Christopher Gosden / Sally Crawford / Katharina Ulmschneider (eds), Celtic Art in Europe: Making Connections. Essays in Honour of Vincent Megaw on his 80th Birthday. Oxbow Books, Oxford, Philadelphia 2014. £ 60.00. ISBN 978-1-78297-655-4. 406 pages with 60 colour plates.

Celtic Art in Europe: Making Connections is edited by C. Gosden, S. Crawford and K. Ulmschneider (Oxford Institute of Archaeology) in honour of J. V. S. Megaw's 80th birthday. This book of 406 pages benefits from numerous black and white illustrations in the text, enriched by a selection of 60 colour illustrations at the end of the volume. 45 contributors present papers honouring J. V. S. Megaw's work. 30 contributions are in English, four in French with an English translation, and three in German. Most of the papers give accurate analyses of specific objects or series of objects from the British Isles and the Continent, an impressive body of information mirroring the diversity of Vincent Megaw's work. In their introduction, the editors give a useful overview of the book's contents. This is followed by contributions dealing with methodological aspects and articles which can be grouped into four general themes: human heads, animals and their symbolic interpretation, war (swords, shields, carnyces, mercenaries), and finally contributions developing a special interest in objects or series of objects.

Among methodological debates of recent years, which have been intense and deeply concerned with identities during the Iron Age in Europe, the definition of "Celts" has a direct impact on the definition of "Celtic art". J. T. Koch (pp. 6–18) therefore questions Herodotus' mention of *Keltoi* located both at the source of the Danube and beyond the Pillars of Hercules. Thanks to numerous archaeological finds in the area of the source of the Danube, in southwest Germany, a general consensus promotes Herodotus' claim. But this is not the case for the Pillars of Hercules, in the southwest part of the Iberian Peninsula. Here, a group of inscriptions (approximately 100) contains substantial linguistic content of Celtic origin, dating to the 5th century BC or even earlier. Archaeological finds from the Atlantic coast belonging to the Bronze and Early Iron Age such swords of the Gündlingen type lead to the idea that a common language was spoken throughout Atlantic Europe. These elements give J. T. Koch the opportunity to incorporate the Iberian Peninsula's works into "Celtic art", a region Paul Jacobsthal previously excluded from his corpus (Early Celtic Art, 2 vol. [Oxford 1944] 1). Whether it makes sense to use the word "Celtic" in order to qualify works of art which were made contemporarily, but do not necessarily belong to the same artistic trends, is henceforth the question.

J. Collis (pp. 19–27), looking back to the first use of the term "Celtic art" in Britain and Ireland in the 1850s, adds the name of John Obadiah Westwood (1805–1893) to the list of researchers working on the topic. Published in *The Grammar of Ornament*, edited in 1856 by Owen Jones (1809–1874), an architect specialised in interiors, Westwood's paper "Celtic ornament" deals with early Christian insular works, including stone crosses and manuscripts. According to Collis, himself following Pezron (P.-Y. Pezron, Antiquité de la nation et de la langue des Celtes autrement appellez Gaulois [Paris 1703]), E. Lhuyd wrongly used the Celtic language(s) to denominate the people. Under the influence of E. Lhuyd (Archaeologia Britannica, giving some account additional to what has been hitherto publish'd of the Languages, Histories and Customs of the original Inhabitants of Great Britain, from Collections and Observations in Travels through Wales, Cornwall, Bas-Bretagne, Ireland and Scotland [Oxford 1707]) the term "Celt" was erroneously applied to speakers of the related languages in Britain and Ireland. At the beginning of the 20th century, the term « Celt » was applied to La Tène Art by the late J. Déchelette (Manuel d'archéologie préhistorique, celtique et gallo-romaine, vol. IV. Second âge du Fer ou Epoque de La Tène [Paris 1914]). But the statement remains in place: "Art cannot be used as a proxy for ethnicity, though it may, like language, have played a part in the definition of identity" (p. 26).

F. Müller (pp. 28–38) questions various aspects of Celtic art, including models and their variation, abstraction, colour, expertise and the works' quality. Survival of Celtic art in later periods is then mentioned, as well as its religious function. As Müller suggests, we should similarly take into account that Celtic art is also a matter of prestige, as defined by N. Schneiders (Geschichte der Kunsttheorie. Von der Antike bis zum 18. Jahrhundert [Stuttgart, Köln 2011]), a direction recently developed by J. Bagley (Zwischen Kommunikation und Distinktion. Ansätze zur Rekonstruktion frühlatènezeitlicher Bildpraxis. Vorgesch. Forsch. 25 [Rahden / Westf. 2014]; see review by S. Hüglin. In: Germania 94, 2016, 346–351). We should also consider its role in the rise of European arts before the Roman conquest.

L. Olivier (pp. 39–55) explains the appearance of new iconographic patterns during the 5th century BC, such as composite or chimeric creatures, as a process of visual decomposition, thus subscribing to Luquet's hypothesis that this development resulted in basic shapes, such as ideograms (G.-H. Luquet, Les dessins d'un enfant. Thèse de doctorat ès Lettres, Université de Lille, 1913. L'art primitif [Paris 1930] 152). It could however be questioned whether reference to a work of the 1930s based mainly on the drawings of children aged three to six and characterised by their spontaneity is a fitting parallel to the highly encoded early Celtic art.

Th. Stöllner (pp. 119–136) focuses on tombs dedicated to ancestors at the Glauberg (Hesse, Germany), in Hirschlanden (Baden-Wuerttemberg, Germany) and Vix (Côte-d'Or, France), and extends the debate to the same kind of representations during the 8th–7th centuries BC in the Adriatic area, Etruria and Greece. According to Stöllner, the radical break at the end of 6th century BC in continental Europe testifies to social as well as religious changes, indicating an elite, the "warrior kings", foreshadowing the migration period of the 4th and 3rd centuries BC.

In his study of the Alfred Jewel (Ashmolean Museum, Oxford), a work chronologically as well as geographically beyond the Celtic realm, J. Boardman (pp. 137–139) reminds us that foreign influences can sometimes come from far-away places and much earlier periods.

Greatly involved in the meanings of Celtic imagery, Vincent Megaw has been particularly interested in Celtic heads since his time as a PhD student with Prof. Stuart Piggott, Edinburgh University. Several contributions are devoted to the theme of the head. O.-H. Frey (pp. 101–104) provides an interesting comparison between the human heads on the handle fasteners of the flagon *(Röhrenkanne)* in grave 2 at the Glauberg and those of the two flagons *(Schnabelkanne)* from Basse-Yutz (Moselle, France) and debates the symbolic aspects of the figures depicted. M. Egri (pp. 73–85) shows how human heads on Danubian *kantharoi* handle fasteners illustrate expert craft, regional differences and ritual practices thanks to the encoded visual elements. J. Foster (pp. 56–67) scrutinises Champlevé decorated metalwork, especially horse harness pieces from the first century AD that are mainly found in East Anglia and northern Britain, with a few examples coming from Wales. Foster sees human faces as well as animals such as horses and birds hidden within the ornaments, therewith giving substantial information on how complex the identification of meaning in patterns is. M. Guštin (pp. 68–72) analyses three masks, one made of gold sheet, the others made of silver sheet, unfortunately of unknown provenance, from the Burgmuseum's collection in Deutschlandsberg (Styria, Austria), asking, if it is possible to use the label "Celtic art" for these works. N. Venclová and J. Royt (pp. 96–100) reconsider the improbable evolution of Medieval pieces of art from Early Celtic Sculpture from the starting point of two stone sculpture fragments from Kněžice, in the border area of Bohemia and Moravia.

A few contributions tackle animal representations from various points of view: F. Kaul (pp. 105–112) considers the small duck fixed at the spout of the two Basse-Yutz flagons together with the two wolves (or dogs?) arranged on both sides of the wolf-shaped (or dog-shaped?) handle, propos-

ing that the scene should be interpreted as a symbolic hunt. While such a wolf (or dog?) iconography was previously familiar in Italy, especially in the archaic Etruscan world and the Situla art, the bird iconography was well known during the Bronze Age, especially in Scandinavia. This perhaps suggests a link between the cosmological representation of the Basse-Yutz flagons and Bronze Age religious concepts.

From the starting point of the bronze ring from Chermignac (Charente-Maritime, France), a Roman imperial settlement probably with older roots, J. Gomez de Soto (pp. 196–205) reconsiders the far West in the cultural framework of Central and eastern Europe. M. Karwowski (pp. 234–238) provides a useful inventory of the dragon motif based on the chance discovery of a bronze fragment, probably belonging to a piece of armour, found at the Oberleiserberg (Austria) settlement. Finally, C. St. Briggs (pp. 341–355) gives a new assessment of the *Torrs chamfrein* (Kircudbright, Dumfries and Galloway, Scotland). Forgotten information about the original discovery now make it clear that this well-known piece of metal-work is authentic and not a heterogeneous assemblage as had been thought since the 1950s.

Objects devoted to war remain a good source to look for patterns. A. Fitzpatrick and M. Schönfelder (pp. 286–296) analyse a bronze fragment discovered by chance at Fiskerton (Lincolnshire, Great Britain) north of the Witham river (the "Witham shield" was found in the river in 1826) and compare it with remarkable works from the Continent datable to the 4th century BC such as fragments belonging to the well-known helmet from Agris (Charente, France). This contribution usefully supplements our knowledge of the beginnings of Early Celtic art in Great Britain and its possible interchange with the continent. As swords and iron scabbards were extremely popular as media for works of art, Paul Jacobsthal called one of Early Celtic art's stylistic phases "Sword Style". A version of an unpublished article written by Jacobsthal in honour of John Beazley's birthday is presented here for the first time by S. Crawford and K. Ulmschneider (pp. 213–222) (version without illustrations dated September 13, 1943). Th. Lejars (pp. 239–263) demonstrates how it is possible to reconstruct the whole scabbard from a decorated iron fragment discovered in the Roman sanctuary of "La Tour aux Fées" at Allonnes (Le Mans, France). Going further into technical aspects and the organisation of patterns, such analyses provide possibilities for new interpretations, remarkably testifying the apparent homogeneity of these iron scabbards. N. Ginoux and P. C. Ramsl (pp. 274–285) restart the debate on the beginning of European exchange networks in the 3rd century BC, based on fragments of an iron and bronze scabbard discovered in grave 6 from the Barbey-sur-Seine cemetery (Seine-et-Marne, France), as well as the iron scabbard from grave 117 and the iron spear head from grave 180 from the cemetery at Mannersdorf am Leithagebirge (Austria). B. Kavur and M. Blečić Kavur (pp. 264–273) analyse a sword found in the River Cetina near Trilj (Croatia) – an isolated object, far away from other swords of the region. Because of its shape, they propose an association with the earliest group of Carpathian swords (Kosd A / LT B2), but a northern Italian production on the basis of the chap clamps. They conclude that this sword was brought there during the 4th century BC by way of a mercenary. J. Bouzek (pp. 223–233) reconsiders the question of mercenaries, especially in terms of contemporary artistic productions. For a series of strap shield bosses found in Poland, T. Bochnak (pp. 183–195) emphasises the proximity to the Czech Republic and Slovakia for examples belonging to the beginning of the Second Iron Age, but to Germany and Gaul for those datable to the late Second Iron Age, suggesting previous bilateral contacts before people from Lower Silesia moved to western Europe. P. Gleirscher (pp. 113–118) reconsiders carnyces on the continent, another favourite subject of Vincent Megaw, starting from bronze fragments found on the Burgstall in Leisach near Linz (Tyrol, Austria).

Art works and single finds also provide invaluable information. L. Kruta and V. Kruta (pp. 140–147) analyse a bronze Münsingen type fibula from the warrior's grave discovered by chance near

Moscano di Fabriano (Marches, Italy) in 1955. This bronze piece gives evidence of connections between the Celto-Italic area and the Swiss Plateau, emphasising the fact that the inclusion of foreign patterns in the decoration of the 4th century BC fibulae does not result from coincidence, but from a selection of subjects representing very specific themes. R. Echt (pp. 148–151) studies the bronze torc found in a grave in Gehweiler-Oberlöstern (Saarland, Germany) decorated with red enamel champlevé on one side, and with engravings on the other. Based on its form and decorative style it can be dated to the 4th century BC. H. Potrebica and M. Dizdar (pp. 152–158) consider a selection of gold and silver beads from southeast Pannonia, wondering whether they were of local manufacture or imported goods. F. Marzatico (pp. 206–212) similarly analyses a stone mould for a decorated bronze ring found at Sanzeno (Valle di Non, Trentin). A. Rustoiu (pp. 159–172) looks at eight stamped ceramic vessels from the cemetery of Fântânele-Dealul Popii (Bistriţa-Năsăud County, Romania) datable to LT C1, therewith reasserting how patterns combined various European influences in this part of the Carpathian Basin. G. Březinová (pp. 173–176) scrutinises the S-shaped motifs on a fragmented vessel belonging to the collection of Želiezovce (Archaeological Institute of the Slovak National Museum, Bratislava), a motif very rare on ceramic vessels but more common on metal objects. P. Popović (pp. 177–182) shows how pseudo-*kantharoi* or Danubian *kantharoi* combined a Hellenistic tradition for the vessel's shape with a deeply-rooted tradition of ceramic workshops in Illyria and Pannonia, establishing a long connection, lasting until the Roman Empire.

I. M. Stead (pp. 297–303) gives further information on the Snettisham hoard (Norfolk, Great-Britain). C. Haselgrove and V. Score (pp. 304–314) examine the open-air site at Hallaton (Leicestershire, England), well-known for the largest hoard of British Iron Age coins, and investigate the Hallaton Roman helmet and other silver objects, drawing attention to social changes in late Iron Age societies in southwest England. J. Joy (pp. 315–324) reviews Celtic-type objects manufactured in the Early Roman period, particularly in North and West England where new regional styles flourished. New considerations on some groups of objects such as torcs and horsegear provide an opportunity to examine the role of art in the construction of identity in Early Roman Britain. F. Hunter (pp. 325–340) gives a reassessment of the extensive metalworking, especially bronze armlets mainly found in northeast Scotland, possibly an expression of a search for identity shortly after the Roman invasion. These ideas were recently presented to the general public during the exhibition *Celts, art and identity* (J. Farley / F. Hunter [eds], Celts, Art and Identity [London 2015]). M. Spratling (pp. 356–360) finally pays a last tribute to Vincent Megaw's stimulating work, and looks forward to his forthcoming *Supplement* to Jacobsthal's corpus.

Last but not least, exchanges between continental and insular production should be further explored in the context of a reassessment of connections in Europe; furthermore, the relationship between art and crafts should be taken into focus. With the huge amount of bibliographical references put together here, this book will prove very useful for all future research on Celtic art.

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