necessary to fieldwork' (Foreword). Really? Clodoré-Tissot claims to have 'taken part in several excavation campaigns in Great Britain and Ireland'. Did she never go up the spoilheap, use a mattock, ranging pole or tape? And, if asked to trowel a surface clean, the *décapage* she was carrying out was not scrapping. Her spiral-bound booklet with plastic covers to take out into the field is of limited use there; it is easier and safer to pick up site lingo from the team. So, is this strange, seemingly random, wordlist any better at fulfilling the author's second aim, 'to be helpful in the reading of archaeological books and publications from the Paleolithic (*sic*) to the Middle Ages'? Well, not really. Why include so many cognate words – for 'A' I picked at random abdomen, acacia, adjacent, alphabet, ancestral or animal –, why include all common farmyard animals (and a gorilla – *gorille* since you ask) but not henge, cursus or lynchet? Why pad the French with *wigwam, wisigoth, Wisigoth* and *wisigothique*, or translate Canada? Are the French Vikings English Vickings? Are we any the wiser looking up *anthracologie* and *carpologie* to be told anthracology and carpology without explanation? These are minor blemishes (as is the fact that the French foreword has a fairly basic grammatical error [*que j'ai pu rencontrés*]); more disappointing are the approximations or omissions. For example, a *canal* is translated as 'channel' only without the addition of canal; a *caniveau* should be a gutter, not the rather misleading 'ditch, drain, flume'; *ajouré* is not 'holed' but executed in openwork. I could go on picking holes to achieve the nicest of *ajouré* effects. Suffice to say that this was a good idea that failed, perhaps through lack of guidance. Standard dictionaries or even fairly basic free online dictionaries will do the job just as well until a proper multilingual archaeological dictionary is produced.

Another spiral-bound plastic-covered small book to take out into the field is Susan Crockford's *A practical guide to in situ dog remains*. With 146 waterproof pages, an inset quick reference pocket foldout and free downloadable dog skeleton recording forms (available at http://www.pacificid.com), this belongs to the category of useful books. After briefly introducing dogs and dog burial through the ages, the author provides guidance on how to record dogs before embarking on the main purpose of the booklet, recognising dog remains, from the head to the last phalanges of its hind legs. This is supported by numerous photographs to aid identification. Though undoubtedly helpful, I found some of the colour photographic reproduction not as good as could be and missed line drawings, so useful for highlighting things like foramina. Nevertheless, the author has surely achieved her purpose, which is to promote 'more consistent and rigorous data collection by both field and laboratory archaeozoologists'(p. 10).

A small book with few words and many colour pictures is *Artchaeology*, which comes from DRAGOŞ GHEORGHIU of the University of Bucharest. A foreword by Andrea Vianello (Intute, Oxford) places the ideas behind this symbiosis of art and archaeology in context. This *sensorial approach to the materiality of the past* involves re-creation (rather than reconstruction) and re-enactment of past experiences within given spaces and landscapes, using all our senses, and the engagement of contemporary artists. Georghiu believes that a fusion between the experimental, the somatic and the sensorial can stimulate current research in archaeology. So, this combination of phenomenological, archaeological and artistic approaches resulted in a number of projects manipulating materials and elements such as clay, water, fire, organic and building materials, metals, textiles and paint. Mainly based in the landscape around the Chalcolithic site of Vadastra in Romania – plus the Bronze Age sanctuary of Santa Vittoria di Serri in Sardinia –, the results of these sensorial experiences are depicted in vivid colours over some 100 pages. Whether the experiences are more than colourful evocation is for readers to judge. Certainly the villagers of Vadastra were sometimes baffled, for example when a long spiral of painted cloth was unfurled to evoke a lake, 'a couple of villagers ran to water their cattle, believing that the last rain had filled the old dry lake' (p. 107). Of course, manipulation of the landscape by contemporary artists or, on a more modest scale, archaeologists, is nothing new. Nevertheless *Artchaeology* is worth a perusal, for the visual impact of its images.

Not books

The senses which were already engaged in the last book can find more sustenance through the proliferation of multi-media outlets. A number of ventures to be found on the internet or on DVD are briefly introduced here.

What did it sound like in the past? Work funded by the Engineering and Physical Sciences Research Council and the Arts and Humanities Research Council in Britain is trying to answer just that, in a research project called 'Improving Heritage

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Experience through Acoustic Reality and Audio Research' (I Hear Too [!]), led by Damian Murphy of the University of York. He and his team, by measuring the acoustic properties of enclosed spaces, creating computer models and projecting these elements onto past environments, hope to further insight into how people in the past might have heard their world. Amongst experiments are recreated sounds at Coventry Cathedral before it was bombed in 1940 and at Stonehenge some 4000 years ago (don't hold your breath; the clips are about 14 and 16 minutes into the podcast). For a taster of this work, go to http://www.vimeo.com/7727516.

What does it look like when you do not have a chance to visit well-known World Heritage sites? A new partnership between UNESCO and Google makes it possible to take a virtual tour around some World Heritage sites through Street View. The 19 sites are located in Spain (7 cities), France (e.g. Versailles), Italy (e.g. Pompeii), the Netherlands (windmills at Kinderdijk-Elshout), the Czech Republic (e.g. Prague) and the United Kingdom (e.g. Stonehenge) (see http://maps.google.co.uk/maps/mpl?moduleurl=http://www.svmapplets.com/sv/unesco/). Street View allows viewers to take a virtual stroll based on images taken by cameras mounted on vehicles or tricycles (for example this tricycle carrying the photographic and GPS equipment stuck in a rut at Pompeii; photograph by Jennifer F. Stephens; www.pompeiiperspectives.org).



It is a little disappointing that this first batch of sites are all in Europe, and mostly historic, but it seems that, at UNESCO's suggestion, more sites will be accessible in future through this facility.

More ways of exploring what it may have been like in the past, this time at Avebury in south-west England, features in the latest issue (27, December 2009) of the online journal *Internet Archaeology*. 'Digital Avebury: new "avenues" of research' by Simon R. Davies applies three-dimensional digital modelling techniques to this Neolithic monument complex to examine a journey along the avenues and to understand associations between the monuments and the natural and man-made landscape. The images are simple but striking. See http://intarch.ac.uk/journal/issue27/index.html.

Avebury and Stonehenge also feature prominently in a 75-minute DVD produced jointly by the Institutes of Archaeology of the Czech and Slovak Academy of Sciences and English Heritage. Written by MARTIN GOJDA, *Flights into the past* is a comprehensive lesson in aerial archaeology in 29 'chapters'. These give a thorough grounding into the principles, history, methods and applications of aerial archaeology, mapping and lidar. The footage, mainly from the Czech Republic, Slovakia, Britain and Austria gives a real feel for seeing landscapes from above. I would recommend this unashamedly didactic DVD to anyone teaching an introductory course in archaeological methods and practice. Details are: MARTIN GOJDA. *Flights into the past*. DVD produced by EU Culture 2000 programme. 2009. Institute of Archaeology (Czech Academy of Sciences), Institute of Archaeology (Slovak Academy of Sciences) and English Heritage.

Lovers of old maps and prints will be delighted with an open access website launched nearly a year ago by UNESCO and 32 partner institutions. The World Digital Library, a multilingual site located at http://www.wdl.org/en/ contains material from libraries and archives from all over the world including manuscripts, maps, books, prints photographs and more. I found little of direct archaeological interest in a quick browse, but stumbled upon a *Collection of drawings copied from the original figures discovered in the Pueblo of Palenque* (dated 1787, in the Library of Congress) and spent too much time happily rummaging around old maps.

Maps and old photographs of Cambridge form the layers of a beautiful wooden puzzle created by ISSAM KOURBAJ, artist-in-residence at Christ's College, with help from Andrew Hall and Christopher Evans (Cambridge Archaeological Unit). *A Cambridge palimpsest* is a box of 4 layers, a backwards chronicle of the development of Cambridge: the top layer is a colour aerial photograph of Cambridge today; next comes a Luftwaffe monochrome shot of 1940;

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remove that and a map of 1798 is revealed; dig down and you reach Roman, Anglo-Saxon and medieval features which sit on top of the wooden base, the underlying geology. As the puzzle was produced in a limited edition (enquiries to Cambridge University Press Bookshop) to celebrate the 800th anniversary of the University, *Antiquity* was delighted to receive an exemplar and the office enjoyed 'excavating' Cambridge and putting it back together. Details are: ISSAM KOURBAJ. *A Cambridge palimpsest: a box of layers charting the development of Cambridge*. 2009. Cambridge: Cambridge University Press; 978-0-521-15543-4, boxed, £75.

New journal

Welcome to a new journal, the *Journal of Archaeology in the Low Countries* (*JALC*). It was founded by Leendert Louwe Kooijmans in 2009 and is edited by Yvonne Lammers-Keijsers. It is dedicated to presenting research from the Palaeolithic to recent times in the Low Countries in the broader sense, i.e. the Lower Rhine Basin. Louwe Kooijmans writes in his first editorial: 'The *Journal of Archaeology in the Low Countries* has been established as a means to stop the recently formed gap [the loss of *Helinium* and the *Proceedings of the State Service for Archaeological Investigations in the Netherlands (Berichten ROB)*]... It offers all archaeologists working in the Netherlands and Flanders an opportunity to publish information and conclusions worthy of being presented to an international public. The journal is emphatically open to anyone desiring to participate in scientific debates, working for companies, heritage-management or university institutes. The only criterion for the acceptance of contributions is scientific quality, which will be assessed by the editors and external peers. I hope that the *Journal of Archaeology in the Low Countries* will be a showcase of the very best that archaeology in the Netherlands and Flanders has to offer.'

The journal has published two issues to date: its first number includes substantive articles on late Iron Age coinages in the Lower Rhine (Roymans & Aarts), on the different courses followed by individual communities in the process of Neolithisation (Louwe Kooijmans), or on a veterinarian instrument (or not) found at the Roman cemetery of Tiel-Passewaaij (Heeren). The second issue includes a report on living conditions from the analysis of cesspits excavated at the late medieval prison of Malines in Belgium (Troubleyn *et al.)* or a re-evaluation of an important Beaker barrow discovered at Niersen in 1907 (Bourgeois *et al.*).

The *Journal of Archaeology in the Low Countries* is published by Amsterdam University Press as a free, open access online journal, with two issues in May and October. It is also available as print-on demand (yearly subscription: € 99.95). For further information and free downloads, see www.jalc.nl. *Antiquity* sends every good wish to this new journal and hopes it will continue to display the high quality of fieldwork and research in the Low Countries for many years to come.

Books received

The list includes all books received between 1 September and 1 December 2009. Those featuring at the beginning of New Book Chronicle have, however, not been duplicated in this list. The listing of a book in this chronicle does not preclude its subsequent review in *Antiquity.*

General

ROBERT L. BETTINGER. *Hunter-gatherer foraging: five simple models*. xii+112 pages, 20 figures, 43 tables. 2009. Clinton Corners (NY): Eliot Werner; 9780-9797731-3-6 paperback $29.50.

SOPHIE A. DE BEAUNE, FREDERICK L. COOLIDGE & THOMAS WYNN (ed.). *Cognitive archaeology and human evolution*. xiv+186 pages, 17 illustrations. 2009. Cambridge: Cambridge University Press; 978-0-521-74611-3 paperback £16.99, $27.99; 978-0-521-76977-8 hardback £50, $85.

CHARLES R. ORTLOFF. *Water engineering in the ancient world. Archaeological and climate perspectives on societies of ancient South America, the Middle East, and South-East Asia*. viii+424 pages, 133 illustrations. 2009. Oxford: Oxford University Press; 978-0-19-923909-2 hardback £80.

PIERRE ROUILLARD (ed.). *Portraits de migrants, portraits de colons I* (Colloques de la Maison René-Ginouvès 5). viii+168 pages, 25 illustrations. 2009. Paris: De Boccard; 978-2-7018-0259-6 paperback.

YANNIS HAMILAKIS & ARIS ANAGNOSTOPOULOS (ed.). *Archaeological ethnographies: a special issue of Public Archaeology* (*Public Archaeology* 8, nos. 2–3, August 2009). 261 pages. 2009. Leeds: Maney; 978-1-906540-73-9 paperback £36, $62.

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