

Museum at Cirencester. In another *persona*, as Studio Rahtz, I worked with her photographing the mosaics and sculpture!

When Cyril retired, they moved to Exeter, and she became a lecturer at the then University College. In trying to raise the profile of archaeology at Exeter in what was then a History Department, she was opposed by Prof. Frank Barlow, who is severely castigated in her book, with epithets surprisingly bitter. When, in 1955, Exeter achieved University status, archaeology had gradually become stronger, but Aileen did not get the Chair she should have had. Proposals to found a separate Department of Archaeology were again opposed by Barlow; and, surprisingly, by Martin Biddle, then on the staff.

Cyril died in 1967, and Aileen tried unsuccessfully for the chair at Leicester. Retirement followed in 1972, and amazingly she now embarked on another career in New Zealand, where she had been invited to be a visiting lecturer; she had been interested in Maori archaeology since she had read about it in an article by Raymond Firth in the first number

of *ANTIQUITY* in 1927. She became heavily involved in Maori studies, doing extensive fieldwork and excavation, and making very positive contributions to the archaeology of this part of the Pacific.

In 1983, now 76, Aileen returned to Exeter, resuming friendships and interests and becoming involved again in Devon archaeological circles. She was travelling extensively up to her 90th birthday, very satisfied by 'a good and happy life . . . with tenacity of purpose once I had discovered archaeology . . . I had been a rebel against a wealthy idle society and its values in the 1920s' (p. 188).

Although most of her autobiography is about archaeology, its practice and politics, we find also much about her other passion, flowers, especially in the Alps; and a considerable sensitivity to music and other arts.

This book is a delight to read, and to relive in her words the whole period during which archaeology came of age.

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