

these aristocratic constructs, than they do about maternity or maternal legacies.

Mazzola uses Virginia Woolf's tenet that daughters think back through their mothers to define, not only their own critical practice, but the interrelationships between Early Modern women themselves. The result is a somewhat outdated gynocentrism, as she reads women only in relation to other women. The slightness of the book also limits its scope. Her treatment of collaborative lyric-writing and of gift-giving, for example, could have benefited from more extensive consideration of these as practices in which women and men mutually engaged. Esther Inglis (who is relevant to discussions of writing, needlework and gift exchange) receives no mention, and actual 'little legacies', the manuscript mother's advice books which constitute an important genre of women's writing in the period, receive only fleeting treatment.

Mazzola's associative style, with chapters divided into several loosely-related segments, does little to fill these gaps, but this is an evocative study. We are left with details such as a description of Mary Stuart making marmalade in France and at her house in St Andrews, and the inventory of Arbella Stuart's astonishingly spare chamber at Hardwick Hall. The book's limitations notwithstanding, it enhances our understanding of elite women's material lives, and valuably insists that their writing be located not only in a literary context, but in a broader one of aesthetic, material, political and economic cultures.

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Minnis, Alastair and Jane **Roberts**, eds, *Text, Image, Interpretation: Studies in Anglo-Saxon Literature and its Insular Context in Honour of Éamonn Ó Carragáin* (Studies in the Early Middle Ages, 18), Turnhout, Brepols, 2007; hardback; pp. xxiv, 576; R.R.P. €110.00; ISBN 9782503518190.

Éamonn Ó Carragáin is a giant in early medieval scholarship and a kind and generous scholar, particularly noted for his insightful work on the Ruthwell Cross. This volume shows clearly the esteem in which he is held by colleagues and students alike, with papers referring respectfully, playfully or gratefully to his scholarship, leadership and friendship. The book begins with a foreword by Mary Clayton, who sums up Ó Carragáin perfectly when she recalls him singing *Beowulf* to the Irish tune *Sliabh na mBan* to the class of which she was part. It ends with a bibliography of Ó Carragáin's works compiled by his

archaeologist son and University College Cork colleague, Tomás Ó Carragáin, showing that Éamonn Ó Carragáin's contributions to medieval studies take many forms. The book contains 26 outstanding contributions from well-known medieval scholars in fields as diverse as art history, archaeology, Old English and Old Norse. One can imagine Ó Carragáin's delight at Andy Orchard's delicious title 'Intoxication, Fornication, and Multiplication: The Burgeoning Text of *Genesis A*', and Michael Ryan's dedication 'To Éamonn in memory of many al fresco celebrations in Rome and Venice'. However, these are just finishing touches to the mass of thorough and insightful scholarship presented in the book, which must surely delight Ó Carragáin even more.

There is far too much in this book for a review like this to do it justice, so a few comments on the highlights for this reviewer will have to suffice. The first section, 'Looking Outwards', contains papers dealing with comparisons and relationships in literature, church dedications and material culture. Alan Thacker's article on martyr cults and their physical manifestations within and outside the walls of Rome traces the changing attitudes which made it possible for relics of martyrs, originally confined to extramural sites in accordance with pagan tradition, to move within the city walls. It shows an impressive familiarity with textual and archaeological evidence and a willingness to challenge paradigms. Michelle P. Brown reviews the Barberini Gospels with characteristic competence, concluding that a blend of local and international tastes contributed to their decoration. Interestingly, she argues for an 'ultimately Northumbrian background' for the work of one scribe, but evinces parallels in Southumbrian work such as the Gandersheim Casket, Ormside Bowl and sculpture from central Mercia. Anna Maria Luiselli Fadda examines Anglo-Saxon and Irish depictions of the moment of resurrection, giving a fascinating account of the use of bird figures as visual representations of the soul, revealing some refreshingly close examination of sculpture and drawing in comparisons from as far afield as Egypt. The Alfred Jewel and the Fuller Brooch are examined by Charles D. Wright, who finds that the personification of sight is represented holding flowers. He draws on the evidence of a botanical expert to establish that the flowers are very accurately depicted. Elizabeth Coatsworth contributes a survey of embroidered inscriptions, bringing a neglected topic to the fore. She notes the apparently small milieu in which these items were manufactured, and that they were predominantly associated with female commissioners.

The second section, 'Reading Texts', unsurprisingly contains several

articles concerning *The Dream of the Rood* and the Vercelli Book in which it is located. It also contains an impressive reading by Hugh Magennis of *The Seafarer*, in which he points out the unusually individualistic focus of the poem, arguing a Christian purpose for this feature. Jane Roberts discusses *Beowulf* with particular reference to the representation of the humiliation of Hrothgar, in an argument hinging on the interpretation of a pronoun – a not uncommon problem in early medieval studies. A study of *Húsdrápa* by Richard North gives an interesting account of the fragments of a poem describing the carvings in a house, extrapolating from the vocabulary of the poem to possible materials in the carving. While some of these extrapolations seem overly speculative, it is interesting to see so much being imaginatively made of so little.

In the final section, ‘Reading Stones’, Carol Neuman de Vegvar surveys possible uses of Anglo-Saxon crosses in the landscape, arguing that vegetal motifs, generally accounted as representing the ‘true vine’, may have had a more physically useful meaning for the local people, whereby the Church was ‘willing to save their crops along with their souls’. George Henderson surveys representations of the apostles in Insular stone sculpture, referring particularly to the great cross-slab from Tarbat. His readings are sometimes dubious, asserting, for instance, that the apostles on the Moone cross are ‘highly schematized identical figures’, whereas the faces are in fact all distinctly individual, as Henderson argues elsewhere.

This collection is a fitting tribute to the honorand, wide-ranging, imaginative and inspiring. It will be of great value to early medieval scholarship.

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Ott, John S., and Anna Trumbore **Jones**, eds, *The Bishop Reformed: Studies of Episcopal Power and Culture in the Central Middle Ages* (Church, Faith and Culture in the Medieval West), Aldershot, Ashgate, 2007; hardback; pp. xvi, 282; 14 b/w illustrations, 4 maps; R.R.P £60.00; ISBN 9780754657651.

Although its focus is on one level of the order of ministry, this book is a wide-ranging survey, encompassing analysis of canon law, liturgy, religious art and the political structures of the post-Carolingian period. Its geographic