

humans" (p. 181). Prosterman argues that the heartland aesthetic "tempers the chaos of the external natural world" (p. 181). Farmers, who live closely with "dirt, soil, refuse, excrement, weather, and death," do not want to produce art forms "that replicate existing conditions" (p. 182). "In a world," she goes on, "in which dirt and tornadoes control much of their livelihood, they use the security of a firm, familiar core to venture out" (p. 183). Here we have the archetypical farmer wrestling with (and wishing to seek refuge from) the age-old earth — "folk" as cliché.

This tendency to turn heartland farmers into "folk" weakens an otherwise compelling thick description through which Prosterman often highlights telling ironies and tensions inherent in the pursuit of uniformity. Judges and audience members value cookie-cutter cookies, or bread slices perforated by perfectly uniform and minute airholes — the kinds of products you might find on any supermarket shelf — but they want these products to be homemade. They select judges who are externally credentialed experts in their respective fields, but they want judges to be local practitioner-participants who are able to bend universal criteria of excellence to local contingencies. The fairs themselves are run by a shareholding corporation, yet shares are only rarely for sale and shares (and thus official roles) are passed down within families. Participants compete for monetary prizes ("premiums") and some will cheat or otherwise get around the rules to win them, yet the sheer number of "premium" categories means that the prizes are monetarily insignificant and almost guarantees that everybody who enters will eventually win a ribbon.

These rich ironies contained in the overarching desire for uniformity call out for a more ethnographically contextualized explanation than the generically folkloric frame Prosterman favors. If Prosterman was struck by the way fair participants arranged displays of award ribbons and "photographs of awards being given and received, or prizewinning animals or products, or family groups at the fair" (p. 195) because this exemplifies the way a community rite (the fair) affects personal identity, the reader wants to know why such identity shrines are "usually" on display in "an office or a workroom of some sort" (p. 195). One more productive way of "explaining" uniformity might be that heartland farmers have affectively internalized as natural and fulfilling their role as workers in a kind of agricultural assembly-line producing interchangeable

goods for a distant market. Another may be that the county fair provides an arena for the affective re-vivification of an egalitarian ethos against the contradictions of capitalist enterprise.



***Mongol Costumes***. HENNY HARALD HANSEN. The Carlsberg Foundation's Nomad Research Project. Ida Nicolaisen, editor-in-chief. London and New York: London and New York: Thames and Hudson and Copenhagen: Rhodos International Science and Art Publishers, 1993. 283 pp. 203 color and b/w illustrations; map; notes; bibliography. \$50.00 (cloth).

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With handsome color photographs, *Mongol Costume* looks like a coffee-table book, but is truly scholarly, a reprint of a 1950 monograph by a former Research Fellow of the National Museum of Denmark, trained as artist, tailor's cutter, and anthropologist. In 1940, Henny Harald Hansen was invited by Kaj Birket-Smith, keeper of the Ethnographical Department of the National Museum of Copenhagen to publish a collection of more than 400 items of Mongol dress from two Central Asian expeditions (1936-37 and 1938-39) conducted under the leadership of Henning Haslund-Christensen. Hansen's orientation in anthropology was cultural history, buttressed by practical training to provide benchmark descriptions of cut, fabric, manufacture and decoration of each garment. Expedition photographs and fieldnotes supplemented her analysis. In addition, she traveled to Sweden to compare items from the State Ethnographical Museum of Stockholm with the Danish collection.

The text of *Mongol Costumes* is an exact reprint. The 1993 edition used the field photographs and drawings from 1950, but replaced the original black and white studio photographs with magnificent color. Ida Nicolaisen, in an extensive and informative preface, indicates that this volume and others in the series (*The Nomads of Luristan* and *The Beduins of Qatar*) illustrate the serious scholarly interest in Denmark of pastoral nomads for more than a century by geographers and ethnographers.

Hansen carefully analyzed and drew pattern layouts for garments, dividing them into body garments, hats, and footwear. She supplied thorough descriptions and an analytic framework of garment types relating to seam placement. She categorized garments hanging from the shoulders as those with (1) both shoulder and side seams, (2) side seams only, and (3) shoulder seams only. Trousers were divided into those with vertical seams front and back and those without. She used this classification to separate type of dress such as caftan and gown from the type of cut. She classified and analyzed hats based on use of a brim (or its absence) and footwear based on the design of the sole.

The Mongols came into contact with four civilizations: Europe, Islam, India (via Tibet), and China. Pieces in the collection came largely from East Mongolia near the Chinese frontier and illustrate Mongol access to imported Chinese textiles and fashions. Examples of this influence are found in fabrics with embroidered motifs of dragons, waves, and flowers or in garments like tippets and collars, or garment details with overlapping closures or cuffs shaped like horse's hoofs.

The excellence of her book is marred only by small complaints. I winced as I read that these Mongolian items of dress were "brought home." I am reasonably certain that a person of Henny Harald Hansen's sophistication would no longer write this phrase. I also searched for the source of the excellent field photographs. They are not identified as coming from Haslund-Christensen's expeditions and remained a mystery until I checked the 1950 publication. I preferred the 1950 map placement in the front rather than at the back of the 1993 version. These comments provide only slight detractions from Hansen's work and her contribution to understanding the significance of dress in another part of the world.

Dress visibly manifests cultural history and patterns of behavior. Hansen's volume illustrates a wide array of brilliant pieces of clothing of the Mongols, giving glimpses of their lives as nomads, their technology, and social structures, including gender differentiation, religion and ranking systems. It is a must for the curator or library of any museum with Asian items of dress or for any other aficionado of dress.



***Paugvik: A Nineteenth-Century Native Village on Bristol Bay, Alaska.*** DON E. DUMOND and JAMES W. VANSTONE. *Fieldiana, Anthropology*, n.s. 24. Chicago: Field Museum of Natural History, 1995. 109 pp. 2 maps, 45 b/w illus., appendix, bibliography.

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Dumond and VanStone's Paugvik monograph is the culmination of anthropological investigation conducted at this post-Contact archeological site over the past sixty-five years. In keeping with the historic nature of this study, the monograph adopts the style of ethnohistorical description and analysis of Alaskan sites pioneered by Henry B. Collins, followed by Otto W. Geist and Fröelich Rainey, and perfected by J. Louis Giddings.

Chapter 1 details a superb ethnohistorical description of the natural history of the area, the ethnic origins and cultural affinities of the Alaska Native residents and a fascinating historical account of European occupation and colonization of Southwest Alaska. The accompanying photographs help to provide the reader with a clear picture of aboriginal life in this small coastal village.

Chapters 2 and 3 describe the realities of excavating a typical Alaskan archeological site, in which heavy sod covers a relatively thin and decidedly mixed archeological horizon locked in a permanently frozen substrate. Although personal observations are minimal in the text, one can clearly feel numbed fingers and wet, frozen knees in the description of excavation techniques necessary to reveal the site.

The artifact descriptions in Chapter 4 are organized in functional categories, following the style of J. Louis Giddings and others. With the exception of pottery and beads, no detailed typology of artifacts is attempted, other than functional categorization based on ethnographic comparison. Artifact illustrations are clear and detailed, identified in captions and described in the text.

Analysis and conclusions in Chapter 5 are concise and relevant to the descriptive nature of the work, providing a clear insight into the context of this site in the overall history and prehistory of the region. The Appendix provides a detailed description of faunal remains from the site, organized by house and excavation unit.

Although this work has the appearance of an archeological site report, it should more properly be re-