

Autorinnen und Autoren gelingt es, diese Nähe zu den Ereignissen in eine sehr lebendige Darstellung umzumünzen und dabei die Perspektiven der unterschiedlichen Akteure einzufangen und gegeneinanderzustellen. Trotz einer unübersehbaren Literatur zu Nation und Staat in Afrika wissen wir noch wenig darüber, wie die Afrikaner ihre Nation und ihr politisches Gemeinwesen sehen. Die Autoren haben mit ihren Studien zu den Nationalfeiertagen einen interessanten Weg aufgezeigt, diese Perspektiven zu rekonstruieren. Das ist vielleicht die größte Stärke des Buches.

Michael Pesek

López de Mariscal, Blanca, y Abraham Madroñal (eds.), *Fr. Diego de Ocaña. Viaje por el Nuevo Mundo: De Guadalupe a Potosí, 1599–1605*. Madrid: Iberoamericana; Frankfurt: Vervuert; Mexico: Bonilla Artigas Editores; Monterrey: Instituto Tecnológico de Estudios Superiores de Monterrey, 2010. 528 pp. ISBN 978-84-8489-505-3; ISBN 978-3-86527-551-6; ISBN 978-607-7588-21-4. (Biblioteca Indiana, 22) Price: € 36.00

Blanca López de Mariscal and Abraham Madroñal are to be congratulated for providing scholars with the first serviceable scholarly edition of a remarkable manuscript created between 1599 and 1608 by Diego de Ocaña (b. 1570?, Ocaña – d. 1608, Mexico City). Principally because their edition respects both the integrity and order of the manuscript and the need of scholars to consider what Ocaña himself created, “Viaje por el Nuevo Mundo” replaces, at last, two earlier editions by a former-Franciscan friar Arturo Álvarez, who had enthusiastically retraced many of Ocaña’s steps between 1966 and 1968 (“Un viaje fascinante por la América Hispana del siglo XVI” [Madrid 1969] and “A través de la América del Sur” [Madrid 1987]). Like the editors’ “Introduction” (to which I return below), the annotation is solid (focussing upon identifying places, people and things, and most consistently upon the contemporary meaning of words and expressions) but uninspired, oddly and notably lacking awareness of how a range of related, recent scholarship on Ocaña and related matters might enrich their readers’ understanding.

The problems with Álvarez’s earlier 1969 edition were several. Most notably: he displaced the texts of Ocaña’s play, hymns, litany, and the description of the portrait and adornments of the Virgin painted and enshrined in La Plata from their integral positions in the manuscript, including them as appendices, along with a few other related documents; he included cropped versions of some of Ocaña’s watercolours, drawings, and captions, but not others, and he did not reproduce them in their original position or in colour; he modernised the orthography without comment, sometimes inadvertently introducing errors; and his edition was further undermined by unexplained editorial omissions, errors of transcription, and a variety of ahistorical observations in the notes. The abridged 1987 paperback version of the 1969 edition in a widely accessible series made matters worse, appearing without corrections, none of the artificial “appendices” (again, integral textual and visual portions of the text), and with still more editorial decisions in the inter-

est of brevity. In short, while readers of the Álvarez editions could develop a sense of what Ocaña had written, and thus begin to think beyond the earliest scholarly engagements with the Hieronymite (registered most notably by art historian Teresa Gisbert), they could do little else. Moreover, the flaws in the Álvarez editions encouraged a fragmentary approach to Ocaña’s manuscript, a tendency to appreciate him anachronistically and out of context as a “travel writer” or “artist,” and, most often of all, to mine the document selectively for descriptive visual or textual detail. Wishing to draw attention to their edition’s corrections away from Álvarez and towards the original, López de Mariscal and Madroñal even include a table – almost six pages long – outlining their modifications (55–61).

The editors have faced an untitled manuscript, now bound in 19th-century leather, and conserved in the Biblioteca de la Universidad de Oviedo, catalogued as M-215 “Relación del viaje de Fray Diego de Ocaña por el Nuevo Mundo (1599–1605).” The manuscript’s author was a Castilian Hieronymite friar from the monastery at the sanctuary of the miraculous image of Our Lady of Guadalupe in the Villuerca mountains of Extremadura in western Spain. In 1599, he set off for the Indies, accompanying Martín de Posada on a journey of alms collection, image-making, and cultic propagation and correction in the name of the Guadalupe Virgin. After the death of older Posada, Ocaña would go on to traverse wide swathes of Spain’s southernmost Viceroyalty of Peru, before sailing for New Spain soon after Christmas day, 1605. Word of Ocaña’s death in a convent in Mexico City reached the Hieronymite house at Guadalupe in the autumn of 1608. Trained as an illuminator of manuscripts in the scriptorium of his monastery, and working from an authorised print prototype, Ocaña painted seven “true likenesses” (portrait recreations) of the original sculpted image of Our Lady of Guadalupe, five of which he saw elaborately received and enshrined in Lima, Potosí, Chuquisaca (now Sucre, Bolivia), Cusco, and Ica. Around these images, Ocaña orchestrated sermons, paraliturgical celebrations, and other devotional beginnings, and initiating lay religious associations and schemes for alms collection which he meant to endure. Much of what we can learn about Diego de Ocaña comes from what he himself wrote, sketched, and painted (in watercolours and ink) at various stages along his journey.

This new edition captures that Ocaña’s manuscript is comfortably many things at once, belying the modern inclination to pigeon-hole such expressions into this *genre* or that. At base it is Ocaña’s dutiful report of a *demandador* to his Hieronymite superiors, full of detail on the twists and turns of his mission, with careful attention to his own orchestrations in a variety of urban settings, and to the alms he collected and remitted to Spain. But, as the modern reader may now appreciate more fully, it is also a compendium of texts which served Ocaña’s mission, including, most famously, the three-act *comedia* about the history and power of the Extremaduran Virgin which he saw performed in Potosí and Chuquisaca, a number of miracle stories, and a brace of hymns and a litany to the Virgin, also composed by Ocaña *en route*. Also comple-

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 not-