

Reflecting these origins, the focus of the book is very much on the brewery as an artefact rather than the history of brewing as an economic activity or industry. After a Prologue on beer itself – the processes involved in its creation and the various styles of ale and beer – the book provides an introduction to the development of the industry in England from earliest times to the present day. In a concise but thorough way, this deals with changes in the organisation of the industry (for example, the supplanting of common brewers by industrial-scale concerns), changes in product, such as the introduction of porter, and the impact of such diverse factors as legislation, brewers' organisations (and exhibitions) and prominent individuals such as Samuel Whitbread. The book then moves on to consider the design and planning of the brewery and its internal machinery, organisation and power sources. These sections are chronological in structure and, while providing a wealth of information on specific firms and their owners, architects and engineers, retain a site-specific focus.

Throughout these chapters, as in the book as a whole, there is an emphasis on brewery buildings themselves and the equipment they contained, and on the history, development and fate of specific sites, especially those where evidence survives. The text is lavishly illustrated with contemporary prints and both archive and modern photographs, the majority of which derive from the English Heritage archives or the author's own collections or her contemporary photographs. There are many plans and architects' drawings and, while the reproductions are in one or two cases too small for much of the detail to be accessible, most are easily legible.

The rest of the book is more diverse in scope. There is a specific chapter on Burton upon Trent, which combines a historical survey of the rise and contraction of the industry in Burton with a strong emphasis on its physical impact and surviving remains. Then, in a chapter titled 'Beyond the Brewery', is an introduction to the manifold influence of the industry beyond its own buildings and plant. Ranging from brewers' philanthropy (the Shakespeare Memorial Theatre in Stratford and the Walker Gallery in Liverpool feature prominently) to the brewers' churches and country houses, this is an interesting indication of the wider influence of the trade. A discussion of brewery housing provides a little more insight into the workers in the industry who otherwise – necessarily in view of the information available – feature mainly as statistics or anonymous faces in photographs.

The book concludes with a discussion of the buildings of the industry today: an account of

survivors and the adaptive reuse of redundant buildings, much of which charts a path familiar from other large industrial structures such as textile mills. This is, however, a consistent theme of the book, each chapter containing many references to surviving structures or equipment and their reuse, sometimes ingenious, such as the retention of coppers and vats in visitor centres or cafes, sometimes more conventional, such as residential conversions and arts centres in larger buildings. This emphasis on surviving remains, many of which can be visited and experienced directly, is a strength of the book, and those who may find the sheer volume of sites and remains described a little overwhelming will be assisted by an excellent index of individual breweries, and a geographical as well as a general index.

*Built to Brew* was awarded the Association of Industrial Archaeology's prestigious Peter Neaverson Award for outstanding scholarship in industrial archaeology in 2015, and deservedly so. It combines a wealth of information about individual breweries and their development, set within a useful general introduction to the history of the industry in general.

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*The Archaeology of Cremation: burned human remains in funerary studies.* Edited by TIM THOMPSON. 240mm. Pp xii + 244, b&w and col ill. Studies in Funerary Archaeology 8, Oxbow Books, Oxford and Philadelphia, 2015. ISBNs 9781782978480; 9781782978497. £38 (pbk); £19 (eBook).

This book consists of what at first sight is an eclectic set of papers, on topics ranging from nineteenth-century excavations of a Neolithic site on Guernsey to recent burnt remains in Chile. Those two papers in fact encapsulate the main theme of the book, which is recent advances in the analysis of burnt human remains, combining forensic and archaeological evidence in the reconstruction of burial ritual in a wider social context. The case studies and general discussions show how far this kind of research has developed since the 1980s, when Jackie McKinley, the author of the foreword to this book, began her pioneering work on the thousands of early Anglo-Saxon cremated remains from Spong Hill in Norfolk.

An introductory chapter by Thompson reviews the history of research, which is complemented, especially for the non-specialist, by Ubelaker's update of recent research on the effects of heat on the human body. Apart from a brief conclusion, the remaining chapters each present a specific case study, looking at the application of osteological and scientific analysis of cremated or burnt bone to the interpretation of archaeological or forensic contexts.

Cataroche and Gowland retrieve useful information from 'two large storage boxes of non-accessioned bones, all disarticulated and fragmentary' excavated in 1837 (p 23), while Harvig uses CT scanning to differentiate between Bronze and Iron Age burials in Denmark. The chapter by Gonçalves *et al* on the weight of cremated remains is a comprehensive and thorough examination using Iron Age bones from Tera, in Portugal. Piga *et al* have used several different techniques to examine the crystal structure of burnt bone and wood from Monte Sirai, Sardinia, to distinguish an apparent shift from cremation to inhumation via an intermediate process of 'semi-combustion'. Cortesão Silva presents osteological and demographic analysis of Roman period burials from Augusta Emerita, Spain. Most of the cremations had taken place soon after death, on pyres in rectangular pits where the remains were later buried. Kirsty Squires used microscopic analysis of early Anglo-Saxon period cremated bones to differentiate between bones burnt at different temperatures, from which the position of the body on the pyre and the scale of the fire could be reconstructed. Ulguim has studied mounds in southern Brazil, dated to the fifteenth to seventeenth centuries AD, using historical/ethnographic accounts as well as archaeological evidence. These have interesting resonance with early medieval burial mounds in Europe. The final case study from Chile (by Garrido-Varas and Intriago-Leiva) is of recently, possibly suspiciously, burnt bones. This is the only specifically forensic example, but it is clear from all the studies and their bibliographies that this is a specialism with clear relevance to the present day, and with constructive interaction between those interested in ancient bodies and possible criminal investigation of modern death.

One point to strike the non-specialist reader is how varied the process of burning human bodies can be. 'Cremation' conjures up either the modern visit to the crematorium, resulting in a container of powdered bone, or urns full of more ancient fragmented bones and melted artefacts; in either case a finite and probably brief

process of burning and deposition. But in fact burning can take place long after death, it can be partial or complete, resulting in complete or very partial deposition, at different times and carried out for a variety of reasons. The kinds of analyses demonstrated in these papers allow the reconstruction of some of this complexity. There is not a simple dichotomy between cremation and inhumation, and burial archaeology needs to allow for complexity of ritual in the past. The other general point is the largely successful attempt to integrate the results of very detailed technical analyses, using an impressive range of different techniques, with the wider archaeological context.

The book is well presented with good illustrations and copious tables. It has one drawback, however, which is a lack of rigorous editing, most apparent in the papers by non-English authors. This is not the fault of those authors, it is probably the result of the minimising of the publisher's input due to financial pressure, and it is a general problem, not confined to this book. But it does detract from its otherwise scholarly content. Translation is an undervalued art: it is not a simple matter of the mechanical equivalence of words, but also the structure of sentences and grammar and subtle nuance of meaning. Sometimes it would be easier to understand the original than the 'translated' text. We would not accept inaccuracy in a mathematical equation or chemical formula; I think we should be equally precise, and therefore unambiguous, in our use of language.

This book is welcome as a significant contribution to our understanding of a key aspect of archaeological and forensic research.

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*Celtic Art in Europe: making connections – essays in honour of Vincent Megaw on his 80th birthday.* Edited by CHRIS GOSDEN, SALLY CRAWFORD and KATHARINA ULMSCHEIDER. 290mm. Pp x + 372, ills (some col), maps, plates. Oxbow Books, Oxford, 2014. ISBN 9781782976554. £60 (hbk).

Archaeological interest in the Celtic art tradition of the British Isles and Continental Europe has, over the past 150 years, produced a formidable assemblage of richly ornate artefacts. Many of