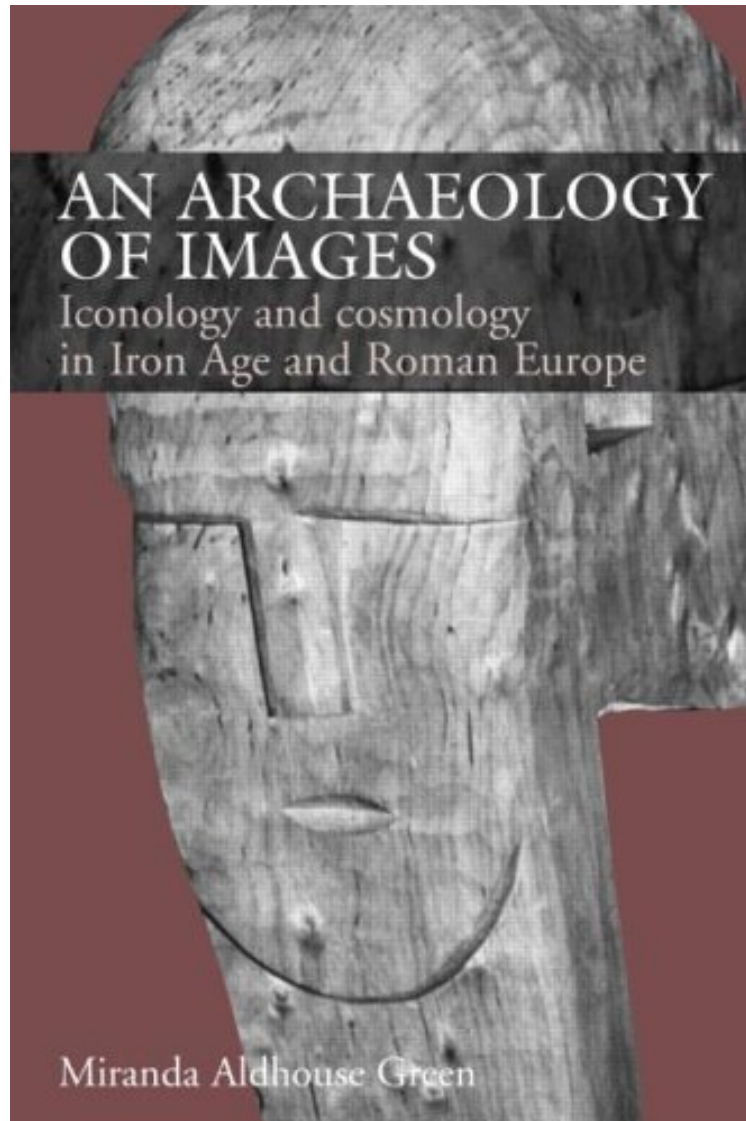


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An Archaeology of Images: Iconology and Cosmology in Iron Age and Roman Europe

Miranda Aldhouse Green

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Miranda Aldhouse Green : An Archaeology of Images: Iconology and Cosmology in Iron Age and Roman Europe before purchasing it in order to gage whether or not it would be worth my time, and all praised An Archaeology of Images: Iconology and Cosmology in Iron Age and Roman Europe:

3 of 4 people found the following review helpful. More useful to the art historian than the modern CeltophileBy Hallstatt PrinceThis is a beautiful volume that is well illustrated. However the topic of how iron age people (especially the Celts) used artwork is no revelation to those of us who have kept current in modern Celt studies. That art objects

for the Celts had multiple uses and lived multiple lives (the main thesis to this text) is nothing particularly new. Some of us are in touch with archeologists of active Celtic sites and when archeologists discover almost all of the bronze votive horses found have one broken leg and it is broken in a similar way you get the idea that this was a manipulation done with a purpose. Many people who study the ancient Celts may find much in this book redundant. All the same a good book.

Using archaeology and social anthropology, and more than 100 original line drawings and photographs, *An Archaeology of Images* takes a fresh look at how ancient images of both people and animals were used in the Iron Age and Roman societies of Europe, 600 BC to AD 400 and investigates the various meanings with which images may have been imbued. The book challenges the usual interpretation of statues, reliefs and figurines as passive things to be looked at or worshipped, and reveals them instead as active artefacts designed to be used, handled and broken. It is made clear that the placing of images in temples or graves may not have been the only episode in their biographies, and a single image may have gone through several existences before its working life was over. Miranda Aldhouse Green examines a wide range of other issues, from gender and identity to foreignness, enmity and captivity, as well as the significance of the materials used to make the images. The result is a comprehensive survey of the multifarious functions and experiences of images in the communities that produced and consumed them. Challenging many previously held assumptions about the meaning and significance of Celtic and Roman art, *An Archaeology of Images* will be controversial yet essential reading for anyone interested in this area.

'[Aldhouse Green] is to be congratulated on bringing together such a wide range of examples of iconographic art ... The book is well-written and readable.' ndash; Britannia About the Author Miranda Aldhouse Green is Professor of Archaeology at University of Wales College, Newport. Her main research interests are in the material culture of ritual and religion in the European Iron Age and western Roman provinces. Her previous publications include *Symbol and Image in Celtic Religious Art*, *Exploring the World of the Druids*, and *Dying for the Gods*.