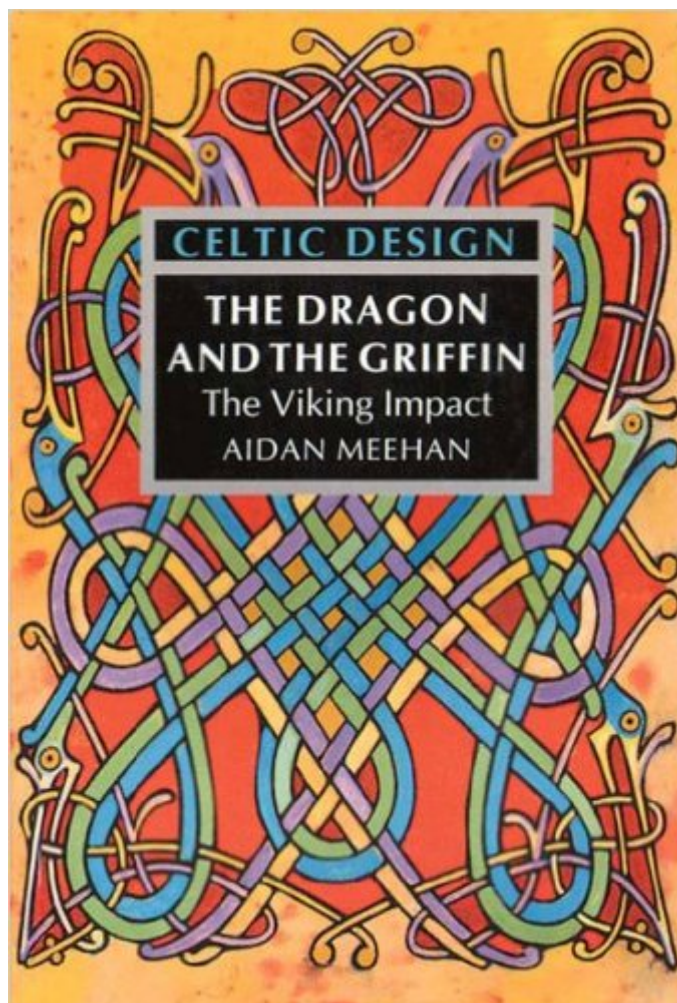


The book was found

Celtic Design: The Dragon And The Griffin



Synopsis

The designs and patterns of the Celts, expressed in their metalwork, stonework and jewelry, and continued in the manuscript illumination of Celtic Christianity, are an art form whose legacy has fascinated both Celtic and non-Celtic peoples for centuries. This book adds to the series of practical, step-by-step guides on Celtic design for designers and craftspeople. It studies the intricate dragon and griffin patterns that form the basis of the distinctive style of art that arose after the Viking's invasion of Ireland around 850 AD.

Book Information

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Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (5 customer reviews)

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Customer Reviews

Lots of designs although most are just copied, not great photo quality but covers what it needs to. I liked it.

Great book-good history and visual about history of how the dragon imagery evolved from Vikings to Celtic imagery.

Aidan Meehan has a great ability to combine solid art history with the never-ending fascination of Celtic artwork without putting the reader off with excess pedantry. In this book in particular, his historic discussions surprised me on several occasions. My initial belief that Celtic art as an isolated

form is that of a rank amateur, and Meehan does a fine job of disabusing me and showing how Celtic decoration and illumination started with oriental influences which then mixed with Teutonic and Viking to create a beautiful synthesis. Of course, the history is framed with Meehan's own renditions of the artwork, each with appropriate discussion of both their unique features and the interlinked development as Irish and Viking met first in conflict and then in trade. Since Meehan's primary audience is artists, he spends the best part of the book showing not just the patterns, but how they are formed and woven into a whole. Aidan and Oisín Meehan's illustration and calligraphy are strong and clear, with some 220 illustrations. There is a great romance to these images, that has carried forward even into far more modern art. Aidan Meehan is one of those who have dedicated his life's work to keeping these traditions alive.

I was thrilled to find this book, being of both Irish-Scots and Viking descent. Much of the art of the Gaels and the Norse is similar, due to both a common origin, proximity, raiding, and trading. I've had books on Viking art, harder to find than Celtic, and many on Celtic. But although there was great similarity in the designs, (and also resembles much of the Scythian art which brings us to anthropological discussions) I found nothing to discuss the differences until I found this book. As I discussed in 'Spiral Patterns' by Meehan, his books are delightful sources for the serious interest. He has a way of combining a historical study with the construction of the art that is simply delightful. My favorite in this book is the whimsical 'gripping beast' discussion. Otherwise, though it is hard to describe exactly how, by the end of the book I was not only exposed to a number of Viking designs that I had never seen before, but now able to tell the difference at a glance between the two art forms. The Viking form is less restrained than the Celtic art that reached its height in dreary volumes, the designs such as 'the early viking style' shown have a energetic and powerful energy then the overly tame knotwork. In addition there ARE some examples worth using as clip art, but the main point of the book is serious information as to the history and the meaning of the designs, which other books simply show.

This is an excellent book for those who are interested in Celtic art. As with all of the books by Aidan Meehan that I have read so far, this book is historically informative and provides easy to understand techniques for artists wishing to master celtic art or manuscript illumination.

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