

women greater choice, but rather as a means to prevent maternal mortality. Mooney, somewhat confusingly, refers to this family planning campaign as “pro-life,” not in the sense that the term is used in current U.S. debates around abortion, but as a proposed life-saving alternative to illegal and often deadly abortions.

The Chilean health professionals’ justification for family planning in order to save women’s lives differed from the population control rhetoric of the U.S. agencies that funded these same physicians. Mooney is thus able to demonstrate how local and global politics around the issue of family reproduction could intersect in practice, even as they diverged in stated intent. Her final chapters explore social constructions of motherhood under three very different governments: Christian Democrats, the Unidad Popular (UP), and the Pinochet dictatorship. She finds—somewhat unsurprisingly, given the by now well-documented patriarchal attitudes of the Left, both Chilean and international, of the 1960s and 1970s—that the UP years did not necessarily correspond to a period of greater gender equality on all fronts.

Mooney’s firm grounding in archival sources is one of her book’s many strengths. She also unearths more than a few archival “gems” over the course of her research—an educational film from the U.S. Population Council, distributed throughout Latin America, that has Donald Duck expounding in Spanish on the benefits of family planning to the “common man” and his wife; or 1960s letters from John D. Rockefeller III, the founder of the U.S. Population Council, to Pope Paul VI trying to convince him (in vain) to pronounce the church in favor of birth control as a means to prevent a worldwide overpopulation crisis. Mooney’s global perspective also allows her to lift the politics of reproduction outside of a narrow national framework to examine how Chilean health policy makers interacted and at times even took main stage in the international arena of family planning and population control. Her strong reliance on organizational archives, however, produces a somewhat top-heavy perspective in which statements by members of the medical elite may too easily be assumed to represent what actually occurred. It may also lead her at times to overstate science’s potential to erase international inequalities. On the whole, however, Mooney offers a new, more nuanced understanding of how international politics of reproduction influenced women’s lives at a local level, and thus contributes to a deeper understanding of the modernization of Chilean motherhood.

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EUROPE: ANCIENT AND MEDIEVAL

KARIN SANDERS. *Bodies in the Bog and the Archaeological Imagination*. Chicago: University of Chicago Press. 2009. Pp. xx, 317. \$37.50.

Karin Sanders’s book is about human corpses mummified in marshes in Northern Europe, mostly dating from the Iron Age. She describes the bogs in terms of the Freudian uncanny as suspicious labyrinths and the bodies themselves as things that should have stayed hidden but have come to light. In a certain sense, bog bodies, in which the skin and internal organs have been preserved but usually not the bones, seem to be the counterpart to ancient human skeletons. Yet there are many striking similarities in Sanders’s approach and general findings to my own ways of thinking about fossil human bones (*Bones and Ochre: The Curious Afterlife of the Red Lady of Paviland* [2007]). Like caves, bogs might have been sacred places. They are liminal spaces connecting present time and space to the past and the other world, and Sanders conceptualizes bog bodies (and at times it seems the bogs themselves) as Bakhtinian chronotopes. In tracing the bog bodies’ “mutable identities in their complicated and sometimes boisterous afterlife,” Sanders is interested in how the meanings of these bodies were negotiated through diverse texts and images, how the bodies are seen as authentic witnesses of the past, and the ways in which “the stubborn materiality of the bodies corporeal existence” may influence their (re)presentations (p. xv).

Drawing on the British archaeologist Christopher Tilley (rather than on Bruno Latour), she asks whether material forms may actually do something, such as mediate activities, in particular historical contexts. The multiplicity of stories that are connected to Tollund Man, Grauballe Man, Yde Girl, and their peers in their straddling of the boundaries among science, popular culture, and art suggests that if bog bodies speak, they do so in our own languages, and something is lost in translation. Some bog bodies, moreover, survive only as paper bodies, as descriptions of finds in texts. But those bodies that we have are not like any material trace from the past; like ancient human bones, they also waver between binaries such as the inanimate and the human, the natural and the cultural. As traces of a past that seems particularly “ours,” they are about “heritage, origin, nationality, genetics, ethnicity, and gender” (p. xv). Medially (re)produced and distributed, they become international icons of humanity or enmeshed in national and ethnic claims of identity and right of place. As fossil human remains have been turned into noble ancestors for Western nations or “races” increasingly in competition in the early twentieth century—for example, the imagined Cro-Magnon-Neanderthal encounters in Europe could be instrumentalized to lobby against “racial” interbreeding—bog bodies became the once-living proof for a formerly healthy Germanic society whose members used bogs to rid themselves of “abnormal degenerates” (Tacitus’s *corpores infames*). And much as (fossil) human remains maintain their power to found diverse narratives of origin and belonging, the poet Seamus Heaney has used the bog bodies to evoke an Irish national identity. Human remains—bog bodies and other body parts—have become implicated in complicated issues concerning the ethics of

preservation and exhibition and are the objects of demands for repatriation (p. xv).

Sanders's concern is mainly with the literary, poetic, and artistic afterlives of bog bodies. Notwithstanding the book's subtitle, it is not a history of science. We delve into the bog-body worlds of Carl Jung, Joseph Beuys, Margaret Atwood, Wallace Stegner, Ebbe Kløvedal Reich, Michel Tournier, Anne Michaels, Désirée Tonnaer, Steen Steensen Blicher, Camilla Christensen, Michael Talbot, Sylvia Kantaris, Lori Anderson Moseman, Geoffrey Grigson, Serge Vandercam, Kathleen Vaughan, William Carlos Williams, and others. Despite Sanders's drawing on Gaston Bachelard for other purposes, the objects themselves and the phenomenotechniques applied to translate them into things of knowledge often seem distant. This may account for my occasional unease with her re-establishing of a binary between fact and fiction: "So when bog bodies are imported into fictional texts as actual objects mediated by language, we as readers must be able to slip back and forth between the worlds of fiction and facts" (p. 67). At instances like this, I miss the insistence that bog bodies—like other human remains—are always co-determined by the "archeological imagination." Nonetheless I am definitely richer for this reading experience.

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NANNO MARINATOS. *Minoan Kingship and the Solar Goddess: A Near Eastern Koine*. Urbana and Chicago: University of Illinois Press. 2010. Pp. x, 263. \$55.00.

Nanno Marinatos's volume is concerned with the advocacy of a theocratic regime and divine kingship in Minoan Crete and especially in its heyday, the Neopalatial period. Largely following the path opened by Sir Arthur Evans in his *Palace of Minos* (1921–1936), and building on the concept of Othmar Keel's visual *koiné*, Marinatos interprets Minoan iconography in the light of comparisons with Near Eastern iconography and written sources.

The book opens with a brief description of the chronological and historical contexts. In the introduction, Marinatos also explains her methodological approach and lists her principal sources. In the following chapters, the author first tackles the attributes that characterize kings and queens in the iconography and identify them as the highest religious authority (chapters two and three). Subsequently, the Throne Room at Knossos, and sacred places and religious foci, labeled "houses of God," are discussed on an iconographical basis (chapters four and five). In chapters six and seven, close contact with the divine through epiphany and ecstatic prophecy, both specific duties and privileges of kingship, are explored and illustrated. Afterward, some of the most typical symbols of Minoan iconography are investigated and interpreted in close relation (chapters eight to ten). The author then focuses on Minoan afterlife beliefs through the iconographical analysis of

clay painted coffins or *lamakes* (chapter eleven). In chapters twelve and thirteen, respectively, the author discusses the "Solar Goddess" and "Storm God," considered as central deities of the Minoan pantheon and conceptually intertwined with the promulgated theocratic kingship. The book ends with some thoughts on the religious *koiné*, the adoption, on a broad Near Eastern scale, of similar religious motifs and shared ideology (chapter fourteen). To conclude, the results of the study are summarized and presented as a "tribute to Sir Arthur Evans" (chapter fifteen).

In adopting a "Near Eastern lens . . . for reading the visual code of Minoan culture" (p. 193), Marinatos's main concern is "to resituate palatial Crete on a mental map that includes the Near East, specifically, Anatolia, Syria, the Levant, and Egypt" (p. 1). Considering Bronze Age Crete in a broader geographical and ideological perspective is definitely a very valuable approach. The fact that different countries were actively interacting within the broad eastern Mediterranean sphere, however, does not necessarily mean that they were *de facto* all sharing the same political or religious structure.

The major problem with the book is that notions of theocracy and kingship are firmly assumed from the introduction rather than critically assessed. While begging the question, Marinatos is also very dismissive of some trends in current scholarship that, according to her, are merely "theoretical anthropological models derived from the study of tribal society" (p. x). On behalf of historical plausibility, kingship is postulated and alternative approaches to socio-political organization barely evoked, poorly referenced, and discarded as "hardly at home in the mid second millennium BCE" (p. 12). Yet there is a lively current debate on Minoan sociopolitical organization and related matters, evidenced in, among other volumes, *Monuments of Minos: Rethinking the Minoan Palaces* (2002), edited by Jan Driessen, Ilse Schoep, and Robert Laffineur, and *Labrynth Revisited: Rethinking "Minoan" Archaeology* (2002), edited by Yannis Hamilakis.

Nevertheless, throughout the book, the author offers provocative insights on specific iconographical elements. Her analyses of the so-called "horns of consecration" as symbolizing the cosmic mountain (pp. 103–113), and the double axe (pp. 114–130) and rosette (pp. 131–139) as respectively exemplifying the "regenerative potential of the sun of the horizon" and "the life-giving qualities of the sun" (p. 134), are soundly argued. Furthermore, Marinatos skillfully succeeds in documenting "an entire system of interconnected concepts that cohere first by the nature of their morphology and second by their semantic links" (p. 138). Therefore, considered in close correlation, her interpretations of those symbols are even more persuasive.

In the final chapters of the book, the discussion on the "Solar Goddess" (pp. 151–166) and the "Storm God" (pp. 167–185) is of a particular interest and largely more convincing than her research of iconographical attributes of kings and queens in chapter two.