

The Significance Of Monuments: On The Shaping Of Human Experience In Neolithic And Bronze Age Europe

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This book explores the ways in which statues have been experienced in public in different cultures and the role that has been played by statues in defining publicness itself. The meaning of public statues is examined through discussion of their appearance and their spatial context and of written discourses having to do with how they were experienced. Bringing together experts working on statues in different cultures, the book sheds light on similarities and differences in the role that public statues had in different times and places throughout history. The book will also provide insight into the diverse methods and approaches that scholars working on these different periods use to investigate statues. The book will appeal to historians, art historians and archaeologists of all periods who have an interest in the display of sculpture, the reception of public art or the significance of public monuments. Offers a new approach to landscape perception. This book is an extended photographic essay about topographic features of the landscape. It integrates philosophical approaches to landscape perception with anthropological studies of the significance of the landscape in small-scale societies. This perspective is used to examine the relationship between prehistoric sites and their topographic settings. The author argues that the architecture of Neolithic stone tombs acts as a kind of camera lens focussing attention on landscape features such as rock outcrops, river valleys, mountain spurs in their immediate surroundings. These monuments played an active role in socializing the landscape and creating meaning in it. A Phenomenology of Landscape is unusual in that it links two types of publishing which have remained distinct in archaeology: books with atmospheric photographs of monuments with a minimum of text and no interpretation; and the academic text in which words provide a substitute for visual imagery. Attractively illustrated with many photographs and diagrams, it will appeal to anyone interested in prehistoric monuments and landscape as well as students and specialists in archaeology, anthropology and human geography. 'Reception, perception and interpretation are key to understanding landscapes. This book provides a useful starting point for comprehension of these topics.' Dr. Stuart Prior, University of Bristol

This volume explores the landscape settings of megalithic chambered monuments in Wales. Set against a broader theoretical discussion on the significance of the landscape, the authors consider the role of visual landscapes in prehistory, meanings attached to the landscape, and the values and beliefs invested in it. Wales is rich in Neolithic monuments, but the general absence of certain classic monumental forms found in the rest of Britain and Ireland, such as causewayed enclosures, henges, and cursus monuments, seems to have marginalised the Welsh record from many wider discussions on the Neolithic. Instead of seeing Wales as an area which lacks many of these 'classic' components, Cummings and Whittle argue that Wales has its own unique and individual Neolithic which is simply different from the Neolithic found further to the east. It is suggested that this difference may relate to an essentially mobile existence, with strong links back to the Mesolithic period. The authors present three detailed case studies, examining the settings of sites in south-west, north-west and south-east Wales. They outline the history of research for each region, including the previous classification of the monuments and any excavations, and describe the specific landscape settings of the monuments. They assess the significance of a variety of landscape features which would have been visible from the monuments, in particular emphasising the mythological and symbolic significance of the sea, rivers and mountains. An illustrated inventory of sites completes the volume.

The Genesis and Meaning of a Roman Imperial Monument

Role of Parliament, Union Government & Supreme Court

Legally Victimising National Monuments

The Significance of Monuments

Draft General Management Plan and Environmental Impact Statement

Size Matters - Understanding Monumentality Across Ancient Civilizations

The Column of Marcus Aurelius

Why do certain works of art make it into the canon while others just enjoy a brief moment of recognition, if at all? How do moments of recognition become permanent monuments, and why are monuments erased from our cultural memory in only a moment? - Taking into account these cultural processes of creating, storing, remembering and forgetting that are omnipresent and have an immense influence on how we perceive artefacts and events, the articles in this collection analyze the phenomenon of cultural production, transmission and reception from various angles, drawing on approaches from both literary and cultural studies. With its transdisciplinary approach, this book uniquely responds to an everyday cultural phenomenon that so far has not received such wide-ranging attention.

Since 1989, two sites of memory with respect to the deportation and persecution of Jews in France and Germany have received intense public attention: the Ve d'Hiv in Paris and the Monument for the Murdered Jews of Europe in Berlin. Why is this so? Both monuments, the author argues, are unique in the history of memorial projects.

Examining how monuments preserve memory, these essays demonstrate how phenomena as diverse as ancient drum towers in China and ritual whale killings in the Pacific Northwest serve to represent and negotiate time.

This volume considers the significance of stone monuments in Preclassic Mesoamerica. By placing sculptures in their cultural, historical, social, political, religious, and cognitive contexts, the seventeen contributors utilize archaeological and art historical methods to understand the origins, growth, and spread of civilization in Middle America.

Beyond Barrows

Summary of Michael Parker Pearson's Stonehenge - A New Understanding

A Brief Description of the Monuments and Places of Historical Interest in and Around Augusta, Ga (Classic Reprint)

Petroglyph National Monument, General Management Plan (GMP)/Development Concept Plan

Written on Stone

The Making and Unmaking of Cultural Significance

The Newark Earthworks

One of the most important monuments of Imperial Rome and at the same time one of the most poorly understood, the Column of Marcus Aurelius has long stood in the shadow of the Column of Trajan. In The Column of Marcus Aurelius, Martin Beckmann makes a thorough study of the form, content, and meaning of this infrequently studied monument. Beckmann employs a new approach to the column, one that focuses on the process of its creation and construction, to uncover the cultural significance of the column to the Romans of the late second century A.D. Using clues from ancient sources and from the monument itself, this book traces the creative process step by step from the first decision to build the monument through the processes of planning and construction to the final carving of the column's relief decoration. The conclusions challenge many of the widely held assumptions about the value of the column's 700-foot-long frieze as a historical source. By reconstructing the creative process of the column's sculpture, Beckmann opens up numerous new paths of analysis not only to the Column of Marcus Aurelius but also to Roman imperial art and architecture in general.

This volume describes the results of the Longstones Project, a joint-universities programme of excavation and survey designed to develop a fuller understanding of the context and dynamics of monument construction in the later Neolithic (3rd millennium BC) of the Avebury region, Wiltshire. Several elements of this internationally important prehistoric monument complex were investigated: an early-mid 3rd millennium BC enclosure at Beckhampton; the recently re-discovered Beckhampton Avenue and Longstones Cove; a section of the West Kennet Avenue; the

Falkner's stone circle; and the Cove within Avebury's Northern Inner Circle. The research sheds new light on the complexities and development of this monument rich area and consideration is given to the questions of how and why ceremonial centres such as that at Avebury came into being in the 3rd millennium BC. The importance of understanding the agency - the affective and perceived inherent qualities - of materials and landscapes is stressed; and the unusual character of the Wessex monument complexes is highlighted by comparison with the format and sequences of other ceremonial centres in southern Britain. The second part of the monograph tracks the later, post-prehistoric, lives of Avebury's megalithic monuments including a detailed account of the early 18th-century records of the Beckhampton Avenue made by the antiquary William Stukeley.

Excerpt from Historic Augusta: A Brief Description of the Monuments and Places of Historical Interest in and Around Augusta, Ga It is the hope of the author that these pages Will help awaken a further interest in the history of Augusta, and that her citizens may fully appreciate the significance of the part she has played in the history of our country. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Atlantic Europe is the zone par excellence of megalithic monuments, which encompass a wide range of earthen and stone constructions from impressive stone circles to modest chambered tombs. A single basic concept lies behind this volume - that the intrinsic qualities encountered within the diverse landscapes of Atlantic Europe both informed the settings chosen for the monuments and played a role in determining their form and visual appearance. Monuments and Landscape in Atlantic Europe goes significantly beyond the limits of existing debate by inviting archaeologists from different countries with the Atlantic zone (including Britain, France, Ireland, Spain and Sweden) to examine the relationship between landscape features and prehistoric monuments in their specialist regions. By placing the issue within a broader regional and intellectual context, the authors illustrate the diversity of current archaeological ideas and approaches converging around this central theme.

Malheur National Forest (N.F.), Monument Fire Recovery Project and Proposed Non Significant Forest Plan Amendments

Holocaust Memorials and Meaning

Moment to Monument

Holocaust Monuments and National Memory Cultures in France and Germany Since 1989

National Monuments

Prehistoric Activity on the Downlands South-east of Amesbury

Current Research on the Structuration and Perception of the Prehistoric Landscape Through Monuments

We are taught to believe in originals. In art and architecture in particular, original objects vouch for authenticity, value, and truth, and require our protection and preservation. The nineteenth century, however, saw this issue differently. In a culture of reproduction, plaster casts of building fragments and architectural features were sold throughout Europe and America and proudly displayed in leading museums. The first comprehensive history of these full-scale replicas, *Plaster Monuments* examines how they were produced, marketed, sold, and displayed, and how their significance can be understood today. *Plaster Monuments* unsettles conventional thinking about copies and originals. As Mari Lending shows, the casts were used to restore wholeness to buildings that in reality lay in ruin, or to isolate specific features of monuments to illustrate what was typical of a particular building, style, or era. Arranged in galleries and published in exhibition catalogues, these often enormous objects were staged to suggest the sweep of history, synthesizing structures from vastly different regions and time periods into coherent narratives. While architectural plaster casts fell out of fashion after World War I, Lending brings the story into the twentieth century, showing how Paul Rudolph incorporated historical casts into the design for the Yale Art and Architecture building, completed in 1963. Drawing from a broad archive of models, exhibitions, catalogues, and writings from architects, explorers, archaeologists, curators, novelists, and artists, *Plaster Monuments* tells the fascinating story of a premodernist aesthetic and presents a new way of thinking about history 's artifacts.

One of the most interesting issues in the study of Olmec-style art, especially in the southern Gulf Coast lowlands, has been the debate surrounding the significance of the pits and grooves which appear on many of the Olmec-style monuments in this region. This study catalogs 58 Olmec-style monuments with documented instances of pit and groove work and evaluates previous interpretations of these enigmatic features based on the morphology of the pit and groove marks, the positioning of the markings on the monuments, and the contextual associations of the monuments vis-a-vis the local landscape. In light of this evidence, a model is proposed which places pit and groove work on Olmec-style monuments within a framework of cultural practices linked to rituals of rulership, termination rituals, and charging rituals."

When talking about monuments, size undeniably matters - or does it? But how else can we measure monumentality? Bringing together researchers from various fields such as archaeology, museology, history, sociology, Mesoamerican studies, and art history, this book discusses terminological and methodological approaches in both theoretical contributions and various case studies. While focusing on architectural aspects, this volume also discusses the social meaning of monuments, the role of forced and free labour, as well as textual monumentality. The result is a modern interdisciplinary take on an important concept which is notoriously difficult to define.

For more than a century, American communities erected monuments to western pioneers. Although many of these statues receive little attention today, the images they depict—sturdy white men, saintly mothers, and wholesome pioneer families—enshrine prevailing notions of American exceptionalism, race relations, and gender identity. *Pioneer Mother Monuments* is the first book to delve into the long and complex history of remembering, forgetting, and rediscovering pioneer monuments. In this book, historian Cynthia Culver Prescott combines visual analysis with a close reading of primary-source documents. Examining some two

hundred monuments erected in the United States from the late nineteenth century to the present, Prescott begins her survey by focusing on the earliest pioneer statues, which celebrated the strong white men who settled—and conquered—the West. By the 1930s, she explains, when gender roles began shifting, new monuments came forth to honor the Pioneer Mother. The angelic woman in a sunbonnet, armed with a rifle or a Bible as she carried civilization forward—an iconic figure—resonated particularly with Mormon audiences. While interest in these traditional monuments began to wane in the postwar period, according to Prescott, a new wave of pioneer monuments emerged in smaller communities during the late twentieth century. Inspired by rural nostalgia, these statues helped promote heritage tourism. In recent years, Americans have engaged in heated debates about Confederate Civil War monuments and their implicit racism. Should these statues be removed or reinterpreted? Far less attention, however, has been paid to pioneer monuments, which, Prescott argues, also enshrine white cultural superiority—as well as gender stereotypes. Only a few western communities have reexamined these values and erected statues with more inclusive imagery. Blending western history, visual culture, and memory studies, Prescott's pathbreaking analysis is enhanced by a rich selection of color and black-and-white photographs depicting the statues along with detailed maps that chronologically chart the emergence of pioneer monuments.

Between and Beyond the Monuments

Civil War Monuments and Memory

Monument on the Mississippi

The Place of Stone Monuments

Places of Special Virtue

Monastery, Monument, Museum

Many of the poems in National Monuments explore bodies, particularly the bodies of indigenous women worldwide, as monuments—in life, in photos, in graves, in traveling exhibitions, and in plastic representations at the airport. Erdrich sometimes imagines what ancient bones would say if they could speak. Her poems remind us that we make monuments out of what remains—monuments are actually our own imaginings of the meaning or significance of things that are, in themselves, silent. As Erdrich moves from the expectedly "poetic" to the voice of a newspaper headline or popular culture, we are jarred into wondering how we make our own meanings when the present is so immediately confronted by the past (or vice versa). The language of the scientists that Erdrich sometimes quotes in epigraphs seems reductive in comparison to the richness of tone and meaning that these poems—filled with puns, allusions, and wordplay—provide. Erdrich's poetry is literary in the best sense of the word, infused with an awareness of the poetic canon. Her revisions of and replies to poems by William Carlos Williams, Robert Frost, and others offer an indigenous perspective quite different from the monuments of American literature they address.

The Significance of Monuments On the Shaping of Human Experience in Neolithic and Bronze Age Europe Psychology Press

Stonehenge, Machu Picchu, Confederate statues, Egyptian pyramids, and medieval cathedrals: these are some of the places that are the subject of Making Sense of Monuments, an analysis of how the built environment molds human experiences and perceptions via bodily comparison.

Drawing from recent research in cognitive neuroscience, psychology, and semiotics, Michael J. Kolb explores the mechanics of the mind, the material world, and the spatialization process of monumental architecture. Three distinct spatial-cognitive metaphors—time, movement, and scale—comprise strands of knowledge that when interwoven create embodied contours of meaning of how human interact with monumental spaces. Comprehensive, lucidly written, and thoroughly illustrated, Making Sense of Monuments is a vibrant, extraordinary journey of the monuments we have constructed and inhabited.

Please note: This is a companion version & not the original book. Sample Book Insights: #1 The Stonehenge documentary I was involved in in 1998 brought in Malagasy archaeologist Ramilisonina to explain the significance of stone monuments to the locals. He explained that stone is an everlasting material with which one honors and commemorates the dead. #2 An analogy is a comparison that implies an equivalence or a parallel between two things. We use analogies all the time, even at the most basic level of identification. When we decide to call an ancient stone or metal object with a particular type of sharp edge an ax, we are employing the simplest sort of analogy. #3 The use of physical materials to express intangible meanings is not a new phenomenon. Stone has no inherent meaning that associates it with the eternal, the dead, or the ancestors, but its meanings are always historically contingent and subject to change according to social context. #4 The meanings of the materials used to build Stonehenge were not always obvious to the people who built it. Stonehenge was built as a place of the ancestors, but some scholars thought it was just a monument to the establishment of peace and unity.

The Origins and Political Function of the Vél' D'Hiv' in Paris and the Holocaust Monument in Berlin

A Phenomenology of Landscape

Excavation and Fieldwork on the Avebury Monuments, 1997-2003

Enduring Monuments, Contested Meanings

Petroglyph National Monument, New Mexico

Monuments and Memory, Made and Unmade

Oregon Caves National Monument

The aim of this book is to explore the significance of the concept of 'monument' in the context of the Achaemenid Empire (550-330 BC), with particular reference to the Royal Ensemble of Persepolis, founded by Darius I and built together with his son Xerxes. While Persepolis was built as an 'intentional monument', it had already become an 'historic monument' during the Achaemenid period. It maintained its symbolic significance in the following centuries even after its destruction by Alexander of Macedonia in 330 BC. The purpose of building Persepolis was to establish a symbol and a common reference for the peoples of the Empire with the Achaemenid Dynasty, transmitting significant messages and values such as peace, stability, grandeur and praise for the dynastic figure of the king as the protector of values and fighting falsehood. While previous research on Achaemenid

heritage has mainly been on archaeological and art-historical aspects of Persepolis, the present work focuses on the architecture and design of Persepolis. It is supported by studies in the fields of archaeology, history and art history, as well as by direct survey of the site. The morphological analysis of Persepolis, including the study of the proportions of the elevations, and the verification of a planning grid for the layout of the entire ensemble demonstrate the univocal will by Darius to plan Persepolis following a precise initial scheme. The study shows how the inscriptions, bas-reliefs and the innovative architectural language together express the symbolism, values and political messages of the Achaemenid Dynasty, exhibiting influence from different lands in a new architectural language and in the plan of the entire site.

Monuments as Cultural and Critical Objects explores monuments as political, psychical, social and mystical objects. Incorporating autoethnography, psychoanalysis, deconstruction, postcolonialism, and queer ecology, Houlton argues for a radical, interdisciplinary approach to our monument culture. Tracing historical developments in monuments alongside contemporary movements such as Rhodes Must Fall and Black Lives Matter, Houlton provides an in-depth critique of monument sites, as well as new critical and conceptual methodologies for thinking across the field. Alongside analysis of monuments to the Holocaust, colonial figures, and LGBTQIA+ subjects, this book provides new critical engagements with the work of D.W. Winnicott, Marion Milner, Jacques Derrida, Edward Said, Eve Sedgwick, and others. Houlton traces the potential for monuments to exert great influence over our sense of self, nation, community, sexuality, and place in the world. Exploring the psychic and physical spaces these objects occupy—their aesthetics, affects, politics, and powers—this book considers how monuments can challenge our identities, beliefs, and our very notions of remembrance. The interdisciplinary nature of *Monuments as Cultural and Critical Objects* means that it is ideally placed to intervene across several critical fields, particularly museum and heritage studies. It will also prove invaluable to those engaged in the study of monuments, psychoanalytic object relations, decolonization, queer ecology, radical death studies, and affect theory.

Commemoration lies at the poetic, historiographic, and social heart of human community. It is how societies define themselves and is central to the institution of the city. Addressing the complex ways that monuments in the United States have been imagined, created, and perceived from the colonial period to the present, *Commemoration in America* is a wide-ranging volume that focuses on the role of remembrance and memorialization in American urban life. The volume's contributors are drawn from a spectrum of disciplines—social and urban history, urban planning, architecture, art history, preservation, and architectural history—and take a broad view of commemoration. In addition to the making of traditional monuments, the essays explore such commemorative acts as building preservation, biography, portraiture, ritual performance, street naming, and the planting of trees. Providing an overview of American memorialization and the impulses behind it, *Commemoration in America* emphasizes a universal tendency for individuals and groups to use monuments to define their contemporary social identity and to construct historical narratives. The volume shows that while commemorative acts and objects affect the community in fundamental ways, their meaning is always multivalent and conflicted, attesting to both triumphs and tragedies. Constituting a vital part of both individual and national identity, commemoration's contradictions strike at the core of American identity and speak to the importance of remembrance in the construction of our diverse national cultural landscape. Contributors: Jhennifer A. Amundson, Judson University * Catherine W. Bishir, North Carolina State University Libraries * Thomas J. Campanella, University of North Carolina at Chapel Hill * Glenn T. Eskew, Georgia State University * Glenn Forley, Parsons / The New School for Design * Sally Greene, University of North Carolina at Chapel Hill * Alison K. Hoagland, Michigan Technological University * Lynne Horiuchi, University of California, Berkeley * Ellen M. Litwicki, SUNY Fredonia * David Lowenthal, University College London * Mark A. Peterson, University of California, Berkeley * Richard M. Sommer, University of Toronto * Dell Upton, University of California, Los Angeles

Can Parliament and the Union Government deprive Indians of their cultural heritage right to monuments? How has this deprivation been achieved by using the legislative process? Has the judicial culture of the Supreme Court been able to return to Indians this cultural heritage right? Can nationally important monuments be protected in a contrary political economy? How to retrieve and restore to Indians the fundamental right to the distinct culture of monuments by understanding what a monument is?

Perception and Society During the Neolithic and Early Bronze Age

Monuments and Landscape in Atlantic Europe

Essays on Monuments, Memorialization, and Memory

Environmental Impact Statement

Final General Management Plan/development Concept Plan, Environmental Impact Statement

Context, Use, and Meaning in Mesoamerica's Preclassic Transition

On the Shaping of Human Experience in Neolithic and Bronze Age Europe

This book reports on the prehistoric archaeology revealed by investigations of a large area of Chalk downland south-east of Amesbury, Wiltshire. Excavations on the site between 1993 and 2015 revealed Neolithic monumental features, a significant number of Beaker and other Early and Middle Bronze Age burials and funerary deposits, numerous prehistoric pits, and evidence for Iron Age and Romano-British settlement, landscape organization and burial. The present volume covers the wider prehistoric remains from the site, describing all features of Mesolithic, Neolithic, Bronze Age and Iron Age date. The prehistoric monuments, pits and extensive sequence of burials are placed in their wider landscape context, and the development, chronology and variability of prehistoric ritual and mortuary practices is explored, along with the evidence for late prehistoric settlement. Individually, some of the discoveries are of national significance. Collectively, they reveal the development and transformation of a landscape rich in ritual, mortuary and settlement features during an almost continuous period of over 3000 years, the significance of which is enhanced by the site's position immediately east of the Stonehenge World Heritage Site.

The Neolithic period, when agriculture began and many monuments - including Stonehenge - were constructed, is an era fraught with paradoxes and ambiguities. Starting in the Mesolithic and carrying his analysis through to the Late Bronze Age, Richard Bradley sheds light on this complex period and the changing consciousness of these prehistoric peoples. The Significance of Monuments studies the importance of monuments tracing their history from their first creation over six thousand years later. Part One discusses how monuments first developed and their role in developing a new sense of time and space among the inhabitants of prehistoric Europe. Other features of the prehistoric landscape - such as mounds and enclosures - across Continental Europe are also examined. Part Two studies how such monuments were modified and reinterpreted to suit the changing needs of society through a series of detailed case studies. The Significance of Monuments is an indispensable text for all students of European prehistory. It is also an enlightening read for professional archaeologists and all those interested in this fascinating period.

Europe is dotted with tens of thousands of prehistoric barrows. In spite of their ubiquity, little is known on the role they had in pre- and protohistoric landscapes. In 2010, an international group of archaeologists came together at the conference of the European Association of Archaeologists in The Hague to discuss and review current research on this topic. This book presents the proceedings of that session. The focus is on the prehistory of Scandinavia and the Low Countries, but also includes an excursion to huge prehistoric mounds in the southeast of North America. One contribution presents new evidence on how the immediate environment of Neolithic Funnel Beaker (TRB) culture megaliths was ordered, another one discusses the role of remarkable single and double post alignments around Bronze and Iron Age burial mounds. Zooming out, several chapters deal with the place of barrows in the broader landscape. The significance of humanly-managed heath in relation to barrow groups is discussed, and one contribution emphasizes how barrow orderings not only reflect spatial organization, but are also important as conceptual anchors structuring prehistoric perception. Other authors, dealing with Early Neolithic persistent places and with Late Bronze Age/Early Iron Age urnfields, argue that we should also look beyond monumentality in order to understand long-term use of "ritual landscapes". The book contains an important contribution by the well-known Swedish archaeologist Tore Artelius on how Bronze Age barrows were structurally re-used by pre-Christian Vikings. This is his last article, written briefly before his death. This book is dedicated to his memory. This publication is part of the Ancestral Mounds Research Project of the University of Leiden.

Dotyczy m. in. Polski.

Making Sense of Monuments

Constructing Cultural Memory

Landscape of the Megaliths

From Mesolithic to Eco-queer

Architecture and the Power of Reproduction

Monuments as Cultural and Critical Objects

Narratives of Time, Movement, and Scale

A leading expert on the past, present, and future of public monuments in America. An urgent and fractious national debate over public monuments has erupted in America. Some people risk imprisonment to tear down long-ignored hunks of marble; others form armed patrols to defend them. Why do we care so much about statues? Which ones should stay up and which should come down? Who should make these decisions, and how? Erin L. Thompson, the country's leading expert in the tangled aesthetic, legal, political, and social issues involved in such battles, brings much-needed clarity in *Smashing Statues*. She lays bare the turbulent history of American monuments and its abundant ironies, from the enslaved man who helped make the statue of Freedom that tops the United States Capitol, to the fervent Klansman fired from sculpting the world's

largest Confederate monument—who went on to carve Mount Rushmore. And she explores the surprising motivations behind contemporary flashpoints, including the toppling of a statue of Columbus at the Minnesota State Capitol, the question of who should be represented on the Women's Rights Pioneers Monument in Central Park, and the decision by a museum of African American culture to display a Confederate monument removed from a public park. Written with great verve and informed by a keen sense of American history, *Smashing Statues* gives readers the context they need to consider the fundamental questions for rebuilding not only our public landscape but our nation as a whole: Whose voices must be heard, and whose pain must remain private?

The American Civil War left indelible marks on the country. In the century and a half since the war, Americans have remembered the war in different ways. Veterans placed monuments to commemorate their deeds on the battlefield. In doing so, they often set in stone and bronze specific images that may have conflicted with the factual historical record. Erecting monuments and memorials became a way to commemorate the past, but they also became important tools for remembering that past in particular ways. Monuments honor, but they also embody the very real tension between history and the way we remember that history—what we now today call “memory.” *Civil War Monuments and Memory: Favorite Stories and Fresh Perspectives from the Historians at Emerging Civil War* explores some of the ways people monumented and memorialized the war—and how those markers have impacted our understanding of it. This collection of essays brings together the best scholarship from *Emerging Civil War's* blog, symposia, and podcast—all of it revised and updated—coupled with original pieces, designed to shed new light and insight on the monuments and memorials that give us some of our most iconic and powerful connections to the battlefields and the men who fought there.

This collection of essays is not interested in the unresolved questions about the origin, original use, and authentic meaning of the prehistoric monuments of the British Isles. It is not concerned with their prehistory. Rather it deals with the history of barrows, standing stones, and stone circles: with the ways in which they have been viewed, the meanings that have been attributed to them, and the significant impact that they have had over the centuries on British life and culture – from motivating artists, authors, musicians and film-makers to inspiring ‘New Age’ religions. It is thus as interested in stones commonly believed to be megaliths – like the foundation stones of the chapel in the Dartmoor village of South Zeal – as in ‘real’ remains. In her recent study of Stonehenge, the historian Rosemary Hill asserted: ‘Stonehenge does not belong to archaeology, or not to archaeology alone’. Likewise, this book is not written primarily for archaeologists – or not for the interest of archaeologists alone. It will also be of interest to social and cultural historians, to those interested in fine art, literature or film, and to anyone fascinated by the construction of national, local, or counter-cultural identities. It should also intrigue anybody who lives near one of the thousands of prehistoric remains that add beauty and mystery to Britain's countryside. The book surveys over eight hundred years of rediscovery, study, superstition, inspiration, fear, restoration, and destruction, investigating how different generations saw their own anxieties, beliefs and concerns reflected in the mysterious lives of the prehistoric builders. By discussing the many different ways in which prehistoric remains have been treated in different periods, the book interrogates any notion of objective approaches to archaeology. Instead, it asserts that what we think of as ‘the past’ is in fact multiple and man-made. Thus, if we are to effectively interpret and fully understand the prehistoric remains of the past, a variety of disciplines and a range of approaches – both traditional and unconventional – will need to work together. For this reason, this book has been produced as a jointly-authored text – a collaboration between archaeologists, folklorists, historians, journalists, and literary critics.

Ranging across the *longue durée* of Thailand's history, *Monastery, Monument, Museum* is an eminently readable and original contribution to the study of the kingdom's art and culture. Eschewing issues of dating, style, and iconography, historian Maurizio Peleggi addresses distinct types of artifacts and artworks as both the products and vehicles of cultural memory. From the temples of Chiangmai to the Emerald Buddha, from the National Museum of Bangkok to the prehistoric culture of Northeast Thailand, and from the civic monuments of the 1930s to the political artworks of the late twentieth century, even well-known artworks and monuments reveal new meanings when approached from this perspective. Part I, “Sacred Geographies,” focuses on the premodern era, when religious credence informed the cultural alteration of landscape, and devotional sites and artifacts, including visual representation of the Buddhist cosmology, were created. Part II, “Antiquities, Museums, and National History,” covers the 1830s through the 1970s, when antiquarianism, and eventually archaeology, emerged and developed in the kingdom, partly the result of a shift in the elites' worldview and partly a response to colonial and neocolonial projects of knowledge. Part III, “Discordant Mnemoscapes,” deals with civic monuments and artworks that anchor memory of twentieth-century political events and provide stages for both their commemoration and counter-commemoration by evoking the country's embattled political present. *Monastery, Monument, Museum* shows us how cultural memory represents a kind of palimpsest, the result of multiple inscriptions, reworkings, and manipulations over time. The book will be a rewarding read for historians, art historians, anthropologists, and Buddhism scholars working on Thailand and Southeast Asia generally, as well as for academic and general

readers with an interest in memory and material culture.

Historic Augusta

Plaster Monuments

Pioneer Mother Monuments

Pit and Groove Work Among the Olmec-Style Monuments of the Gulf Coast Lowlands

Places, Paths and Monuments

Favorite Stories and Fresh Perspectives from the Historians at Emerging Civil War

The Past in the Past: the Re-use of Ancient Monuments

Considered a wonder of the ancient world, the Newark Earthworks—the gigantic geometrical mounds of earth built nearly two thousand years ago in the Ohio valley--have been a focal point for archaeologists and surveyors, researchers and scholars for almost two centuries. In their prime one of the premier pilgrimage destinations in North America, these monuments are believed to have been ceremonial centers used by ancestors of Native Americans, called the "Hopewell culture," as social gathering places, religious shrines, pilgrimage sites, and astronomical observatories. Yet much of this territory has been destroyed by the city of Newark, and the site currently "hosts" a private golf course, making it largely inaccessible to the public. The first book-length volume devoted to the site, *The Newark Earthworks* reveals the magnitude and the geometric precision of what remains of the earthworks and the site's undeniable importance to our history. Including contributions from archaeologists, historians, cultural geographers, and cartographers, as well as scholars in religious studies, legal studies, indigenous studies, and preservation studies, the book follows an interdisciplinary approach to shine light on the Newark Earthworks and argues compellingly for its designation as a World Heritage Site.

Sites and Artifacts of Thai Cultural Memory

Background, Development and the Rising Significance of the National Civil Rights Museum

World Archaeology 30:1

Megaliths in the Neolithic landscapes of Wales

The Cultural Reception of British Prehistoric Monuments

Commemoration in America

Paris Monographs in American Archaeology 35