In terms of progressive approaches to collaboration, cooperation, and indigenous archaeology, however, this volume is troubling. There is careful avoidance of any mention of modern Native communities, consultation, or approval. Only one author (Timmins) cites collaborative projects as an interest in the author biographies, and I know of only one New York archaeologist here (Jordan) who communicates with Native leaders. This book has some cringers too, such as the suggestion that the matrilocal residential pattern was a response to European contact and male involvement in the beaver trade (ch. 9). Emic perspectives are sometimes discussed on the basis of how they were reported by white historians like William Fenton (ch. 7), when the works of many Native authors are available.

Site protection takes a hit in this volume. Several chapters show fairly precise maps of site locations, which would not be approved by Native leaders. One site (Rogers Farm, ch. 9) is presented as under the stewardship of the Department of Environmental Conservation. We also learn that this site has been plowed for fifty years and impacted by a road, gravel parking lot, and several farm buildings. No mention is made of conservation for any sites discussed in this volume. They are presented more or less as playgrounds for archaeologists to experiment with multiscalar analysis.

For several years I have encouraged, cajoled, and begged archaeologists working in Iroquoia to contact the Haudenosaunee Standing Committee, clan mothers, and chief councils of the nation homeland where they work. New York archaeologists tend to carry on old-style business as usual because most Haudenosaunee land is dispossessed and under private ownership. The Haudenosaunee are interested in archaeology and have taken a positive approach, selectively approving excavations, particularly when it involves issues that interest them or broadens affiliation within the framework of NAGPRA-based repatriation. They also wish to correlate the archaeological record with oral histories, an issue never mentioned here. I hope that the rise of noncollaborative multiscalar archaeology that emphasizes regional diversity will not harm their ongoing quests to reclaim their history and bring home their ancestors.

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Kenneth Milton Chapman: A Life Dedicated to Indian Arts and Artists. By Janet Chapman and Karen Barrie. Albuquerque: University of New Mexico Press, 2008. 344 pages. $34.95 cloth.

This biography of Kenneth Milton Chapman (1875–1968) relates the remarkable life of a quiet, humble man who became an intrinsic part of almost every scholarly institution founded in Santa Fe during the first decades of the twentieth century. He was a founding staff member of the Museum of New Mexico, the School of American Research (now known as the School of Advanced Research), and the Laboratory of Anthology; cofounded the Indian Arts Fund

and the Indian Fair (the forerunner to Santa Fe's annual Indian Art Market); worked on some of the most important archaeological digs in northern New Mexico; wrote some of the first studies of Pueblo pottery; restored old homes; and painted the occasional mural. Born in Indiana, Chapman trained for a short time at the Art Institute of Chicago and worked in Illinois and Indiana as an illustrator before he moved to Las Vegas, New Mexico, in 1899 seeking the healing desert air as an antidote to his long-term health issues. It was in New Mexico that Chapman found his calling, or rather callings, because he worked in a variety of positions, becoming, as he described himself, a "Jack-of-all-trades" (142). Based on his personality, Chapman is an odd choice for a biography. Shy, retiring, modest, and, by all accounts, moral, Chapman possesses none of the drama usually seen in an engaging life story. Based on his experiences, however, Chapman's story merits this scholarly attention.

What is striking about Chapman's life is how it encompassed great society and technological changes and what these changes meant for his life. The authors begin by fleshing out the stories of Chapman's parents living in the Midwest, but, avoiding a common fault in many biographies, they do not linger too long in Chapman's early history. Moving on to his art training and early jobs for various publications as an illustrator, Chapman's life reads as a preamble until he reaches New Mexico. The authors capture the unique quality of life there, rural and multicultural, attracting artists, health seekers, and those interested in life outside of urban settings. All three of these qualities attracted Chapman, an artist by profession and a great lover of the outdoors. It was in Las Vegas that Chapman met the two men who would influence his destiny, the attorney Frank Springer and the archaeologist Edgar Lee Hewett. Chapman formed a deep attachment to Springer, whom he saw as a father figure. Chapman worked for Springer for almost three decades, helping in all the lawyer's plans, from teaching at the Las Vegas Normal School to the illustration of Springer's study of fossil crinoids. With Hewett, Chapman had a complicated relationship; Hewett was sometimes Chapman's mentor and sometimes his adversary, but Chapman's story was inextricably woven with Hewett's.

This book was truly a labor of love. The authors, Janet Chapman and Karen Barrie, are freelance writers, and they worked together to create this well-researched and well-written volume about the extraordinary life of Chapman's great uncle and Barrie's great uncle by marriage. Chapman and Barrie created an intimate portrait of their mutual relative but never neglect the bigger picture of his life and works. The authors used various sources, secondary and primary, including notes Chapman left for an autobiography that he never completed; the notes were a collection of unrelated events. Although he remembered many specific moments in great detail, the memoirs lacked a narrative. His writers provided this by organizing the events chronologically and pulling together different moments into a story. The results are compelling, slowly drawing the reader into the rich landscape of Chapman's life. What emerges is a picture of a man with an ad hoc art education and a jumbled collection of jobs, including work in various trades such as selling postcards, watercolors, and paintings; working on archaeological digs;

teaching art; and becoming one of the world's foremost authorities on Native American art, particularly Southwestern pottery.

The authors use Chapman's own words effectively; when they quote from Chapman's memoirs or other writings, they integrate the quotes into their own prose but distinguish the words by italicizing them. This editorial choice works well to create a cohesive text while also giving voice to their subject whenever possible. One problem not addressed by the writers is the veracity of Chapman's memoirs. Though they were written in the 1950s when Chapman was in his seventies, most address events that took place before the 1920s, some as early as the 1880s. Although Chapman's recollections of the events, as noted in the quotations from his unpublished memoirs, are quite precise and detailed, they were written much later and the intervening years must have colored his memories.

The genuine affection Chapman and Barrie feel for their mutual relative is infectious; reading their biography it is impossible not to root for Chapman as his life meanders between his various professions, his health is challenged, he looks for love, and he works to help Pueblo potters. He had a restless mind and pursued various interests including, but not limited to, illustration, painting, architectural restoration, furniture making, collecting, administration, and archaeology. In addition to showing the story of Chapman's life and its impact, the book retells many anecdotes, such as Chapman's planting a false *tuxtla* (a small Olmec statuette found in 1902 with human and animal characteristics) at the dig site for archaeologist Sylvanus Morley to "discover" or relating the dangers of driving with Jesse Nusbaum. These moments give flavor to life in New Mexico during the early twentieth century.

Perhaps Chapman's greatest legacy is his work in the field of twentieth-century Pueblo pottery. Chapman's love of Native art came about organically, beginning with a childhood fascination with Native cultures and growing into a full-fledged interest while he worked at archaeological digs in what used to be known as the Rito de los Frijoles, now part of Bandelier National Monument. He spent many hours mending pots and classifying potsherds. He got to know the potters personally, especially the great potters from San Ildefonso, Maria Martinez and Tonith Roybal. He shared the designs found on older Ancestral Pueblo (Anazasi) and Mogollon pots with contemporary potters by copying the images onto paper and taking the pattern books to the potters. He used the Indian Fair to encourage potters to continue creating quality pieces. His articles in *Art and Archaeology* and *El Palacio* attempted to organize the potsherds found at the dig sites into a chronological history. His research into Native art and culture offers some of the earliest studies of pottery as a true art form, and he wrote some of the first in-depth studies of Pueblo pottery.

Chapman and Barrie's biography adds to the growing number of works about Chapman, including several articles and a recent book. It serves as an excellent counterpoint to Marit Munson's annotated anthology *Kenneth Chapman's Santa Fe: Artists and Archaeologist, 1907–1931* (2009). Munson edited a selection of Chapman's original writings from his unpublished memoirs, his articles, and other sources, which were compiled into one volume along

with Munson's observations on the texts. Although Munson's volume offers researchers the information in a concise, clear format, Chapman and Barrie's biography provides a richer, more readable version of Chapman's life. This biography fleshes out many elements of Chapman's life, although, given his large body of work as a painter, more color images of his paintings, particularly the murals he painted for the St. Francis Auditorium at the Museum of New Mexico, would have been helpful. As it is, the book is an enjoyable read for anyone interested in the history of this unique part of the country, and scholars from various fields, from Native American cultures to archaeology and art history, will find much to recommend it.

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Kennewick Man: Perspectives on the Ancient One. Edited by Heather Burke, Claire Smith, Dorothy Lippert, Joe Watkins, and Larry Zimmerman. Walnut Creek, CA: Left Coast Press, 2008. 298 pages. $65.00 cloth; $29.95 paper.

This book makes an important contribution to ongoing conversations about the social ethics of archaeology and the path toward collaborative working relationships with indigenous communities. It does so by focusing on the controversy over Kennewick Man, also known as the Ancient One, and compiling a diverse array of perspectives on this complicated issue. The book is comprised of forty-one short chapters; authors range from tribal elders and cultural resource managers to museum curators and junior and senior archaeologists and anthropologists. Originally intended to be two volumes, the editors decided to combine the collection so as to reveal the overlapping concerns and perspectives that exist between Native communities and scholarly interests. As an anthology, it is distinct from other books on the subject that tend to present a single author's interpretation of the controversy, its history, and its implications.

Kennewick Man is a 9,600-year-old body discovered in the eroding banks of the Columbia River in 1996. Following the Native American Graves Protection and Repatriation Act (NAGPRA), the Army Corps of Engineers determined to repatriate the remains to local tribal communities for reburial. A group of scientists sued to halt the reburial and gain control of the remains for study. After years of legal proceedings, the courts found for the scientists. The remains are currently housed in the Burke Museum in Seattle, Washington.

A variety of common themes can be traced throughout the diverse contributions to this volume: media coverage of the controversy, traditional Native perspectives regarding the remains, damage to working relationships as a result of the controversy, what archaeologists and tribes can learn from the conflict, and a critique of NAGPRA as it currently stands.

Media coverage of the case has been problematic. Coverage emphasizes artificially polarized positions, pitting "science" against "religion," and