

The narrative begins with the founding of the project, and American social class and privilege are apparent in the interesting biographies of the major players. The expedition produced some well-known archaeologists, including its leader, Donald Scott, who was director of the Peabody Museum from 1932 until 1948; the legendary Southwestern archaeologist, J. O. Brew; and the younger A. V. “Alfie” Kidder II, who would later make his name in Peruvian archaeology. These were the days of collecting objects to place on display in museum exhibitions and to build museum collections. Indeed, expedition patron William Claffin had a personal artifact collection of over 34,000 objects, some of which he probably collected at cliff dwellings in Arizona, and others of which may have included arrowheads he collected as a child growing up in Georgia. Looting of sites and preservation are themes that run through the volume. Most of the sites visited by the 1931 expedition had already been looted. The exception is Range Creek Canyon, where rancher Waldo Wilcox refrained from collecting and forbade his family to do so. But that attitude was rare in the early 1900s, and it still is in the early 2000s.

Subsequent chapters are organized by place, and they move from canyon to canyon, culminating in extreme northeastern Utah in a last-ditch effort to recover museum-quality artifacts. Excavation at what was likely Deluge Shelter, located less than a mile from the Utah-Colorado border, only scratched the surface, missing the deep deposits excavated in 1966 that revealed 6 m of stratified deposits spanning Paleoindian to historic times and showing relationships between cultural manifestations in Utah and the Great Plains. *The Crimson Cowboys* is rich with the irony of archaeological exploration. Only two of the explorers could go to Deluge Shelter because there was a lack of fresh horses, yet “the entire human prehistory of the region sits there, like a layer cake awaiting the knife of scientists . . . if (they) had the time to dig deep enough . . . it was the unspoiled rock shelter they had sought to no avail for the past six weeks” (p. 209).

This is a book about archaeology, but readers should not expect to find a synthesis of prehistory in the region. The narrative does describe some of the archaeological sites encountered by the expedition, including rock art, residential sites, storage sites, and rock shelters. But the bulk of the story and some of the best tales within it are focused on the ranchers, guides, farmers, and general characters the expedition hired or encountered. The book includes important and interesting insights into the history of settlement and ranching in rural Utah, and this too is well done.

The authors frequently point out how much the expedition missed, yet some sites were so apparent that their omission from the journals and the frequent photography must have been conscious decisions. Comments on the incongruous reporting are part of an earnest attempt to convey just how difficult this trip was, and how rugged and inaccessible the country was. Most of it still is.

A few summative “postscripts” are appended to chapters, and reference is made to the large number of recorded sites, but the volume does not synthesize what we know about the Tavaputs. More of a missed opportunity than a fault, the text and references do not fully include the archaeological work done by Brigham Young University over the years in the Tavaputs region—albeit work that is spotty and largely descriptive. Nor is the reader directed toward syntheses of Fremont archaeology and the ancient lives it represents, an effort that would guide readers toward what archaeology finds *out*, rather than just what it finds.

Nevertheless, *The Crimson Cowboys* is an outstanding work that is well deserving of the Don D. and Catherine S. Fowler Prize, awarded to the authors in 2018, and it is an interesting and compelling contribution to scholarship on the history of archaeology and museum expeditions in the United States.

Archaeogaming: An Introduction to Archaeology in and of Video Games. ANDREW REINHARD. 2018. Berghahn Books, New York. xi+224 pp. \$27.95 (paperback), ISBN 978-1-78533-873-1.

Reviewed by Michelle M. Pigott, Tulane University

Archaeogaming: An Introduction to Archaeology in and of Video Games by Andrew Reinhard presents not only an archaeology of the recent past but also an archaeology of our present and future. Through applications of archaeological methods, contemporary theoretical approaches in archaeology, and principles of archaeological ethics, Reinhard analyzes the players of video games and the synthetic worlds they create and inhabit, as well as the “real world” processes, materials, and histories of the video game industry.

One does not need to be an avid gamer to follow the author’s arguments and discussions. Reinhard emphasizes that his book is intended to be an introductory discussion of the intersection between archaeology and video games across both real and digital worlds—and a consideration of how the digital worlds of video games create an archaeological record worthy of

study. More than a mere application of archaeology to a hobby, this interesting and engaging book is a deep and complex exploration of a human phenomenon embedded in society through the interpretive perspective of an archaeologist and “archaeogamer.”

Reinhard broadly defines his original term “archaeogaming” as the archaeological study both in and of digital games. He expands on the following five “themes” in his conceptualization of archaeogaming as (1) the study of physical aspects of video games, (2) the study of archaeology within video games, (3) the application of archaeological methods to synthetic space, (4) understanding how players see and interact with a digital world, and (5) the archaeology of game mechanics and the entanglements of code and players.

Reinhard is an archaeologist of the recent past, inhabiting a research realm in contemporary archaeology that is focused on post-industrialism and late-stage capitalism. This perspective is apparent in his discussion of the 2014 Atari Burial Ground project, which focused on intersections of urban legend, archaeology (and “garbology”), and capitalism. The application of archaeological method and theory to the study of relatively recent events and cultural phenomena memorialized in early internet conspiracy and pop culture serves as an effective introduction to the central concepts of archaeogaming. The archaeology of the material remains of a video game—in this case, Atari game cartridges and consoles—opens up conversations about what can be considered to be archaeological artifacts. Things become artifacts through the knowledge generated from studying them, not from age or rarity.

Knowledge runs both ways, as illustrated in the author’s discussion of archaeological tropes in video games. Most concerning to Reinhard is that archaeology-related storylines or quests often encourage players to loot artifacts. Acquiring rare items is a major objective in many games, no matter the ethical murkiness surrounding the removal of ancient artifacts from tombs or other contexts. In-game looting ignores the importance of archaeological context and renders artifacts as mere objects of value—concepts that drive the illegal antiquities trade across our very real world. Reinhard challenges the archaeogamer to

navigate video game storylines in an ethical manner, such as refusing to complete a quest so as not to loot artifacts—a task that may leave quests (and games) unfinished. Leaving this solution to the player, however, may not impact the development of ethical archaeology in video games.

The primary topic of *Archaeogaming* is, perhaps, the application of archaeological methods and theory to the study of digital spaces. Much like an archaeological site, a video game is the culmination of several processes that leave behind clues to how the game was created, inhabited, reoccupied, and abandoned. An archaeogamer can study a video game site *externally*, through its coding history; *physically*, through its installation media and digital directories; or *internally*, through playing and inhabiting the game space. Analyses of video games as sites are framed within landscape archaeology and are focused particularly on how humans create and dwell within synthetic landscapes.

How, then, does an archaeogamer conduct fieldwork within a digital space? An archaeogamer needs tools, methods, surveys, excavation techniques, and so on, all of which, Reinhard argues, can be easily adapted from “dirt archaeology.” He illustrates such fieldwork through his own archaeological survey of the procedurally generated world of the game *No Man’s Sky*, presenting a detailed and mostly successful archaeogaming research project.

Humans are becoming entangled with virtual spaces, creating both digital and physical artifacts for archaeogamers to study. Digital media, both the virtual worlds and their physical manifestations, are now another facet of the modern cultural landscape—at least in those parts of the world where digital infrastructure is well developed and widely accessible. This point answers a question I had while reading *Archaeogaming*: why should we be interested in the archaeology of video games? Reinhard’s book has widened the view of what archaeology can do in an era where humans are expanding both their existence and modes of communication and interaction through digital means. While archaeologists are, of course, interested in the past, *Archaeogaming* reminds us of an important dimension of the present and pushes us toward our future.