

differences. Lorena Mihok's landscape analysis of Augusta, a royal outpost on Roatán Island, Honduras, stands out for its attention to an exclusively eighteenth-century context. Mihok finds the settlement's spatial organization to be more consistent with military defense than with economic profit. Lauren Bridges and Roberto Gallardo report on ceramics and glass associated with a customs house and iron pier at the port of Acajutla, El Salvador. The assemblage attests to an oligarchical commitment to neoliberal economic policies in the post-independence era.

Four chapters bring South America into focus, with an emphasis on the consequences of changing infrastructure in the industrial age. Cláudia Plens considers the inequality of space and consumption in a village for Brazilian railroad laborers near São Paulo. Her reading of class, nationality, and occupation lends itself to comparative studies of company towns in the Americas. Daniel Schavelzon illuminates Salado Bridge, a riverine relic south of Buenos Aires. Designed by a Scots architect during a time of economic protectionism, it represents an effort to innovate with local resources before international trade transformed Argentina's infrastructure. Alasdair Brooks and colleagues offer a characterization of refined earthenwares imported to Chile, as well as British steamship ceramics from the port of Valparaíso. Irene Dosztal discusses a London-backed agricultural colony established in Argentina in 1870. Ceramics from the colony's Administration House indicate that British directors overcame remoteness by securing goods from their homeland that met certain class aspirations.

The final case study pertains to Betty's Hope, a plantation site on Antigua in the Leeward Islands. Christian Wells and colleagues deliver a theoretically grounded and thought-provoking exploration of human ecology. Employing geochemistry, they contend that eighteenth- and nineteenth-century rum production spawned toxic waste that lingers in the form of heavy metal concentrations in the soil. One is left to ponder not only harm to bygone communities but also potential hazards to those who currently live on or near the sites of historic distilleries.

*Archaeologies of the British in Latin America* invites readers to envisage new arenas for analysis, something that will surely spur dialogue about the extent and legacy of British interests in the Western Hemisphere. Even with its temporal constraints, the book features much skillful integration of documentary and archaeological data. It will be valuable to those seeking a more nuanced grasp of materialities attendant to British commercialism in Central and South America and, most especially, those enthusiasts

of local consumption patterns related to nineteenth-century industrialization.

*Painting the Skin: Pigments on Bodies and Codices in Pre-Columbian Mesoamerica.* ÉLODIE DUPEY GARCÍA and MARÍA LUISA VÁZQUEZ DE ÁGREDOS PASCUAL, editors. 2018. University of Arizona Press, Tucson. x + 284 pp. \$75.00 (hardcover), ISBN 978-0-816-53844-7.

*Reviewed by* Michael D. Carrasco, Florida State University

In this richly illustrated and intriguing volume, the editors have brought together an interdisciplinary, multinational team of 29 scholars whose contributions in the foreword, introduction, epilogue, and 13 chapters provide a highly informative look at colors and pigments and the range of surfaces—from bodies to codices—that they adorn. One of its most impressive aspects is the extent to which it brings together a variety of disciplines to address the problem of color, allowing for an analysis of the chemistry of pigments to be interwoven with discussion of the symbolism of specific colors. For this reason, it will be a useful text across multiple contexts and disciplines. Judging from the volume's title, one might conclude that it deals primarily with color, but it offers equally fascinating treatments of how color interacted with scent and played a key role in therapeutic and medicinal practices. These issues are not often considered, and their inclusion here extends the discussion well beyond the optic to open powerful ways of approaching materials that, when considered at all, tend to be seen largely through an iconographic lens. Although each chapter deserves its own commentary, this review's space constraints require a focus on the general contours of the book.

Part I, "Coloring Alive and Dead Bodies," primarily discusses the use of colors as applied to actual bodies, with a strong focus on mortuary contexts. It also deals with cosmetics and the medicinal use of colors and pigments. This topic is particularly thought provoking, because it suggests the possible significance of particular colors that transcends normative readings of imagery or of the use of colors in mortuary contexts, opening paths to meaning that until now have remained relatively closed. Chapters 2–4 discuss the results of the physicochemical analysis of Mesoamerican body colors and their cultural significance. Chapter 2 uses pigment data from burials located in the Teopancazco neighborhood of Teotihuacan to

address their aromatic, therapeutic, and medicinal roles. This discussion connects with Chapters 6 and 7, which also address body ornamentation that appears to have served roles ranging from therapeutic and cosmetic to the presentation of the social body. Chapter 5 deals with body color and adornment in the murals at Chichén Itzá; those murals' use of color in representations of socially complex scenes touches both on the painted bodies of Part I and anticipates the focus on codices in Part II.

Part II, "Illuminating Animal and Vegetal Skins," explores the use of colors to adorn other kinds of skin, such as the pages of books or the surfaces of buildings. The chemical analyses of pigment discussed in Chapters 8–12 offer a view of the codices that too often remains on the periphery of discussions of this material, especially when iconography is the dominant approach. For this reason, I found these chapters to be especially appealing and have already worked them into my courses on Mesoamerican art to complement iconographic-centered readings on codices. Élodie Dupey García's chapter, "Making and Using Colors in the Manufacture of Nahua Codices," is particularly important, because it unites multiple strains of discussion introduced throughout the book. I recommend it be read first, because it provides a way to draw a connecting thread through the book. Part II concludes with Franco D. Rossi's chapter on plaster as a kind of architectural skin in the Maya region. One could easily imagine a Part III built on the issues presented in this chapter and the one by Virginia E. Miller (Chapter 5) that would highlight more broadly the painted body in representation or color in noncodical material.

As with any volume as wide ranging as this one, there are several issues that should be mentioned. The introduction states that there is no such thing as a "universal symbolism of color, but rather that color, as a social object and event, only carries cultural meaning" (p. 5). That the significance of color is culturally constructed, as is nearly all meaning, seems true enough. However, Chapter 1 begins immediately with a discussion of the early (33,000 BC) use of red pigments and their universal appeal. To make a statement disavowing universal symbolism and then to follow it with an invocation of such symbolism appears contradictory. One might rather reconceive the introduction to state that, like all symbolic systems, the meaning of color is historically and cultural contingent, yet color's presence in the sensuous world of experience makes certain colors, such as red, particularly significant across cultures and through time because of shared experiences rather than intrinsic meanings. Furthermore, the organization of the

volume is such that readers seem to be expected to develop a central thread that comes into greater focus as they go through it. To facilitate this, the discussion of how major issues connect could have been developed more fully in the introduction; for example, it would have been helpful to have had an expanded and more explicit statement on "native categories" that are mentioned in the introduction but are left largely to the reader to imagine.

That said, the book stands as a major addition to the scholarship not only on color but also on notions of the body, medicine, and visibility more broadly, covering an impressive scope of material not easily accessed through visual documentation alone. Most of the chapters deal with data derived from the scientific examination of physical objects. They provide a wealth of new material for consideration and reflection, compelling us to return to other instances and to assess how this new understanding of color challenges or augments our received interpretations.

*Sugar Cane and Rum: The Bittersweet History of Labor and Life on the Yucatán Peninsula.* JOHN R. GUST and JENNIFER P. MATHEWS. 2020. University of Arizona Press, Tucson. xii + 180 pp. \$29.95 (paperback), ISBN 978-0-8165-3888-1.

*Reviewed by* Héctor Hernández Álvarez, Universidad Autónoma de Yucatán

The adoption of sugarcane cultivation and processing on the Yucatán Peninsula, as with many other products and technologies introduced by Europeans, followed a process that inevitably transformed the ecosystem and lifestyles of the peninsula. As is well known, domesticated plants and animals introduced by Europeans altered the relationships among humans and the environments of indigenous communities in the Americas. In addition, the production of commercial goods such as sugar and cane-derived liquors brought about drastic changes in the economy, environment, and social relations of indigenous communities during the colonial era. In later historic periods, the deep-rooted consumption of aguardiente had a dramatic impact on the daily lives and labor relations of the Mayas of the Yucatán toward the end of the nineteenth and beginning of the twentieth centuries—Yucatán's Gilded Age.

It should be noted that rum is an alcoholic beverage distilled from sugarcane molasses, of Antillean origin, and generally aged in oak barrels. The aguardiente was