incorporating a consideration of nonbinary gender into Inuit archaeology, and of doing so with the full collaboration of community members, while making it clear that there remains much to be done and many hurdles to overcome. Ultimately, it is the interviews with LGBTQ2S+ individuals that are the most valuable—a useful model for future work. The discussion of the archaeological record is regrettably superficial and opaque to anyone not already familiar with Inuit archaeology.

Old Lands: A Chorography of the Eastern Peloponnese. CHRISTOPHER WITMORE. 2020. Routledge, London. xxviii + 564 pp. $160.00 (hardcover), ISBN 978-0-8153-6343-9. $44.95 (paperback), ISBN 978-0-8153-6344-6. $44.95 (e-book), ISBN 978-1-3511-0943-7.

Reviewed by John K. Papadopoulos, University of California, Los Angeles

This book may seem an odd title for review in *American Antiquity*, given its focus on a small region of Greece, but the volume is of interest—conceptually and methodologically—to a broader group of anthropologists, archaeologists, historians, and scholars interested in long-term changes in society, technology, and culture. At the center of the study is the notion of "chorography," which in Christopher Witmore's usage is more than just a systematic description or mapping of a region. It is the "art" of describing a region or district. To this end, Witmore utilizes a timeless mode of ambulatory writing—in a sense channeling the second-century AD periegete (tourist/traveler) Pausanias or his seventeenth-century Ottoman counterpart Evliya Çelebi—but brings it fully into the modern world. On the surface, the result may seem to be a type of phenomenology on steroids, but it is much more. It is the sort of narrative—accompanied by appropriate drawings, photographs, and maps—that would be wonderful to have for each discrete region of the world (I wish, for example, that there had been iterations of this book about Oaxaca or Peru when I first ventured as an archaeologist/tourist of the Classical world to these places).

Witmore's chorography is presented across 27 chapters, cast as "segments." The segments cover the eastern Peloponnese, from the isthmus of Corinth to Mycenae, Argos to Asine, and from Ermioni into the Saronic Gulf. A map—or "flat projection"—accompanies each segment, and these are all presented near the end of the volume and are composed by Caleb Lightfoot (who also painted the view of Kazarma with Mount Arachneo in the distance that is on the cover of the book). Fundamental to these projections are "lines," brought to the fore by Tim Ingold in his monograph *Lines: A Brief History* (2007). Consequently, Chapter 1 deals further with lines in stone (roads, canals, walls, faults, and marine terraces). The chapter/segments are preceded by a preface and a prologue, the latter subtitled "The Measure of the Morea?" (the name for the Peloponnese in the Middle Ages and Early Modern period). There is also an epilogue that begins with a juxtaposition of two ancient authors, Strabo and Pausanias, of whom the former championed—in Witmore's terms—"a form of ethnographic historiography," largely based on texts, "rather than *autopsy*, or participant immersion with a locale" (p. 485). In contrast, Pausanias drew "upon a periegetic tradition of in-situ-derived description, where architecture, monuments, artworks, inscriptions, histories, borders, and religious practices were encountered along the road," and in so doing Pausanias "presented a profusion of grounded detail" (p. 486). It is not difficult to determine in which of these two traditions Witmore resides. The epilogue also has its fair share of self-reflection, and an approach that argues for a diversity of perspectives.

In places, the text is densely written, whereas elsewhere it is more free-form, if not nebulous, and sometimes or often—depending on the perspective of the reader—difficult to follow but always challenging. This is not a book that will appeal to all, and least of all to those who consider anthropology and archaeology to be more hard sciences than anything else, but it will appeal to a broad audience interested in social, cultural, and technological changes through time and how best to describe them. The illustrations are delightful. Those that I found most captivating were the ones that appeared at the beginning and end of each chapter/segment. On the surface, some appeared to be sketches or drawings by a latter-day Jacques Carrey (1649–1726), but others were clearly a photograph that was somehow manipulated or converted into a drawing (the process is not described in the volume). There are photographs, both straightforward and panoramic, a few in color but most black-and-white, as well as plans, and all sorts of other illustrations—including a general view of the plain of Argos by Edward Dodwell in 1834, the flip-top notebooks of the nineteenth-century traveler through Greek lands William Martin Leake (1777–1860), and a drawing of the plant *Arbutus* by George Wheler published in his 1682 *A Journey into Greece*. Through the selection of these illustrations, and his carefully constructed text, Witmore has achieved something very rare: a narrative that stands both as a complement and alternative to diachronic history.

https://doi.org/10.1017/aaq.2021.76 Published online by Cambridge University Press

In the end, the eastern Peloponnese emerges as an object that is both nuanced and multifaceted. It is, moreover, something that defies oversimplification. It is the objects encountered along its varied paths that complicates the narrative. And this is achieved in numerous ways, with myriad things—such as a storied topos or mythological figure, the grave of a famous archaeologist, a fence barring access to a site, the tobacco plants or lemons or Jerusalem sage found along the way, or the ceramics and bone on the surface of a site. What the volume does achieve very beautifully is to view the transition from an agrarian world rooted in the Neolithic to urban styles of life, with all the baggage that this transformation entails, from communications to movement within a landscape that is both modern and ancient. The result is a highly original long-term habitation of a place, the sort of archaeological narrative that every region deserves.

Archaeological Theory in Dialogue: Situating Relationality, Ontology, Posthumanism, and Indigenous Paradigms. RACHEL J. CRELLIN, CRAIG N. CIPOLLA, LINDSAY M. MONTGOMERY, OLIVER J. T. HARRIS, and SOPHIE V. MOORE. 2021. Routledge, London. xiv + 235 pp. $155.00 (cloth), ISBN 978-0-36713-545-4. $44.95 (paperback), ISBN 978-0-36713-547-8.

Reviewed by Eleanor Harrison-Buck, University of New Hampshire

This book takes on a formidable task, distilling various branches of contemporary theory variously described as “ontological realism,” “posthumanism,” and “new materialism.” This massive body of theory is far from cohesive, and the contributors do an excellent job of making these otherwise complex concepts more accessible to the “uninitiated” reader, who may feel perplexed by it all. The introduction summarizes the four main themes of the book—relationality, ontology, posthumanism, and Indigenous paradigms. These are beefy subjects, and the intellectual history is glossed over pretty quickly. For this reason, this book is more appropriate for a reader at or above the graduate level who is already familiar with processualism, post-processualism, phenomenology, and other core theory in archaeology.

The five authors conduct archaeology in Europe and North America. Because the primary focus of the volume is theory, geographic case studies receive more limited treatment, used mostly to ground the abstract concepts being presented. An introduction and conclusion bookend 10 chapters, five written by individual contributors paired with five multiauthored chapters. The latter aim “to open up theory to dialogue, to capture something of its ongoing and shifting becoming” (p. 2). In this way, the book is a kind of Deleuzian thought experiment—in the mode of the late French philosopher Gilles Deleuze, whose work is highly influential to the new materialists, emphasizing emergent relations that are always in a “process of becoming” (p. 20). Yet, the dialogue and short biographies in the introduction also hearken back to the self-reflexivity of post-processualism, providing a window into the authors’ “sensibilities and situatedness” (p. 166). At times, the dialogue becomes a little overly (self-)consumed with decolonizing one’s own Western “metaontology” (pp. 176–183), and it could have benefited from further consideration of Indigenous alterity and the very real challenges of “living in two worlds” that Lindsay Montgomery describes (p. 178). Overall, however, the discussions are beneficial in problematizing knowledge production and the politics and ethics of intellectual hierarchies that persist in archaeology.

Both Oliver Harris (Chapter 2) and Craig Cipolla (Chapter 10) are concerned with categorizing the different ways in which archaeologists use terms such as “relationality” and “ontology.” Harris defines three approaches to relations: epistemology (to reconstruct past worldviews), methodology (to reconstruct networks of relationships), and metaphysics (to reconstruct how the underlying world operates outside of human thought). Cipolla outlines four categories that overlap to some extent (pp. 169–171). In the intervening dialogue in Chapters 3 and 11, these “categories” of relations are critiqued. Although heuristically useful, they resemble essentialized and reductionistic “typologies” that are seemingly at odds with scholarship advocating (Deleuzian) flows and fluid processes. The differences in relational approaches seem to hinge on whether the field of ongoing relations in the world embody conscious or unconscious agents (pp. 17–19). The implicit assumption here is that thinking (as knowing subject) and doing (as bodily experience) somehow operate separately. Elsewhere, I argue that this kind of discursive (cognitive) versus nondiscursive (bodily) separation embodies a more radical theory of ontological alterity that risks perpetuating a mind/body separation (Harrison-Buck, Chapter 11 in *Relational Identities and Other-Than-Human Agency in Archaeology*, 2018).

An ontological reality that is not anthropocentric, static, or prefigured foregrounds the posthumanist perspective discussed by Sophie Moore (Chapter 6) and Rachel Crellin (Chapter 8). Humans are not privileged in this “post-anthropocentric” approach, and the subject/object divide is collapsed into a “flat ontology”

https://doi.org/10.1017/aaq.2021.76 Published online by Cambridge University Press