Howard states at the outset that he 'cannot possibly hope to tell us about the landscape, but can only tell us about his landscape and leave us to deal with our own' (p. 9). One might, then, have reasonably expected a discussion somewhere in the book about how emotive and experience-derived practices have been formalised as approaches in the archaeological literature, for example, but any phenomenological discussion is curiously absent. The reader is, however, encouraged to engage in the experiential process through a diverse series of practical exercises proposed at the end of each chapter, with the aim of reconciling the theoretical discussions outlined in the text with the local and personal context of the reader's own landscapes. These exercises range from writing essays about designed landscapes in the reader's local area, through to encouraging the reader to disengage with the visual by walking through the landscape blindfolded—experiencing the landscape through touch, smell and hearing alone.

In order to allow for discussion of themes arising from, but not fitting into, the main body of the book, Howard employs a series of 'capsules'—essentially short essays or extracts from other works intended either to illuminate certain types of physical landscape, such as mountains, moorlands, rivers and coasts, elaborate on investigative methodologies, such as the critiquing of pictures or suggestions on how properly to interrogate a map for interpretative detail, or discuss international contexts not addressed in the text. These capsules, though a potentially innovative feature, seem to offer only limited value to the book. For example, despite the introduction declaring that the text is decidedly Anglo-centric, the book is in actuality pleasantly interspersed with contextual examples from both continental Europe and the wider world. Many of the conceptual definitions of landscape offered in the earlier part of the book rely heavily on an inherent Western, Cartesian divide between nature and culture that simply would not make sense when looking, for example, at anthropological questions of the connection between Indigenous peoples worldwide and their landscapes. The capsule entitled 'abroad is different', where these conceptual issues could have been formally introduced to the student, instead offers a rather brief and uninformative discussion on the changing tastes of British tourists. Similarly, despite the back cover of the book promising the reader a 'capsuled' insight into 'mapping and GIS', the corresponding section offers nothing of the sort, with no mention of either cartography or GIS-based approaches to landscape offered anywhere in the book.

One final point of dissatisfaction lies with the quality of pictorial reproduction. For a work whose subject matter is primarily visual, particularly in relation to the connections between landscape, aesthetics and art, the monochrome pictures at best significantly limit their impact, and at worst, make discerning any detail on some pictures rather difficult, to say the least. Such careless mistakes are a shame, as there is much here of value. The book benefits hugely from the author's clear breadth of knowledge and experience, particularly in relation to the art-historical landscape perspective and the informative discussion of landscape governance and management in both European and global contexts. In summation then, for the aspiring landscape archaeologist, *An Introduction to Landscape* will likely not claim a place on any essential reading list, but it does offer an admirable attempt at integrating an incredibly disparate concept into a single volume.

References

Ashmore, W. and B. Knapp (eds) 1999 *Archaeologies of Landscape: Contemporary Perspectives*. Oxford: Blackwell.

Aston, M. 1985 *Interpreting the Landscape: Landscape Archaeology in Local Studies*. London: Batsford.

Cosgrove, D. and S. Daniels (eds) 1988 *The Iconography of Landscape*. Cambridge: Cambridge University Press.

Cosgrove, D. 1984 *Social Formation and Symbolic Landscape*. London: Croom Helm.

David, B. and J. Thomas (eds) 2010 *Handbook of Landscape Archaeology*. Oxford: Berg.

Hoskins, W.G. 1955 *The Making of the English Landscape*. London: Hodder and Stoughton.

Ingold, T. 2000 *The Perception of the Environment: Essays on Livelihood Dwelling and Skill*. London: Routledge.

Johnson, M. 2007 *Ideas of Landscape*. Oxford: Blackwell.

Muir, R. 2000 *The New Reading the Landscape: Fieldwork in Landscape History*. Exeter: University of Exeter Press.

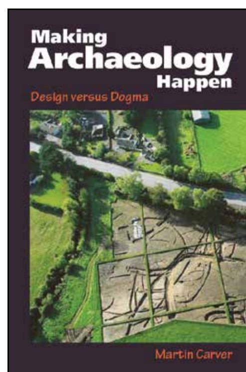
MAKING ARCHAEOLOGY HAPPEN. DESIGN VERSUS DOGMA

Martin Carver

Left Coast Press, Walnut Creek, 2011, 184 pp, ISBN 9781611320251

Reviewed by Tim Murray

Department of Archaeology, La Trobe University, Bundoora VIC 3083, Australia <t.murray@latrobe.edu.au>



This is an engaging reflection on contemporary archaeology. Carver considers the conduct of archaeology in both academic and commercial spheres, doing so by raising the shade on the long dead, but certainly not forgotten, Mortimer Wheeler. For Carver, Wheeler had figured out what archaeology needed to do to prosper: to be engaged, creative and, above all, consequential for the people who practice it, and for those who consume its products. In Carver's view contemporary archaeology has forgotten Wheeler's approach and suffered as a consequence. Never one to mince his words (for example, 'unambitious', 'unquestioning', 'standardised', 'low quality'), Carver sets out to attack the dogmas of the present (both methodological and theoretical) and fire up a new generation of archaeologists about what Jim Deetz used to refer to as the 'art and mystery' of the discipline.

So this is a book about method, theory and the primary purpose of archaeology. For a book embarking on polemics and controversy Carver is pretty conventional in the development of his argument and the deployment of evidence. Spanning six chapters, Carver pursues his goal of reinstating archaeological fieldwork (or the process of archaeological investigation) at the core of the discipline. It is through fieldwork and the analysis of field findings that the true contribution of archaeology to humanity can be made to occur. Carver sees the design of field projects as being intellectually stimulating and creative—far

more so than arid debates about theory that until recently were the prime focus of activity and imagination.

Field design in the collection and analysis of raw archaeological information (flexibility, responsiveness, creativity) lies at the heart of Carver's message, and in the first chapter ('A Visit to the Ancestors') he contextualises this by reference to his personal history as an archaeologist. The connection with Wheeler is strengthened by Carver's first life as a military officer—reflecting a passion for planning (design) and process—which both share with one of archaeology's first great typologists, General Pitt-Rivers.

The focus on fieldwork, which really gets seriously underway in Chapter 2, deals with what Carver calls 'terrain' (sites and landscapes). This is a highly effective discussion of the evolution of what has become primary archaeological data from the mega-scale (pots and architecture) to the nano-scale (lipids and other data used in proteomics). It's not that Carver is creating new knowledge about any of these things in particular, but it's more the distinctively fresh way that familiar elements are discussed and lessons drawn. This approach continues for the rest of the book—a brisk and opinionated discussion of well-chosen examples drawn from a wide variety of contexts that engage potential readers from outside the UK or North America. Carver's discussion of the contemporary relationships between archaeologists and the societies that spawn them and have to cope with their doings, is based around clear examples drawn from all over the world. Carver's style is straightforward and focused on persuading us that the time to rescue archaeology from being just another social or human science is *now*. Archaeology has the capacity to be so much more.

Of course there is much to debate and potentially to disagree with in this book, and without doubt this is something Carver would heartily embrace. The message is loud and clear and it is one that all archaeologists (whatever their context of practice) should at the very least consider.