

An Archaeology of History and Traditions: Moments of Danger in the Annapolis Landscape. *Christopher N. Matthews.* New York: Kluwer Academic Publishers, 2002. 162 pp. \$69.95, cloth.

Christopher Matthews is intrigued by those moments of danger when ruptures occur and history confronts itself. He argues that we should produce archaeologies of history that find in the archaeological record the dangerous moments of past and present cultural production that produce that record. The city of Annapolis provides the larger context of his study, and he finds the specific archaeological record in the Bordley-Randall site in that city. Archaeology in Annapolis excavated around this standing historical house from 1993 to 1996. Matthews seeks to show how the invention of traditions made material objects meaningful. These traditions created and sustained specific ways of knowing the past that accumulated in the present as a diversity of histories encapsulated in the archaeological record. In Annapolis, the elite have consistently legitimated their reproduction by inventing and reinventing these traditions in the landscape.

Matthews identifies six ruptures or moments of danger in the history of Annapolis that were significant for the past and still-on-going cultural construction of the landscape. He uses documents, photos, and maps to research how the elite of Annapolis tried to transform their city and create new traditions in the face of each of these ruptures. At the Bordley-Randall site, he uses these sources plus excavations that revealed building additions, gardens, paths, outbuildings, and other physical changes to look at how two successive elite families (the Bordleys and the Randalls) transformed their homestead as part of this larger process.

The first two ruptures occurred in the eighteenth century. The first was the transformation of the bounds of mutual obligations that characterized seventeenth-century frontier Chesapeake into the individualized class relations in the eighteenth century. The elite of Annapolis legitimized their newfound class positions by building monumental landscapes that undermined existing reciprocal social relations. During the second rupture, the Revolution, the elite imbued the landscape with a paradoxical philosophy of timeless natural order and individualism. The Bordleys built a Georgian mansion and garden as part of these ruptures. This Annapolis "Golden Age" would be the origin point for future Annapolis landscapes.

Following the Revolution, Annapolis declined, as Baltimore became the industrial and commercial center of Maryland. The elite reacted to this rupture of marginalization by rejecting modernism and using a counter discourse to declare Annapolis as the "Ancient City," that is, as an alternative to industrial modernism and as something worthy of preservation. The Bordley family fell on hard times, began truck gardening on the lot, and by the end of this rupture, the homestead has passed to the Randall family.

The Naval Academy came in 1845 and rebuilt a substantial part of Annapolis. It also transformed the class structure of the community. The elite shifted from a preservation of the landscape to a memorialization of it to show the cultural significance of the status quo. The fifth rupture, however, soon followed as attempts

to modernize and industrialize Annapolis failed by the 1870s. The elite retreated from modernity and embraced Annapolis as a familiar, ancient, southern place. The Randall's expanded their house, but they did so in a Colonial Revival style that looked more "authentic" than the original eighteenth-century core of the house.

This last rupture still defines the landscape of Annapolis today. The elite of Annapolis transformed the landscape of the "Ancient City" into a landscape that could be commodified for outsiders—that is, for tourists. The focus became not the history of Annapolis but, instead, the history of the United States. The Randall's subdivided their homestead into multiple lots and built structures on them that mediated the existence of the space as both a domestic and a historic place.

Mathews concludes his study with a critique of the application of ideas of structure and habitus in archaeology. He argues that these approaches have led more to new ways to invent traditions rather than to new ways of telling and explaining the past. He argues that we should instead focus on moments of danger. Such moments are potentially revolutionary because they disturb the habitus of the moment and create opportunities for agency.

This is a book full of powerful and important ideas. It includes an excellent discussion of the concepts and relationship among tradition, history, and authenticity. Archaeologists would do well to seriously consider Mathews's effort to frame a new approach to historical archaeology and how we might do archaeologies of history.

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La protohistoire. Marcel Oie. Brussels: De Boeck Université, 2002. 400 pp. 49.50 €.

This volume is a descriptive overview of what in the United States would be called the later prehistory of Europe: Neolithic, Bronze Age, and Iron Age. It is part of a two-volume set, the earlier volume of which covers the Paleolithic period. Professor Oie authored the Neolithic section, and three other scholars, Mireille David-El Biall, Christiane Eluère, and Jean-Pierre Mohen, contributed the sections on the Bronze and Iron Ages. For unclear reasons, the section on the Iron Age is much shorter than the other two. The back cover suggests that the volume is directed toward faculty and students in history, archaeology, and art history, yet, the actual audience is unclear, as noted below.

La Protohistoire is organized in conventional culture-historical fashion: each of the three major chronological sections is subdivided into geographically focused chapters, roughly organized southeast to northwest. Thus, a traditional *orientale lux* image is implied, with the Mediterranean and adjacent Near East given pride of place in cultural innovation. Each of the individual chapters is further