

Review

New Book Chronicle

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Archaeologies Я Us

Among the many publications that vie for space on *Antiquity's* shelves and clamour for attention by reviewers, there appears to be a marked increase in books which grapple with one or other aspect of identity; more particularly with the creation of identities, national or individual, through archaeology, or the other way round, with archaeology's role in shaping collective and personal perceptions of the past. This quarter's chronicle features two extensive investigations into the subject by individual scholars (Hamilakis, Mizoguchi), complemented by examples from Classical Greece, Georgian, Victorian and present-day Britain, India, Mesoamerica and the USA.

KOJI MIZOGUCHI. *Archaeology, Society and Identity in Modern Japan*. xv+186 pages, 33 illustrations, 1 table. 2006. Cambridge: Cambridge University Press; 0-521-84953-5 hardback £45 & \$80.

YANNIS HAMILAKIS. *The Nation and its Ruins: Antiquity, Archaeology, and National Imagination in Greece*. xxii+352 pages, 51 illustrations. 2007. Oxford: Oxford University Press; 978-0-19-923038-9 hardback £60.

NATALIA VOGEIKOFF-BROGAN. *Triumph over Time (1947): the American School of Classical Studies at Athens in Post-War Greece*. 24 pages, 17 illustrations, DVD. 2007. Athens: American School of Classical Studies at Athens; 978-0-87661-963-6 paperback with NTSC DVD; 978-0-87661-964-3 paperback with PAL DVD £9.95.

JOHN K. PAPADOPOULOS (ed.). *The Art of Antiquity: Piet de Jong and the Athenian Agora*. xxii+334 pages, 241 b&w & colour illustrations, 2 tables. 2007. Athens: American School of Classical Studies at Athens; 978-0-87661-960-5 paperback £45.

CARLOS A. PICÓN, JOAN R. MERTENS, ELIZABETH J. MILLEKER, CHRISTOPHER S. LIGHTFOOT, SEÁN HEMINGWAY with contributions from RICHARD DE

PUMA. *Art of the Classical World in the Metropolitan Museum of Art: Greece, Cyprus, Etruria, Rome*. xii+508 pages, 691 b&w & colour illustrations. 2007. New York, New Haven & London: Metropolitan Museum of Art/Yale University Press; 978-0-300-12031-8 hardback £45.

STEPHANIE MOSER. *Wondrous Curiosities: Ancient Egypt at the British Museum*. xvi+328 pages, 89 illustrations, 13 colour plates. 2006. Chicago & London: University of Chicago Press; 978-226-54209-6 hardback.

BRIAN CURRAN. *The Egyptian Renaissance: the Afterlife of Ancient Egypt in Early Modern Italy*. xiv+432 pages, 119 b&w and colour illustrations. 2007. Chicago (IL): University of Chicago Press; 978-0-226-12893-1 hardback £28.50 & \$45.

VIRGINIA HOSELITZ. *Imagining Roman Britain: Victorian Responses to a Roman Past* (Royal Historical Society Studies in History New Series 61). xii+208 pages, 7 illustrations. 2007. Woodbridge: Boydell; 978-0-86193-293-1 hardback £50.

ALEXANDER GEURDS. *Grounding the Past: the Praxis of Participatory Archaeology in the Mixteca Alta, Oaxaca, Mexico* (CNWS Publications 150). xiv+370 pages, 85 illustrations. 2 tables. 2007. Leiden: Research School of Asian, African & Amerindian Studies (CNWS), University of Leiden; 978-90-5789-150-2 paperback €59.

SHANTI PAPPU. *The Shining Stones*. 28 pages, numerous illustrations. 2007. Chennai: Tulika Publishers; 978-81-8146-172-8 paperback.

DEAN J. SAITTA. *The Archaeology of Collective Action*. xx+140 pages, 23 illustrations. 2007. Gainesville (FL): University Press of Florida; 978-0-8130-3070-8 paperback \$24.95.

JENNY BLAIN & ROBERT WALLIS. *Sacred Sites – Contested Rites/Rights: Pagan Engagements with Archaeological Monuments*. xviii+252 pages, 42 illustrations. 2007. Brighton & Portland (OR): Sussex Academic Press; 978-1-845-19130-6 paperback £17.95.

All the books grouped here have something to contribute to how we, as individuals or as members of intersecting constituencies – citizens, ‘locals’ or visitors to museums – combine the past with the present. In *Archaeology, Society and Identity in Modern Japan* there is much on this subject to ponder over. I would recommend KOJI MIZOGUCHI’s book even if it is hard going. Rarely does a jacket blurb live up to expectations, but here it is modest: ‘This bold and illuminating study . . . is essential reading for anybody with an interest in the history and theory of archaeology of modern Japan.’ Delete modern Japan: this text, a passionate plea against relativism and nihilism, should interest any archaeologist living and working in a post-modern climate. It is obvious that the author has suffered his fair share of post-modern angst, and the reader is not spared the fallout, obliged to hang on to his epistemological hat, struggle with modernity, Marxist discourse, agency, authenticity, ethnicity, heterogeneity, multivocality, multiculturalism, globalisation *et j’en passe*. The intention is to come to terms with the theory-laden baggage present-day archaeologists have to carry, and still come out saying something positive. Mizoguchi tries to do this in three ways: through theoretical writing, influenced by the German sociologist Niklas Luhman, through a partial chronicle and critique of archaeology in Japan over the last 130 years, and through reflexion over archaeological practice in Japan today. The chronicle element is of great interest, as archaeology in Japan, because of its extremely rapid development on the one hand and adherence to tradition – real or engineered – on the other, telescopes many a development that took longer to mature elsewhere. Here we get, for example, a comparison between Jomon prehistory, perceived as ‘safe’, and the ensuing Yayoi (600 BC – AD 300) and Kofun (third-sixth century AD) periods, seen as ‘dangerous’ because they ‘might cast doubt on the authenticity and the genealogical continuity of the Imperial family’ (p. 65); or a critique of textbook illustrations, modified to project subliminal messages (see p. 87 ff.): subtle, officially sanctioned alterations to illustrations show a modified vision of hierarchy, implied in the attitude of the people from the Yamatai-koku era (third century AD). The reflexion on what it means to be a practicing archaeologist in today’s Japan is illustrated by the Yoshinogari Historical Park: this 30ha ‘rescue’ excavation undertaken prior to redevelopment in the 1980s ended up as a reconstruction and education area, even though this positive result required some ‘sexing-up’ of the unfolding archaeological story.

Mizoguchi’s writing is uneven: it is good in the early chapters, but, unfortunately for an archaeologist who places so much emphasis on communication, becomes dense in later chapters. I found the repeated use of the slash (/) and italics distracting (see an example below). Communication is indeed at the heart of Mizoguchi’s book: he is adamant that it is only if we ‘carry on arguing’ (p. 15), do not disappear into ‘micro-discursive spaces’ (i.e. talk only to like-minded people, p. 167) that archaeology will continue to be relevant. The grand narrative is, according to Mizoguchi, no longer an option; yet he yearns for something that will take its place, a new ‘theorisation’. In his closing words this is ‘not the *tolerance* of, or deliberate attempt of empowering, different stances, but only the *mutual, endless demand* for the explicit articulation of problematique, i.e., the horizon of choices/issues for debate, can secure the productive and creative *continuation* of archaeological communication and endow us with the imaginative problematisation of new issues relevant to the present, at the same time avoiding falling into the problem of post-modern nihilism/ endless relativisation and the unconscious generation of intolerance’ (p. 169). Erm . . . we’ll try, but with shorter sentences.

In the western world, perhaps nowhere more than in Greece has archaeology played such a prominent role in the image a nation-state projects and its own citizens absorb, modify or create. Consequently it is rich ground for examining the archaeology of national identity, and YANNIS HAMILAKIS in *The Nation and its Ruins* makes an excellent contribution. Though theoretically informed, his text is far less laboured than Mizoguchi’s; in fact, it’s a great read. Hamilakis, who includes newspaper reports, popular images, photographs or poetry in what he describes as his ethnological approach to the subject, wants to get away from ‘appropriation of the past’ or ‘nationalist bashing’ lines and wants to propose a subtler and more dynamic view of the development of Greek identity. He succeeds in this, sustained by a prose that keeps the reader’s attention throughout. The book is about a lot of things: the coming together of colonialism and nationalism, the fusion of western Hellenism and neo-Hellenism into a re-worked indigenous past, the tensions between Classical archaeology and the Byzantine and medieval fabric, the sacralisation of the profane, the centrality of the Classical past as opposed to the relative marginality of Greece in modern Europe. If this sounds a bit vague, it is not the case. The book

presents, even selectively, lots of information and case studies: the role of the state archaeological service, the foreign archaeological schools and museums, the legal framework; nineteenth-century ‘cleansing’ of what did not fit the Hellenic ideal; the part Manolis Andronikos – of Philip II’s Vergina tombs fame – played in the integration of Macedonia in the Greek and Macedonian consciousness; the populist use of monuments in the Metaxas government of 1936–1941; a sobering account of the camp on the island of Makronisos where the Classical past was used to ‘rehabilitate’ inmates during the Greek Civil War (1947–50); and of course the Elgin marbles. What emerges is that the imagination of the past is in constant flux, but alive and well, generated as much from below than from above. Hamilakis concludes: ‘The Nation can rarely (if at all) be conceived without ruins; yet, it itself is definitely *not* in ruins’ (p. 301).

Right on cue appears *Triumph over Time*, a 40-minute film realised in 1947 by the American School of Classical Studies at Athens and now re-issued as a DVD with accompanying booklet. By now, the reader need not be reminded that presenting the past happens in context and that agendas drive production: in this case the Marshall Plan and the wish to promote tourism by showing the ageless character of Greece to an audience of Greek Americans likely to fund the American School’s projects. These, the excavations on the Agora and at Corinth, feature in the film, as does ethno-historical footage, but references to the Civil War are carefully avoided, as NATALIA VOGELKOFF-BROGAN points out: ‘this may explain why views of cities and civic life are missing, except for those of the American School buildings and a brief panorama of Athens, a city where much was still in ruins. Ugliness and suffering had no place in this post-war promotional documentary’ (p. 7).

Piet de Jong (1887–1967), briefly seen in the documentary above, was an architect and artist whose watercolours are imprinted on Greek archaeology. Though well known for his Minoan and Mycenaean work, it is his talents in the service of the American School of Classical Studies at Athens that are celebrated in JOHN PAPADOPOULOS’S *Art of Antiquity*. This lavishly illustrated book features not only his myriad views of ceramics (shown not as profile and half view, but as rotated and slightly distorted ‘living’ objects, as Anne Hooton (p. 35) points out in a fascinating contribution on style and technique), but

also terracottas, sculpture, mosaics, frescoes, plans, maps, landscapes and cartoons, the latter giving an insight into de Jong’s more ‘modern’ style. Context is set first, with some biographical indications, followed by 14 chapters by period specialists who take illustrated artefacts from the Neolithic to the Byzantine period as their starting point to expand into context and interpretation. What strikes in these illustrations from the 1930s to 1950s is the distinctive and highly accomplished style: ‘Piet de Jong’s illustrations have much more than immense “period charm”. The fact that so many were published, and many of them republished clearly indicates that they served the “requirements” – as Ernst Gombrich or Stuart Piggott would say – of archaeologists in the 20th century’ (Papadopoulos, p. 32). More than that, de Jong’s illustrations have shaped our view of the Aegean past, as much as the real museum objects, to which we shall now turn.

The *Metropolitan Museum of Art*’s collection of Greek, Cypriot, Etruscan and Roman objects, a fantastic collection of 17 000 artefacts that have made their way to New York after 1870 is further testament to the resonance of the Classical past on the world stage. To coincide with the inauguration in spring 2007 of the galleries of the Department of Greek and Roman Art after 15 years of re-installation comes this sumptuous book, showcasing nearly 500 works of art in superb colour photographs. A chapter introducing the history of the collection by the present curator, CARLOS A. PICÓN, gives a glimpse into the world of acquisitions and gifts, as well as into the personalities which have moulded this world-class museum. After that, the presentation is sequential, from Neolithic and Bronze age Greece, to the Archaic, Classical and Hellenistic periods, followed by Cypriot, Etruscan and Roman sections. It is only right and proper that the objects have pride of place. And yet, this beautiful book, unquestionably a magnificent addition to art historical libraries, remains just that: gorgeous but cold in the hands of an archaeologist. Granted, provenance is a thorny issue and not necessarily the be-all and end-all in art historical enquiry, but it still comes as a shock to see all these messages from the past in stark isolation. With hardly any context (just maps and one picture of Sardis on p. 446) and few provenances (when known, these are given in the ‘Notes on the Works of Art’ at the end of the book, but not in the captions), are we not in danger of constructing yet more abstracted meaning?

If Classical art and archaeology were loaded with meaning from the outset, Egyptian antiquities in the eighteenth and early nineteenth centuries, argues MOSER in *Wondrous Curiosities*, came with no such burden. When artefacts from Egypt were put on show at the British Museum in 1759, first as an accidental collection (chapter 2), and later as a result of military victory over the French in 1801 (chapter 3), there was no plan, and the arrangement in the British Museum's galleries reflected this. Moser describes the accommodation as an afterthought and the display as aesthetically pleasing rather than didactic. It is only gradually, with new installations between 1823 and 1854 (chapters 4 to 6) when collections were less haphazard and purchases were made, that more organisation came, in chronological order. This had the effect of elevating Egyptian antiquities to the status of historical documents rather than mere curios. Despite their popularity, they were treated as the poor cousins of the serious works of Classical antiquity: this appears to have been deliberate as the high art of the latter was promoted by confronting it with the baffling shapes of the former. This is very nicely exposed in the book, where the chapter titles reflect the transformation of the objects from 'wondrous curiosities', to 'colossal monstrosities', 'monumental masterpieces', 'accessible oddities' and finally 'historical documents'. The acquisition, display and reception of the antiquities, all meticulously researched by Moser, 'combined to create ideas of ancient Egypt that were so convincing that they still survive to this day' (p. 230). Because the Egyptian material was perceived as less highbrow than the Classical works, it attracted a varied clientele, ready to be thrilled or shocked; it had 'something for everyone', albeit within a progressivist and Orientalist framework. The museum 'created ancient Egypt as the most consumable of all ancient cultures' (p. 232). A contemporary echo of this can for example be found in the enormous success of Christian Jacq's novels with the French reading public.

If eighteenth-century London was largely unaware of Egyptian antiquities, this was not the case in Italy, which Egypt had in fact never left. Obelisks, sphinxes and pyramidal tombs had been on prominent view since the days of empire. It is in the Renaissance period, however, during the fifteenth and sixteenth centuries that Egyptiana and egyptianising taste saw a revival, which BRIAN CURRAN's extensively illustrated scholarly volume, *The Egyptian Renaissance* explores. From this we learn of attempts at deciphering

hieroglyphs more than 300 years before Champollion or of the patronage of Medici popes. *The Afterlife of Ancient Egypt in Early Modern Italy* shows that ancient Egypt had an impact on the visual culture of the time, an aspect perhaps less well known than the Classical rebirth that characterises the Renaissance.

VIRGINIA HOSELITZ starts her *Imagining Roman Britain* roughly where Moser left off at the British Museum. Her study concentrates on the part played by antiquarian and archaeological societies in changing views on Roman Britain from the 1840s onwards. She finds that the supremacy of the Classical authors was being increasingly challenged by new archaeological activity and sets out to explore this activity in the intellectual and social context of the time in four case studies, at Caerleon, Cirencester, Colchester and Chester. To a large extent, this chronicle is the chronicle of the great and the good, where class dictated whether archaeological enterprises would meet with success, as William Wire found to his detriment in Colchester ('It is assumed that no one can understand archaeology, but had a classical education backed by a long purse', letter of 1851 quoted on p. 116). Cirencester was more fortunate in having a wealthy patron in Lord Bathhurst, the author of a remark (1869, cited on p. 103-4) I cannot resist quoting: 'Although archaeology cannot vie with the cheery excitement of the chase, nor possess the all absorbing interest of the turf, yet it tends not to extravagance and ruin. Surely the student who pores over the ancient remains of Greece and Rome . . . cannot be said to have passed a flat, unprofitable day.' Hoselitz, like Moser, concludes that the foundations for the popular perception of Roman Britain were laid in the 1850s and that very little has changed since: 'the very images conjured up by the term Roman today are as much as they might have been in 1850 . . . [and] these images owe as much to the city of Rome itself as they do to Roman Britain' (p. 188).

Our last four books deal with present-day investigations. Community archaeology plays a large part in these endeavours, as does the inclusion of 'other voices'. The first title, *Grounding the Past: the Praxis of Participatory Archaeology in the Mixteca Alta, Oaxaca, Mexico*, says pretty much what it is about. It concerns the survey of two areas in the Mixteca Alta, at Monte Negro and in the Apoala valley in the mountainous region to the west of the Oaxaca valley, coupled with an experiment in community archaeology that included collecting oral history and

place names. GEURDS's book is a University of Leiden PhD dissertation, and for this reason he may be forgiven the ponderous theoretical packaging, not to mention the rather pompous tone and self-indulgent length. There is no doubt about the solidity of his and his team's work, or about his excellent intentions in working with the local community, and final positive outcome. But the results are not well presented. In particular, for a landscape survey, maps are poor or non-existent (plans are better, but scales not adjusted) and the very extensive appendices detailing field data (over 120 pages) are not well integrated into the text. As for the community aspect, what it boils down to is that Geurds found that it was not sufficient to rely on figures of authority to make contact with the local people, that he needed to gain their trust – which he and some team members eventually did – and that most of his students, because of language barriers, illness or just social paralysis 'were unable to establish meaningful contact with local residents' (p. 165). This is not exactly a revelation and does not require reference to 'positionality'. I am however glad that his place-name survey proved to be a success with the community.

Geurds mentions visiting schools in his attempts at involving local people in community archaeology. A little book from India targeting 7-10 year old children does this wonderfully well. *The Shining Stones* by SHANTI PAPPU is didactic, and not afraid to tackle the very distant past: not the archaeology of the Indus Valley civilisation, but that of 700 000 BP or 'more than 10 000 grandfathers ago!' A number of devices are used, woven together: the story of the excavation of a Lower Palaeolithic site at Attirampakkam in Tamilnadu; the presentation of the finds – an Acheulean handaxe, a human tooth, the footprints of a baby elephant; life in the village (the local people are asked to 'Guard the site. Don't allow anyone to pick up stone tools from the site. All this is yours. Look after it'); and the story of a hunter-gatherer family on the banks of the river Kortallayar which allows the present-day children to relate to remote people. Add to this a timeline of human evolution and explanations of the techniques and tools used by archaeologists. All this in 26 pages, with colour photographs from the modern village and the excavations and different styles of illustration to suit the mood of each element of the narrative. This is informative, fresh, delightful, a lovely, even if directed, way of connecting living communities with humanity's deep past.

Children sadly feature prominently amongst those killed in the massacre of Ludlow which happened on 20 April 1914, the tragic end of the Colorado Coalfield strike of 1913-14 in the American West. The history of the events that led up to it, including the establishment of a tented colony of 1200 people at Ludlow between September 1913 and April 1914 (chapter 5) is the most compelling part of *The Archaeology of Collective Action*. The book comes with a heavy theoretical prelude (chapters 1-3 'Archaeology as an Explanatory and Emancipatory Enterprise', 'Philosophical Commitments of a Critical Archaeology', 'Thinking and Tracking Collective Action in the Archaeological Context') and some case studies on race, gender and class (not necessarily of collective action) in chapter 4. The book then launches into the Ludlow case, and the relatively limited survey and excavation of two tented camps by DEAN J. SAIITTA and colleagues. The findings are in chapter 6: there is nothing wrong with it, but with a title like *The Archaeology of Collective Action* and all the preambles, one expected more. The book ends with a chapter on community archaeology and the present-day meaning of Ludlow, where the archaeologists were gradually accepted to end up as 'brothers and sisters in the struggle for workplace justice' (p. 105). Admirable in intention, the book regrettably does not deliver as much as it promises.

Confrontation of a different kind, between 'mainstream' and 'alternative' perceptions of the past, features in *Sacred Sites – Contested Rites/Rights: Pagan Engagements with Archaeological Monuments*. JENNY BLAIN and ROBERT WALLIS, an academic anthropologist and an archaeologist who describe themselves as pagans of Heathen affiliation (p. 16), are sympathetic towards alternative engagements with the past in Britain and try hard, sometimes successfully, to explain what it is that the modern pagan community is about. This is not easy, as they themselves have to tread carefully between many strands of contemporary paganism and because the definition of what a 'sacred site' is and why it has to be ancient remains inevitably vague. The bulk of the book contains descriptions and reflections on manifestations of pagan engagement at Avebury, Stonehenge, Stanton Moor, the Thornborough henges, Kilmartin, Ilkley Moor, the Rollright stones and ends with a chapter on burial and reburial issues. Do not write the book off as flaky – well, I nearly did, when on p. 142 I was told without a hint of irony that a protester (at a site threatened by development) 'met an elf who told him

to leave the protest; which the protester did' (because protesting, particularly tunnelling, is 'ripping apart my body' according to the earth goddess). There is much to admire in Blain and Wallis' s valiant efforts to bring about a dialogue between the pagan and heritage sides. They are right to insist that this can only happen with better understanding. For this their book must be saluted: 'central to understanding . . . is understanding pagan discourse' (p. 123). Yes, but that's the bit I don't get.

Do all these voices from and about the past make a richer sound? Does multivocality work? Certainly the soundscape has become louder, if not harmonious. And undeniably this foray into the literature of imagination shows that archaeology finds itself enriched by being placed into the political, intellectual, artistic or social fabric of its time.

Books received

The list includes all books received between 1 September 2007 and 1 December 2007. Those featuring at the beginning of New Book Chronicle have, however, not been duplicated in this list. The listing of a book in this chronicle does not preclude its subsequent review in *Antiquity*.

COLIN RENFREW. *Prehistory: the Making of the Human Mind*. xiv+254 pages, 2 figures. 2007. London: Weidenfeld & Nicolson; 978-0-297-85120-2 hardback £14.99.

PETER ROWLEY-CONWY. *From Genesis to Prehistory: the Archaeological Three Age System and its Contested Reception in Denmark, Britain, and Ireland*. xx+362 pages, 55 illustrations. 2007. Oxford: Oxford University Press; 978-0-19-922-774-7 hardback £65.

NICHOLAS STANLEY-PRICE (ed.). *Cultural Heritage in Postwar Recovery: Papers from the ICCROM Forum held on October 4-6, 2005* (ICCROM Conservation Studies 6). viii+120 pages, 80 b&w & colour illustrations. 2007. Rome: ICCROM; 92-9077-201-8.

RICHARD A. GOULD. *Disaster Archaeology*. xvi+254 pages, 55 illustrations, 5 tables. 2007. Salt Lake City (UT): University of Utah Press; 978-0-87480-894-0 hardback \$27.95.

H. SCHUTKOWSKI. *Human Ecology: Biocultural Adaptations in Human Communities* (Ecological Studies 182). xvi+304 pages, 36 figures, 7 tables. 2006. Berlin, Heidelberg & New York: Springer; 978-3-540-26085-1 hardback.

SARAH MILLEDGE NELSON (ed.). *Worlds of Gender: the Archaeology of Women's Lives around the Globe*. xii+294 pages, 12 figures, 1 table. 2007. Lanham (MD): AltaMira; 978-0-7591-1083-0 hardback; 978-0-7591-1084-7 paperback £19.99.

H. SCHROEDER, P. BRAY, P. GARDNER, V. JEFFERSON & E. MACAULEY-LEWIS (ed.). *Crossing frontiers: the opportunities and challenges of interdisciplinary approaches to archaeology* (Oxford University School of Archaeology Monograph 66). 160 pages, 19 illustrations, 2 tables. 2007. Oxford: Oxford School of Archaeology 978-0-9549627-7-7 paperback £30.

PAUL RAINBIRD. *The archaeology of Islands*. xvi+200 pages, 18 illustrations. 2007. Cambridge: Cambridge University Press; 978-0-521-85374-3 hardback £40 & \$80; 978-0-521-61961-5 paperback £14.99 & \$25.99.

DAVID GAIMSTER, SARAH MCCARTHY & BERNARD NURSE (ed.). *Making History: Antiquaries in Britain 1707-2007*. 270 pages, numerous b&w & colour illustrations. 2007. London: Royal Academy of Arts; 978-1-905711-03-1 hardback £40; 978-1-905711-04-8 paperback £22.95 (exhibition catalogue).

ADAM HART-DAVIS (editorial consultant). *History: the Definitive Visual Guide: from the Dawn of Civilization to the Present Day*. 612 pages, numerous b&w & colour illustrations. 2007. London: Dorling Kindersley; 978-1-4053-1809-9 hardback £30.

THOMAS A. SCHMITZ. *Modern literary theory and ancient texts: an introduction*. x+242 pages. 2007. Malden (MA), Oxford & Carlton (Victoria): Blackwell; 978-1-4051-5375-1 hardback £50, \$89 & AUS\$165.95; 978-1-4051-5374-4 paperback £17.99, \$29.95 & AUS\$49.95.

European pre- and protohistory

J.H.M. PETERS. *Hoge Vaart-A27 in context: towards a model of Mesolithic-Neolithic land use dynamics as a framework for archaeological heritage management*. 342 pages, 182 illustrations, 36 tables. 2007. Amersfoort: Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten; 978-90-5799-092-2 paperback.

LEENDERT P. LOUWE KOIJMANS & PETER F.B. JONGSTE (ed.). *Schipluiden: a Neolithic settlement on the Dutch North Sea coast c. 3500 cal BC* (Analecta Praehistorica Leidensia 37/38). x+518 pages, numerous b&w & colour illustrations. 2006. Leiden: Faculty of Archaeology, Leiden University; 978-90-73368-21-7 paperback €90.

DAVID A. BARROWCLOUGH & CAROLINE MALONE (ed.). *Cult in Context: Reconsidering Ritual in Archaeology*. xii+352 pages, 188 illustrations, 9 colour plates, 15 tables. 2007. Oxford: Oxbow; 978-1-84217-303-9 hardback £45.

JAN POHRIBNÝ, introduction by JULIAN RICHARDS. *Magic Stones: the Secret World of Ancient Megaliths*. 304 pages, 250 colour illustrations. 2007. London & New York: Merrell; 978-1-8589-4413-5 hardback £29.95.

ANTHONY HARDING. *Warriors and weapons in Bronze Age Europe* (Archaeolingua Series Minor 25). 228 pages, 26 illustrations, 11 tables. 2007. Budapest: Archaeolingua Alapítvány; 978-963-8046-86-4 paperback.

OLGA KYTLICOVÁ. *Jungbronzezeitliche Hortfunde in Böhmen* (Prähistorische Bronzefunde, Abteilung XX, 12. Band). xiv+578 pages, 208 figures. 2007. Stuttgart: Franz Steiner; 978-3-515-09071-1 hardback €112.

MARIANNE RASMUSSEN (ed.). *Iron Age houses in flames: testing house reconstructions at Lejre* (Studies in Technology and Culture 3). 192 pages, numerous colour & b&w illustrations, DVD. 2007. Lejre: Lejre Historical-Archaeological and Experimental Centre; 978-87-87567-55-5.

C. GOSDEN, H. HAMEROW, P. DE JERSEY & G. LOCK (ed.). *Communities and connections: essays in honour of Barry Cunliffe*. xxx+492 pages, 146 illustrations, 7 tables. 2007. Oxford: Oxford University Press; 978-0-19-923034-1 hardback £80.

The Black Sea

GULDEN ERKUT & STEPHEN MITCHELL (ed.). *The Black Sea: Past, Present and Future (Proceedings of the international, interdisciplinary conference Istanbul, 14-16 October 2004)* (British Institute at Ankara Monograph 42). iv+172 pages, 110 b&w & colour illustrations, 23 tables. 2007. London & Istanbul: British Institute at Ankara & Istanbul Technical University; 978-1-898249-21-4 hardback £30.

Mediterranean, Aegean, Classical and Hellenistic archaeology

SOPHIA ANTONIADOU & ANTHONY PACE (ed.). *Mediterranean Crossroads*. 784 pages, 89 illustrations.

2007. Athens: Pierides Foundation; 978-9963-9071-6-8 paperback

RUTH WESTGATE, NICK FISHER & JAMES WHITLEY (ed.). *Building Communities: House, Settlement and Society in the Aegean and Beyond* (British School at Athens Studies 15). xxviii+430 pages, 189 illustrations, 8 tables. 2007. London: British School at Athens; 978-0-904887-56-3 hardback £89+p&p.

JOANNE CLARKE with contributions by CAROLE MCCARTNEY & ALEXANDER WASSE. *On the margins of Southwest Asia: Cyprus during the 6th to 4th millennia BC*. xvi+158 pages, 32 illustrations. 2007. Oxford: Oxbow; 978-1-84217-281-0 hardback £45.

NICOLETTA MOMIGLIANO (ed.). *Knossos Pottery Handbook: Neolithic and Bronze Age (Minoan)* (British School at Athens Studies 14). xv+276 pages, 149 illustrations, 36 tables, CD-ROM. 2007. London: British School at Athens; 978-0-904887-55-6 hardback £85+p&p.

COLIN RENFREW, co-edited by NEIL BRODIE, CHRISTINE MORRIS & CHRIS SCARRE, with numerous contributors. *Excavations at Phylakopi in Melos 1974-77* (British School at Athens Supplementary Volume 42). xvi+522 pages, 202 figures, 61 plates, 44 tables, 2007. London: British School at Athens; 978-0-904887-54-9 hardback £123.

PETER M. DAY & ROGER C.P. DOONAN (ed.). *Metallurgy in the Early Bronze Age Aegean* (Sheffield Studies in Aegean Archaeology 7). xii+264 pages, 68 illustrations, 17 tables. 2007. Oxford: Oxbow; 978-1-84217-293-3 paperback £28.

ERIKA WEIBERG. *Thinking the Bronze Age: Life and Death in early Helladic Greece* (Acta Universitatis Upsaliensis, Boreas, Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations 29). xiv+406 pages, 80 illustrations, 10 tables. 2007. Uppsala: Uppsala University; 978-91-554-6782-1 paperback.

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