nonrandom or deliberate change. A parallel approach that many readers may be familiar with was based on the idea of discrete units of inheritance, or memes, as the cultural equivalent of genes. However, these ideas have been based primarily on verbal reasoning and have not been developed to the same extent. Indeed, the modelling work that Mesoudi discusses here demonstrates that while cultural evolution can definitely be described as Darwinian, it is not necessarily neo-Darwinian (i.e., it does rely on the details of cultural inheritance being the same as the details of genetic inheritance). This use of explicit mathematical models is what distinguishes this approach from memetics and has been one of the reasons it has proven a more productive way to investigate cultural evolution.

While the construction of mathematical models of cultural change is still an important part of cultural evolutionary studies, more recently, researchers have built on this work and begun to conduct more empirical studies. This research tests the assumptions and predictions of cultural evolutionary models, as well as providing a framework for tackling questions relating to cultural diversity, history, and prehistory. To illustrate the breadth of this approach, Mesoudi summarises some examples of work being conducted within a number of subfields. Two chapters deal with investigations into broad scale patterns and processes occurring in the evolution of such diverse phenomena as languages in the Pacific, North American arrowheads, and manuscripts of the Canterbury Tales. Other chapters look at experimental studies of social learning being conducted in the laboratory and in the field, the application of cultural evolutionary theory to study economic behaviour, and culture in nonhuman species. As different disciplines have their strengths and weaknesses, this methodological diversity is a key strength of the research program that Mesoudi is advocating here. For example, laboratory experiments, with their tight control of conditions and the ability to isolate and manipulate the variable of interest, have high internal validity. At the same time, the somewhat artificial conditions of these experiments mean they lack external validity (e.g., unrealistic situations, limited pool of experimental subjects, reduced time frames). Field studies, on the other hand, can take place in much more relevant settings (high external validity), but controlling for confounding factors may be more difficult (low internal validity). Combining and integrating findings from different approaches is, therefore, vitally im-

portant if we are to have a more complete understanding of human behaviour and evolution.

Mesoudi finishes by arguing that evolutionary theory can act as unifying force in the social sciences, enabling researchers from different disciplines to interact productively. One reason this can occur is because Darwinian theory can bridge the gap between those who study phenomena at the individual level (microevolution) and those who study regional or population level phenomena (macroevolution). Mesoudi discusses the parallels between the structure of subdisciplines within the biological sciences, and the structure of subdisciplines in cultural evolution studies, and highlights the opportunities for new areas of research in cultural evolution that have so far not been explored, such as the incorporation of neuroimaging studies. Overall, this book is an excellent introduction to a field that has shown remarkable growth in recent years that should help to correct misconceptions about what modern evolutionary approaches to understanding human behaviour and cultural diversity entail. It is well-structured, and explains key concepts clearly with well-chosen examples. The book's broad scope means it contains information useful for those already familiar with cultural evolution while also being accessible to newcomers, and would make a good text for courses that deal with evolutionary approaches to human behaviour. The inclusive approach advocated here is refreshing and will hopefully prove successful in establishing links between evolutionists and those working within more traditional frameworks. Just as evolution is an organising principle for the biological sciences, this book helps to further the case that evolutionary theory can provide a common language for anthropologists and other social scientists through which constructive dialogue can take place, enabling a more unified science of our own species.

Thomas E. Currie

Mink, Dorothea (ed.): *Fashion – Out of Order. Disruption as a Principle*. Stuttgart: Arnoldsche Art Publishers, 2011. 184 pp. ISBN 978-3-89790-358-6. Price: € 29.80

Der Sammelband setzt sich aus den Beiträgen der von der Hochschule für bildende Künste in Bremen organisierten Konferenz zusammen, die unter dem gleichnamigen Titel 2011 in Bremen stattfand und von WissenschaftlerInnen unterschiedlicher Disziplinen und Arbeitsbereiche bestritten wurde. Das Spektrum reichte von Modetheorie und Kostümgeschichte über Design und bildende Kunst bis hin zur vergleichenden Literaturwissenschaft, Medienwissenschaft und Multimediaproduktion, wodurch dem Anspruch einer interdisziplinären Veranstaltung und vor allem einer interdisziplinär konzipierten Untersuchung des Funktionierens von Mode Rechnung getragen wurde. Der Titel "Fashion – Out of Order. Disruption as a Principle" steht für das Leitmotiv sowie das theoretische Konzept, das die einzelnen Untersuchungen in den unterschiedlichen Bereichen der Modegeschichte, der aktuellen Modeproduktion und im Modeverhalten der KonsumentInnen kritisch hinsichtlich seiner Tragfähig-