of the Radical Reformation, made faience before the Hapsburgs expelled them from Moravia in 1622, with their pothouses subsequently destroyed during the Thirty Years War. The conservative format evoked here — the high quality hardback production, with 125 individual vessels described via a catalogue entry and accompanied by a colour photograph — is one that Jonathan Horne would have appreciated. It is therefore written to meet the expectations of the specialist connoisseur, and draws upon institutional and private collections largely located in central Europe. Tazzas feature heavily within the catalogue of complete vessels. These wares were manufactured largely for an elite market, and produced as personalized and usually dated commissions of polychrome or blue-painted vessels that displayed the coat of arms and/or initials of the wealthy proprietor. Faience (or delftware in the north-western European tradition) is typically sourced from private and institutional collections, and can therefore never accurately reflect the mainstream of production. Pajer is quick to cite archaeological excavations on Anabaptist pothouses and domestic sites as crucial in redressing this imbalance. Indeed, it was a similar breadth of assemblages that made Frank Britton's *London Delftware* (1987) more engaging — a text published by Jonathan Horne's own publishing company, Jonathan Horne Publications.

Pajer rightly reconsiders the origins and affinities of Anabaptist faience, questioning the previously assumed influence of Italian faience on their design and production by instead re-locating the origins debate to southern Germany. For example, the use of pewter mounts on Anabaptist jugs and mugs can be also be found on northern European pottery, in particular contemporary Rhineland stonewares (Gaimster 1997). Similarly the use of Latin texts running as a frieze around the middle body of one jug (Pajer 2011, cat. no. 1a–b, 10–11) is paralleled in Cologne stonewares of the same period (Gaimster 1997, fig. 38:200), together with the use of barrel-shaped costrels (Gaimster 1997, fig. 150:291). It can also be observed how variants of 'flowers erupting from a vase' — a design which features heavily on Anabaptist pots — is also mirrored on both German stoneware medallions, and English and Dutch delftwares. There are influences in form derived from Chinese porcelain, with the Anabaptist water bottle (cat. no. 4, 13) similar to the one present in Liverpool delftware, as discussed within Amanda Dunsmore's contribution to *This Blessed Plot*. While Anabaptist pottery lacked the sophistication and technical excellence displayed by Dutch potters of Delft (albeit later in the 17th century), it nevertheless remained superior to contemporary wares produced by London's fledgling delftware industry.

This Blessed Plot might be approached as a well-trodden path. And yet, while the thematic sections and topics covered are inherently conservative and written by established figures, the high quality research presented in short concise essays makes this a worthy addition to any bookshelf. I would have liked to read more of Pajer's thoughts throughout *Anabaptist Faience from Moravia.* It is a publication that would have benefitted from better translation into English.

London NIGEL JEFFRIES

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Dialogues in Cuban Archaeology. Edited by L. Antonio Curet, Shannon Lee Dawdy and Gabino La Rosa Corzo. xvi, 241 pages, illustrated. Tuscaloosa: The University of Alabama Press, 2005. ISBN 978-0-8173-1464-4. £48.95 (hbk).

There are times when archaeology really matters, when the experiences of archaeologists or archaeologists' knowledge of the experiences of others goes right to the heart of bigger issues in a way that can make a difference to either the people involved or the issues at stake. We see this all over, whether in work on the Prestwich Street burial ground in Cape Town, contemporary homelessness, artefact repatriation and countless other manifestations of the archaeological intervention into political dialogue.

Memories from Darkness, edited by Pedro Funari, Andrés Zarankin and Melisa Salerno, shows us the kind of archaeology that really matters, in a particularly important way. It contains a real mixture of papers, covering different aspects of repression and dictatorship in a number of different South American

countries. There are theoretical papers, scientific pieces, material culture studies and first-hand accounts, on Brazil, Venezuela, Mexico, Bolivia and Argentina, all adequately illustrated and, we must be thankful given the range of exciting South American scholarship presented here, with individual bibliographies for each paper. This book is about freedom of speech. None of the papers end with something as restrictive as a 'Conclusion', rather those that choose end with 'Final Remarks' — a reminder of the importance of individuality and subjectivity when archaeology chooses to discuss matters of life and death.

Most of the book verges on shocking, but only in that the minute scales to which the archaeologists here go in discussing the conditions and effects of repression are not commonly reported at the distance from which I write. Occasionally, the contents of this book are downright hard. Speaking of his imprisonment in Argentina in a paper titled 'The Materialization of Sadism', Claudio Niro writes: 'These executioners played records where it was possible to listen to Hitler. Every time they came for us, they beat us hard, frequently breaking some of our bones. The problem of wearing a hood is that you do not know where the beats are coming from. You are completely helpless'. In a paper on the shaping of identity through body and dress, Salerno provides what for me is the defining image of the book, a blindfold and hand/foot tie excavated from the grave of one of the *desaparecidos* (individuals who were 'disappeared' by various repressive regimes) in Lomas de Zamora cemetery in Buenos Aires. We suspect the existence of events, artefacts and histories like these, we may even know of them, but to see and read them in this way makes for a very powerful contribution to debates surrounding these events in the present day.

Other chapters take on the relationship between archaeology and 'the left' (Langebaek), the ethics of forensic archaeology (Fondebrider), prison graffiti (Sánchez and López) and government repression during the Mexico Olympics in 1968 (Fournier and Herrera), among other equally fascinating contributions. Among the darkness and despair, there is hope. Many of the papers reveal instances of resistance to repression that, however small, lend a note of optimism to the publication. Ultimately, even the act of archaeological investigation can be a positive contribution as, although the stories and analyses presented here may be dark and difficult, they were previously unknown, which, in this case, is almost certainly worse. *Memories from Darkness* also has useful opinion pieces at its start (Laurent Olivier) and end (Martin Hall) that, rather than disrupting the distinctly South American collection of papers, serve to set them in useful wider contexts. Overall this is an important publication. Its style feels quite 'raw', but this fits the subject and ethos of the book well. Required reading for contemporary and conflict archaeologists, it will also be of particular use to those among the wider world of post-medieval archaeology who are unsure as to the importance of studying the more recent past and the present.

Unfortunately, *Dialogues in Cuban Archaeology* pales in comparison. Edited by L. Antonio Curet, Shannon Dawdy and Gabino La Rosa Corzo, it too addresses repression, this time in the guise of restrictions on contact between Cuban and US archaeologists caused by the US embargo on the Castro regime. By contrast to the effects of political repression discussed in *Memories from Darkness*, the lack of access to archaeological resources in Cuba for US archaeologists and the 'problems' caused by Cuban archaeologists not being exposed to US archaeological theory, seem little more than annoyances, although, of course, they are real and pressing problems enough for the individuals concerned. The book's contents deal engagingly enough with various aspects of the prehistory and post-medieval archaeology of Cuba, all well illustrated and usefully divided into two parts, 'The History of Cuban Archaeology' and 'Substantive Research'. However, the absence (beyond the book's introduction) of any direct archaeological engagement with the Castro era itself (the book ends with a mid 19th-century slave plantation) leaves a rather deafening silence and the lingering feeling that the inconveniences suffered by archaeologists really don't matter as much as some (most?) others. That said, the papers 'Three Stages in the History of Cuban Archaeology' (Moure and Watters) and 'The Organization of Cuban Archaeology' (Berman, Febles and Gnivecki) are fascinating and useful contributions, just let down somewhat by what is ultimately a rather too conservative volume.

London JAMES DIXON

The Rose and the Globe — Playhouses of Shakespeare's Bankside, Southwark Excavations 1988–91. Julian Bowsher and Pat Miller. Museum of London Archaeology, Monograph 48. 280 pages, illustrated. London: Museum of London Archaeology, 2009. ISBN 978-1-901992-85-4. £26 (hbk).

Everyday Objects: Medieval and Early Modern Material Culture and its Meanings. Edited by Tara Hamling and Catherine Richardson. xvii, 384 pages, illustrated. Farnham: Ashgate, 2010. ISBN 978-0754666370. £60 (hbk).

What a delight to compare two volumes that focus on material culture through such different approaches. These two books offer contrasting perspectives on the material worlds of the (mostly) post-medieval