

art history: as with the earlier companion volume on the Roman world, it might have been better to replace the 'world' in the title with 'history'. What it really offers us is several hundred biographical sketches, compact, learned, readable and up-to-date, on the major and minor figures of Greek history between 776 and 30 BC, with brief bibliographical suggestions at the end of each entry. Some of the figures are decidedly minor, and it will be a rare reader who does not at times echo the Duke of Wellington's cry of 'Who? Who?'.

What makes the book of interest to archaeologists (and thus justifies an ANTIQUITY notice) is the inclusion of a couple of dozen entries on the lives and works of major Greek artists. The majority of these are sculptors, with a few painters and architects: potters and vase-painters are confined to a small selection of those whose actual names we know from signatures. In this field, where additions to knowledge and changes in received opinion are especially frequent, the up-to-date quality of the entries is very welcome. Valuable, too, are the numerous illustrations of portraits of the famous, in sculpture, coin or mosaic, to accompany their entries. The biographies are not individually attributed, but the team of contributors have done their work well: collectively their learning is formidable, but lightly worn. The collation of the entries by Diana Bowder, who also contributes a lightning historical summary, is discreetly done. The whole book combines handsome production with scholarly worth in a way that is all too uncommon.

A. M. SNOODGRASS

Paul-Marie Duval & Venceslas Kruta (eds): *L'Art Celtique de la période d'expansion, IV^e et III^e siècles avant notre ère*. Geneva/Paris, 1982. 268 pp., 149 figs.

This volume contains 15 papers and short discussions presented at a Paris symposium in 1978, centering on the phases of early Celtic art which Jacobsthal characterized as the Waldalgesheim and the Swiss and Hungarian Sword Styles. P.-M. Duval discusses general principles, not least the problems arising from the interpretation of published drawings, with some disconcerting examples of variant renderings of the same patterns, and the difficulties of rendering relief ornament on curved surfaces. J. V. S. Megaw again takes up a general theme, that of craftsmen, distributions and models based on ethnographic evidence. He stresses that 'one must be well aware how hit-and-miss the application of analogy is in archaeology', and one might add that further caution must be exercised lest modern concepts of trade and economic values are applied to antiquity, as Sir Moses Finley has warned us in *The*

Ancient Economy (1973). Other papers deal with specific groups of material (V. Kruta & P. Roualet on Marnian torcs; A. Duval on a decorated spear-head from the Yonne; A. Bulard, É. F. Petres, M. Szabó and M. Guštin respectively with papers on 'Dragon' and 'Bird-Pair' scabbard ornament and the Hungarian and Yugoslav scabbards, and F. Maier describes a group of animal figurines in the round). With the welcome publication of so much new material in recent years, the importance of the eastern aspects of La Tène art is becoming increasingly apparent.

A pair of important papers by V. Kruta and C. Peyre develop ideas already put forward by the former, notably in his paper in *Studi Etruschi* for 1978, in which the Waldalgesheim style is seen to have its likely origins in Celtic contacts with Greek and Etruscan art in Cisalpine Gaul, following the historically documented Celtic invasions and settlements in North Italy from the beginning of the fourth century BC, and transmitted thence to the north. The arguments are persuasive and supported by apt illustrations of motifs.

M. Lenerz de Wilde's paper on Jacobsthal's 'Cheshire Cat' style raises, but does not discuss, problems fundamental to all early Celtic art, and indeed ancient non-classical art in general. Jacobsthal characteristically turned to *Alice in Wonderland* when describing a style where he found 'the line dividing human form and ornament is blurred', and one could see human faces or hints of them in decorative patterns. Lenerz de Wilde gives a long series of illustrations where we can, if we want to, see grotesque or even comic faces, but surely here we are conditioned by a modern mental set which we cannot assume coincides with that of the early Celtic world. Our 'making and matching' brain can create a cloud that's dragonish (or indeed backed like a weasel), but we do not know how that process worked within the ancient and alien artistic schemata of barbarian Europe. The explicitly human mask-faces deriving from classical prototypes in the Early Style Celtic art, and their subsequent transmutations, are comparable to the vagaries of the *fau tie* mask in early Chinese art, which although commented upon in texts from the fifth century BC, remains of unknown significance in its original manifestations from Shang times.

STUART PIGGOTT

M. W. Thompson: Ruins. Their preservation and display. London: British Museum Publications (A Colonnade Book). 1981. 104 pp., 55 figs. £6.95.

A ruin is defined in the opening paragraph of this book as the 'roofless shell' of a building, but in practice the term is used more widely, to cover e.g.

Ruins Their Preservation And Display A Colonnade

Peter J. Larkham



Ruins Their Preservation And Display A Colonnade:

The Aesthetics of Ruins Robert Ginsberg, 2021-08-04 This book constructs a theory of ruins that celebrates their vitality and unity in aesthetic experience Its argument draws upon over 100 illustrations prepared in 40 countries Ruins flourish as matter form function incongruity site and symbol Ruin underlies cultural values in cinema literature and philosophy Finally ruin guides meditations upon our mortality and endangered world

Postapocalyptic Fantasies in Antebellum American Literature John Hay, 2017-10-05 This book examines the widespread use of postapocalyptic fantasies in American literary texts in the early nineteenth century

Architecture in Conservation James Strike, 1994 He explains the way in which the methods of producing good developments relate to our very perception of history and addresses the practical problems involved in developing appropriate sites Case studies from around the world demonstrate the potential of each approach

Building A New Heritage (RLE Tourism) Gregory Ashworth, Peter Larkham, 2013-05-20 At the heart of the European debate lies the tension between the idea of European unity and individual state identities and nationalisms This volume provides an insight into this dichotomy by exploring the role of heritage in the new Europe The main theme of this book is that a number of possible heritages can be shaped from the European past depending on the purposes for which they are intended Through different methods of management intervention heritage can fulfil a variety of functions becoming a major commercial resource in the form of the tourism industry or enlisted in the creation and maintenance of place identities Leading contributors look at different perceptions of heritage by different cultures and the social and political consequences of heritage planning The nature of heritage planning for emerging spatially fragmented state structures is also discussed

The Unfinished Manner Elizabeth Wanning Harries, 1994 The Unfinished Manner examines the fragments produced by European writers and artists in the eighteenth century and earlier fragments that were not the result of an inability to finish either texts or buildings but rather deliberate refusals to make the traditional gestures of conclusion Most books published in the past few years on the fragment and the unfinished see it as a peculiarly Romantic early nineteenth century exclusively poetic form Elizabeth Wanning Harries argues instead that the fragment not only had a long history beginning with Petrarch but also played an important part in the history of the novel and other kinds of prose Conceptualizing the fragment as a genre Harries sheds a new light on the practice of reading fiction and reading ruins in the eighteenth century complex practices that often require oscillation between two perspectives or ways of reading She also explores the gendering of forms in eighteenth century aesthetics the perception of fragments as feminine beautiful rather than masculine sublime and speculates on the fragment's meaning within the context of eighteenth century social mythologies as well as those of later eras Finally she rereads Coleridge's *Kubla Khan* to show its roots in eighteenth century fragmentary textual practices The Unfinished Manner takes up the questions that arise when writers and artists treat apparently unfinished forms fragments ruins torsos sketches as finished both in the eighteenth century and implicitly today Harries's treatments of Petrarch as the

initiator of the fragment tradition of Sterne in relation to biblical criticism of Coleridge's *Kubla Khan* in relation to Sterne's *Tristram Shandy* and of fragments in their relation to the feminine are original and revisionary contributions that seriously challenge some critical assumptions about Romanticism and its relationship to eighteenth century texts

BOOK JACKET Title
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Nelson, 2012-05-15 During the Civil War cities houses forests and soldiers bodies were transformed into dead heaps of ruins novel sights in the southern landscape How did this happen and why And what did Americans northern and southern black and white male and female make of this proliferation of ruins *Ruin Nation* is the first book to bring together environmental and cultural histories to consider the evocative power of ruination as an imagined state an act of destruction and a process of change Megan Kate Nelson examines the narratives and images that Americans produced as they confronted the war's destructiveness Architectural ruins cities and houses dominated the stories that soldiers and civilians told about the savage behavior of men and the invasions of domestic privacy The ruins of living things trees and bodies also provoked discussion and debate People who witnessed forests and men being blown apart were plagued by anxieties about the impact of wartime technologies on nature and on individual identities The obliteration of cities houses trees and men was a shared experience Nelson shows that this is one of the ironies of the war's ruination in a time of the most extreme national divisiveness people found common ground as they considered the war's costs And yet very few of these ruins still exist suggesting that the destructive practices that dominated the experiences of Americans during the Civil War have been erased from our national consciousness Building Conservation Philosophy John Earl, Andrew Saint, 2015-12-08

This is a book about ideas rather than techniques Public thirst for visible evidence of the past is not as it is often represented a recent phenomenon It was already well developed when an overseer of ancient monuments was appointed in sixth century Rome But if the desire to preserve aspects of the past is to do more than respond to popular whims and fashions or represent the personal views of ivory towered scholars and specialists it needs to have some kind of solid logical basis Philosophical questions are raised at every turn On what basis can buildings be singled out as historic buildings demanding special protection On what authority can we justify interfering with private property rights in pursuing such protective processes And how should we judge what is acceptable and unacceptable in the treatment of the buildings we value In this third substantially revised edition the author examines the nature of monuments and the varied motives for preserving them He traces the history of movements to preserve old buildings and the furious conflicts that have frequently surrounded restoration campaigns Philosophical problems arising in modern conservation practice including such controversial issues as skin deep preservation and the use of substitute materials are considered in detail More space is devoted in this edition to contextual issues New sections deal with issues of sustainability and the relationship of buildings to the townscape and landscape The number of illustrations has also been greatly increased The book is designed especially for students approaching the subject for the first time but may

well be found stimulating by practitioners No easy formulae are offered What conservators have to nurture the author insists is an inquiring and self critical frame of mind enabling them to proceed from comprehensive knowledge of the buildings for the time being in their care via logical argument to defensible if not inevitable solutions Conservation and the City Peter Larkham,2002-03-11 It is a widely held belief that cities must change or they will wither and die One of the key problems of urbanization is how to cope with these changes while retaining the structures constructed and maintained by previous generations Conservation and the City is a study of conservation and change throughout the built environment city centres suburbs and even tiny villages and how the activities of conservation interact with the planning system Using detailed case studies from Britain and the Westernized world the author examines some of the key social economic and psychological ideas which support conservation as well as studying the urban landscape and the agents of change Conservation and the City seeks to understand urban conservation and in doing so presents possible solutions for managing change in the built environment of the future *Culture, Heritage and Representation* Steve Watson,2016-12-05 The visual has long played a crucial role in forming experiences associations expectations and understandings of heritage Images convey meaning within a range of practices including tourism identity construction the popularization of the past through a variety of media and the memorialization of events However despite the central role of the visual in these contexts it has been largely neglected in heritage literature This edited collection is the first to explore the production use and consumption of visual imagery as an integral part of heritage Drawing on case studies from around the world it provides a multidisciplinary analysis of heritage representations combining complex understandings of the visual from a wide range of disciplines including heritage studies sociology and cultural studies perspectives In doing so the book provides a comprehensive overview of the theoretical and methodological tools necessary for understanding visual imagery within its cultural context *Conservation and the City* Peter J. Larkham,1996 It is a widely held belief that cities must change or they will wither and die One of the key problems of urbanization is how to cope with these changes while retaining the structures constructed and maintained by previous generations Conservation and the City is a study of conservation and change throughout the built environment city centres suburbs and even tiny villages and how the activities of conservation interact with the planning system Using detailed case studies from Britain and the Westernized world the author examines some of the key social economic and psychological ideas which support conservation as well as studying the urban landscape and the agents of change Conservation and the City seeks to understand urban conservation and in doing so presents possible solutions for managing change in the built environment of the future

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