

sarily antagonistic conclusion concerning the development of the discipline of archaeology on the Northwest Coast. That being said, I would recommend *These Mysterious People* to anyone interested in Northwest Coast archaeology, anthropology, history, and/or sociopolitical struggle in this colonially dominated environment(s). The chapters and the stories within them, particularly those stories which emphasized the ways through which the Musqueam have used their cultural materials as powerful statements of their own presence and history, culminate into a profoundly significant, and sometimes deeply emotional, "story of dispossession" (29).

**References:**

- Cole, Douglas  
1995 *Captured Heritage: A Scramble for Northwest Coast Artifacts*, 2<sup>nd</sup> ed. University of Oklahoma Press, Norman.

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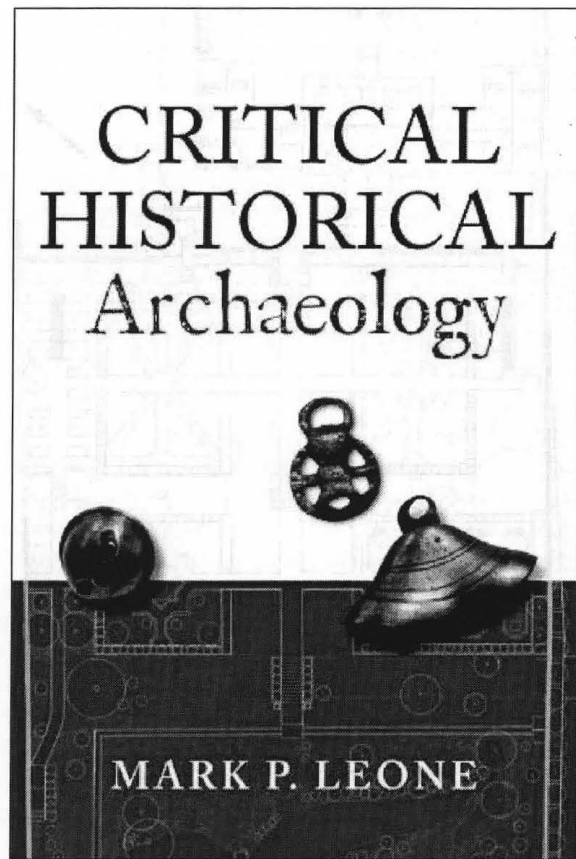
**REVIEW: "Let's Try it Again, This Time with Feelings" – *Critical Historical Archaeology***

Mark P. Leone. Left Coast Press, Walnut Creek, California. 250pp., illus., index, ISBN: 978-1-59874-396-8 (paperback), 978-1-59874-397-5 (hardcover). \$29.95 p/b, \$89.00 h/c. 2010.

Mark Leone is a leading figure in critical theory and historical archaeology. Over the course of his career, he has been involved in a series of influential archaeological projects. The latest offering by Mark Leone is somewhere between an autobiography and a sampler of his life's work. This is a collection of fourteen selected publications spanning almost forty years of his career. Each of these publications has been edited into much smaller pieces in order to focus on the key arguments. These snippets are then framed by fresh comments from Leone remarking on the emotions and feelings that drove him to each project and how these affected the conclusions he ultimately reached.

The book is divided into three larger parts. The first, "Why Excavate?" was aptly named as all but one of the five chapters include studies of outdoor history exhibits of archaeological sites. To analyze the written or spoken content of interpretive displays, Leone uses a combination of Levi-Strauss-influenced structuralist analysis and Freudian psychoanalysis to deconstruct the messages and examine the ideologies contained within them. Leone begins this section by outlining his reasons for delving into his past emotional motivations for working on certain projects. The three primary emotions guiding Leone's research are anger, annoyance, and awe at beauty. His work at Colonial Williamsburg, discussed in Chapter 1, was based on anger at exclusion from the interpretive process, as well as the government projection of historic knowledge as fact as opposed to something resulting from the interpretive process. His analysis of a period baker and assistant making gingerbread cookies at the Bakery of Raleigh's Tavern at Colonial Williamsburg in 1978 found that the scripted actions reflected and justified modern race relations in Virginia.

His work in Shakertown at Pleasant Hill, Kentucky, is the basis for Chapter 2 and was driven by his annoyance at the disjointed portrayal of the Shaker people and the removal of religion from depictions of their lives. The study of religion in



historical archaeology is something he notes is often avoided, but religion is something Leone sees as potentially crucial to humanity. Religious art, objects, and ritual items are objects of beauty to Leone, and this awe at their beauty is what drove him to study various religions through time. The third chapter discusses Leone's work on Catholic and Protestant relations as depicted by a historical trial re-enactment at Historic Saint Mary's City in Maryland. In the fourth chapter, Leone discusses the criteria established by the U.S. National Register of Historic Places by which sites are deemed historically significant, and how this process can ultimately shift history to reflect and serve the interests of certain groups. Leone describes in the fifth chapter the importance of choosing one theoretical base in archaeology and following it; in his case it is Marxist theory. He also provides personal tales

detailing emotions and choices he made with regards to work in South Africa and Annapolis.

In Part 2, "Excavating Ideology," Leone focuses on ideology as influenced by the writings of Althusser. Leone feels that Althusser took Marx's use of the term ideology but defined it more usefully and powerfully than Marx did, in ways helpful for dealing with material culture and artifacts. Ideology is manifest in the actions of everyday life and functions through material things. Looking at why people make things, how they use them, and what it means with regards to ideology is a major step Leone took in creating a materialist historical archaeology. The physical manifestation of ideology is not limited to objects but is also represented in landscapes. In Chapter 6, Leone describes the purposeful, planned construction of the William Paca Garden in historic Annapolis as a reflection of ideology as opposed to just taste. He sees the structured nature of the garden, and the use of illusion to give it the appearance of size and depth, as a means of naturalizing the fragmentary nature of the social order in Georgian society.

In Chapter 7, Leone also examines ideology in historic Annapolis but does so through a historic inventory of technologies relating to the self, such as individualistic dishware sets, forks, scientific instruments, clocks, and musical instruments. Through a series of tables examining change in the numbers of items through time and linking it with socioeconomic class, he relates these small items of daily life not to the expression of wealth or identity, but rather as items that reinforce and naturalize the discipline required with industrialized work.

Leone evaluates in Chapters 8 and 9 the idea of religion as ideology using the Mormon religion. Chapter 8 includes a thorough examination of contemporary Mormon temples, particularly the temple in Washington, D.C., and the Mormon religion itself. Chapter 9 looks at the use of fences by Mormon groups in Arizona from the historic period through to the construction of contemporary houses. The fences serve a variety of functions, including the prevention of erosion, indicating the number of wives kept by the man inhabiting the house and visibly demarcating the land redeemed by those of the Mormon faith. The tenth chapter is a deconstruction of the DeWitt Wallace Gallery in Williamsburg. The entrance to the gallery features a reconstruction of a historical psychiatric hospital, with displays of elaborate eighteenth-century material culture in the floor below. He uses this gallery to spot contemporary culture biases by creating a series of juxtapositions between the two exhibits. The final chapter of the second part deals with the notion of 'subversive genealogy' and making history relevant to the present by examining two key structures in Annapolis: the State House dome and the natural history museum of Charles Peale as well as several of Peale's paintings.

The final part of the book, titled "Changing Things: Failure and Success," looks at the role of historical archaeology in understanding contemporary society. As hinted at in the title, Leone describes some of his successes and failures with regards to changing public consciousness at Annapolis and elsewhere. By 1990, Leone found that a lot of his guiding theories did not work, and he discusses how he used this information to generate new questions and ways of involving the public productively, because they were clearly not connecting with his messages. Chapter 12 examines one of his key interests, the use of material culture from the 18<sup>th</sup>

century to generate discussions with the public about ideology and its present manifestations. He does this by describing at the process he undertook in creating a tour for excavations at the Annapolis project.

In Chapter 13, Leone looks at Althusser's notion of ideology and Lukac's notion of "illumination," or the practice by historical Marxist scholars of illuminating the roots of modern exploitative practices. He applies these ideas to the representation of history at Annapolis, using juxtaposition to examine the different ways people and groups are depicted and promoting the use of critical theory in historical archaeology. The final chapter explores African-American historical archaeology as an alternate voice in historical representations. This is done by exploring an exhibit created with artefacts and oral histories relating to African-American life in Annapolis, and presenting it as an alternative to existing displays that tend to focus on the lives of white European settlers.

Leone concludes this volume with a final chapter summarizing his thoughts about making archaeology relevant in the modern world. Leone is committed to an archaeology oriented to liberating the populace and generating social change. He feels that it is the role of leftist archaeologists to deal with questions of ideology to help productively deal with contemporary social issues such as poverty, racism, and exploitation. As a general theme in all of his work, he is interested in making the past relevant in the present, as well as examining how the past is depicted in the present and to what ends. Leone links the use of archaeology and history with the portrayal of the past to the public and how this often seemingly justifies or represents events in the modern world.

Overall, this book is a pleasant read. Leone's commitment to making archaeology relevant is refreshing. Some of Leone's arguments may seem a bit unorthodox but, at the very least, they present different ways of approaching research design in historical archaeology. His use of extensive personal anecdotes, were they from a less established scholar, would have seemed a bit self-indulgent. However, as a burgeoning archaeologist it was really interesting to see the effects of both choice and external circumstances on his work. I would recommend this book to readers with a decent grounding in critical theory; with it being such a short volume there is little by way of space for definitions. Leone is a major figure in critical archaeology, and this book represents a fair sampling of his work. I would personally have been interested in reading more about his work on African American sites, but his career has spanned such a long period of time that it is difficult to represent everything.

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