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NORMAN HAMMOND
McDonald Institute for Archaeological Research
University of Cambridge, UK
✉ ndch@bu.edu

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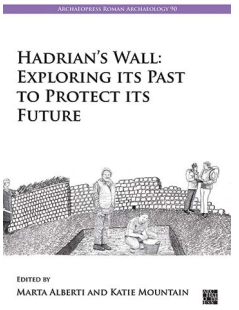
MARTA ALBERTI & KATIE MOUNTAIN (ed.). 2022. *Hadrian's Wall: exploring its past to protect its future* (Archaeopress Roman Archaeology 90). Oxford: Archaeopress; 978-1-80327-274-0 paperback Open Access.



This Open Access book was published as part of the celebrations of the 1900th anniversary of the commissioning of Hadrian's monumental Wall. The 15 chapters focus on the researching, management and interpretation of the Wall, which is now a World Heritage Site. The editors explain in their Preface that the volume aims to provide "a candid discussion of the present of Hadrian's Wall, warts and all" (p. vii). To produce the book, they approached a range of authors, from several well-known Wall specialists to early career researchers and practitioners, with the aim of broadening the range of voices included (p. 155). There is a plethora of recent books on the Wall, including synthetic accounts by Nick Hodgson (2017) and Matthew Symonds (2020). Yet, Alberti and Mountain's volume includes some very different perspectives on the monument and provides an insight into the opening up of the research agenda for the Wall to a broader group of participants.

Thirteen of the papers focus on Hadrian's Wall, while two additional contributions address the interpretation of the Roman Limes fort and archaeological park at Ruffenhofen (Bavaria), and the management of the Frontiers of the Roman Empire World Heritage Site (of which Hadrian's Wall is part). While many previous papers have focused on the marketing, management and interpretation of the monument, I concentrate here on three of the contributions within the volume that explore aspects of the Wall that have seen only limited discussion.

One such paper is a joint article by two living-history practitioners, Robin Brown and Kevin Robinson, who run businesses introducing visitors to the well-known archaeological monuments along the Wall. Past archaeological discussions of Roman re-enactment are often directly critical, viewing practitioners as unaware of the concerns of Roman archaeologists, and sometimes suggesting that these performances give the public a militaristic and over-positive

view of life on the Roman frontier. Re-enactment, as Brown and Robinson emphasise, is highly important, since it draws the public to the Wall, and brings the archaeological remains to life, but archaeologists rarely interact with these practitioners, and some may be surprised by how well-informed re-enactors often can be. Brown (of the Legio VIII Augusta) emphasises, for example, the need to "present the diversity of the Romans on Hadrian's Wall" (p. 130), and comments on the struggle to recruit re-enactors from certain ethnic groups whose geographical ancestors contributed to the Roman garrison (i.e. the Roman provinces of the South and Eastern Mediterranean); re-enactors are mostly white middle-aged men. Brown suggests holding workshops and courses with friends' groups and students to discuss ways of breaking down barriers. This is highly significant, since Roman re-enactment often suggests to the public that the military forces were universally light skinned. It is made still more important, as we have people living in Britain who seem unwilling to accept that there were black African soldiers and civilians in Roman Britain.

Other projects reviewed in this volume have aimed to create greater diversity in the communities involved in researching the Wall. Kiki Claxton and Andrew Poad review the recent activities of the National Trust, which manages some key sections of Hadrian's Wall, noting the "trialling [of] more inclusive approaches to, and dialogues around, contemporary identity" (p. 62). The National Trust has been seeking a deeper engagement with a wider range of people across their properties in Britain. Claxton and Poad discuss the transnational project *Contested Desires*, which is exploring shared and contested colonial heritages and the impact upon contemporary people. With participants from the UK, Portugal, Cyprus, Spain and Barbados, *Contested Desires* "hosts conversations and artist-led experiences to explore and reveal the links between our colonizing ancestors and our cultural identities today" (p. 63). Other projects along the Wall have aimed to draw disadvantaged groups, including residents of urban areas and asylum seekers, into experiencing these ancient borderlands.

Joe Savage notes that English Heritage manages several of the key monuments along the Wall and is actively aiming to step away from the "didactic, authoritarian tone" of some previous interpretation toward a more questioning and value-led approach that is partly based on the knowledge and experience of visitors (p. 61). As a result, English Heritage has been developing a 'Creative Programme' to engage with artists, makers, poets, musicians and community members, which enables "new, sometimes contested, viewpoints and creative expressions to sites" (p. 61). The most recent and prominent example of such an artwork on the Wall is not discussed in Savage's short paper, since it was created in Summer 2022 as part of the 1900th anniversary celebrations, and after this volume was published. *The Future Belongs to What Was as Much as What Is* was erected above the remains of the northern gatehouse of the Roman Fort at Housesteads, Northumberland (https://www.english-heritage.org.uk/visit/places/hadrians-wall/art-installation-housesteads/). This temporary installation, which had an impressive impact on the site and its landscape, was created by the artist Morag Myrescough with the assistance of members of the local community. Designed to be the same size as the Roman gateway, it had windows and doors which drew upon knowledge of the appearance of the original structure. To create a vivid impression, this monumental, yet transitory, artwork was covered with coloured wooden placards marked with words and phrases derived both

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from Myrescough's collaboration with poet Ellen Moran and also from members of the local community as the result of local workshops.

These three contributions to the volume emphasise some of the innovative projects and practices that are seeking to transform the experiences of Hadrian's Wall for local people and visitors. Additional papers address researching and conserving archaeological remains, collections management, digital interactions and engaging non-academic communities in archaeological projects. The collected papers help to illustrate the wide variety of ways in which researchers, curators, community members, re-enactors and artists are engaging with Britain's most famous Roman monument. They also clearly illustrate the changing agenda for researching the Wall and some of the opportunities for further collaborative work.

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RICHARD HINGLEY
Department of Archaeology
Durham University, UK
✉ richard.hingley@durham.ac.uk

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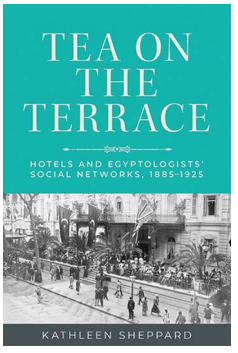
KATHLEEN SHEPPARD. 2022. *Tea on the terrace: hotels and Egyptologists' social networks, 1885–1925*. Manchester: Manchester University Press; 978-1-5261-6620-3 hardback £80.



Kathleen Sheppard's account of Egyptology's social networks of the late nineteenth and early twentieth centuries is a vital addition to histories of archaeology. The author draws on approaches from the history of science to argue that Egyptologists at the turn of the twentieth century represented 'dynamic cognitive topographies' of knowledge, while hotels and boats in Egypt were 'truth spots' for the creation and diffusion of scientific knowledge. The volume focuses explicitly on the experiences of Western archaeologists and Egyptologists as they sought to begin, or consolidate, their careers through conversations in public spaces such as hotel terraces, in the privacy of rented boats on the Nile, or while walking and exploring cities such as Alexandria and Cairo with friends, colleagues and funders. The book provides an important and innovative contribution, expanding the narrow definition of who called themselves archaeologists or Egyptologists, and who is recalled today as such. Couples such as Emma Andrews and Theodore Davis, or Margaret Benson and Janet