

Review of Cashin, Joan E., ed. 2018. War Matters: Material Culture in the Civil War Era. Chapel Hill: University of North Carolina Press.

Tim Cook

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lowing epitaph from the grave of an earthenware seller is a wonderful summing up:

Beneath this stone lies CATHERINE
GRAY,
Changed to a lifeless lump of clay;
By earth and clay she got her pelf,
And now she's turned to earth herself.
Ye weeping friends, let me advise,
Abate your tears and dry your eyes;
For what avails a flood of tears?
Who knows but in a course of years,
In some tall pitcher or brown pan,
She in her shop may be again.

Organized according to the themes of international folk pottery, craft identity, cross-cultural imitations, face jugs and people pots, ceramic animals, ceramics and world religions, and representations of death and the afterlife in

ceramics, the volume concludes with the author's thoughts on continuity, change, and revival, and how ceramics connect communities and people around the globe. With even a cursory look through this book the reader is struck by its sheer graphic appeal in the number and vibrancy of its photographs, its extensive and comprehensive presentation of the material, and the author's erudition and obvious love for the subject. While it has a suggested list of publications for further reading, my single small criticism of the book is that there is no glossary. It would be helpful to have included one for quick reference, for example, to differentiate between "maiolica" and "majolica" (both are mentioned).

Global Clay: Themes in World Ceramic Traditions has something to offer the practicing ceramicist, the ceramics scholar, and a wider, general readership. It includes an index and notes at the conclusion of each chapter, making it both a useful and enjoyable reference.

Note

1. See Amos Klausner. 2014. *Heath Ceramics: The Complexity of Simplicity*. San Francisco, CA: Chronicle Books.

TIM COOK

Review of

Cashin, Joan E., ed. 2018. *War Matters: Material Culture in the Civil War Era*. Chapel Hill: University of North Carolina Press.

Pp. 280, 12 halftones, 3 graphs, 1 table, notes, index. ISBN 9781469643199 (hardcover).

This fine book of collected essays, cleverly titled *War Matters*, and edited by Joan Cashin, a professor of history at the Ohio State University, explores the intersection of material culture, social relationships, and the war experience.

Cashin offers a cohesive introduction that draws out the "idea of the thing." It is a clear and discerning call for scholars to better embrace the role of material culture in the lives of those who lived through or died during the American Civil War. Cashin has brought together a diverse group of scholars, who have employed an inter-

disciplinary approach to "address the complex dialectic between ideas, objects, and behavior" (2). To frame the articles, Cashin provides a broad definition of material culture in the Civil War, which includes things created, carried, used, and cherished by men and women in uniform, those at home, those far from the front, those who suffered as armies moved across their land, newly freed African-Americans, as well as subsequent generations.

While there is not enough room in this review to address all ten contributions to the book, I will instead offer a brief glimpse into the breadth

and depth of the subjects addressed. Jason Phillips studies the legacy of material culture from abolitionist John Brown's 1859 raid to ferment a slave revolt. Brown's goal of arming slaves with weapons terrified Southerners who dreaded an apocalyptic race war. After his execution, John Brown became a symbol in both the North and the South, and his weapons had tremendous meaning and value. They were displayed as trophies (as were other aspects related to Brown, including body parts)—symbols of revolution averted and warning objects that crystalized Southerners' fears.

Lisa Brady and Timothy Silver explore nature as material culture in their analysis of the Antietam National Battlefield. The preserved landscape has changed over the past 150 years, and questions of what moment in time should be conserved presents historians and archaeologists with a challenge. Within this living artifact, the concept of "witness trees" that survived the fighting and still dot the battlefield, are used skillfully by the authors as evidence of the intersection of environmental and military history within a managed warscape. There are other legacies and the authors note that this former farmland after the battle was an "ecological wasteland" (68-69) of rotting corpses, spent metal, and mountains of human and animal waste, all of which affected water supply, terrain, and inhabitants. The concept of the landscape as living artifact is applicable to many battlefields throughout history, and it includes natural history, memorials, grave sites, and dark touristic spots.

Ronald and Mary Zboray have written an extended study of Bibles and books that stopped bullets and shrapnel. There were many rumours and stories during and after the war about maps, song books, Bibles, and novels that took a hit for their owner, often saving their lives. The authors tracked down dozens of stories and material objects that confirm the reality of how bullets were deflected and stopped, with these talismans acting as physical and mental shields for men in battle. They note that "these sad little books embody, still today, the precariousness of fate so painfully experienced by Civil War soldiers and those who saw them off to war" (78).

Earl Hess's contribution focuses on the weapons carried and used to wound and kill. Despite countless books written on the

campaigns, battles, and tactics, Hess argues that the intimate relationship between soldiers and their weapons often goes unmentioned. He makes the case for the qualitative awareness of soldiers and the close relationship of men with their weapons. Revealingly, Hess notes that some soldiers never grew comfortable, no matter their training, with firing a rifle at another human being. The personal link between some soldiers and their rifles is not unique to the Civil War, but he provides an informed discussion of the difference between objects that are impersonal and things that are connected to individuals. His observation that soldiers were shooters and targets, killers and the killed, is a reminder of the complexities of combat.

Peter Carmichael interrogates the role of artifacts, relics, and souvenirs collected in victory. This type of collected material, stolen from abandoned homes, taken from prisoners or found on the dead, had many meanings, often representing service, adventure, loss, and grief. Enemy weapons, fragments of battle colours, even wooden splinters from trees near Appomattox were all treasured, invested with personal significance, and brought home. Over time, these artifacts were infused by their owners or inheritors with loss or pride, nostalgia and personal history. These "things" helped to connect the past to the present, and were often the physical anchor for memories recounting experiences during the war.

Other articles examine how Revolutionary artifacts were repurposed and given new meaning during the Civil War; the role of medical instruments and their connection to vaccination; the ephemeral structures and contents of refugee camps; Alabama household objects; and the capture of Jefferson Davis' archives and personal belongings and his quest to have them returned. Some of the most interesting observations include how immaterial acts, such as remembrance and commemoration, are aided by material objects.

While it is too much to say, as the book's back cover claims, that the essays here "will fundamentally reshape our understanding of the war," this is a valuable collection that allows us to better understand the impact of objects, artifacts, relics, documents, and landscapes in our interrogations of the many meanings of the Civil War. This book will be of value to scholars, curators, re-enactors, and the historically minded,

and the authors reminds us of the importance of studying artifacts and situating them within the complex interplay of ideas, culture, and society. Throughout the articles, the authors unpack and untangle the “complex biography of things” (92). Indeed, these authors show that “war matters” continue to resonate over time and can tell us much about under explored histories, and the human experience of war as revealed through material culture.

CANDICE R. MACINTOSH

Review of

Faroane, Christopher A. 2018. *The Transformation of Greek Amulets in Roman Imperial Times*. Philadelphia: University of Pennsylvania Press.

Pp. 512, 23 colour and 104 b&w illustrations. ISBN 9780812249354 (hardcover).

Christopher Faroane's *The Transformation of Greek Amulets in Roman Imperial Times* is a valuable contribution to the library of any student or scholar of classical archaeology, classics, Mediterranean religions, magic, or even medical studies. The impressive collection of images, sources, and the translations available in the appendices alone, make this text indispensable. Faroane argues several points concerning amulets during the Roman Imperial period: that there was no sudden rise in the use of amulets, nor was there a loss of Greek rationalism, nor was there a severe case of “Egyptomania” occurring in the eastern Mediterranean during Greek times (2-3). Rather, the use of amulets was a pre-existing occurrence that was modified during the Imperial period with the inclusion of epigraphic inscriptions—a popular Roman trend at the time (2).

The monograph integrates much of the author's earlier works, such as those on amuletic designs, thunderstones as house and body amulets, and magical texts and incantations. Faroane's study continues and builds on work by scholars of Mediterranean amulets (such as

Campbell Bonner) who developed theories of an international trend of amulet manufacturing across the Mediterranean which were regionally variable, but often inspired by, the proliferation of Greek recipe books and itinerant scribes and magicians during the Roman Imperial period (9, 10). Faroane recognizes the limitations of these types of attributions to amulets. He illustrates in his chapters on heroic images, prayers, and incantations that many of the recipes for amulets were developed over a long period of time and influenced by cultural exchanges across the eastern Mediterranean, often emphasizing issues that were important on a local level (e.g. scorpion stings), long before and well into the Roman Imperial period.

Furthermore, with a clear understanding of other anthropological theories, such as Stanley Tambiah's, on amuletic functions, Faroane highlights how amulets had a rational, purpose-based use via visual analogies (106). Faroane illustrates that Greek “irrationalism” was not a contributing factor to the rise in evidence of amulets during the Roman Imperial period, as amulets were used in