Human memory constantly runs up against physical limitations, hence the development and elaboration of technical means of memory storage like stone tablets, photographs, and computers. This understanding of artifacts as aids to human memory, and its attendant metaphor of memory as the means by which people store and retrieve important symbolic information, is increasingly being questioned within archaeology and related disciplines due to its modernist assumptions of a rigid distinction between mind, body, and world, and the supplementary role it assigns material culture. In \textit{Memory and Material Culture}, Andrew Jones offers an extensive meditation on these points. He crafts a compelling argument that memories are best understood as emergent from interactions between people and objects. Rather than imprinted on things, memory is performed through social and material practices.

The book is divided into two broad sections. The first, comprising chapters 1 through 4, examines how memory is understood popularly and in different disciplines, and sketches ways that memory can be studied archaeologically. The second section, chapters 5 through 10, advances the groundwork laid earlier by applying the concepts to brief case studies from Neolithic and Bronze Age Europe, particularly Scotland, where the author has conducted most of his fieldwork.

In chapter 1, Jones establishes that memory can be accessible archaeologically. This first requires a demolishing of the folk understanding of memory as a storage device. As alluded to, this rests on an artificial separation of the mind, body, and world. Collapsing this separation puts the physicality of objects (the world) and the corporeal human (the body) on equal footing with the mind. Things and actions are as important as thoughts—so rather than memory per se, it is practices of remembrance with which Jones concerns himself. The point that materiality and embodied action are key to memory is fundamental—it underpins the entire book and opens practices of remembrance to archaeological investigation. Jones returns to this point and expands upon it in chapter 5, with a more in-depth study of house and settlement forms in the European Neolithic.

Chapter 2 develops the practical and material aspects of memory further by examining commemoration as materially grounded social practice that connects people to each other, to time, and to physical objects. In doing so, he goes beyond a simple equation of durability=remembering and destruction=forgetting. Foregrounding practice forces one to question context and action—breaking or hiding things does not necessarily mean those things are not actively involved in social practices of remembrance, a point he extends in chapter 7 through case studies of the deposition of pottery and metals in early Bronze Age Scotland. In chapter 3, Jones turns to temporality, arguing that social practices of remembrance also help people index time, and that differences in the temporality of the performance of an action have a significant impact on how material culture shapes remembrance.

Chapter 4 lays out a critique of normative views of culture in favor of an open-ended model in which cultural difference is indicated not by changes in artifact forms but by changing uses of artifacts in cultural practices. Jones does a useful job of extending Judith Butler's writing on citation to material culture, making the point that material and social practices always draw on previous ones to a greater or lesser degree. To understand the “context” of a practice one must pay attention to the different threads of influence that helped shape it. The critical connection to Jones's thesis—which is developed well but could be stated more forcefully—is that memory thus plays a vital role in cultural production, as the acts of citation that comprise social and material practices both create and draw upon memories through their performance. Jones returns to this point in chapter 6, where he discusses Beaker and Grooved wares as components of citational networks. In short, he argues that the ways that people in the European Neolithic produced, used,
and deposited the two ware types are different not because the wares “reflect” different groups but because in producing the wares people in different places were citing cultural practices with different histories.

Chapters 8 and 9 deal with issues of memory and inscription through case studies of rock art and artifact decoration. Commemoration, Jones argues, also takes place through practices of inscription and artistry, which simultaneously serve to connect people, landscapes, and time.

Throughout Memory and Material Culture, Jones argues convincingly that a consideration of memory is not only possible in archaeology, but also is necessary in that it forces one to re-evaluate heuristic categories in favor of contextual analysis of the embodied, material citations present in artifact forms. It is an engaging and challenging work that should inspire much thought and discussion, and is a welcome addition to the archaeological literature on memory.

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