

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 Abèlès 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-