

## Reviews

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Edited by Charles R. Ewen

*Surface Collection: Archaeological  
Travels in Southeast Asia*

Denis Byrne

AltaMira Press, New York, NY, 2007.  
192 pp., 22 figs., index. \$26.95  
paper.

Denis Byrne's *Surface Collection* presents a series of travel essays investigating the Western world's interest in non-Western heritage, or as is more often the case, concerns of Western-style heritage in non-Western locations. Set in Southeast Asia, the book examines many recent and often traumatic pasts. The combination of the author's research agendas, their changing trajectories, and local voices creates a rich narrative tapestry exploring the intersection and juxtaposition of international heritage concerns and local identities.

The book mirrors much of Byrne's own career as an archaeologist and researcher in the Philippines, Bali, Indonesia, Vietnam, and Burma. The introduction is set in Manila and focuses on how a city that was nearly destroyed six decades earlier could have so successfully erased this occurrence from the everyday. Indeed, only a few sections of the heavy, pre-World War II city walls stand as material reminder of the tragic past, a past that ended countless Filipino lives as foreign nations waged colonial wars. The idea that such a tragic past could intentionally be forgotten by the local inhabitants is unthinkable to Byrne as a Ph.D. student. Indeed, whether this forgotten past is intentional or accidental is unclear, with residents often unaware—or claiming to be unaware—that the city has been rebuilt. The chapter ends with Byrne's discovery that his room at the National Museum was also of recent construction, even though he spent countless hours there assuming it to be of prewar construction. This self-discovery gives Byrne a glimpse of the local and frames the book.

Byrne is quick to remind readers how Western concerns often silence local ones in relation to heritage landscapes. In the second chapter the author visits the remote jungles of Luzon and the Ifugao. This group first attracted

international attention at the 1904 St. Louis Exposition and then through the pages of *National Geographic* magazine. The large terraced rice fields constructed over generations are routinely touted by the international heritage and tourism industry as a world-class heritage landscape. Byrne's focus here is how, through a process of othering, the Ifugao are today largely divorced from this landscape. This process casts the Ifugao as too modern, causing visitors and international heritage agencies to doubt the modern Ifugao's representative authenticity.

This removal of a cultural group from its constructed landscape as part of a globalized heritage industry is flipped on its side when the author visits Bali in search of evidence on the landscape of a 1960s volcanic eruption. The eruption of Gunung Agung in 1963 was reported by *National Geographic* as the complete obliteration of an idyllic island paradise. Byrne's goal in traveling to the island is to investigate the signature of loss on the landscape. As in Manila, the author finds individuals have survived, rebuilt, and the significant traces of loss on the landscape are managed by the inhabitants. This chapter critically juxtaposes the Western world's opinion of the Ifugao as inauthentic with the Balinese as helpless in the face of environmental disaster. In reality, in both locations the author finds ample evidence to cast doubt on such essentializing representations.

Continuing his quest to find signatures of loss on the landscape, Byrne spends chapters 4 and 5 looking at the 1960s in Indonesia. Between 1965 and 1966 the violent clashes between Soeharto and Sukarno resulted in more than 100,000 Balinese deaths. Chapter 4 examines the process by which mass grave sites were effectively erased from the landscape through public works projects. As Byrne looks for evidence of this very violent, very recent past, he is reprimanded by locals who remind him that some periods of the past are not forgotten or erased unintentionally, but are erased by a pain too real to feel. A further juxtaposition with earlier chapters arises when the author notes the Western world's historical silence in reference to the communist deaths of this time.

Chapter 5 continues the author's investigation of silencing the past on the landscape through his own fascination with the scent of Shalimar perfume. Byrne fixates on this scent because it was recorded as one of the last possessions in Sukarno's room at the time of his death. This perfume becomes a phenomenological and mnemonic device that leads the author on a trip into a very real underground, into the illegal arena of researching an outlawed personage in Indonesia. By the end of the chapter, readers are no closer to understanding Sukarno or the ruler's own obsession with Shalimar, but they are reminded that sometimes the recent past, just out of reach, remains buried under the immensity of time, regardless of hopes to excavate its meanings.

In the final chapters, the author travels to Vietnam, Thailand, and Burma in search of European traces on the landscape. In chapters 6 and 7 the reader accompanies Byrne in his attempt to locate the setting of Marguerite Duras's book *The Sea Wall*, while chapter 7 provides some of the most compelling and personal accounts in the book of Byrne as traveler. This is a result of his self-awareness beginning to juxtapose with his desire to locate the partly fictional residence of *The Sea Wall* while finding himself constantly reminded of the recent war-torn history of the area. Byrne then travels to Thailand and Burma in the footsteps of the late-19th-century explorer

Carl Bock. Bock's abuse of local religious traditions to loot many spiritual sites underscores the growing, restless disparity that Byrne sees arising between the international heritage and tourist industry and local concerns. While Bock's injustices took place in a different time, the book closes with Byrne's indictment of Western-based heritage practices once again colonizing the local around the world.

Byrne weaves an impressive series of case studies into a synthetic whole. This whole is geared towards developing the critical self-awareness that Western-style heritage still participates in disenfranchising many non-Western populations. This disenfranchisement can occur by separating locals from their physical heritage, because they "dare" change, or by focusing on the intrusions of Western powers as important heritage, even when residents repeatedly state that such events are of little local interest. In the end, this powerful book successfully critiques the international heritage conservation movement's claim to an inclusive practice through several case studies that demonstrate how the West's conceptualization of heritage often militates against the local.

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*The Scientific Investigation of Mass Graves: Towards Protocols and Standard Operating Procedures*

Margaret Cox, Ambika Flavel, Ian Hanson, Joanna Laver, and Roland Wessling

Cambridge University Press, New York, NY, 2007. 632 pp., 107 figs., index. \$175.00 cloth.

In this edited volume, the authors tackle the less-than-pleasant subject of how to investigate sites on which mass murder has occurred. Their book is a guide designed to provide a means by which judicial and human rights needs can be addressed professionally, ethically, safely, and humanely. It also provides a wealth of information for any investigator faced with the recovery of human mortuary deposits.

The book largely focuses on the procedures developed by members and colleagues of the InForce Foundation, an international nongovernmental organization designed to provide expert forensic-oriented assistance for the location, identification, and recovery of war crime and genocide victims. A review of the InForce Foundation website emphasizes that it has been active in recovery and training missions in a variety of war-ravaged environments around the world. The experience of InForce's experts has undoubtedly led them to recognize that there is no text that outlines the key personnel and basic procedures needed to investigate these highly specialized and complex sites. This book is designed to address that omission. The book's policies and standard operating procedures have largely developed from InForce's diverse experience and have been field-tested in a wide variety of social and physical environments.

Investigations of mass graves ultimately entail controlled excavations. The ability to interpret these deposits is grounded in the quality of the fieldwork. All interpretations of a site hinge on what research questions are asked. Those addressed by mass-grave investigations do not follow those of mainstream historical

archaeology. In general, the field techniques and analytical methods will sound very familiar to most researchers, particularly those with some experience in mortuary settings, but the resulting interpretations are extremely different. The authors attribute the difference between their forensic and other more anthropologically oriented archaeological investigations to time scale. Although both approaches recover information about past human behavior from burial contexts, anthropologically based projects largely focus on deposits formed over long periods of time. Their interpretations are aimed at defining general trends in human cultural behavior. Forensic archaeology, on the other hand, seeks to interpret human activities associated with a particular incident or incidents in the recent past. Its interpretations address specific acts and sequences of events perpetrated by distinct individuals or groups. The nature of time addressed in its research questions makes these forensic investigations a form of historical archaeology.

The investigation of mass graves seeks to achieve two goals. First there is a legal goal of bringing the perpetrators of the mass-grave atrocity to justice. This is accomplished by collecting and documenting evidence of criminal behavior preserved in the grave. Second and equally important, there is a humanitarian goal of recovering the remains and potential identities of the victims. This is accomplished initially by the systematic and controlled retrieval of all human remains, and followed by the documentation and correlation of each victim's physical aspects with those known or believed to be present in the assemblage. Achieving these monumental goals requires considerable organization.

As with any other form of archaeological investigation, the success of the project is largely based on the amount of planning and information gathering that occurs before fieldwork commences, and on the degree of analysis undertaken on those materials retrieved during the recovery. Over the course of several chapters, the authors systematically guide the reader through the steps, necessary procedures, and avenues of information available. The role of project management is emphasized as crucial to

the successful completion of the investigation. Two refreshing differences in these guidelines from those seen elsewhere are the importance of health and safety issues (which rightly receives its own chapter) and an emphasis on legal ramifications. Chain of custody is stressed not only as a matter of material evidence control, but as a concern of the notes, images, reports, and other forms of documentation (both hard copy and electronic) generated by the project.

One of the recurrent underlying themes throughout the book is that the investigation of mass graves, particularly those of recent origin, has to be a team effort. It is not possible to recover the information needed to identify the victims and bring them justice under the auspices of a single specialist or even a group of specialists who share a common discipline. Each step in the investigation requires expertise that might include a satellite-image specialist, a forensic archaeologist, a geophysicist, a forensic anthropologist, a pathologist, an entomologist, an odontologist, or a mental health professional, among many others, to collect, examine, and interpret the diverse range of data available. As each step of the investigation is outlined, the values of key specialists are emphasized and the authors outline what duties, responsibilities, and products should be provided by these experts.

The authors only briefly address the issue of standardization; this was probably done intentionally so as not to belabor a point that is so central to the book's agenda. Nations do not agree on the evidence needed to pursue atrocity crimes, and as a result there are no internationally recognized procedures for the collection of forensic data. Cox and colleagues have clearly chosen to champion methodological and data standards capable of withstanding scrutiny in most national

legal systems. The standardized operating procedures ground the investigative methods with effective techniques, while data collection forms (included on CD) use standardized terminology and "tick" boxes to improve the quality, consistency, and accuracy of and among observers. Many aspects of the data-collection strategy can be applied to other mortuary investigations.

An important focus of this book that needs to be reiterated is that it is largely a standard operating procedures manual for the forensic investigation of mass graves. It is not designed to outline the precise techniques employed or provide the detail needed to interpret validly all aspects of the data recovered. The authors do an excellent overview of the literature within each addressed expertise however, and the reader is provided with enough detail to find the necessary technical literature needed to address these subjects. For those working in nonforensic mortuary settings, the book provides insight into a wide range of recoverable and interpretable information that may not be readily visible to the historical archaeologist.

It is a sad statement on the human condition that this type of publication is necessary. Along with advances in humans' ability to kill one another efficiently there is an increase in the magnitude of death associated with a given purge. Unfortunately the modern international political atmosphere only serves to promote this type of behavior. Without a change in human nature, investigations of this nature will have to be a grim part of historical archaeology.

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*The Underwater Archaeology of Red Bay: Basque Shipbuilding and Whaling in the Sixteenth Century*

Robert Grenier, Willis Stevens, and Marc-Andre Bernier (editors)  
Parks Canada, Ottawa, 2007. 1,561 pp., 5 vol., index. C\$140.00 cloth.

This five-volume report reads easily, and the text flows so very well that it is hard to put down, despite the details. All volumes are superbly illustrated with line drawings and photographs. The report is the result of eight long years of fieldwork in a remote, environmentally challenging location. This final product represents a labor of love by the authors and the editors. It is clear that many chapters and sections represent only the tip of much greater in-depth research that was conducted while trying to understand the Red Bay vessels. The fieldwork was only the beginning, and the five volumes are replete with examples of where the Red Bay archaeology led inquiries into many diverse fields.

The authors are well qualified due to long-term archaeological experience on this site and others. It would have been interesting to see their backgrounds prior to Red Bay and then where they went afterwards. For example, at least two archaeologists left Parks Canada and went on to become state underwater archaeologists in warmer United States waters, while others remained with Parks Canada for their careers. The material culture people are also well credentialed, giving an indication of how thoroughly grounded the project was.

The Red Bay field research started when little was known about fully excavating underwater sites. The team had to design operations without a great deal of guidance, in part because the vessels were not intact and because there was a maritime land component that was integral to understanding the site's landscape. The manner in which obstacles and hardships were overcome is part of the tale spun here.

The five volumes have multiple authors and three editors, almost all with extensive experi-

ence on the site's "first dig" (fieldwork) or "second dig" (lab and office). The mix of old hands and newer personnel meant real continuity, but with an added bonus of constant fresh views about the site and its data.

The first volume, *Underwater Archaeology: the Project*, deals with how the fieldwork and research began, and presents details relating to research, survey, excavation, and recording. The volume concludes with a color photo essay on the project. This visual section drives home the conditions under which the crew labored and chills the "glamour of underwater archaeology." It is one thing to read the details of the hot water diving system and divers' concentration problems, and another to see photos of divers sitting nonchalantly on an ice floe above the site.

The recording methodology was straightforward and adapted from terrestrial techniques. Of primary importance to other archaeologists is the constant referencing of details and the overlapping of recording. As Peter Waddell noted, 14 divers could be working simultaneously, so the system had to be simple, "with internal consistency and unfailing regularity." Visual controls and basic mapping techniques allowed recorders and their supervisors to detect and correct errors immediately. Data entry occurred only after rectifying field notes and drawings.

Volume 2 covers the material culture and processing of artifacts. There are chapters on casks, ceramics, leather, other organics, and metal artifacts. Some items are discussed only in passing because they were found onshore and covered in reports by the University of Newfoundland. The largest sample, aside from wooden ship-related material, may be shoes. There is a very good discussion of how the shoes were made and a linkage to their use aboard ship.

Volume 3 first discusses the hull of vessel 24M in terms of historical context, ship design, and the Basque shipbuilding industry. Vessel 24M is now believed to be a ca. 200-ton, 16th-century Basque whaling ship, possibly the *San Juan*. Aside from ship details, this fact may be the most important part of the report because it details the context in which the vessel was built and how it was created. The authors raise



the point that the ship's construction might be considered neither shell first nor frame first, but rather built in increments, what they term "stepwise construction." This phrase allows a variety of premises about the Red Bay ship's assembly that would be obscured by linking it to a particular building tradition.

The Red Bay vessel (24M) and the whale boats were not simply built as a one-off effort, but rather they were the product of a long-standing process that integrated design, the ship timber industry, and assembly by at least two carpentry teams working with timber from inland plantations that serviced coastal shipwrights. The intimate linkage between acceptable design and the timber plantations begins to address the Cantabrian coast's "maritimicity," a term used by Christopher Westerdahl to cover all aspects of a sea-related landscape. Timbers were standardized on interior plantations, even for the smaller whale boats that were found at Red Bay. The long-term vision of the plantation owners can clearly be seen because most trees that ended up as part of the Red Bay vessels were shaped and trimmed, even though they took more than 40 years to reach useable age.

The hull is covered with sections on planking, fasteners, and the stern. These chapters are followed by sections describing decking and upper works as well as linking these nautical elements to whaling. The last section revisits Basque shipbuilding in terms of the trades, 16th-century tonnage; and an explicitly detailed conclusion that covers framing systems, ratios of length, beam, and depth, and a Basque approach to ship construction within the greater Atlantic seafaring world.

Volume 4 presents research related to the rigging, additional analyses of the hull (caulking and protective coatings), the Basque iron industry, and shipboard activity. There are also sections on the site formation process and how the vessel broke up. Dating and identification are covered in separate sections.

There is a very informative chapter on Chalupa No. 1, one of three small boats recovered, that reveals construction techniques, suggesting that even the whale boats were mass produced to a standardized set of ratios. The chalupa's analysis includes a variety of different approaches, including its timbers, the rowing options, and a very

useful discussion of whether or not it utilized a square or a lugsail rig. The authors of this chapter on Chalupa No. 1 really milked the available data to produce a thorough understanding of the Basque whaleboat in its own time, and as adopted and evolved by later groups.

Volume 5 contains appendices on Spanish Basque shipbuilding, life aboard Spanish Basque ships, field lab procedures, wood identification and dendrochronology, and a variety of studies on specific ship details such as rigging, steering, and ship fittings by function and provenience. There is also a small glossary, catalogues of different items, and a discussion of ship fittings and rigging. Two appendices by Michael Barkham on Basque shipbuilding and life aboard Basque whaling vessels are very helpful summations of a great deal of research on these topics. The Basque shipbuilding research has 14 appendices of its own; many documents are presented in both English and Spanish versions. Barkham's study of life aboard includes foodways and clothing plus a useful glossary/descriptive appendix of precise clothing terms.

Throughout, the five volumes are well illustrated, with many photographs in color. There are full citations, often with editorial comments, at the end of each chapter. There is some redundancy, especially in the ship construction sections, but this is a necessary evil to keep things in context and perspective. Many chapters and appendices can stand alone, but the totality of this work is a marvelous presentation of the Basque whalers' world ca. 1675.

This project report was issued at one time as a five-volume, complete set. This contrasts with the final reports from the *Mary Rose*, the *Vasa*, and the Skuldelev vessels, which are coming out as individual volumes. The effort that went into this final report was expensive, and having the Canadian government publish the report means that it will be available and relatively inexpensive for some time to come. This is generous, because the *Underwater Archaeology of Red Bay* is a guidebook for maritime archaeological research, and should be readily accessible to students as well as professionals. The Red Bay report suggests what might still be done for other wrecks such as the *Bertrand* and the *Arabia*. The archaeological and historical communities owe the Parks Canada underwater archaeologists a debt of

gratitude for not only doing the fieldwork and analysis, but for getting it out to the public in such a readily available form.

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*Dutch Glass Bottles of the  
Seventeenth and Eighteenth  
Centuries*

Robert H. McNulty

Medici Workshop, Bethesda, MD,  
2004. 64 pp. \$14.75 paper.

Robert H. McNulty, now president of Partners for Livable Communities, a nonprofit organization which he founded, has had a long and varied history in and around historical archaeology, historic preservation, architecture, and environmental issues in academe, museums, and government. The archaeology connection is through Colonial Williamsburg, where he was an archaeological assistant in the Department of Archaeology in 1968, and thus associated with Ivor Noël Hume. The seed for this short book was a question the author put to Noël Hume on whether scholarship on European as opposed to English glass bottles existed. The concise answer, “No,” appears to have piqued McNulty’s interest ever after.

McNulty’s research was originally published as “Common Beverage Bottles: Their Production, Use and Forms in Seventeenth- and Eighteenth-Century Netherlands” in the 1971 and 1972 issues of the *Journal of Glass Studies* (13:91–119; 14:141–148), a publication of the Corning Museum of Glass in Corning, New York. Unfortunately, during a flood at the museum in 1972, the supply of back numbers was destroyed, and until the publication of this volume in 2004 the only source for the articles has been reference collections which have the journal in their archives.

The format of this svelte and elegant book is fairly standard. After a cursory overview of the Dutch Golden Age, there is a brief description of the history of glass bottle making in the Netherlands, followed by a discussion of the uses to which bottles were put; how their uses related to their forms; and how form, color, and size evolved with changing technology, not only in glass production, but also in the wine and spirit industries. There are separate discussions of flat-sided bottles, wicker- and

straw-jacketed bottles, bordeaux bottles, and an interesting miscellaneous section called Variations and Oddities.

The most important aspect of the book is the great number of excellent photographs of 17th- and 18th-century bottles, from both public and private collections. It would have been better if the bottle dates had been given greater prominence in connection with the photographs, particularly on pages 43–45, where all the photographs are repeated in close proximity to one another and in chronological order, creating the sort of evolutionary chart of which archaeologists are so fond.

The last part of the book deals with bottle seals, which some manufacturers placed on the bottle shoulder just below the neck. The seals were a means of advertising, identification, and/or decoration. McNulty suggests that with additional research seals should prove to be useful dating devices. There is also a series of photographs of seals, usually with corresponding dates. These black-and-white photos, like those of the complete bottles and the painting and print reproductions in the book, are crisp and clear.

This is a good snapshot of the state of Dutch bottle-glass research as it stood in the early 1970s. A statement on the back cover claims that since the publication of the *Journal of Glass Studies* articles, the work “has been updated with new information from his research.” Perhaps this statement was supplied by the publisher, Medici Workshop. A comparison of this book with the original antediluvian articles shows little or no updating since the flood of 1972. One or two photographs have been replaced, and a few paragraphs omitted, presumably because of updated information. A statement from the original articles speculates on the incorporation of bottle data from six Dutch shipwrecks of the period 1629 to 1727, information unavailable in 1972, but this avenue of research does not appear to have been followed during the intervening decades. Neither does McNulty avail himself of bottle data from the many European Dutch terrestrial sites that have been excavated and published, particularly in the last 20 years.

In fact, rather than the addition of new data, much useful information from the first publications has been removed, that is, almost all the references. Perhaps this was an attempt to popularize the book for a broader audience, especially since the subtitle states that it is "A Collectors Guide" rather than for archaeologists. The removal of references does not seem to be due to a lack of space. The original footnotes were not intrusive, and some references were even omitted from the still-existing Notes section (pp. 61–63) at the end of the volume. On examination of the original references, they are a group of hoary secondary sources, particularly the often-cited *Das Glas* (Ferrand W. Hudig, Vienna, 1923). There is no question of their reliability, and McNulty has done a service by translating hard-to-get German, French, and Dutch texts, but it would have been nice to be able to use this book as a jumping-off point for further research. For example, the omission of a reference regarding data from excavations in the German city of Lübeck (p. 19) leaves the reader wondering where, when, and who.

Another issue is the poor editing. Some of the present errors existed in the original publication, but counterintuitively, more have been added to the new volume. Typos, hyphenation, and consistency issues aside, where this is most disturbing is in proper names, which may make the book

difficult to use for those not already familiar with the terms. Readers can puzzle through "Smithsonian Institution" (p. 52), but to those for whom Dutch geography may still be a mystery there is "'Hertogenbosch, Ninwegen," "Zwalle," and "Amserfoort" (p. 3), instead of the correct 's-Hertogenbosch, Nijmegen, Zwolle, and Amersfoort. Similar errors are repeated frequently, and include painter "Brekelenkamm" (p. 21) and institutional names such as "Gemaaldeegalerie" (p. 19) and "Stichling" (p. 50). It is not clear how to classify the substitution of "averted" for "everted" in the description of bottle rims (p. 22 and p. 23).

Should one go out and buy this book? Yes, but note the caveats provided above, and know that the book represents the state of Dutch glass bottle research in ca. 1972. The price is not too steep as such things go, and as mentioned earlier, the illustrations are excellent. It is unlikely that so many photographs of Dutch 17th- and 18th-century bottles will appear in another publication. As a basis for further study the original articles were much more useful, but in their absence the present publication will be valuable.

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*The Archaeology of Race and Racialization in Historic America*

Charles E. Orser, Jr.

University Press of Florida,  
Gainesville, 2007. 213 pp., 33 figs.,  
index. \$25.00 paper.

Historical archaeologists have come a long way from equating the study of race in the archaeological record with the identification of objects as ethnic markers. This is in part due to Orser's extensive and intellectually rigorous catalog on race that has encouraged scholars to see race as a complex structural process rather than an artifact associated with a particular ethnic or racialized group. Orser's most recent contribution to the archaeology of racialization processes, *The Archaeology of Race and Racialization in Historic America*, continues in this vein of thought. In this text, Orser operationalizes several of the theoretical perspectives and concepts proposed in his previous book, *Race and Practice in Archaeological Interpretation* (2004, University of Pennsylvania Press, Philadelphia). Central to Orser's new book is a consideration of how two seemingly disparate cultural groups (Chinese Americans and Irish Americans) occupying two entirely different social and historical milieus (California and New York) were racialized in a remarkably similar fashion. In making this claim, Orser attempts to demonstrate the incongruencies and contradictions inherent in racial categories that continue to be perceived as "natural" or "biological" in contemporary American society.

Drawing upon interdisciplinary research on race, Orser advocates an archaeology of racialization, not race, to insure archaeologists refute rather than reify racist conceptions of the racialized communities they study. The study of racialization processes, he explains, "holds significantly more promise for archaeologists who want to investigate the historical roots and manifestations of racial classification" (p. 13). As Orser demonstrates, seeing race as a process rather than a discrete, identifiable, and static entity such as a blue bead or an

opium pipe requires a reconceptualization of the methodologies employed in historical archaeology. As he illustrates, this mode of interpretation—seeing race in objects—is conditioned by Western thought, which for centuries has posited race as being biological in origin and therefore easily translatable in the archaeological record. Although most if not all contemporary historical archaeologists would agree that race is a social construct with material realities, this way of thinking about the archaeological record continues to impede critical discourse and analysis of racialization processes in the United States.

The first contribution Orser makes to archaeologies of racialization is not new to his readers. In typical Orser fashion, he looks for transatlantic and global linkages between Irish citizens subjected to British governance and Irish settlements in the United States. He argues that archaeologists can unravel what Donald Donham terms "epochal structures of the modern world" (p. 127) by looking at multiple scales of analysis and by tacking back and forth between the "colony" and the "metropole" (chap. 3). Mapping the global flow of commodities, and in some cases the resultant homogenization of identities across the globe, however, is not the only contribution archaeologists can make to an archaeology of racialization: tracing the international trafficking of racial categories and stereotypes across borders, cultural groups, and time periods can lead to new insight into how "broad trends" (p. 186) in racial categorization are constructed in relationship to one another.

Here is where Orser makes his most significant and innovative contribution to the archaeology of racism and racialization; he takes a comparative approach to understand the transnational exchange, or in his own words, "networks" (pp. 54–56) of racial ideologies. This is doable, he argues, because "U.S. elites (whites) created and maintained an epochal racial structure" that "placed each new immigrant group within that structure based on racialized characterizations" (p. 181). Because of this national structure, Orser finds utility in comparing and contrasting archaeological

assemblages recovered from two seemingly divergent racialized groups inhabiting opposite sides of the United States. He first looks at Irish tenement quarters at Five Points, New York City, occupied from the mid-1800s to the early 1900s (chap. 4). Here, he explores how Irish immigrants were initially racialized as an immigrant community. Caricatures of Irish immigrants found inspiration in both historic and contemporaneous cartoons denigrating African workers (compare p. 96) in Europe. These stereotypes depicted Irish immigrants as idle, ignorant, and indignant. This case study is particularly significant because it demonstrates that “racialization is not strictly about skin color and physical characteristics. Cultural traits can also be racialized” (p. 124).

On the other side of the country at nearly the same historical moment, Chinese immigrants living in northern California seeking employment opportunities at fair and equal rates were encountering hostility from local farm workers (chap. 5). Though Anglo-Americans perceived themselves as racially superior to Chinese Americans and went out of their way to make this stereotype visible in the media (cartoons, silent films, photographs), the trash collected from Asian American and Anglo-American communities painted a different picture of worker life: that “Chinese men and women in Stockton appear to have consumed the same basic items as their non-Asian neighbors” (p. 170). Though caricatures presented Asian Americans as biologically deficient, wasteful, and unclean (pp. 153–158), these characterizations were not invented solely for Asian Americans or Chinese Americans. Rather, they were recycled from an earlier rhetoric that racialized and dehumanized the inhabitants of Europe’s colonies in Ireland and South Africa to justify the colonization of these areas. This is an important point, as it links the racism found in the United States to international political and economic structures. Thus, archaeologists wishing to study racialized communities in America cannot and should not limit their historical and archaeological research to their region or even nation. Rather, historical archaeologists must take into account the global and transnational spheres of influence that shape racial thought in North America.

Prefacing these case studies are two chapters that bear a close resemblance, albeit updated, to chapters in Orser’s former volume, *Race and Practice in Archaeological Interpretation*. For example, *The Archaeology of Race and Racialization*’s “Chapter 1—Race, Racialization, and Why Archaeologists Should Care” summarizes and updates what Orser wrote in *Race and Practice in Archaeological Interpretation*’s “Chapter 2—The Prehistory of Race and Archaeological Interpretation, Part I: Inventing Race for Archaeology.” These chapters outline the discipline of archaeology’s historically contentious and at times downright racist engagements with past peoples and interpretations of ancient and historic sites. The former chapter offers a succinct and polished version of what was published in *Race and Practice in Archaeological Interpretation*.

While Orser’s concluding thoughts provide a strong foundation for asking nuanced questions about racial identities, the reader is left yearning to know more about the specificities of racialization processes as they pertain to different vectors of identity. For example, the children of Mexican immigrants living in the early-20th-century western United States were racialized much differently than their parents. Born in the United States, these children were conferred citizenship upon birth while many of their parents and relatives remained noncitizens. As citizens of the United States who would harbor voting privileges in the future, social reformers paid special attention to the children by placing them in separate schools, many of which resembled concurrent Native American boarding schools across the West and Southwest. Perceived as noncitizens, adults of Mexican heritage received less tutelage and instruction. Orser provides a compelling framework to approach these problems. The next step then, is to examine how gender, sexual orientation, age, and other social categories crosscut and shape racial identities in historical America and abroad.

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*Then It Was Destroyed by the  
Volcano: The Ancient World in Film  
and on Television*

Arthur J. Pomeroy

Gerald Duckworth & Co, London,  
UK, 2008. 152 pp., 10 figs., index.  
\$27.00 cloth.

Debates on the historical accuracy of films have taken place inside and outside the halls of academia for decades. Although criticism about historical movies will never be quelled, serious scholars of film and popular culture have evolved beyond the exhausting exercise of reprimanding film producers for leaving out details about an historical event or person, and instead focus on the agendas behind moviemaking of the 20th century. For example, some scholars illuminate the messages and symbolism within films that reflect the public's social and political concerns during the time period the production was made. Others, like Arthur J. Pomeroy, study films to demonstrate that lessons taught in the past are still valuable today. A classics scholar with a background in Roman social history, Pomeroy primarily uses obscure foreign and American films made during the mid-20th century to demonstrate that the lessons from the ancient world are still applicable to our modern world.

*Then It Was Destroyed by the Volcano* takes its title from the simply wrong interpretation of Roman history by Joan Collins when asked about the perceived AIDS scare during a 1984 interview with *Playboy* magazine. She threw out an analogous prediction of the AIDS epidemic with the Roman Empire, where in her words, everyone was running around with syphilis and then it (the Roman Empire) was destroyed by the volcano. Interestingly, this dated reference by a faded actor is used to demonstrate the current public's limited and erroneous grasp of history. Academic consultants are offered as a solution for this problem, but there is fear that helping Hollywood could endanger the academic prestige of such scholars. Most archaeologists realize, and Pomeroy eventually admits, that movie directors only borrow certain details from

history, even the ones offered firsthand by hired consultants. The first part of the book closes with profound insight about how historical stories were interpreted in the past and that each new generation of moviemakers subconsciously tells the same story based on its contemporary view of the society. In other words, remakes of movies are produced to appeal to the contemporaneous audience, and therefore may be quite different from the original.

*Buffy the Vampire Slayer*, a cult television series, is used to demonstrate how the ancient world is woven into late-20th-century pop culture. Evidence of Classical history in this television drama is identified when a teenager is seen writing Greek words on a friend's back. Analogies between Buffy and Hercules are also made at this time. After weaving the reader through the cult of *Buffy* and its academic allure, along with additional references to ancient writing in television, the chapter concludes that productions set in modern times will likely limit the use of Classical history to ancient languages. The limited inclusion of historical facts in films sends a strong message to the Classical historian that very few details on the ancient world will ever interest movie producers.

Unless one is an expert in obscure, dated, and foreign films featuring Roman and Greek history, it is easy to get lost in the details of the following chapters; the book provides descriptions of many of the films for the uninitiated, however. The first part of chapter 3 focuses on the Italian movie *Spartaco* (1913), where the reader learns that the gladiatorial armor and amphitheater were based on archaeological finds. The power and prevalence of gladiators in movies throughout time and across the world is also thoroughly discussed here. Frustration with historical inaccuracies is palpable in these conversations as reviews of sets are provided and romantic encounters discussed. Although possibly authentic, the romances are admittedly modern additions to these great stories. Once the criticism crescendo ends, the book rises to look at a variety of movies with similar names yet completely different narratives. Unlike today when movies remade with similar names follow



identical story lines, remakes of Classic-based stories of the mid-20th century greatly diverge from the original productions. Although heavily laden with movie descriptions, this chapter does provide some analyses of movies made during the mid-20th century and the popular events and concerns of that day. For example, one of the most interesting observations the book makes is in reference to the use of Americans in Italian films following World War II. The liberating of Italy by the United States partially led to the glorification of America and subsequent desire to see heroic Americans on film.

Chapter 4 simply asks how the ancient world is important to our modern culture. Perhaps a better question would be why does the past in general matter to us today? Even the latter inquiry can be answered with a study of the *Odyssey*. An analysis follows, and any reader can appreciate that this story had great appeal to audiences during the mid-20th century. In fact, the familiar story of young men far away from their land while the women remain at home waiting for their return resonates with many families today. This discussion quickly turns away from older films to illuminate, once again, the use of only ancient languages in contemporary Hollywood productions, such as the name Livia for Tony Soprano's mother in the HBO hit, *The Sopranos*. The discussion of more familiar films continues as the reader is lured into the Cyclops' cave to learn that *O Brother, Where Art Thou?* is a spinoff of the *Odyssey*.

The fifth chapter focuses on Alexander the Great, who plays center stage in many different types of films, including anime. Alexander has

been portrayed as a self-centered marauder by some historians, while others, including filmmakers, have developed his character to embrace attributes of femininity, including compassion. Almost 10 years ago this character was placed in a Japanese animated series called *Reign, the Conqueror*. Pomeroy's inquiries focus on what an Asian audience would find interesting about the Alexander myth. The allure, he explains, is not ancient history, but the similarities of Alexander to a 16th-century warlord known as Nobunaga.

Although this work is not germane to the discipline of archaeology, Classical historians as well as popular culture and film scholars will find the discussions of how social and political history can be squeezed from films useful in their current studies. Ten movie stills are placed throughout the publication, but only the *Buffy* and anime Alexander figures are truly necessary. Although the inclusion of additional contemporary films would have increased this publication's appeal to a wider audience, the comprehensive analysis of the movies chosen does move the dialogue on film studies forward. In sum, this book effectively encourages the search for social and political messages within television and movie productions in order to identify the deeper meanings behind the stories watched from the comfort of our living rooms.

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*John Baker's Late-Seventeenth-Century Glasshouse at Vauxhall*

Kieron Tyler and Hugh Willmott  
Museum of London Archaeological  
Service, London, UK, 2006. 80 pp.,  
79 figs., index. \$26.00 paper.

Redevelopment of an approximately 1.25 ha (3.125 ac.) commercial lot on the east bank of the Thames River, Borough of Lambeth, in 1989 led to an archaeological investigation of a 17th-century glasshouse and barge house. Seventeen years later, Kieron Tyler and Hugh Willmott developed the original technical report and four brief special analysis reports into one of the few publications available on the archaeology of an early modern glass factory.

In bringing out this useful bit of technical literature, Tyler and Willmott labored under several limitations. Mechanically stripped upper deposits without prior sampling lost potentially useful data on products and alterations of facilities. Three trenches comprising about 17% of the parcel's surface area were cut into the remaining deposits and were the source of most of the site's recovered data: Trench A above the remains of a three-bay barge house that was built in 1643 for the Clothmakers', Fishmongers', and Mercers' companies; Trench B above a possible domestic structure and soakaway (a 3 m diameter drywell or cistern); and Trench C above a fritting oven and glass furnace. Lacking data from overlying deposits, and the razing of buildings in 1704 and 1977 having damaged the glasshouse site, the authors were unable to provide full accounts of the facility's spatial organization and changes in production strategies. In two or three places in their report, Tyler and Willmott also note that specific data were not collected in the field. The tenor of the report leads one to conclude that the project was ill-financed and the degree of preservation was greater than anticipated. The eight-month excavation period (May to December 1989) seems protracted for the scale of the work and suggestive of sporadic fieldwork, and the technical report bears a 1989 date, suggest-

ing little more than a summary of the fieldwork with accompanying field drawings.

Those are the shortcomings. Here are the strengths. Tyler and Willmott provide a detailed postmedieval history of the property and a succinct discussion of London's glassmaking industries, including the manufacture of both vessel glass and sheet glass at 21 known manufactories in the city. They discuss in detail the glass, frit, and crucible sherds recovered from deposits assignable to three periods: pre-1650, 1650–1700, and post-1700. They also provide technical descriptions and quantitative data on crucible petrology and chemistry, vessel-form descriptions and drawings, and elemental data and descriptions on samples subjected to inductively coupled plasma spectrography (22 trace elements).

Although the publication is titled *John Baker's Late-Seventeenth-Century Glasshouse at Vauxhall*, Baker's purported association with the operation is not compelling. The cartographic (1681 map of the manor of Vauxhall) and property data indicate that John Bellingham leased the property from Baker's widow Elizabeth after Baker's death in 1679, and established the glasshouse by 1681. The operation appears to have been well in decline, if not wholly abandoned, at Bellingham's death in 1700. Efforts to revitalize it by glass seller Edward Apthorpe in 1704 came to naught. This was John Bellingham's glass factory.

Excavations demonstrated that the remains of a coal-fired fritting oven and similarly fueled glass furnace intruded into existing deposits of glassmaking debris, indicating that these were replacements or modifications of earlier technologies. While most of the wastes point toward the manufacture of high-lime, low-alkali wine bottles, vessel sherds and residues from crucibles demonstrate on-site attempts at production of pinkish to purplish soda-based flasks and bottles and grayish to greenish goblets, all probably intended to be colorless. Tyler and Willmott suggest that Bellingham attempted to diversify production in the face of growing competition and stable or falling prices. There is no evidence, however, that he constructed a more efficient conical glass



furnace, a technology just coming into vogue at his death.

Excavators at the glasshouse recovered two bottle seals, slightly different from one another but both bearing the initials *WP* flanking a bishop's mitre. Examples of this seal can be found on complete shaft-and-globe wine bottles in the collections of the Museum of London and as isolated examples elsewhere. The authors attribute the seals to William Piers (also Pierse and Pierce; 1580–1670), successively bishop of Peterborough and of Bath and Wells. The attribution may be correct, but the implication that the seals were affixed to bottles made at the Vauxhall glassworks seems doubtful, yet that association seems to form the basis for dating the glasshouse as early as 1663 when John Baker received the property from his father. Glass wastes were recovered from various features and surface deposits, but the dating of those contexts is far from firm.

Apart from the undeniable importance to the history of glassmaking and the field of industrial archaeology, the findings at the glasshouse are important for the archaeology of early modern domestic sites throughout the English sphere of influence. But the question of when the factory operated is critical. The principal product of the operation appears to have been shaft-and-globe wine bottles ( $n=21$ ). Tyler and Willmott date their examples to the period 1650–1680. If the glasshouse started and ended with Bellingham's

association with the property however, then these bottles properly date to the period 1680–1700. He was using an established, if increasingly outmoded technology to produce an established, if increasingly outmoded bottle form. Despite this apparent conservatism, Bellingham also experimented with more sophisticated glass mixtures and forms (although the tableware forms, too, were well established). The development of the English glassmaking industry and chronologies of its product types are messy affairs; this publication confirms that point.

*John Baker's Late-Seventeenth-Century Glasshouse at Vauxhall* is well illustrated (including many color photographs) and the text is clear, if cluttered with field descriptions. The data on crucible thin sections and glass trace elements are valuable to others investigating glass factories, and the vessel drawings and descriptions should aid in the cataloging and dating of domestic sites collections from the late 17th and early 18th centuries. This monograph testifies to the potential for sharing research findings from limited, underfunded cultural resource management studies, and it reminds practitioners that gray literature can be resurrected by their successors, warts and all.

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