

Unexpectedly productive is the new work on the afterlife of Old English homilies. Mary Richards has a fascinating piece on recycled instructional materials in a poem, *Seasons for Fasting*, showing how homiletic themes crossed generic boundaries, and Aidan Conti, writing on the mixture of Latin homilies and Old English ones copied in the late twelfth-century MS Bodley 343, and Mary Swan, writing on the very late adaptations of Old English homilies in Lambeth Palace 487 and Cotton Vespasian A.XXII, have very important things to tell us about the way in which earlier materials were adapted and re-used in the post-Conquest period. A particularly striking case is the use of both Latin and English writings from Anglo-Saxon England by Norwegian and Icelandic preachers in the eleventh and twelfth centuries, explored in impressive detail by Christopher Abram, who suggests that Scandinavian ecclesiastics may have discovered such material in either Bury St Edmunds or Worcester in the eleventh century. And Aaron Kleist himself takes the subject up to the post-medieval period with an account of the Tudor and Stuart collectors who can be shown to have owned and read manuscripts of Old English homilies.

If Ælfric looms predictably large in many of the papers, there are many indications of what can be learned from the anonymous texts, in the pieces by Wright and Thompson already cited, in Jane Toswell's timely study of the codicology of homiletic manuscripts, especially the rather neglected Blickling book, and Samantha Zacher's solidly based arguments for stylistic ambition on the part of the Vercelli homilists, drawing on her own discoveries of new sources. If Wulfstan only gets one piece, it is at least a characteristically brilliant account by Andy Orchard, covering aspects of style, sources and rewriting and uncovering new evidence for his use of Ælfric; particularly interesting, at least to me, was his discussion of two crude Latin poems in praise of Wulfstan, one copied in the archbishop's own hand. Neither, Orchard argues, was actually composed by Wulfstan but they show his concern for his reputation and status.

The contributors are (with one exception) generous about past work in the field but rightly ready to take issue and challenge received opinion. This reviewer particularly enjoyed reading Loredana Teresi's questioning of the claims by Pope, Clemoes and Godden that the homiletic collection preserved in various forms in CCCC MS 302 and two other MSS was the work of Ælfric, even if the individual items are all by him; as she rightly argues, others at Canterbury or elsewhere had access to his work and may have been involved in constructing new compilations for particular purposes (though one might legitimately wonder what Ælfric composed the additional homilies for if not for the *temporale* collection that they occur in). The piece underlines the scope for developing a new and richer picture of late Anglo-Saxon literary activity which is so strikingly in evidence in this collection.

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ALASTAIR MINNIS and JANE ROBERTS (eds). *Text, Image, Interpretation: Studies in Anglo-Saxon Literature and its Insular Context in Honour of Éamonn Ó Carragáin*. Pp. xxiv+574 (Studies in the Early Middle Ages 18). Turnhout: Brepols, 2007. Hardback, €110.

One of the strengths of the field of Anglo-Saxon studies is that, alongside the pre-packaged material of journal special editions and topical collections that are *de rigueur* in

current academic discourse, flourishes a healthy amount of *festschriften*, volumes of essays constrained only by the liberating confines of a single scholar's interests. Of course, *festschriften* can be very patchy, even when their recipients are eminent scholars, but this one is a strong example of the form, with very little variation in the high quality of its 26 contributions. Diversity in almost every dimension—in disciplinary approach, and in the nature, time period, and location of the primary material analysed, not to mention the nationalities of the contributors—is a particular strength of this collection. It should not be surprising, therefore, that the tripartite structure of the book ('Looking Outwards', 'Reading Texts', and 'Reading Stones') is, in effect, a little like Foucault's Chinese Encyclopedia, inviting readers to make their own lateral connections.

The theme of illumination and inscription threads through the separate sections of the book. In Part I, Michelle P. Brown's comprehensive examination of the artistic influences of the Barbarini Gospels finds an exoticising Byzanticism at the heart of the intellectual products of early ninth-century Greater Mercia. Catherine E. Karkov, in her analysis of the Red Book of Darley, finds that the material book, its message and reader interpenetrate in complex ways along the fault-line of text and image. The question of audience is also central to Elaine Treharne's contribution in Part II, which argues that the Vercelli Book may have functioned as a collection of preaching material for individual use by a cleric during the Benedictine Reform. Carol A. Farr's essay, appropriately for this volume, bridges the divide between manuscript illumination and stone sculpture, suggesting that the depiction of Virgin and Child in the Book of Kells complexly layers references to local devotional practice. In Part III, George Henderson's contribution similarly brings together stone- and manuscript work in his description of the representation of the Apostles in England and Ireland during the early medieval period. The interactions of text and monument are also the focus of a typically useful essay by Alan Thacker in Part I, examining the role of *tituli* in the development of martyrial cults in Rome, an important influence on English practice. A different bridge between text and material culture is made by Elizabeth Coatsworth, who provides a catalogue and classification of early medieval embroideries from Western Europe with inscriptions. With a little botany along the way, Charles D. Wright's essay cements the oft-debated proposition that the figures on the Fuller Brooch and Alfred Jewel represent Sight, linking both artefacts with a textual tradition that Adam's eyes were made from flowers.

Anna Maria Luiselli Fadda's essay in Part I looks ahead to those examining the sculptural arts in Part III of the volume. Focusing on an ivory panel and the High Cross of Clonmacnois, both probably of ninth-century date, Fadda elegantly argues for an early and intense interest in the relationship of the corporeal and incorporeal after death, being expressed in a concrete and visual medium. Other essays in Part III return to the always-complex question of the purpose of standing stone crosses for their primary audience. In a densely researched contribution that makes interesting connections among diverse material, Carol Neuman de Vegvar suggests that crosses with vegetal motifs may have had a talismanic function for a lay audience concerned with the health of their crops. Jane Hawkes similarly suggests that depictions of angels on Peak District crosses were targeted toward a specific audience, and intended to act as a reminder of the need for contemplation. Irish material is the focus of several of the essays in Part III. The influence of Celtic tradition on the production of the Northern stone crosses is examined by Richard N. Bailey, while Niamh Whitfield advances our understanding of Celtic practice by using evidence from hagiography to suggest that baptism in Ireland was commonly performed in holy wells and springs. Michael Ryan assesses how distinctive cluster churches were

to the Irish architectural context, and Elisabeth Okasha reconstructs the journeys of nineteenth-century antiquarians and scholars to visit the medieval carved stonework of the Dingle peninsula in Co. Kerry.

A journeying motif is evident in a number of the essays. Diarmuid Scully's contribution to Part I places the voyage of Cormac described in Adomnán's *Vita Columbae* in the context of classical literature and ancient understandings of geography. In a fascinating essay, Jennifer O'Reilly uses Bede's understanding of pilgrimage, as developed in his exegetical works, to explain why he is not more forthcoming with descriptions of what pilgrims actually saw in the course of their travels. Bede is also the subject of an analysis by George Hardin Brown, who finds that Bede varied his style even within individual works of exegesis as appropriate to the content and structure. M.B. Parkes deals not with the travels of people but of books, reconstructing from palaeographical evidence the journeys taken by books between England and the Continent. A different type of journey, that from individual elegy to communal homiletic exhortation, is found by Hugh Magennis in *The Wanderer*, *The Seafarer* and *The Riming Poem*. In contrast to the journey motif, Eric Stanley and Richard North consider, in different ways, notions of fixity and home; Stanley examining contexts for the word *stapol*, and North the complex textual history of the Old Icelandic poem, *Húsdrápa*.

Vernacular poetry, in recognition of Ó Carragáin's own work on *The Dream of the Rood*, makes a strong showing in Part II of the book, with both Paul E. Szarmach and Frederick M. Biggs taking on this text in particular, the first examining it as *ekphrasis* and the second as a reading analogue for the monsters at the heart of *Beowulf*. Jane Roberts also takes *Beowulf* as her primary text, arguing that the coherence of the second fit is manifested in the repeated use of *swa*. Andy Orchard's contribution finds us considering 'Intoxication, Fornication, and Multiplication', at least in reference to the 'Burgeoning Text of *Genesis A*'. Orchard argues that overlapping vocabulary in this poem and *Judith* is suggestive not only of direct use but also of the careful accentuation of thematic parallels.

Because it mediates the interests of the recipient and those of the contributors, a good festschrift takes you somewhere that perhaps you would not ordinarily visit in the course of your focused research, yet where, in the course of reading, you find numerous details that enhance your own scholarly projects. This collection amply fulfils this definition; it is a cornucopia of interdisciplinary offerings on the textual and material culture of the Anglo-Saxons, and a fitting tribute to Éamonn Ó Carragáin's wide-reaching publications (listed fully in the volume) on Rome and on the Ruthwell Cross in particular.

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MICHELLE BOLDOC. *The Medieval Poetics of Contraries*. Pp. xiv + 304. Gainesville, FL: University Press of Florida, 2006. Cloth, \$65.

Mere decades after deconstructive approaches to literature swept through the Academy, critical binaries have a seemingly permanent bad name. Or perhaps it is a measure of the dispersal—and thus the dilution?—of poststructuralist criticism that binaries are now either taken for granted or thought useless in criticism, operating only to 'cancel each other out', to undermine the integrity of a whole, or to prop each other up until a deconstructing pen gives them a good poke. Fortunately, Michelle Bolduc's new book