

An introductory chapter by Thompson reviews the history of research, which is complemented, especially for the non-specialist, by Ubelaker's update of recent research on the effects of heat on the human body. Apart from a brief conclusion, the remaining chapters each present a specific case study, looking at the application of osteological and scientific analysis of cremated or burnt bone to the interpretation of archaeological or forensic contexts.

Cataroche and Gowland retrieve useful information from 'two large storage boxes of non-accessioned bones, all disarticulated and fragmentary' excavated in 1837 (p 23), while Harvig uses CT scanning to differentiate between Bronze and Iron Age burials in Denmark. The chapter by Gonçalves *et al* on the weight of cremated remains is a comprehensive and thorough examination using Iron Age bones from Tera, in Portugal. Piga *et al* have used several different techniques to examine the crystal structure of burnt bone and wood from Monte Sirai, Sardinia, to distinguish an apparent shift from cremation to inhumation via an intermediate process of 'semi-combustion'. Cortesão Silva presents osteological and demographic analysis of Roman period burials from Augusta Emerita, Spain. Most of the cremations had taken place soon after death, on pyres in rectangular pits where the remains were later buried. Kirsty Squires used microscopic analysis of early Anglo-Saxon period cremated bones to differentiate between bones burnt at different temperatures, from which the position of the body on the pyre and the scale of the fire could be reconstructed. Ulguim has studied mounds in southern Brazil, dated to the fifteenth to seventeenth centuries AD, using historical/ethnographic accounts as well as archaeological evidence. These have interesting resonance with early medieval burial mounds in Europe. The final case study from Chile (by Garrido-Varas and Intriago-Leiva) is of recently, possibly suspiciously, burnt bones. This is the only specifically forensic example, but it is clear from all the studies and their bibliographies that this is a specialism with clear relevance to the present day, and with constructive interaction between those interested in ancient bodies and possible criminal investigation of modern death.

One point to strike the non-specialist reader is how varied the process of burning human bodies can be. 'Cremation' conjures up either the modern visit to the crematorium, resulting in a container of powdered bone, or urns full of more ancient fragmented bones and melted artefacts; in either case a finite and probably brief

process of burning and deposition. But in fact burning can take place long after death, it can be partial or complete, resulting in complete or very partial deposition, at different times and carried out for a variety of reasons. The kinds of analyses demonstrated in these papers allow the reconstruction of some of this complexity. There is not a simple dichotomy between cremation and inhumation, and burial archaeology needs to allow for complexity of ritual in the past. The other general point is the largely successful attempt to integrate the results of very detailed technical analyses, using an impressive range of different techniques, with the wider archaeological context.

The book is well presented with good illustrations and copious tables. It has one drawback, however, which is a lack of rigorous editing, most apparent in the papers by non-English authors. This is not the fault of those authors, it is probably the result of the minimising of the publisher's input due to financial pressure, and it is a general problem, not confined to this book. But it does detract from its otherwise scholarly content. Translation is an undervalued art: it is not a simple matter of the mechanical equivalence of words, but also the structure of sentences and grammar and subtle nuance of meaning. Sometimes it would be easier to understand the original than the 'translated' text. We would not accept inaccuracy in a mathematical equation or chemical formula; I think we should be equally precise, and therefore unambiguous, in our use of language.

This book is welcome as a significant contribution to our understanding of a key aspect of archaeological and forensic research.

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*Celtic Art in Europe: making connections – essays in honour of Vincent Megaw on his 80th birthday.* Edited by CHRIS GOSDEN, SALLY CRAWFORD and KATHARINA ULMSCHEIDER. 290mm. Pp x + 372, ills (some col), maps, plates. Oxbow Books, Oxford, 2014. ISBN 9781782976554. £60 (hbk).

Archaeological interest in the Celtic art tradition of the British Isles and Continental Europe has, over the past 150 years, produced a formidable assemblage of richly ornate artefacts. Many of

these objects reflect the wealth and aesthetic nature of the Iron Age and the hierarchical clan societies that emerged from the Late Bronze Age. Clearly, metal working, in particular, was considered a high-status craft occupation; moreover, such a craft specialisation may have influenced the social, economic and political infrastructure of this period. However, despite the wealth of artefacts, there is still much discussion and debate on the narratives that underpin much of this artistic endeavour. There is also debate concerning origin and influence.

It is becoming increasingly clear that archaeology alone cannot provide answers to fundamental issues concerning design intentionality and meaning. It is therefore fitting that this volume extends beyond the sometimes speculative nature of, say, using analogy in order to deconstruct art; a trait that is all too often used to explain a critical pathway between sites and geographic-spaced traditions. Saying this, however, neither I nor anyone else can dismiss the widespread contact and exchange networks that were present in Europe at this time. It is also fitting that this book is dedicated to Professor Vincent Megaw, one of our leading specialists in prehistoric art (readers of a certain age will remember Megaw and Simpson's *Introduction to British Prehistory* (Megaw and Simpson 1979), an essential tool for all archaeology undergraduates at that time).

This large, handsome volume collates thirty-seven papers from seasoned academics dealing with Celtic art in a European context, focusing entirely on portable art. In many respects the book's appeal will extend beyond the European Iron Age, with much of the critique focusing on more general themes such as technology, distribution and design concepts. According to the publisher's publicity statement, this volume is a benchmark, rivalled only by Paul Jacobsthal's *Early Celtic Art* (Jacobsthal 1944). True, but I should point out that since the 1940s many volumes have been published that specifically focus on artistic endeavour from particular sites. I will argue that much of the debate covered in *Celtic Art in Europe* relies on the dedicated scholarship of these past volumes that explore the meaning behind this sometimes enigmatic art tradition (eg Megaw and Megaw 2001).

The contents of the book are varied in topic, covering a multitude of themes and geographic locations. The all-important introduction, written by the editors, informs the reader of a dynamic European-wide art tradition which has its origins in the Alpine regions of central-western

Europe. Although the book is aimed towards an English-speaking audience, the editors have thoughtfully included several chapters written in German and French, making this a truly European-wide volume.

Of particular interest to the reviewer is Chapter Six by Jennifer Foster, who tackles the complexity of anthropomorphic and zoomorphic images that are discretely hidden on horse furnishings; Chapters Seven and Eight, by Mitja Guštin and Mariana Egri respectively, discuss the role of human masks and anthropomorphic ornamentation on masks from the Danubian *kantharoi* (drinking cups); Chapter Nine, by Fernando Quesada Sanz, provides discussion on head-decapitation images on swords from the Iberian peninsula; Chapter Nineteen, by Aurel Rustoiu, focuses on stamped La Tène pottery from the cemetery at Fântânele-Dealul Popii in Transylvania, Romania; Chapter Thirty-one, by Andrew Fitzpatrick and Martin Schönfelder, deconstructs an Iron Age leaf crown helmet from Lincolnshire, and in Chapter Thirty-six, Stephen Briggs discusses the Torrs Chamfrein. In addition, several chapters provide the reader with theoretical perspectives on Celtic art, in particular Chapter Twelve, by Flemming Kaul, and Chapter Thirty-five, a discussion on the metalworking tradition of north-east Scotland by Fraser Hunter.

The thirty-seven chapters collectively represent a large volume of work and will, for many years to come, be an essential tool for those researching art history and, in particular, the mechanisms and intricacies of Celtic art forms and their associated technologies and theoretical attachments. The only issue is the disjointed nature of the ordering of the chapters, a difficult problem in a volume of this size. Nevertheless, the standard of research from all papers is extremely high and, as stated previously, they cover a wide remit: from horse furnishings (eg Chapter Six), stamped ceramics (eg Chapters Nineteen and Twenty) and ornamental weaponry (eg Chapter Twenty-five) to Late Hallstatt and Early La Tène gold and silver beadwork (Chapter Eighteen).

When reading though the volume, the reader will notice the significant contributions that have been made by Ruth and Vincent Megaw (in particular, see the dedicatory Chapters Twenty-nine and Thirty-seven by Boris Kavur and Martina Blečić Kavur, and Mansel Spratling respectively). This book, then, is a fitting tribute to the Megaws, who have spent a lifetime exploring the very essence of what the Iron Age and its material cultural was all about.

Jacobsthal, P 1944. *Early Celtic Art*, 2 vols, Clarendon Press, Oxford

Megaw, R and Megaw, V 2001. *Celtic Art: from its beginnings to the Book of Kells*, 2nd edn, Thames & Hudson, London

Megaw, J V S and Simpson, D D A 1979. *Introduction to British Prehistory*, Leicester University Press, Leicester

GEORGE NASH

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*Living in the Landscape: essays in honour of Graeme Barker*. Edited by KATHERINE BOYLE, RYAN J RABETT and CHRIS O HUNT. Pp xvi + 363, frontispiece + 126 figs, 28 tables. McDonald Institute for Archaeological Research, Cambridge, 2014. ISBN 9781902937731. £48 (hbk).

Non-Cambridge persons fortunate enough to have heard Professor Graeme Barker's largely autobiographical Beatrice de Cardi lecture in London in 2014 will not be surprised at the geographical range and time depth of the material assembled here in his honour at Cambridge. It duly reflects not only his interests and achievements – and personality – but also his approaches and methodology, particularly in relationship to landscape.

Part I consists of but one essay, 'Introduction: frameworks and landscapes', by Barker's immediate Disney predecessor, Colin Renfrew; and similarly, Part V, 'Afterword', contains a single, short essay by the new Disney Chair, Professor Cyprian Broodbank. In between, Parts II–IV contain twenty-two papers grouped under 'Before the Holocene' (eight papers), 'Transitions towards Farming' (seven) and 'Into the Light of Written History' (seven). A helpful device spreads these papers out in time in orderly and graphic fashion: by using the inside front cover and the (usually blank) first facing page, a time-column is created, first covering the Upper Pleistocene with seven papers slotted in beside it at their appropriate dates, and then, by expanding the top block of time – the beginnings of the Holocene – to a larger scale on the facing page, fifteen papers are arranged chronologically from bottom to top. The same device is used inside the back cover. At both ends of the book, therefore,

a reader can see at a glance that 'Pleistocene Island Archaeology in the Mediterranean: insights from a tied-biome approach to glacial refugia', the earliest paper at the bottom of the column, relates to about 120,000 years ago; that 'Farming comes to Arcadia: notes on the Neolithic settlement of central Europe' is concerned with developments some 7,500 years ago; and that 'The Power of Pits: archaeology, outreach and research in living landscapes' is centred chronologically on some 500 years ago.

A later paper, 'Investigating Large Landscapes: constraints and developing techniques', is about the present and is so much at the top of the Holocene column that it alone enjoys the slot opposite 'Anthropocene' ('Pits' could arguably be there too?). So the time-range covered is from the early twenty-first century AD back some 120,000 years. The book is geographically ambitious, too: Europe, obviously, but, ever-reflecting the honorand's research, south-east Asia, northern Africa and the Mediterranean are all touched on as well. The whole is illumined by a high standard of graphics and tabulation.

The contributors, all fifty-five of them, are also geographically wide-ranging. Many are ascribed ('Contributors', pp vii–ix) to the McDonald Institute for Archaeological Research, Cambridge University, without revealing their status (Professor? Student?), and contributing universities other than Cambridge include the American University of Rome, Australian National, Belfast, Exeter, Harvard, Las Palmas, Leicester, Liverpool, John Moores, London, Otago, Oxford, Perugia, Plymouth, Princeton, Sogang, Sydney, Ulster and Washington in St Louis: no motley crew this, rather a distinguished assembly perhaps containing a future Disney. It stands as tribute in terms of both loyalty to and respect for the recipient. Not every contribution is felicitous of prose, however, and, inevitably, some of the academic jargon makes for 'unfriendly' reading for someone not particularly committed to the subject of the paper. Such a reader may also wonder whether a tighter editorial line might not have also have possibly reduced, for example, the some 240 references adorning one seventeen-page essay (pp 83–108), and even cavil perhaps at minor blemishes in presentation such as the over-casual cliché; for example, 'The tide now does seem to be turning' (p 87), in discussing early journeys to islands.

The approaches of the contributors vary too. Some papers are mainly methodological, like the 'Glacial Refugia' and 'Large Landscapes' papers already quoted; some deal with specifics in time and / or space, like the Earl of Cranbrook's