

# Reviews

## New Book Chronicle

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Please note that on 1 January 2013 responsibility for the Reviews section will move to Durham, under the editorship of its new Reviews Editor, Dr Robert Witcher. From now onwards, books for review should be sent to: Reviews Editor, Antiquity, Department of Archaeology, Durham University, South Road, Durham, DH1 3LE, UK. The email address stays the same: [reviews@antiquity.ac.uk](mailto:reviews@antiquity.ac.uk)

The pile on a reviewer's table can be an eclectic mix: how to combine into a coherent whole the lives of archaeologists, decipherers, revolutionaries, spiritualists, ship-builders and Nazis is the challenge set for this quarter's chronicle. So, here goes.

### Biography, mostly

L.C. CARR. *Tessa Verney Wheeler: women and archaeology before World War Two*. x+274 pages, 25 illustrations. 2012. Oxford: Oxford University Press; 978-0-19-964022-5 hardback £65.

UCL Institute of Archaeology. *Archaeology International* 13/14, 2009–2011. 118 pages, numerous colour & b&w illustrations. 2012. London: Ubiquity Press for UCL Institute of Archaeology; ISSN 1463-1725 paperback.

GEOFFREY GINN. *Archangels archaeology: J.S.M. Ward's Kingdom of the Wise*. xvi+318 pages, 24 illustrations. 2012. Eastbourne: Sussex Academic Press; 978-1-84519-492-5 hardback; 978-1-84519-493-2 paperback £22.50.

ANDREW ROBINSON. *The man who deciphered Linear B—the story of Michael Ventris*. 168 pages, 38 illustrations, tables. Paperback edition 2012 (first published in 2002). London: Thames & Hudson; 978-0-500-289983 paperback £8.95.

ANDREW ROBINSON. *Cracking the Egyptian code: the revolutionary life of Jean-François Champollion*. 272 pages, 86 b&w illustrations, 16 colour plates. 2012.

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London: Thames & Hudson; 978-0-500-05171-9 hardback £19.95.

ANTOINE QUATREMÈRE DE QUINCY, edited by DOMINIQUE POULOT, translated by CHRIS MILLER & DAVID GILKS. *Letters to Miranda and Canova on the abduction of antiquities from Rome and Athens*. vii+184 pages, 15 illustrations. 2012. Los Angeles (CA): Getty Research Institute; 978-1-60606-099-5 paperback \$50 & £34.99.

LOREN C. STEFFY. *The man who thought like a ship*. x+196 pages, 56 plates. 2012. College Station (TX): Texas A&M University Press; 9781-60344-664-8 hardback \$35.

BORIS RANKOV (ed.). *Trireme Olympias: the final report*. xii+244 pages, 82 illustrations. 2012. Oxford: Oxbow; 978-1-84217-434-0 hardback £60.

GUNNAR BRANDS & MARTIN MAISCHBERGER (ed.). *Lebensbilder: Klassische Archäologen und der Nationalsozialismus Band 1* (Forschungscluster 5, Geschichte des Deutschen Archäologischen Instituts im 20. Jahrhundert, being Band 2.1 of Menschen—Kulturen—Traditionen, Studien aus den Forschungsclustern des Deutschen Archäologischen Instituts). xii+256 pages, 70 illustrations. 2012. Rahden: Marie Leidorf; 978-3-86757-382-5 paperback €59.80.

*Tessa Verney Wheeler* (1893–1936) offers a worthy subject of biography. Lydia Carr's research into the life of this pioneer field archaeologist, who worked in tandem with her flamboyant husband Sir Mortimer Wheeler (Rik), appears to have been conducted thoroughly, as befits the 2008 Oxford DPhil dissertation which lies at the origin of this book. Personal papers were ferreted out, archives consulted, interviews conducted (with a dwindling number of people who knew Tessa well, and with her granddaughter Carol Wheeler Pettman); the author does credit to her topic, has obvious empathy with her subject, and generally avoids sentimentality. Her biography presents Verney Wheeler's short life as much as is possible from a sometimes patchy documentation and a desire on Verney Wheeler's

<http://antiquity.ac.uk/ant/086/ant0860945.htm>

part to keep private matters private; for example very little is known about her father, a Dr John Verney of Johannesburg, whose name she gave when registering for her degree in History at University College London (UCL) in the academic year 1911–12. Why she left UCL shortly before her Finals and around the time of her marriage to Mortimer Wheeler in May 1914 also remains unclear, Carr suggesting that pregnancy may have prevented her from completing her degree (the Wheelers' only son, Michael, was born in January 1915). Her adult professional life is better documented, and the book follows it from the Wheelers' time at the National Museum of Wales in Cardiff (1920–1927) to their life in London (1928–1936), punctuated by excavation seasons first in Wales (particularly Caerleon), then Lydney, Verulamium and Maiden Castle. Verney Wheeler's involvement in these campaigns and increasing responsibility for recording, management, finance, teaching, communication and publication is developed throughout the chapters, and her work at the Museum of London and role in fundraising and founding the London Institute of Archaeology (then in St John's Lodge, Regent's Park, now part of UCL) are given due prominence. The Institute opened a year after her death, but a plaque records her "energy and enthusiasm [which] played so great a part in the foundation of this institute" (see <http://breakingground75.tumblr.com/>). This is all good.

Less successful are the other elements of the book, which include an examination of the role of women in archaeology at the time Verney Wheeler was active, forays into the intellectual life of 1910–1930s Britain (rather narrowly confined to the Wheelers' immediate circle), and conjecture about private life. Most irritating is the setting up of Aunt Sallys, false targets that are easy to shoot down. No, Tessa Verney Wheeler had not "vanished into the footnotes of archaeology's history" (p. 1), she did not "like many of her female predecessors, [...] vanish into her husband's considerable shadow" (p. 1 again), to be rescued by Carr. In an attempt to restore her subject's status in a complicated personal and professional partnership with Rik, Carr suggests that "she was more than the stereotype of a 'woman wronged': her devotion to her husband despite his philandering reflected a [...] love that found a way to have an enduring, working relationship [...] Their intellectual marriage was deeper [...] the day she died than the day they married" (p. 253). That is as may be, but, delivered from the very different perspective

of the twenty-first century, these pronouncements seem somewhat hollow and disconnected from the intellectual and social context of 1920s and 1930s Britain; more contemporary and concordant insights can be gleaned from Jacquetta Hawkes's biography of Mortimer Wheeler, *Adventurer in archaeology* (1982). For all that, read Tessa Verney Wheeler's new biography: whether you are a dyed-in-the-wool academic who only counts attainment by publication and impact factor, or a mother, digger, recorder, teacher or general factotum, the life of Tessa Verney Wheeler, a woman who charmed and inspired all who knew her, will lead to personal reflection on why and how we do archaeology.

Tessa Wheeler would have been delighted by the international reputation and field projects the world over of UCL's Institute of Archaeology which celebrates its 75<sup>th</sup> anniversary in 2012. To mark the occasion, a double issue of its house journal, *Archaeology International* (no. 13/14, 2009–2011) has been re-launched in a new format. And very handsome it looks too, with lots of eye-catching colour photographs. Since it is a celebratory issue, it is forgivable that some of the contents looks and reads rather like a University departmental website, designed to attract students (e.g. plaudits by students and endorsements by alumni who have achieved notoriety elsewhere). But there are also plenty of meatier contributions on some of the Institute's flagship projects, for example Çatalhöyük by Shahina Farid, the Early Rice Project by Dorian Fuller and Alison Weisskopf, Sorotomo, an urban site on the Niger in Mali (Kevin MacDonald *et al.*), or metallurgical projects in China and South America (Thilo Rehren and others). Congratulations and good luck to the re-launched journal!

At the time the Institute of Archaeology in London was being set up, a different kind of establishment opened its doors in the North London suburbs: the Abbey Folk Park in New Barnet, dream-child of J.S.M Ward (1885–1949). Between 1934 and 1940 this open-air museum attracted large numbers of visitors, eager to encounter the past in a then novel way, through hands-on experience of objects, buildings and crafts. The folk museum at New Barnet was a hotch-potch assembled by Ward and his self-styled religious community, the Abbey of the Confraternity of the Kingdom of Christ: most were acquired from dealers in curios or through public donations and the peculiar buildings of the

'Prehistoric village' were built by the brothers and sisters. It included pit dwellings "whose deep moat was needed to keep wolves at bay" (p. 166). Nevertheless, Ward was a pioneer of folk museums, able to interest people who would not usually set foot in one, bring to life objects and reconstructions, and salvage buildings due for demolition, including a late medieval tithe barn. At its height the museum contained 43 000 objects housed in 40 buildings. All this is explained in GEOFFREY GINN's *Archangels archaeology*, a detailed biography of J.S.M Ward. The 'archaeology' of the title occupies only about a fifth of the book. The rest will be of greater appeal to those interested in freemasonry, spiritualism, the esoteric and the workings of religious sects (Ward's community was eventually affiliated to the Catholic Orthodox Church). Ward, a schoolteacher, financial analyst, medium and self-styled bishop, had to leave England under a cloud in 1945 to re-establish his community in Cyprus. From there it eventually ended up in Australia, where today a museum exists north of Brisbane, built from what remained of the collections of the original Abbey Museum of the 1930s.

Ward was a minor character, and his biographer is a little over-zealous: 266 pages on someone just this side of a nutcase is hard going. This cannot be said of the next two books, biographies of towering figures in archaeology, *Michael Ventris* and *Jean-François Champollion*, both by ANDREW ROBINSON. *The man who deciphered Linear B* was published 10 years ago but missed being reviewed in *Antiquity*. It is a pleasure on the occasion of its issue in paperback to briefly review this masterclass in the art of biography, and to welcome its new companion, the more comprehensive *Champollion*. Ventris's biography perfectly fulfils the aims of its author, which is to "understand the decipherment better by interweaving Ventris's life [1922–1956] with the details of Linear B" (p. 15). That life, ending in a car crash (accidental? suicide?) at the age of 34, was far from conventional: a cosmopolitan upbringing (Ventris was fluent in a dozen languages including Swiss German), a love of skiing (this is a man after my own heart), a Classical education at Stowe School, training and practice as an architect in Britain and Sweden, a familiarity with the artistic movements of the 1930s (Ben Nicholson and Henry Moore were family friends, and the sculptor Naum Gabo was a close friend and mentor to Ventris), time in the RAF as a bomber navigator during World War II are all expertly interwoven in the story of Michael Ventris's progress towards deciphering Linear

B. This quest, which Ventris considered a hobby, started in 1936 (at the age of 14) but became his full-time occupation in 1951, leading to his breakthrough in decipherment in 1952. Of course, no code is "cracked" just like that, and Robinson is extremely adept at explaining, step by step, the elements of Linear B (Mycenaean logographic and syllabic script of the fifteenth century BC written on clay tablets recording administrative transactions in a form of early Greek), giving the reader the impression that he or she understands what is being discovered. Ventris's mix of logical and intuitive approach is also well exposed: were it not for his clinging so long to the notion that Linear B was a form of Etruscan, progress might have been smoother. But eventually the realisation that Linear B was Greek led to his collaboration with John Chadwick, whose linguistic breakthrough is as important as Ventris's "code cracking". The recognition that Linear B was Greek was a departure from accepted wisdom which could not conceive of 'Minoan' as Greek. Explaining the *Zeitgeist* is what Robinson, consummate journalist and student of early scripts that he is, does so well, giving a real flavour of the climate in which individual research happens.

ROBINSON's trademark approach—insightful presentation of the context of research, understanding of the individual through archival investigation, and clear explanation of the script that is being deciphered—is immediately apparent in *Cracking the Egyptian code* but this time the work is more fleshed out. It deals of course with hieroglyphs, those signs "that seemed to seal the lips of the desert" (Chateaubriand, *Mémoires d'Outre-Tombe*, Book 42, Ch. 18) and their decipherer, Champollion (1790–1832). Champollion le Jeune (as opposed to his brother, Jacques-Joseph Champollion-Figeac who brought him up, looked after his interests and continued to publish his work), Jean-François by first name, is another highly independent character, even obsessed: what 16-year old on holiday would write "a little treatise on Hebraic numismatics of around 20 pages" (p. 55), if not driven? This, and many details of Champollion's life, is presented in this well-illustrated hardback of just over 250 pages. This is all good, but again the real strength of the book is to set the subject's life and achievements in comprehensive context, from the Egyptomania that swept western Europe after Napoleon's conquest of Egypt, through to the work of Thomas Young at the British Museum—the 'other decipherer', a

rivalry perhaps a little over-played to hold the readers' attention—to travels in Italy and Egypt (1824 and 1828–9 respectively in Champollion's case). As for the decipherment of hieroglyphs, based mainly on the Rosetta Stone (a legal decree of Memphis, issued under Ptolemy V in 196 BC, in Greek, demotic and hieroglyphic script), Robinson follows again a step-by-step approach, with important landmarks reached in 1819 by Thomas Young and 1822 by Champollion in his *Lettre à M. Dacier*. By the end of the book, on pp. 245–51, the reader is acquainted with the elements of hieroglyphics and its modern reading, with illustrations explaining the various components of this script. Of course it has been modified and corrected over time but hieroglyphs—in Champollion's 1824 definition “a complex system, a script all at once figurative, symbolic and phonetic, in one and the same text, in one and the same sentence, and, I might venture, in one and the same word”—continue to captivate scholars and amateurs alike. Robinson ends the biography with a postscript on the rivalry between Young and Champollion, contrasting the former's versatility and the latter's single-mindedness, concluding that both a polymath and a specialist were needed, as is (or was) so often the case in scientific discoveries. Amen to that.

Champollion's study of the Rosetta Stone was conducted from copies of its inscriptions, including a copy borrowed from the British Museum in 1814 (p. 79). It is indeed likely that Champollion never set eyes on the actual stone: his trip to London in 1824 may not have happened (p. 152), and the Rosetta stone never went to Paris between its discovery in 1799 and its capture by the British in 1801. It lived the life of many an archaeological trophy in the eighteenth and nineteenth century. But nowadays there are powerful advocates for leaving antiquities in their homeland, to be studied in context. And there is nothing new in that, as can be seen from the *Letters to Miranda and Canova on the abduction of antiquities from Rome and Athens* by ANTOINE QUATREMÈRE DE QUINCY (originally *Lettres sur le projet d'enlever les monuments de l'Italie, and Lettres écrites de Londres à Rome et adressées à M. Canova sur les Marbres d'Elgin*). These epistolary essays, addressed to General Francisco de Miranda in 1796 and to the sculptor Antonio Canova in 1818, have now been published for the first time in English, accompanied by some 90 pages of illuminating introduction and notes by the editor, DOMINIQUE POULOT. The letters themselves—seven each to Miranda and Canova—occupy about 70

pages, and the book ends with petitions dated 1796 (*pro* and *contra* the removal of antiquities from Rome) and a preface to an 1836 edition of the *Letters*. The two sets of letters adopt different positions on the “proper place” of antiquities. In the case of the Parthenon marbles (subject of the letters to Canova), Quatremère, who made the trip to London to study the sculptures in detail, is happy for them to be in the British Museum (pp. 130 & 166), welcoming the possibility of seeing the sculptures much closer than originally intended. This suits the purpose of his missives, which mainly consider the effect of the sculptures on the spectator, and offer reflections on their execution and thoughts on the ideal or truth in art. But two decades earlier, in the letters to Miranda, Quatremère had expressed grave concern about the fate of the antiquities pillaged during Napoléon Bonaparte's Italian campaigns, asking “if the models of antiquity were carried off from their native land [...] can you really believe that the disaster thus befalling science and art would not also redound against those who had so imprudently brought it about?” (p. 95). In context, this advocacy reflects his conception of Rome and Italy as the fount of art—artists “must always go to Italy, if only to learn how to study and how to see” (p.109)—rather than a concern for indigenous heritage, a more recent construct. For all that, and having also been unable to prevent the triumphal transfer of Classical masterpieces to the Louvre in July 1798, Quatremère's letters, whose “writing [was] intended merely to influence contemporary circumstances, have become [...] a lasting reference in intellectual history”, as Poulot puts it on p. 10. Now, thanks to the translators CHRIS MILLER & DAVID GILKS, these influential texts are available to an English readership.

Driven is an adjective that often comes to mind when reading of the achievements of the personalities so far encountered. This is also true of our next subject, Richard (Dick) Steffy (1924–2006), an electrician from Denver (Pennsylvania), active in the US Navy in the North Atlantic in 1942–3, who in 1971 turned his erstwhile hobby of ship modelling into a real profession, that of ship-restorer and reconstructor and became a respected member of the Institute of Nautical Archaeology now at Texas A&M University. Driven, because so intimately involved with his ships, but also a rounded personality, inventing bed-time stories for his children. These left a lasting impression on his son LOREN STEFFY, a financial journalist and author of the biography of his father, *The man who*

*thought like a ship*. This is most enjoyable: although embracing the perilous genre of father-son bonding, the book does not make you cringe—at least not too often. It describes with real flair the processes involved in the restoration of archaeological wrecks and ship reconstruction. Most notably that of the Kyrenia ship, a merchant ship of the fourth century BC which sank off the northern coast of Cyprus, discovered in 1965 and excavated by Michael and Susan Katzev in the late 1960s and early 1970s. Steffy and his family joined them on Cyprus in 1971. He painstakingly put together the ship's timbers, constantly testing and revising his design, listening to "what the Kyrenia ship itself had to say on the matter" (p. 89) and learning that "the ship would teach you to ask questions you hadn't thought to ask when you first studied it" (p. 116). That restoration and the subsequent building of a replica (Kyrenia 2, completed in 1985) takes the lion's share of the book: there were other later projects in the Mediterranean, the US and Israel, but none so captures the reader's attention as Kyrenia, through the biographer's personal involvement.

While Kyrenia was a real ship which led to the construction of replicas, the Trireme Project was different, as it was not based on an actual wreck but on written and pictorial sources and conjecture: a "floating hypothesis" as so aptly put by Sean McGrail. In the absence of an ancient trireme (many authorities would say that waiting for a wreck is pointless), a full-scale replica was built in the 1980s: the *Olympias*, a warship of the fifth–fourth century BC, powered by three banks of oarsmen—170 of them. Here is not the place to rehash the pros and cons of such a project, but to welcome the final report of *Trireme Olympias*, edited by BORIS RANKOV. This latest and final report reviews trials carried out in 1992 and 1994, sailing and rowing the trireme during a visit to London in 1993 and in Piraeus on the occasion of the Olympic games at Athens in 2004; it also contains extensive critique of the design of the trireme as built in 1987, proposals for a new design (should *Olympias* Mark II be built) new insights into the performance of triremes under oar and sail, the capacities of the oarsmen and aspects of ship-building, maintenance and manoeuvrability. Most of these aspects were discussed at a conference held in 1998, of which this volume is the proceedings. By all accounts, ship-reconstructors are a lively bunch, with strongly-held opinions (see for example Alec Tilley's 'An unauthentic reconstruction', pp. 121–32) and ship-builders' capacity for appraising detail in the overall performance of a ship (for example

the delightfully titled chapter 'The effect of bilge water on displacement, vertical centre of gravity and metacentric height of *Olympias* in trial conditions'). Much of the discussion is for specialists (a lot of it to do with modifications to increase the length of stroke of an oarsman and hence overall speed). This should be an average of 7.5 knots, based on a mention in Xenophon's *Anabasis* that a journey from Byzantium to Heraclea is "a long day's voyage for a war-ship using her three banks of oars". But a non-specialist can nevertheless gain insights, for example that results of trials undertaken over short periods cannot be extrapolated to judge performance of oarsmen ("the human engine") for hours on end, and that triremes were likely to have been sailed as much as rowed, either at the same time or as conditions dictated.

After this excursion on Mediterranean waters, our last book in this round-up returns to biographies, but of a different kind. Whereas those reviewed so far were celebrations of individuals, the collection of biographies of Classical archaeologists active under the Nazi regime (*Lebensbilder: Klassische Archäologen und der Nationalsozialismus*) is a different sort of enquiry: well-researched, thorough and scholarly—typically footnotes take up at least half of the printed page. The volume presented here contains the biographies of 15 individuals, examined by an equal number of young researchers under the guidance of GUNNAR BRANDS and MARTIN MAISCHBERGER; it is Volume 1 of a planned 2-volume investigation, itself part of a wider series chronicling the history of the German Archaeological Institute in the twentieth century. The subject of the collection is not to conduct an inquisition into 'Nazi archaeologists' (though severe opinions are expressed in the case of some full members of the Nazi apparatus) but to explore, through the life trajectories of individual Classical archaeologists, the circumstances and positions taken. Thus a whole range of life histories are presented, including scholars fleeing the Nazi regime. Nevertheless, it still comes as a shock to find, in the same volume, Paul Jacobsthal (pp. 65–74), who was sacked from his professorship at Marburg on account of his Jewish ancestry and became the pre-eminent scholar of Early Celtic art at Oxford (where his friend Beazley was able to secure him a place in 1937), and a few pages later Hans Schleif (pp. 207–22), excavator of Olympia and a colonel in the Waffen-SS who took his own life and that of his wife and twin sons in April 1945. Among the 15 German, but also Austrian, Italian

and Dutch archaeologists in the volume—Rizzo, Della Seta, Jacobsthal, Prashnicker, von Gerkan, Byvanck, Rodenwaldt, Buschor, Volbach, Wrede, Miltner, Brendel, Schleif, Fuchs and von Vacano—there is every shade of position. The editors explain that their choice of personalities was dictated by a concern for a representative sample, the availability of archival material and the fact that the persons retained had to be relevant to the history of Classical archaeology. Their efforts and that of the individual biographers have led to a deep questioning. Many questions are pondered: how was it that educated, cultivated people could go along with National Socialism so meekly before 1933 and during the Third Reich? (answers include the wish to see the discipline of Classical archaeology achieve higher status, deep-seated loyalty to the system, innate conservatism, acceptance, playing for time, opportunism, or a belief that archaeologists could remain apolitical); how come that post-war there was so little purging? (the will to forget and the advent of the Cold War saved many skins, pp. 28–29); how was so little reflection undertaken? (von Gerkan even complained that his course of denazification was too slow and inefficient!, p. 32); and why, with a few exceptions, did the exiled community also remain silent post-war (most never returned: of the 64 Jewish academics sacked from Heidelberg, 36 emigrated and only 4 returned). We must congratulate the German Archaeological Institute for interrogating the evidence, insisting that the personal and cultural cannot be dissociated from the political, but for all that never sinking into anecdote or kitchen psychology.

## French collections

Let us finish this chronicle by giving brief notice of a quartet of books reporting new research in France and north-western Europe.

SOPHIE A. DE BEAUNE & HENRI-PAUL FRANCFORT (ed.). *L'archéologie à découvert*. 330 pages, numerous colour illustrations. 2012. Paris: CNRS, 978-2-271-07142-2 paperback €39.

CYRIL MARCIGNY & DAPHNÉ BÉTARD. *La France racontée par les archéologues: fouilles et découvertes au XXI<sup>e</sup> siècle*. 223 pages, numerous colour plates. 2012. Paris: Gallimard/Inrap; 978-2-07013-725-1 paperback €28.

Inrap (ed.). *Archéopages: nouveaux champs de la recherche archéologique* (numéro spécial consacré

aux dix ans de l'Inrap). 204 pages, numerous b&w & colour illustrations. 2012. Paris: Institut national de recherches archéologiques préventives; ISSN 1622-8545 paperback €21.50 (available from [www.ladocumentationfrancaise.fr](http://www.ladocumentationfrancaise.fr)).

LEO WEBLEY, MARC VANDER LINDEN, COLIN HASEL-GROVE & RICHARD BRADLEY (ed.). *Development-led archaeology in northwest Europe*. x+186 pages, 60 illustrations. 2012. Oxford: Oxbow; 978-1-84217-466-1 paperback £35.

The first, *L'archéologie à découvert*, is a collection of some three dozen contributions by 50 authors, which originated in a colloquium in 2010. The resulting book, edited by SOPHIE DE BEAUNE and HENRI-PAUL FRANCFORT, is a vast panorama of recent archaeological research the world over. There are many French and European examples, but also instances from the Middle East, Uzbekistan, Afghanistan, China or the American Southwest. The book is divided into 6 sections: excavation and interdisciplinarity, biological data, objects and images, space and environment, individuals and society, and finally time and chronology. Together these papers show, as Guilaïne indicates in his preface, that our discipline is entering its mature phase. For Anglo-American readers who may have grown tired of seeing the same projects presented in their literature, this is a welcome and fresh (French) look at some of the great research questions in archaeology and how to approach them, helped by hundreds of excellent colour photographs and graphics. The pages at the end give short English abstracts.

The next two books, *La France racontée par les archéologues* and *Archéopages: nouveaux champs de la recherche archéologique*, both mark the tenth anniversary of Inrap (the Institut national de recherches en archéologie préventive) and celebrate its achievements. Of the two, *La France racontée par les archéologues* is the best way to gain an overview of recent research “from the ground up”. In all 168 sites are sketched, arranged chronologically in five sections whose themes are ‘Le territoire subi’ (Palaeolithic and Mesolithic), ‘Le territoire choisi’ (Neolithic to Early Iron Age), ‘Le territoire construit’ (Later Iron Age and Roman), ‘Le territoire aménagé’ (Late Roman and medieval) and ‘Le territoire industriel’ (up to present day). The hundreds of site photographs are stunning; get hold of this book (and get scanning).

*Archéopages*, in this special number, contains debates and reflections on the scientific mission of Inrap,

the structure of archaeology and the challenges it faces. It opens with a discussion between Jean-Paul Demoule and Jean-Paul Jacob (past and present presidents of Inrap) and is followed by four sections dedicated to interdisciplinarity, experiences of mitigation archaeology elsewhere in Europe (Britain, Switzerland, Spain), overviews of projects and a longer last section presenting projects and research themes from the Palaeolithic to the Middle Ages as well as results from buildings archaeology projects and ceramic studies. The collection ends with a summing up by Jean Guilaine.

The last book in the quartet, *Development-led archaeology in northwest Europe*, stems from a round-table convened in Leicester in 2009, when 15 participants from the Netherlands, Belgium, France, Germany, Denmark, Britain and Ireland were asked to review the legal framework and operations of developer-led archaeology in their respective countries. Readers seeking information about what has been found recently there will be disappointed: it is not that sort of book, but a serious assessment of procedure, practice and trends, albeit supported by case studies (for example archaeological intervention in advance of the construction of the high-speed railway line between Frankfurt am main and Cologne). Not the most exciting bed-time reading, but necessary if we are to understand how research is influenced by process.

## Books received

The list includes all books received between 1 March and 1 June 2012. 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*.

## General

GAVIN LUCAS. *Understanding the archaeological record*. xiv+306 pages, 20 illustrations, 6 tables. 2012. Cambridge: Cambridge University Press; 978-1-107-01026-0 hardback £65 & \$99; 978-0-521-27969-7 paperback £19.99 & \$32.99.

MARTIN CARVER. *Making archaeology happen: design versus dogma*. 2011. Walnut Creek (CA): Left Coast; 978-1-61132-025-1 paperback £24.50 & \$29.95.

HAROLD MYTUM (ed.). *Global perspectives on archaeological field schools*. viii+253 pages, numerous b&w & colour illustrations. 2012. New York, Dordrecht, Heidelberg & London: Springer Science+Business Media; 978-1-4614-0432-3 hardback £86.50; 978-1-4614-0433-0 e-book.

JULIET CLUTTON-BROCK. *Animals as domesticates: a world view through history*. xii+189 pages, 64 illustrations. 2012. East Lansing (MI): Michigan State University Press; 978-1-61186-028-3 hardback \$44.95; 978-1-61186-064-1 paperback.

NERISSA RUSSELL. *Social zooarchaeology: humans and animals in prehistory*. xii+548 pages, 2 tables. 2012. Cambridge & New York: Cambridge University Press; 978-0-521-76737-8 hardback £65 & \$99; 978-0-521-14311-0 paperback £33 & \$49.

ALEKSANDER PLUSKOWSKI (ed.). *The ritual killing and burial of animals: European perspectives*. 232 pages, 100 b&cw & colour illustrations. 2011. Oxford: Oxbow; 978-1-84217-4449 hardback £48.

SARAH. R. GRAFF & ENRIQUE RODRÍGUEZ-ALEGRÍA (ed.). *The menial art of cooking: archaeological studies of cooking and food preparation*. xx+248 pages, 58 illustrations, 15 tables. 2012. Boulder (CO): University Press of Colorado; 978-1-60732-175-0 hardback \$70; 978-1-60732-196-7 e-book.

IAN S. HORNSEY. *Alcohol and its role in the evolution of human society*. xviii+665 pages, numerous illustrations & tables. 2012. Cambridge: Royal Society of Chemistry; 978-1-84973-161-4 paperback £29.99.

STEPHEN D. HOUSTON (ed.). *The shape of script: how and why writing systems change*. xxiv+322 pages. 54 illustrations, 5 tables. 2012. Santa Fe (NM): School for Advanced Research Press; 978-1-934691-42-7 paperback \$34.95.

JOSEPH MARAN & PHILIPP W. STOCKHAMMER (ed.). *Materiality and social practice: transformative capacities of intercultural encounters*. 220 pages, 56 illustrations. 2012. Oxford: Oxbow; 978-1-84217-458-6 hardback £36.

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