

others, as well as modern anthropological scholarship and oral traditions. Chapter 3 focuses on the middle and later decades of the seventeenth century, when New Englanders such as Michael Wigglesworth, Samuel Sewall, and Cotton Mather often accorded dreams an important role in their emotional, spiritual, and public lives, while they frequently demonized the dreams of Native American and religious dissidents, especially Quakers. Chapter 4 analyzes the role that dreams played in literary records of King Philip's War, and chapter 5 interrogates the role of gender and social position in the evaluation of dreams, especially in times of social conflict such as during the Salem witchcraft crisis. Chapter 6 examines reports of Native American dreams toward the century's end as sites of anti-colonial resistance.

A book about dreams in colonial New England cannot engage comprehensively with the long *intellectual* history of dreams in the Western tradition. Dreams played an important role in the early modern popular fascination with "wonder and wonder lore," and also in the Neoplatonic tradition to which both Augustinian theology and later Hermetic philosophy were heirs. That said, Plane's well-informed, ethno-historical perspectives on dreams in Algonquin culture and her astute analyses of their inter-cultural history in colonial contact make this an original and important contribution to both early Native American studies and our understanding of the emotional and psychological experience of colonialism in seventeenth-century New England.

———Ralph Bauer, University of Maryland

Elena D. Corbett, *Competitive Archaeology in Jordan: Narrating Identity from the Ottomans to the Hashemites*. Austin: University of Texas Press, 2014.

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Elena Corbett's ambitious volume lays out the important contributions of archaeological narratives to *turath* (heritage) in the territory of modern Jordan. Whereas formative publications in recent years have chronicled the development and impact of archaeology and heritage laws in other parts of the former Ottoman Empire, including Greece, Turkey, Israel, Iraq, Egypt, Libya, Tunisia, and Algeria,¹ Jordan has proved more elusive. This situation

¹ Nadia Abu-El-Haj, *Facts on the Ground: Archaeological Practice and Territorial Self-Fashioning in Israeli Society* (Chicago: University of Chicago Press, 2001); Joshua Arthurs, *Excavating Modernity: The Roman Past in Fascist Italy* (Ithaca: Cornell University Press, 2012); Magnus T. Bernhardsson, *Reclaiming a Plundered Past: Archaeology and Nation Building in Modern Iraq* (Austin: University of Texas Press, 2005); Clémentine Gutron, *L'archéologie en Tunisie (XIXe-XXe siècles): Jeux généalogiques sur l'antiquité* (Paris: Karthala, 2008); Yannis Hamilakis, *The Nation and Its Ruins: Antiquity, Archaeology, and National Imagination in Greece* (Oxford: Oxford University Press, 2007); Suzanne Marchand, *Down from Olympus: Archaeology and Philhellenism in Germany, 1750–1970* (Princeton: Princeton University Press, 1997); Nabila Oulebsir, *Les usages du patrimoine: Monuments, musées et politique coloniale en*

owes, no doubt, to a series of fundamental political changes in the region over the last century and a half.

As argued by Corbett, antiquities in Jordan have been subject to “an ongoing and adaptive competition between foreign and indigenous powers with roots in the context of late nineteenth-century imperialism” (3). She opens her analysis of evolving archaeological discourse in the region with antiquities laws and collecting practices in Bilad-al-Sham or Greater Syria during the Ottoman Tanzimat reforms of the mid-nineteenth century. She then charts the shifting ideologies of the institutions and scholars that conducted archaeological research, promoted patrimonial conservation, and attracted tourism to the territory from the period of the Great War to the British Mandate, establishment of Hashemite rule in 1921, the 1948 expansion of Jordan into the West Bank, and Jordan’s recalibration following its loss of the West Bank in 1967.

Corbett’s argument rests upon the premise that consecutive authorities in the territory, which was not a discrete political, cultural, or administrative unit before the twentieth century, found in antiquities an important rationale for the existence of the artificially created nation-state. They believed that the successful imprinting of Jordanian identity and loyalty to the Ottoman sultans, authorities of the British Mandate, and finally the Hashemite dynasty, required that the general population receive a unified narrative of the region’s history. Each referred at least in passing to the region’s ancient monuments. Noting how the contours and population of the Jordanian state and the geopolitics of the region changed over time, Corbett reveals the flexible strategies that governed heritage policy. Although some of its features were unique to Jordan’s history, archaeological practice in colonial and postcolonial Jordan faced challenges similar to those experienced in other regions of the former Ottoman Empire.

Corbett’s reconstruction of the evolving landscape of archaeological consciousness is less convincing when she characterizes this part of Bilad-al-Sham (and later Transjordan and Jordan) as a negative space for antiquities. She bases this claim on the fact that authorities defined this region through juxtaposition with more richly developed archaeological narratives of the Holy Land (and later the state of Israel) and pilgrimage traditions in the Hijaz. Here, Corbett’s analysis would have benefitted from greater attention to the perceptions of indigenous inhabitants of the region—gleaned from ethnographic, historical, or religious sources—and an exploration of the tensions between their

Algérie (1830–1930) (Paris: Éditions de la Maison des sciences de l’homme, 2004); Donald Reid, *Whose Pharaohs? Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I* (Berkeley: University of California Press, 2002); Wendy Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (Berkeley: University of California Press, 2003).

understandings of ancient monuments and those of archaeologists. Attention to Ottoman-era (or even late medieval) Arab historians might have likewise offered testament to the existence of a richer vision of the landscape, one that predated and inflected that of the modern nation.

Corbett's monograph, while valuable for the light it sheds on a poorly understood topic, is not an easy read. Incomplete editing of the 2009 dissertation from which it is derived has left its traces in the form of mechanical introductions with their contents unnecessarily repeated in subsequent chapters. Some opaque jargon obscures the important points being made. The book's introduction contains disappointingly few references, so it is difficult to identify the author's methodological and historiographical influences. These shortcomings, however, should not detract from the new perspectives that Corbett's analysis contributes to our understanding of a timely and fascinating topic.

———Bonnie Effros, University of Florida

Mike McGovern, *Unmasking the State—Making Guinea Modern*. Chicago: University of Chicago Press, 2013.

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McGovern has a fascinating topic: Sekou Touré's "demystification campaign" that began in 1961 and how it affected the Loma, seen as "the savages" of the newly independent state of Guinea. He also tells the story in a fascinating way. McGovern's original analytical insights of a staggering scope—both because of his long-term historical view and his determination to enter in discussion with almost anyone who has written on the subject—open up unexpected perspectives on this tragic story. An intriguing aspect of this campaign was that Sekou Touré, in a conscious, civilizing offensive, ordered that all fetishes be gathered together, often with a brute show of force. But instead of destroying them he had them exhibited in public, even on a global scale, in order to break through the secrecy from which they drew their force. His use of the world-famous *Ballets Africains* of Fodébo Keita and the equally well-known Bembeya Jazz band in the campaign are just two examples of the concerted action to make public what had to be eradicated. Of course the effects were most ambiguous.

For McGovern, this demystification campaign, with all its ambiguities, is a vantage point for exploring hidden layers in people's confrontations with the state in postcolonial Africa. This makes his analysis relevant for the entire continent and even beyond. But he insists also, and rightly so, on the specific aspects of his story. He does not present a simplistic interpretation of the confrontation in terms of a mad, paranoiac dictator and an alienated group as his victims. Sekou Touré did become increasingly paranoiac, and perhaps mad, but his original ideas about forging a national culture, mobilizing women, and realizing a more egalitarian form of development had promising