



The Archaeological Journal

Book Reviews



IMAGE, MEMORY AND MONUMENTALITY: ARCHAEOLOGICAL ENGAGEMENTS WITH THE MATERIAL WORLD. Edited by Andrew Meirion Jones, Joshua Pollard, Michael J. Allen and Julie Gardiner. Pp. xxx and 333, Illus 108. Oxbow Books (Prehistoric Society Research Paper, 5). Price: £35.00. ISBN 978 184217 495 1.

This collection of thirty articles is offered as a celebration of the academic achievements of no less a figure than Richard Bradley: what an intimidating thing to do! Few archaeologists in recent decades can lay claim to being so widely read, influential and productive across multiple countries and periods. Wisely, for both its own and our sake, the volume does not set out to summarize this career but instead engages with a series of themes that have formed major components of Bradley's work. The collection is thus divided into seven sections, six named after (some of) Bradley's major books, the other briefly celebrating his role as a social being in our own lives. The latter is entertaining and moving, but it is in the former where the academic merit of the volume must be judged. Here, it is certainly not found wanting.

Many of the papers make notable, interesting and provocative contributions to differing debates. From Çatalhöyük in Turkey (Ian Hodder), via Bronze Age rock art in the most northern part of Norway (Flemming Kaul), to the role of metalwork in Bronze and Iron Age Britain (in papers by both John Barrett and Chris Gosden), the breadth of coverage is highly stimulating. Indeed, I would argue that the scale of our engagement with the past is one of this volume's most interesting themes. In various papers, including Andrew Fleming's considered chapter on landscape archaeology, but most notably in Chris Evans's excellent analysis of the role of developer-led archaeology, the scale at which our explanations and interpretations operate is an important topic. Archaeologists are increasingly recognizing the need to work at multiple different scales, and to tack between these without reducing them to each other. Good examples of the different scales at which we can work abound here: there are papers detailing fascinating discoveries at particular sites (Martin Green sets out yet more outstanding finds on Cranborne Chase), through considerations of regional traditions (Gill Hey's examination of Neolithic monuments in the Thames valley), to wide-ranging studies of how environments may have changed over thousands of years (Michael Allen's and Julie Gardiner's paper on Neolithic and Copper Age woodland). Only occasionally did the scale get a little too large; I was not hugely convinced by J. D. Lewis-Williams's paper linking rock art in Scandinavia and Southern Africa together via a shared three-tiered cosmology.

The editor's organization of the papers makes sense, although I was struck by the separation of Barrett's and Gosden's papers that might otherwise have formed a natural

The final version of this review will appear in *The Archaeological Journal* 171 for 2014.

pair. All told though, this volume is well-produced, well-edited and well put together. Like the others in this series from Oxbow and the Prehistoric Society, the production qualities are excellent and the multiple images, including many in colour, mean it is more than worth the cover price. Always thought-provoking, usually perfectly positioned to capture an as-yet-unformulated element of the archaeological zeitgeist, Bradley's work has been one of the mainstays of European prehistory for a generation. This volume reminds us why.

OLIVER J. T. HARRIS