principate. As more studies of aspects of ancient Calabria, such as this, are undertaken, the notion of the post-Hannibalic decline of the region becomes increasingly untenable.

University College London KATHRYN LOMAS

ROMAN TEXTILES

P. Walton Rogers, L. B. Jorgensen, A. Rast-Eicher (edd.): *The Roman Textile Industry and its Influence. A Birthday Tribute to John Peter Wild*. Pp. xiii + 200, ills, pls. Oxford: Oxbow Books, 2001. Cased, £18. ISBN: 1-84217046-5.

This collection of articles is a delightful tribute to the work of John Peter Wild (JPW) on the study of textiles in the ancient world. Contributions from a wide range of international scholars and experts, many of them former students, reflect his innovative and influential scholarship. The book is divided into four sections, framed by an appreciation of JPW and a full bibliography of his work. This last is longer than most of the articles contained in the volume. The chronological and geographical span is far more than that suggested by the title—it ranges from Roman Egypt to Poland to China, and from the Iron Age to the Middle Ages—but the volume is carefully held together by interwoven strands of textile archaeology, conservation, analysis, and interpretation. The work of JPW, particularly the seminal *Textile Manufacture in the Northern Roman Provinces* (Cambridge, 1970), is either the springboard or presents the context for many of the contributions. Many of the articles comprise brief case-studies of particular textile finds in specific contexts or re-examinations of those in museum collections. They illustrate a range of methodological and analytical techniques.

Roman Egypt and Nubia: L. Bender Jorgensen and U. Mannering discuss the difficulties of conserving textiles within the limitations of working on site at Mons Claudianus; D. Cardon concentrates on a small section of check-patterned damask twill from Didymoi, probably the earliest so far indentifed; F. Pritchard and C. Verhecken-Lammens offer new analysis of two linen tunics from Roman Egypt in the Whitworth Art Gallery collection; N. Adams and E. Crowfoot examine textile fragments from Qasr Ibrim, including a shoulder bag and discussion of use of the gamma motif; J. Batcheller also re-examines small samples of goat-hair textile from Karanis, now in Bolton Museum.

Contact with Asia: analysis of third-century resist-dyed cotton fragments and their motifs from China, using the work of JPW on similar textiles from Berenike, is contributed by S. Desrosiers, C. Debaine-Francfort, and A. Idriss; K. Sakamoto reconsiders late Roman human-figure emblems from the At-Tar caves in Iraq and the influence of Graeco-Roman culture in the depiction of human images; G. Vogelsang-Eastwood's chapter on Greek and Roman influence on Sassanian women's clothing changes the direction of the volume away from detailed textile analysis to how such fabrics were worn and by whom.

Europe, Inside and Outside the Frontier: a case-study of gold thread in the Augustan age in Cadiz and its still closely guarded secrets in modern-day Valencia is the subject of C. Alfaro Giner's paper; A. Rast-Eicher looks at Roman textiles in Switzerland and the difference in textile and style found within the upper Rhone valley;

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with E. Heckett the geographical range moves to Ireland with a study of the Irish cloak during the Roman Iron Age; T. Gabra-Sanders concentrates on the re-dating of an Orkney hood, including a short survey of hoods and hooded cloaks from other parts of northern Europe; J. Malik presents a survey of recent Roman textile finds in Poland; J. Banck-Burgess discusses the rationale behind a new project on Alamannic textile crafts; K. Tidow and P. Walton Rogers re-examine the structure and dyes of textiles from the bog sites of Bokner and Vaaler Moor in Germany; finally in this section, H. Farke re-dates to the medieval period the clothing from Bernuthsfeld, previously thought to date the North German Iron Age.

Later Strands: this section offers two papers on looms: D. De Jonghe on the shift from the Roman horizontal loom to the 3/1 damask loom of the early medieval period and P. Walton Rodgers on the reappearance of the Roman loom in medieval England. A. Muthesius examines a Lion Silk from Canterbury, and adds it to the catalogue of ninth- and tenth-century Byzantine silks with similar motifs; the reception of classical styles of dress, particularly Greek, into the fashions of late eighteenth- to early twentieth-century dress are discussed by N. Tarrant; finally, E. Peacock outlines the rôle of experimental archaeology in textile research.

The volume gives a clear overview of the current state of play in the archaeology of Roman textiles and of the influence of the work of JPW in the field. Moreover, it conveys a sense of international cooperation among researchers. All the articles have full bibliographies, which readers will find invaluable, as is the full list of JPW's publications. In sum, this is a really fitting tribute to the work of JPW, and the personal messages demonstrate a touching and impressive academic camaraderie.

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OVID IN THE RENAISSANCE

G. V. Stanivukovic (ed.): *Ovid and the Renaissance Body*. Pp. vi + 281. Toronto, Buffalo, and London: University of Toronto Press, 2001. Cased, £45. ISBN: 0-8020-3515-9.

The essays in this collection (by Goran V. Stanivukovic, Carla Freccero, Jim Ellis, Mark Dooley, Morgan Holmes, Mario DiGangi, Ian Frederick Moulton, Gina Bloom, Michael Pincombe, Bruce Boehrer, Raphael Lyne, Elizabeth Sauer, Judith Deitch, Lori Humphrey Newcomb, and Valerie Traub) aim to reconfigure and reanimate Renaissance Ovidianism by exploring Ovidian influences upon early modern configurations of gender and sexuality through the lens of contemporary theory. Informed by post-structuralist theories of sexuality, feminist, gender, and queer theory, the dialogues within and between the essays in this volume review Ovid and his reception in Renaissance literature 'as something more than a distant footnote: more troubling, provocative, dangerous, sexy, and, in all senses of the word, queer' (p. 267). Together, they represent a significant new contribution to the study of the classical tradition.

Each of Ovid's major works, including the *Metamorphoses*, *Ars Amatoria*, *Amores*, *Fasti*, and *Heroides*, are discussed here alongside a variety of English, French, and Italian Renaissance works. The collection is grouped according to three categories—Identification and Desire; Speech, Voice, and Embodiment; and Textualization—and

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