

LA TÈNE ANTHROPOID ART IN BRITAIN: CHANGES IN STYLE AND PEOPLE

THE BRITISH DATASET AND ITS CONTRASTING NATURE

British La Tène art is distinct from its continental contemporaries in a variety of ways. One of these is the prevalence of anthropoid art for much of the Later pre-Roman Iron Age (c. 500 BC-AD 43). Within the British archaeological record there is a clear difference in terms of the number of known anthropoid objects between the early to middle La Tène phases (c. 500-120 BC), and the late La Tène phase (c. 120 BC-AD 43). The early and middle phases are characterised by a lack of anthropoid art, with only a small number of indigenous examples known, whereas, in the late phase, anthropoid art is much better represented. Within Britain there are only seven indigenous anthropoid objects of early to middle La Tène date currently known, covering a period of four centuries (**tab. 1**). Even allowing for the possibility that re-dating may place some artefacts in an earlier phase (*per* Garrow et al. 2009), this represents a very small dataset. For comparison, the number of early to middle La Tène continental anthropoid stone sculptures from France and the Rhineland (n=17), is greater than the number of British anthropoid objects of all classes (Ney 2015, 14-15).

By contrast, late La Tène British anthropoid art is much better represented. The most frequently recovered examples are thousands of continental derived gold coins featuring stylised heads of Apollo, distributed across a wide area of southern Britain. Furthermore, metal plated wooden buckets from cremation graves (c. 110 BC-AD 50) were also occasionally decorated with escutcheons in the form of human faces, with at least six examples currently known from southern England (**fig. 1**; Stead 1967, 57; 1971, 253-254 figs 1-2; Megaw/Megaw 2001, 187 fig. 318; Philp 2014, 19). Anthropoid swords, of the same continental tradition as those from the earlier phases, are likewise better attested (Clarke/Hawkes 1955, 199; Megaw/Megaw 2001, 164-165). Additionally, and in contrast to the crude faces seen on earlier examples, later finds are adorned with much more complex heads, like from North Grimston (North Yorkshire/GB; Clarke/Hawkes 1955, 225-227; Stead 1979, 61 fig. 22, 1). As in the earlier phases, shields also continued to be decorated, with the faces on them becoming much more clearly anthropoid, for example at Tal-y-Llyn (Gwynedd/GB; **fig. 2**; Savory 1964; Jope 2000, 250).

site	county	object	chronology	reference
Tokenhouse Yard	London	metal vessel	pre-2 nd century BC	Early Celtic Art Database
Wandsworth	Lincolnshire	shield umbo	400-200 BC	Fitzpatrick 2007, 345-346
Kingsneighton	Devon	wooden totem	426-325 cal BC	Coles 1990, 326
Harwell	Oxfordshire	bone comb	5 th -3 rd centuries BC	Thompson 2018, 174-176
Torrs	Dumfries and Galloway	»pony cap«	350-200 BC	Atkinson/Piggott 1995, 220
Shouldnham	Norfolk	anthropoid sword	pre-2 nd century BC	Clarke/Hawkes 1955, 199
Southwark	London	anthropoid sword	pre-2 nd century BC	Clarke/Hawkes 1955, 199

Tab. 1 Anthropoid objects of likely early or middle La Tène date.

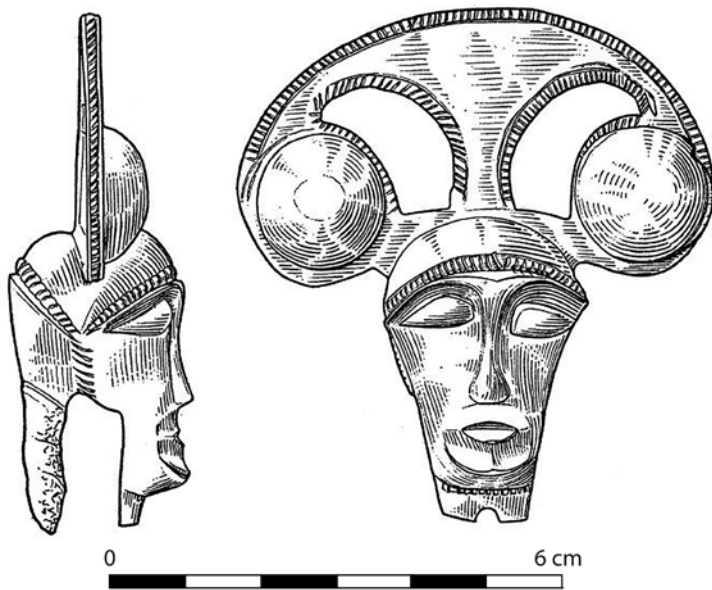


Fig. 1 Bucket escutcheon from Aylesford (Kent/GB). – (After Stead 1971, 263 fig. 4, A2).

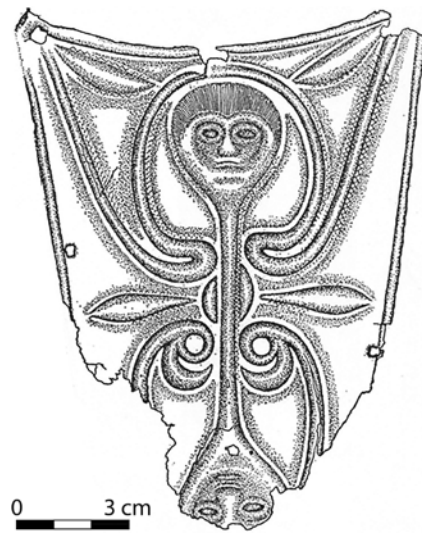


Fig. 2 Anthropoid plaque from the Tal-y-Llyn shield (Merioneth/GB). – (Drawing A. Lamb; after Savory 1964, 462 fig. 6).

Other late phase examples include several La Tène style, small copper alloy heads of unknown function, recently recorded via the Portable Antiquities Scheme from southern Britain (PAS ID: SOMDOR-DC9D32; NCL-1E0A06; DENO-72E607; DENO-BFCAB7). Numerous lithic sculptures are also known from across the island. Although some are of Roman date, all display clear La Tène stylistic execution (Ross 1974, 31-33; Parfitt/Green 1987; Stead 1988; 2006, 41; Fliegel 1990, 92-93; Giles 2017, 63; British Museum object number 1969,0402.1¹).

HOW TO EXPLAIN THIS CONTRAST?

There appears to be a clear contrast between the early and middle La Tène phases, which are lacking in anthropoid art, and the late La Tène phase when such artwork is much better represented in the archaeological record. Several potential explanations may account for this:

- Changes in deposition practices in the late La Tène period; the comparative abundance of anthropoid art is merely a reflection of more material being deposited.
- Early and middle La Tène anthropoid art was not comparatively rare but was produced using organic materials which have not survived.
- After the initial adoption of La Tène styles, British communities lacked exposure to artistic developments from the continental La Tène »core« until the late 2nd century BC.
- Late La Tène anthropoid art in Britain results from the exposure to Mediterranean naturalist artistic traditions and is, therefore, to be seen as a consequence of Roman expansion in the 1st century BC.
- The changes in the late La Tène phase result from an insular, psychological shift in perceiving and using the human body.

A discussion of these various possibilities is necessary to determine their value as explanations.

DEPOSITION PRACTICES

It is possible that anthropoid art was much commoner than the archaeological record suggests, and that the paucity of anthropoid objects prior to the 2nd century BC is more a reflection of how the archaeological record was formed. These earlier phases are, generally speaking, comparatively poorer than the same period on the continent. For example, the most recent comprehensive study of fibulae identified 716 examples for the entirety of the British Iron Age until c. 120 BC (Adams 2013, 1). This contrasts strongly with the continent, as for example at Bucy-le-Long »La Héronnière« (départ. Oise/F) where approx. 60 fibulae were recovered from a single site lasting from c. 475 to 300 BC (Breton et al. 2009, 300). Early-middle La Tène Iron Age Britain is, with the exception of East Yorkshire, lacking in large cemeteries containing sizeable quantities of grave goods. Although traditions of formalised burial, including cemeteries, also existed in South West England (Whimster 1977; Nowakowski 1991), Hampshire (Cunliffe/Poole 2000), Kent (Parfitt 1995) and South East Scotland (Armit et al. 2013, fig. 14; Roy 2015, fig. 1), lavishly equipped graves are rarely encountered. It seems that in some parts of the country there was a deliberate attempt to limit the amount of material deposited/thrown away (Hill 1995, 2), possibly for purposes of recycling or, judging by the evidence for repair on some objects from East Yorkshire, curation (Stead 2006, 184; Giles 2008, 61). In the late La Tène period deposition patterns in southern Britain clearly changed, as evidenced by the evolution of new burial groups (principally the Durotrigian and Aylesford-Swarling cultures), and a marked increase in the abundance of some object classes, such as fibulae (Haselgrove 1997). Early and middle La Tène Britain is not, however, an archaeological desert. Mortuary contexts may be lacking, however, dry and wet hoards are well attested (n=c. 64 of likely and possible early and middle La Tène date; D. Wilkinson pers. comm.). Within such hoards, a wide range of material, including weaponry, dress fittings, horse fittings, utensils, and tools have been recovered (e.g. Fox 1946). Yet these hoards display the same lack of anthropoid art observed elsewhere in the archaeological record.

THE MATERIAL USED TO PRODUCE ANTHROPOID ART

If, as is argued, the lack of earlier anthropoid objects cannot be entirely explained by changes in the quantity of material deposited, it could be suggested that earlier anthropoid art has not survived due to the materials used to create it. Thus, the observed paucity results from it rarely being created using metalwork and ceramics. The Harwell comb, made of bone, partially supports this (Thompson 2018, 176). However, excavated waterlogged sites present a strong counter-argument, as waterlogged deposits preserve perishable materials better. At the waterlogged Glastonbury Lake village (Somerset/GB; Bulleid/Gray 1917), for example, the various wooden vessels recovered were decorated with the same motifs as contemporary ceramics from other settlements in the region; none, however, bore anthropoid art (Cunliffe 2005, fig. A:22). Furthermore, Iron Age combs in Britain are a well-studied object type with a large corpus (Chittock 2014), and the Harwell comb represents an exception. The same is true for other bone artefacts surviving in areas where local geology is conducive to preservation. On the basis of the available evidence, it does not appear that humanoid imagery was used to decorate certain classes of material and not others.

CONTINENTAL INFLUENCES

An alternative explanation to the idea that the formation of the archaeological record explains the patterns observed, is that Britain lacked influences from anthropoid art producing communities on the continent.

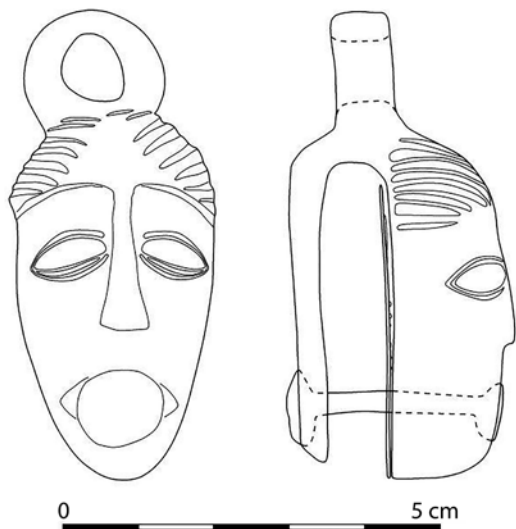


Fig. 3 Bucket escutcheon from Orval (dép. Manche/F). – (After Lepaumier/Giazzon/Chanson 2010, 322 fig. 10).

This is demonstrably false (Joy 2015, 151). The earliest La Tène fibulae to be produced in Britain are based on continental prototypes. Indeed, several early La Tène fibulae, as well as other examples of contemporaneous imported metalwork are known (Haselgrove 2002, 286-288; Cunliffe 2005, 467 fig. 717, 17; Fitzpatrick 2007a, 341). Furthermore, early La Tène influences were not restricted to metalwork, and may also be detected in ceramics, such as those from Highstead and Newington (both Kent/GB; Macpherson-Grant 1991). P. Jacobsthal's (1944) »Early« and »Waldalgesheim styles« are now well attested among British artefacts (Jope 1961, 71-83; Harding 1974, 116; Joy 2014, 340). Although middle La Tène imports are more difficult to detect, they nevertheless occur (Haselgrove 2002, 288-290), for example, the Swiss finger rings from Park Brow

(Sussex/GB; Stead 1984, 62) and Biggleswade (Bedfordshire/GB; Joy 2015, 150 fig. 9, 5). Jacobsthal's middle La Tène styles (»Plastic«, »Sword«) are likewise present in Britain (Fitzpatrick 2007a, 342; Joy 2015, 149). A recent re-dating of British La Tène artwork also indicates that developments in this material occurred in parallel to developments on the continent (Garrow et al. 2009). A lack of anthropoid art in early to middle La Tène Britain, therefore, does not stem from a lack of contact between insular and continental communities.

Seen from a different angle, the establishment of Roman power north of the Alps in the 1st century BC could be argued to have catalysed the production of anthropoid art. Rome's artistic schools were of the Hellenistic, naturalistic tradition, and depictions of humans were commonplace. Some objects from this period do show Roman influence, like the Celtic horseman on a pot from Kelvedon (Essex/GB; Rodwell 1987, pl. VIII) or some of the later examples of anthropoid headed swords (Megaw/Megaw 2001, 164-165). The presence of Roman power in northern Britain in the later 1st century AD may have catalysed the production of the anthropoid stone statues, but these were produced according to La Tène traditions. Indeed, the majority of late La Tène faces evidence clear parallels with near continental La Tène heads, such as the bronze statue from Saint-Maur-en-Chaussée (dép. Oise/F; Schönfelder 2004, 137-138). Parallels between the British bucket escutcheons and near continental examples, like those from Orval »Les Pleines« (dép. Manche/F), are even clearer (fig. 3; Lepaumier/Giazzon/Chanson 2010, 322 fig. 10).

In chronological terms, it is also difficult to argue that Roman influences resulted in the comparative abundance of anthropoid art from the late La Tène phase. The earliest substantial contact between Britons and Rome (as far as we know) was the Gallic War. However, even Caesar's invasions of Britain do not appear to have affected the archaeological record in the years immediately following the invasions. The direct effects of Roman cultural imperialism were not felt in Britain until c. 20 BC, when Mediterranean dining equipment was deposited in cremation graves, and Mediterranean imagery incorporated into coins (Stead 1976; Creighton 2000, 81; Fitzpatrick 2007b, 130). Even then the effects were limited to South East England. Many communities elsewhere in Britain seem to have been largely unaffected by (or disinterested in) Roman influences until the second half of the 1st century AD. Direct Roman influence thus post-dates the start of the late La Tène British floruit by a century. Indirect influences could be argued for, but Roman imports before c. 20 BC are predominantly restricted to items related to feasting, predominantly amphorae. Artistic

influences are lacking. Furthermore, indirect Iberian, Carthaginian and Hellenistic influences, including in the form of anthropoid art, had reached Britain in the preceding centuries but appear to have had no archaeologically detectable effects (Henig 1988; de Jersey 1999). Why then would British artists have opted to produce anthropoid art based on Roman prototypes, having previously rejected earlier influences? A lack of earlier contact with continental La Tène communities who produced anthropoid art, therefore cannot explain the paucity of British examples before the 1st century BC. Neither can direct Roman influences account for the comparative abundance of anthropoid art in the 1st century BC. The explanation must be sought for elsewhere.

THE PSYCHOLOGY AND ARCHAEOLOGY OF THE FACE

Concluding the discussion so far, the lack of anthropoid imagery in early and middle La Tène Britain is unlikely to stem from how the archaeological record was formed, nor from a lack of external influences. Likewise, the increase in such artwork from the late 2nd century BC onwards was not due entirely to changes in deposition practices, or the influence from new external contacts. Instead, it suggests that the increased emphasis on anthropoid art is an insular development, possibly driven by a change in mentality.

The human face is a striking artistic motif. Numerous studies in the field of cognitive psychology have shown that faces are the most compelling image in a scene (Wells 2012, 30), and there is increasing evidence to suggest that neural and perceptual processes involved in facial recognition are distinct and segregated from those involved with perceiving other objects (Viggiano/Marzi 2010, 176). Although different cultures perceive faces differently, it appears that across our species we are drawn to look at faces over other objects, as demonstrated by the fact newborn children do so under controlled circumstances (Viggiano/Marzi 2010, 176. 182). The brains of people living in later Iron Age Britain were likely no different from modern populations in terms of their ability to recognise faces. The decision to produce objects in the form of human faces could, therefore, represent a cultural shift with potentially powerful psychological effects. While historical examples of societies who have sought to destroy images of human forms are well-attested, usually in the form of iconoclasm (e. g. the Roman Isaurian dynasty, the Reformation, 19th century Polynesia), reasons for the creation of anthropoid forms are rarely considered. This, however, is essential since the archaeological record is ultimately an extension of the people who created it, not the other way around.

The presence or absence of certain objects or images can, therefore, albeit with care, be attributed to beliefs and ideas which existed within the community responsible for creating them. A shift so marked as the one described above might, therefore, be at least partially explained by a change in how the human body was culturally perceived and employed. Such studies of human psychology, and especially of what constitutes a person in the eyes of peoples past and present, have increasingly been considered within archaeology since the end of the last century, in keeping with developments in modern society (e. g. Brück 2005; 2006; Fowler 2005; Chapman/Gaydarska 2011; Harris et al. 2013). Personhood theory has noted that the modern, Western concept of what it means to be a person is not applicable to all human societies (Fowler 2004, 5) for it is a product of Abrahamic religion, Enlightenment philosophy and medical science (Brück 2005, 137; Fowler 2005, 122).

Drawing on anthropological studies personhood theorists have noted that the influences which created our form of personhood are historically specific. The absence of these influences elsewhere in the world and at different times in history has resulted in a variety of different forms of personhood developing. Examples include the metaphorical partible form of personhood which M. Strathern (1988) described for Melanesian communities. Within such a form of personhood, aspects of a person could be extracted from someone and

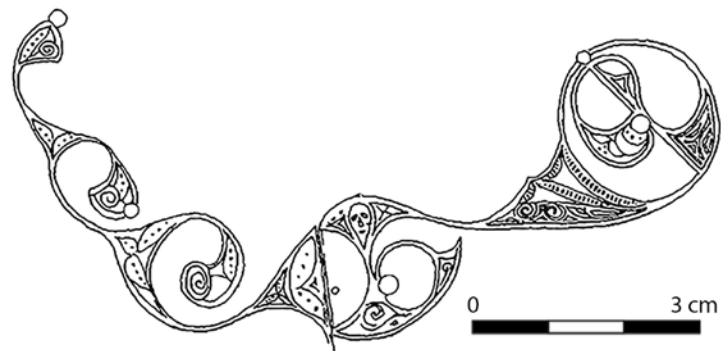
placed into another recipient, whether they be human or non-human. The recipient would then be viewed as having some qualities of the donor. Similar to this is Mosko's (1992) work in Papua New Guinea, where the social persona of the »big man« exists. »Big men« could be composed of so many parts of other peoples' personhoods that they came to represent entire societies (Mosko 1992, 711-712).

Other forms of personhood in which the human body represents a more defined border for personhood than in Strathern's (1988) and Mosko's (1992) examples, also exist. They include Busby's (1997) idea of permeable personhood in southern India. Within these societies, humans are believed to contain different »essences« of differing qualities, such as being hot or cold. These essences can be exchanged between people, or increased by certain acts, for example consuming alcohol, which is believed to be a hot essence. However, it is not possible to transplant personhood between people, only change the composition of it and create similar compositions of essences between different bodies (Busby 1997, 264). A similar idea to Busby's work in India is Wilkinson's (2013) study of pre-Colombian elite personhood in the Andes. He argues that among the Inca there existed a contagious form of personhood. This form of personhood was found within the Incan emperor (the *Sapa Inka*). D. Wilkinson (2013, 422-427) argues that although the body of the *Sapa Inka* represented the source of his personhood, it could spill over into objects he came into contact with. This necessitated the annual destruction of objects which the *Sapa Inka* had come into contact with, for fear that his unique, powerful form of personhood could infect non-elite persons whose bodies were not capable of sustaining this form of personhood. Although personhood theory is not without critique (e.g. Lucas 2012, 193; Gillison 2013, 118. 121) I believe it provides a potential framework for considering the changes observed in British artwork before and after c. 120 BC.

PERSONHOOD AND ANTHROPOID ART IN THE EARLY TO MIDDLE LA TÈNE PERIOD

Potential support for the idea that early to middle La Tène communities in Britain had a different view of personhood may be found in the mortuary record. G. Wait (1985, 90) calculated that as little as 5 % of the British Iron Age population was represented in the mortuary record. Subsequent discoveries have not substantially altered this figure, and it remains widely accepted among researchers of this period. In addition to this small number, many of the individuals present were deposited in ways which do not appear to represent a formalised rite (in other words, the product of a funeral). There are numerous examples of inhumations in disused storage pits and enclosing ditches, associated with whole and disjointed animals, broken ceramics, and a variety of other materials. As J. D. Hill (1995) has demonstrated, statistically these objects do not represent grave goods (*contra* Millett/Russell 1982, 88). Taphonomic studies of these remains have also shown that some of these contexts were re-opened, and that decomposition of the corpse was closely monitored (Tracey 2012; 2013; Booth/Madgwick 2016). In many parts of Britain, the largest datasets for human remains are represented by disarticulated bones, typically crania and long bones (Armit/Ginn 2007, 120-125; Roth 2016, 58 fig. 5, 23-24; Davis 2017, 6 fig. 2). This prevalence of crania (and sometimes associated mandibles) did not, however, result in a desire to depict the human face in art, unlike in parts of Europe like Languedoc and Provence, where a relationship between crania and anthropoid artwork has been demonstrated (Armit 2011, 594-602). Like the inhumations described above, these bones were placed in a variety of contexts with different material. Retaining an indivisible corpse as part of the funerary rite was, with the exception of the regionalised mortuary cultures noted earlier, not important to many communities in Iron Age Britain. Where formalised rights have been discovered, grave goods are usually absent or limited to a single ceramic vessel or fibula (Nowakowski 1991, 221 tab. 23; Giles 2012, 82).

Fig. 4 Detail from Torrs Pony Cap horn A (Kirkcudbrightshire/GB). – (After Atkinson/Piggott 1955, 220 fig. 4).



This is not to suggest that Iron Age communities had no concept of what an individual was, rather that this individual was not necessarily bound within the confines of a corpse, as it is for modern, westernised people (Fowler 2005, 122; Brück 2006, 308; Wilkinson 2013, 418). As D. Wilkinson (2013) has argued was the case for the *Sapa Inka*, it may be that the borders of what constituted a person in early and middle La Tène Britain were not synonymous with a body. Instead, the personhood which existed could expand beyond the limits of the body. Support for this may be detected in the small number of anthropoid La Tène artefacts which occur in this earlier period. Except for the Kingsteignton figure (Devon/GB), the human images in these objects do not occupy a commanding position, in isolation from the rest of the decoration. When looking at the Witham shield boss (Lincolnshire/GB), the viewer's eyes are directed to the swirling birds at the centre, rather than the abstract face at the top. The human head on the Torrs Pony Cap (Kirkcudbrightshire/GB) is tiny and dwarfed by the surrounding vegetal artwork (fig. 4). Likewise, the faces on the earlier anthropoid swords and Harwell comb (Oxfordshire/GB) are unimposing, with the elongated sword handles and decorated body of the comb distracting attention, respectively.

PERSONHOOD AND ANTHROPOID ART: A LINK IN THE LATE LA TÈNE PERIOD?

The aforementioned developments in anthropoid art occur at a time when the mortuary record displays marked changes also, especially in the south of the country. During this period, new, continental style, cremation burials (the Aylesford-Swarling group) developed in South East England. In southern Dorset, a regionalised form of inhumation, the Durotrigian group, became established, whilst in the south-west peninsula and Isles of Scilly, the pre-existing inhumation culture became more common. Other cemeteries and burials, both cremation and inhumation, were also created (e.g. Leivers/Gibson 2011). Several distinctive types of burials also either became much commoner (burials with swords), or represent new traditions (bronze mirrors). In both of these traditions, the graves with distinctive grave goods tended to be spatially distinct from other burials. Disarticulated remains continued to occur in the archaeological record but show a marked decline in frequency (Roth 2016, 77 fig. 6, 22). Deposition of broken potsherds and animal parts in pits continued but likewise declined (due in part to changes in the settlement pattern). Several of the richest cremation graves of this period became new foci for the deposition of broken and ritually damaged objects (e.g. Niblett 1992, 922), as did new temples which in some cases, like Hayling Island (Hampshire/GB), may have been founded atop the burial of a warrior (King/Soffe 1998). The dead were, therefore, being employed in a different way to how they had been previously. It almost appears that a phase of experimentation was required, with mortuary rites becoming increasingly regionalised, occasionally echoing

continental customs (e. g. Aylesford-Swarling cremations), but certainly displaying a greater degree of variation than in the preceding periods.

One of the catalysts for these developments may have been an increase in population. As numbers rose, competition for land increased, leading people to utilise the dead as a strategic resource with which to stake claims to land. It is perhaps for this reason that many new cemeteries were associated with new, or substantially redeveloped, settlements during this phase (e. g. Collis 1968; Leivers/Gibson 2011). Even the largest cemeteries of this period can be interpreted as being used to stake claims to land (Fitzpatrick 1997, 228). The exception to this is East Yorkshire, where the earlier, large cemeteries went out of use at this time. However, here it seems that families re-orientated themselves to emphasise individual farmsteads, rather than the communal cemeteries of earlier periods (Giles 2012, 236). Within this social environment, it became important to emphasise the link between individual people and plots of land.

Artistically, this may have been complemented by the increased production of anthropomorphic art. As communities of the late La Tène period began to employ the dead to stake claims to territory and elevate a select few people in the community, this was reflected in the greater presence of people in art. This hypothesis is strengthened by the type of objects depicting anthropoid art, for some of these anthropoid pieces were almost certainly employed in creating new communities and polities, for example, coinage. It is possible that the generalised and stylised faces which appear on many of these artefacts were intended to represent legendary ancestors or other important communal figures.

CONCLUSION

There is a stark difference in terms of the prevalence of anthropoid art in Britain in the early-middle and late La Tène periods. The dataset produced prior to the mid-2nd century BC is largely devoid of anthropoid examples, whilst there is a comparative abundance in the 1st centuries BC and AD. This difference cannot be accounted for by deposition practices, or the materials which were used to depict anthropoid forms. A lack of influence from continental La Tène art, particularly central European influences where anthropoid images are recurring motifs, cannot account for the British dataset since British La Tène art developed in tandem with the continent. Likewise, although Roman influences played a role in some later examples, neither direct nor indirect influences appear to explain the changes which occurred in the earlier half of the 1st century BC. Strikingly, the comparative abundance of anthropoid objects during the British late La Tène occurs at a time of marked social change when, along with localised settlement disruption, new materials and new types of artefacts, as well as an increase in deposition, greater numbers of people were provided with formalised burial rites.

These burial rites do not represent a complete break with those of the preceding centuries, however, they do suggest that, in the communities who practiced them, there was a fundamental shift to associating personhood with individual bodies. This shift appears to have occurred as groups re-orientated themselves around particular persons, those with spiritual and/or political power. Whereas in previous phases of the Iron Age, communities had sought to diminish the significance of individuals, in the final phase of the pre-Roman Iron Age, individuals became lauded. To complement this process, a greater emphasis was placed on depicting human forms in the artwork. These human forms do not appear to represent identifiable persons (in the way contemporary Hellenistic and Roman statues do), but instead to be anonymous individuals. In the same way that some communities sought to elevate some of their members to the position of ancestors in order to claim territory, these anonymous anthropoid objects would have served a similar function; mnemonic political devices.

This change between the early-middle and late La Tène social acceptance of anthropoid art could not have been achieved without a shift in psychology. As has been argued, personhood theory provides a theoretical approach which may explain this shift. The form of personhood which existed in Later pre-Roman Iron Age Britain does not need to have existed in a way comparable to the ethnographic analogies described above. Rather, these examples are provided to demonstrate the variety of personhoods which can exist. Nevertheless, considering that the human face is a symbol innately familiar to our species, the decision to move from a situation where such images are rare, to one where they are comparatively common, suggests that there was a fundamental shift in how the human condition was perceived. Like other aspects of the archaeological record, art was both an adaptive strategy and one which reflected perceptions which protohistoric people held of themselves.

Note

- 1) See www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=815820&partId=1&searchText=1969,0402.1&page=1 (15.4.2019).

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Zusammenfassung / Summary / Résumé

Anthropomorphe Kunst in Britannien: Veränderungen im Stil und in der Bevölkerung

Dieser Beitrag untersucht Beispiele anthropomorpher Kunst der Latènezeit in der vorrömischen Eisenzeit Britanniens. Innerhalb des verfügbaren Materials zeigt sich ein deutlicher Kontrast zwischen nur einer Handvoll Stücken aus der Zeit vor dem fortgeschrittenen 2. Jahrhundert v. Chr. und der relativen Fülle aus den letzten beiden Jahrhunderten vor der römischen Eroberung. Obwohl verschiedene Faktoren zu diesem Ungleichgewicht beigetragen haben können, ist es wahrscheinlich, dass hier eine veränderte Selbstwahrnehmung der eisenzeitlichen Stämme Britanniens zum Ausdruck kommt. Derartige Veränderungen sind von anderen Orten aus der ethnographischen Literatur bekannt, und diese Berichte dienen möglicherweise als Interpretationshilfe für sich ändernde Strukturen in der anthropomorphen Latènekunst Britanniens.

Übersetzung: M. Struck

La Tène Anthropoid Art in Britain: Changes in Style and People

This paper examines the evidence for La Tène anthropomorphic artwork in the pre-Roman British Iron Age. The available dataset for such objects displays a marked contrast, with only a handful of examples known for the period preceding the later 2nd century BC, and a comparative abundance for the final two centuries before the Roman conquest. Although various influences may have contributed to this pattern, it is likely that this pattern is the result of changing self-perceptions among Iron Age populations in Britain. Such changes are known from elsewhere in the ethnographic literature, and such accounts may serve as a guide to interpreting the changing pattern for La Tène anthropomorphic art in Britain.

L'art anthropoïde de La Tène en Grande-Bretagne: changements de style et de personnes

Cet article examine les attestations de l'art anthropomorphe de La Tène à l'époque pré-romaine de l'âge du Fer britannique. L'ensemble des données disponibles pour de tels objets présente un contraste marqué, avec seulement une poignée d'exemples connus pour la période précédant la fin du 2^e siècle av. J.-C., et une abondance relative pour les deux derniers siècles avant la conquête romaine. Bien que diverses influences aient pu contribuer à cette tendance, il est probable que cette tendance soit le résultat d'un changement dans la perception de soi des populations britanniques à l'âge du Fer. De tels changements sont connus ailleurs dans la littérature ethnographique, et de tels récits peuvent servir de référent pour interpréter le modèle changeant de l'art anthropomorphe de La Tène en Grande-Bretagne.

Traduction: L. Bernard

Schlüsselwörter / Keywords / Mots clés

Großbritannien / Latènezeit / anthropomorphe Kunst / Psychologie
Great Britain / La Tène period / anthropomorphic art / psychology
Grande-Bretagne / La Tène / art anthropomorphe / psychologie

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