

Considering that the author deals with clothing and considering the horrific damage that colonialism allied to industrialism produced for India's textile artisans and Indian society at large, the author's complaint seems quite unjustified, to say the least.

This is to be related in general to the 'lite' politics that are prevalent in Anglo-Saxon social sciences today. We are getting more and more used to skimmed versions of radical critics (a good example is the de-marxified version of Marx offered by Maurer in this volume). The consumption paradigm is a strong depoliticizing mechanism: first, people are not dupes, they are not the victims of multinational corporations (ergo, multinationals are not so bad, people are freer than we think); second, it is all flow, exchanges, connections, and networks (ergo, nobody is to blame). Foster puts it clearly (p. 294): 'these approaches counter representations of capitalism as a juggernaut or leviathan that induces hopeless acquiescence and political passivity'. To be fair, Miller (p. 343) says that giving credit to the way consumers consume need 'not detract from the academic critique of the way companies attempt to sell goods and services, or exploit workers in doing so'. And Foster (p. 295) recalls that 'there is even more work to be done tracking flows of illicit commodities such as drugs, "blood diamonds" and weapons'. Yet material culture students never seem to find time to investigate the darker side of modern material culture. The influence of consumption and globalization studies is obvious; they are setting the agenda for many archaeologists, especially those working on 'romanization' and colonialism. Power, ideology and exploitation tend to disappear from the picture, replaced by shrewd consumers that negotiate meanings and appropriate foreign things in order to build a never-ending and ever-changing array of identities.

In any case, it is unnecessary to repeat that this is a fundamental work and much more than a handbook; despite its monumental size, it can be easily read from the first to the last page. This book certainly provides for fascinating reading.

REFERENCES

BUCHLI, V., ed., 2002. *The Material Culture Reader*. Oxford: Berg.

MILLER, D., 1987. *Material Culture and Mass Consumption*. Oxford: Blackwell.

Alfredo González-Ruibal
Departamento de Prehistoria Universidad
Complutense, Madrid, Spain

John Hunter and Ian Ralston (eds), *Archaeological Resource Management in the UK. An Introduction*. Second Edition. (Stroud: Sutton Publishing, 2006, 402 pp., hbk, ISBN 0 7509 2789 5)

It is not often that one buys an edited volume with a quite considerable number of contributions and then actually proceeds to read every single one of them. That is what happened to me when – in 1993 – I bought a copy of the first edition of *Archaeological Resource Management in the UK*. Having to go through the whole book again to be able to write this review was certainly no less interesting. The book is a real handbook that presents a comprehensive overview of what the editors refer to as 'applied archaeological practice' in the UK and I have used it much over the years. Moreover, I am glad to acknowledge that its analytical approach inspired the overview that I put together for the Netherlands some years later (Willems et al. 1997).

The title of the book has always struck me as particularly well chosen and I am glad that it has not been changed. As the editors explain in the original introduction, archaeological resource management (ARM) is an amalgam of the USA concept of 'cultural resource management' (CRM) and archaeological heritage management. The USA terminology is holistic but highly imprecise, so it is a good idea to say 'archaeological' and not 'cultural' when we actually mean archaeological and I have always been a great fan of the concept of resource. 'Heritage' has connotations of inheritance, claim, descent and it is also a political ('our heritage', 'national heritage') and legal term that implies conservation. The same material substance may be described in a much more neutral way as 'resource' for society and for archaeologists. It implies use, a fact of life that would be foolhardy to deny despite the prevailing 'preservation *in situ*' dogma.

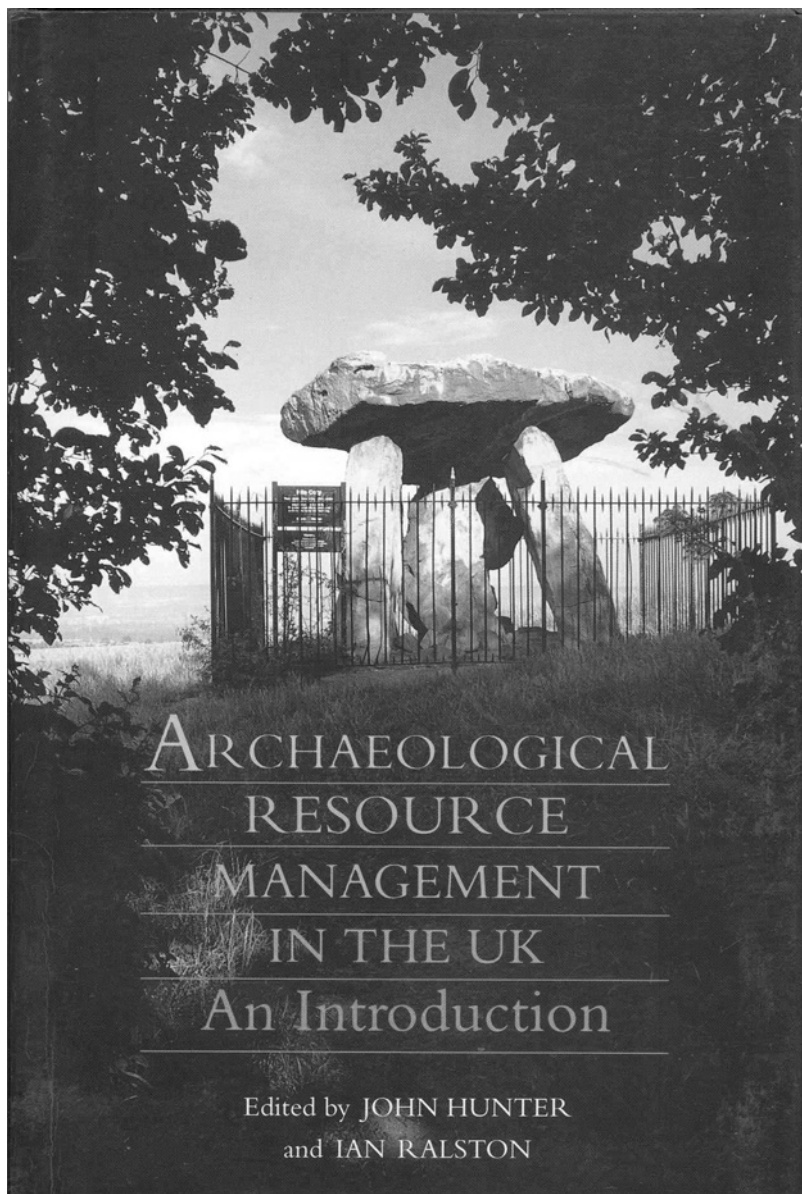


Figure 1. *Dust-jacket cover of the 1993 edition.*

The only disadvantage of the term is that it may contribute to the commodification of archaeological remains in the ARM industry as opposed to seeing ARM as a progressive research process.

Though much has changed in almost fifteen years, the overall structure of the book – with 22 chapters – has remained very much the same. Even the jacket photograph appeared to be the same until I got my 1993 copy out and

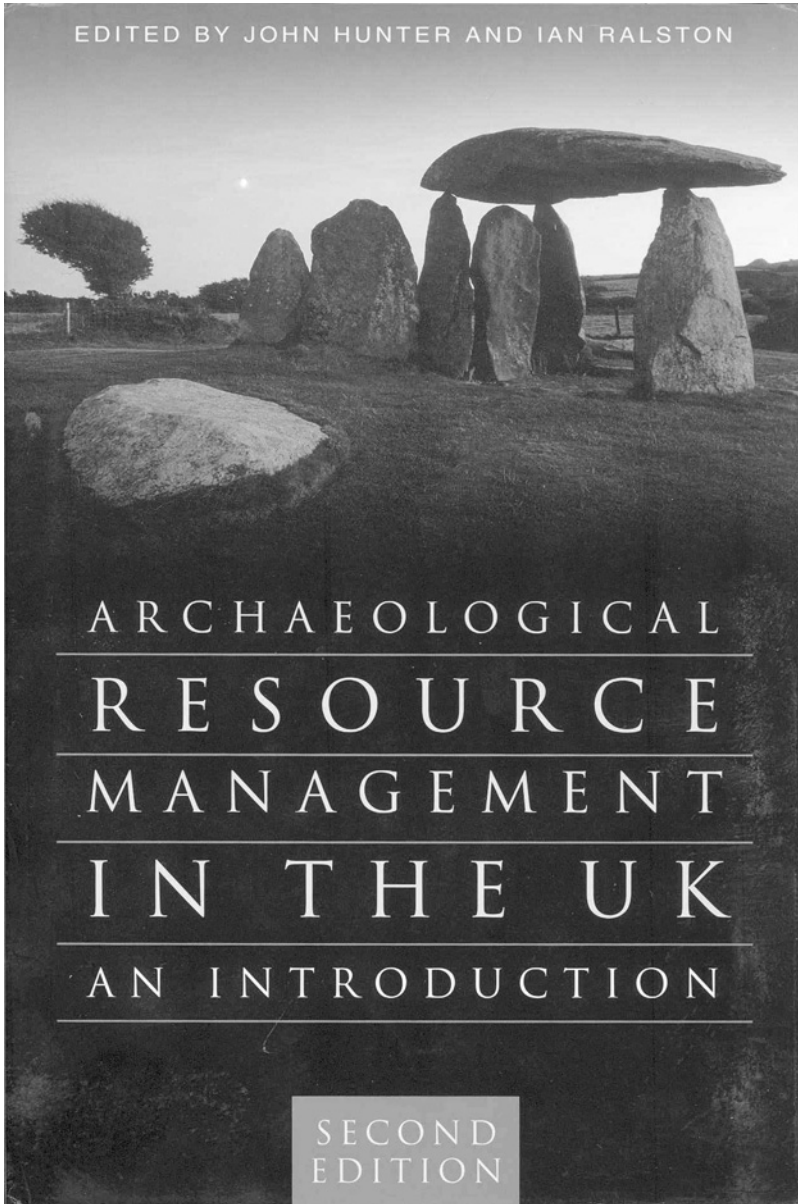


Figure 2. *Dust-jacket cover of the 2006 edition.*

saw that a picture of a different megalithic burial chamber had been used. Although the difference has high symbolic potential concerning the role of archaeology in society – the 1993 cover (Fig. 1) shows a fenced-in monument,

divorced from the general public as well as from its surrounding landscape, while the one from 2006 (Fig. 2) shows an open and very accessible place – this appears to have gone unnoticed by the editors. So it is most likely an

unconscious expression of *Zeitgeist*. The book has been completely revised and updated; some chapters have been entirely rewritten, some by new or additional authors, and the contents have considerably increased in size from 277 to 402 pages. While the original publication was closely related to the Institute of Field Archaeologists (IFA), the British professional association, the new edition seems to be an initiative of the publisher.

Because it actually is a handbook, the huge list of acronyms used in the text (= used in British ARM) is an addition that will be a helpful source of information not only for UK students but also for outsiders trying to understand the workings of British ARM.

The book is divided into three sections. The first, 'Structure', contains four papers that give an insight into the way that the management of archaeological resources in the UK is organized. Central to this part is the chapter written by the editors that gives an overview of the historical development and structure, with the roles of the different levels of government and other sectors involved in the different parts of the UK. The opening paper is by Peter Fowler, who has rewritten his 'archaeology in a matrix' about dealing with our multiple pasts in present-day society. Gavin Lucas has written a new chapter on the relations between theory and practice, to replace the 1993 chapter by Ian Hodder, and the first part also contains an updated overview of what constitutes the British archaeological database by D. Fraser and M. Newman.

The second part of the book, 'Frameworks', discusses the legal and regulatory background to resource management. It contains papers on ancient monuments legislation (Breeze), the treatment afforded to portable antiquities (Saville), the management of underwater resources (Firth) and the management effort by local authorities (Baker, Smith and Shepherd). In line with the particular British definition of what archaeology encompasses, there is also a paper on regulations concerning historic buildings and even a separate paper on ecclesiastical buildings. Although there is a widespread tendency in Europe now to merge the management of archaeological and other cultural resources, and for good reason, I doubt that elsewhere the recording of historic buildings as such would be described as archaeology, or that the people doing such work would

easily think of themselves as archaeologists. There is also a separate chapter on the international context by Henry Cleere (who else) and an interesting concluding chapter by Jane Grenville, that contains a useful and critical analysis of policy developments and changing and conflicting views on how to deal with the historic environment. This is the sort of analysis that is very useful for heritage managers in other countries, because it gives a background to UK developments.

The third and largest part of the handbook is entitled 'Practice'. It consists of a range of chapters covering a whole spectrum of issues. It contains a number of chapters on the activities of government agencies, ranging from the effects of funding policies to landscape characterization, archaeology as land management, and the uses of aerial archaeology. There are two chapters on private sector archaeology; one by Andrew Lawson on the development of private companies through the advent of commercial or development-led archaeology. Unfortunately these are consistently referred to as 'professional' practices or organizations, an example of the awkward terminology that equates the commercial world with professional, as if museum curators or academics or other trained archaeologists are not equally professional! The other is by Simon Collcutt on the development of consultancy, which has seen massive growth over the years. For those not familiar with British commercial archaeology, it might be wise to first read Tim Darvill's paper that explains working practices in field archaeology. The last group of papers in this part of the book is about communication with the public. Hills and Richards discuss the dissemination of information and the role that the internet has obtained since 1993. There is a chapter on museums, and Francis Pryor rewrote the 1993 contribution by Mike Parker Pearson on public outreach to cover the increasing role of television. There is a long-held view, says Pryor, citing himself on page 325, that archaeology is too important to be left to archaeologists alone. And of course he is completely right.

All in all, this is a book well worth buying for anyone interested in ARM issues, either to be informed on the UK situation or to use as comparison to the situation at home. Not necessarily to use as an example, however, because the gap between academic scholarship

and research on the one hand and ARM archaeology on the other has grown very wide in the UK. It *can* be bridged, as Bradley (2006) has shown, but I would recommend preventing the need for that as the superior strategy (see Reeners 2006 for the Irish endeavour to do just that).

REFERENCES

- BRADLEY, R., 2006. Bridging the two cultures – commercial archaeology and the study of pre-historic Britain. *Antiquaries Journal* 86:1–13.
- REENERS, R., ed., 2006. *Archaeology 2020. Repositioning Irish Archaeology in the Knowledge Society*. Dublin: University College Dublin.
- WILLEMS, W.J.H., H. KARS and D.P. HALLEWAS, eds., 1997. *Archaeological Heritage Management in the Netherlands*. Assen: Van Gorcum.

Willem J.H. Willems
Faculty of Archaeology
Leiden University, The Netherlands

Judith M. Barringer and Jeffrey M. Hurwit, eds, *Perikleian Athens and its Legacy. Problems and Perspectives*. (Austin: University of Texas Press, 2005, xix + 306 pp., hbk, ISBN 0 292 70622 7)

Let me begin with a few words on Jerome J. Pollitt to whom this book has been dedicated on the occasion of his 70th birthday. A Professor of Classical Archaeology and History of Art at Yale University, he specialized, if one can put it that way, in writing books rather than articles. Pollitt's books changed our view of Classical art, particularly regarding our realization that there was a contemporary, *ancient view* of Classical art in addition to the view of later art historical scholars. As the editors state in the Introduction (p. xv), Pollitt became 'perhaps the most outstanding representative of an increasingly rare breed: the art historian/archaeologist who is completely conversant with Greek, Latin, and the ancient written sources'.

Although in the 1960s and 1970s prehistoric and medieval archaeology witnessed a number of methodological and interpretative developments, Classical archaeology in its hard-core version seemed to have missed the train, its

scholars being less interested in the new developments. Pollitt's book *Art and Experience in Classical Greece* (1972) shows that this common assumption is not entirely true. In this work Pollitt introduced the concept of 'cultural context' to the study of Classical Greek art. His approach recommended incorporating developments within Classical art and architecture with contemporary developments in politics, drama, poetry, philosophy and the general spirit of a given period based on what we know about it from ancient written sources. Historical psychology and emotion are recurring themes within Pollitt's work. All of this was presented by Pollitt in a highly readable, yet sophisticated, style, his learned text sprinkled with witty comments and literary allusions. But what today would appear to any archaeologist as a coherent holistic approach and a concept well suited to the study of the largely literate period of the fifth century BC in Athens, was not welcomed then.

The book faced harsh criticism from R.M. Cook and R. Carpenter, who did not like the connections Pollitt made between the development of art and historical events. Interestingly, Pollitt's ideas were not completely new. They were to a certain extent present already among German scholars, as exemplified best by the work of Karl Schefold, who, however, was still influenced by the ideals of Romanticism. But due to his PhD research on *The Ancient View of Greek Art: Criticism, History, Terminology* (1974), Pollitt was (once again) one step ahead. His analysis of the ancient written sources showed that what we consider '*objets d'art*' and the role of the artist behind them – indeed, the whole Winckelmann-like perspective – cannot necessarily be assumed for the fifth century BC.

But let me come back to the volume under review. There are two types of *Festschriften*: those that roughly reflect the range of topics researched by the honoree and/or his contributing friends, students and colleagues, and those that are both a *hommage* and an edited volume on a selected topic. The book under review here falls into the second category. Though not organized as a systematic overview of all important aspects of fifth-century Athens, as the title somewhat misleadingly implies, the volume will serve well anyone interested in Perikleian Athens and beyond. Nevertheless, having said the above about Pollitt and his work, one would have