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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the best essays here engage in a dialogue between a reading of Renaissance Ovidianism and the terms of a specific theory or methodology. Thus, Freccero challenges the dominant view of relations between identification and desire inscribed within contemporary psychoanalytic and queer theory in her exploration of desire in Ovid and Renaissance Petrarchism to show how Labé's use of Ovid reconstitutes (via Petrarch) the ventriloquized female voices of the *Heroides*. Ellis discusses the naturalization of heterosexual desire in two Renaissance Ovidian epyllia, Lodge's *Scillaes Metamorphosis* and Marston's *The Metamorphosis of Pigmalion's Image*, arguing that Ovidian erotics (again mediated through Petrarch) provided a strategic framework for the epyllia's courtier-readers to renegotiate norms of gender and sexuality. Dooley urges a renegotiation of female same-sex erotics in Lyly's play *Gallathea*, in which Ovid's tale of Iphis and Ianthe is recast. He claims that the playwright rejects the dramatic possibility of physical metamorphosis in his play for a positive representation of a female lesbian relationship in order to 'radicalize' (p. 73) and eroticize his Ovidian source. Holmes also explores the complexities of female–female erotics in early modern writing, examining the erotics of pastoral in Marvell's lament, *The Nymph Complaining for the Death of her Faun*. He argues that Marvell's use of Ovid at this moment in the early modern period 'provocatively dishabituates an emergent hetero-normative sex-gender system' (p. 77). In one of the best essays in this section, DiGangi offers a historicizing analysis of narcissism and homoeroticism, linking courtly pride, male homoeroticism, and physical deformity in Jonson's *Poetaster* and *Cynthia's Revels* through a study of Renaissance approaches to the Narcissus myth. Continuing the theme of identity and gender, Moulton's analysis of the Ovidian eroticism of Harington's translation of Ariosto's *Orlando Furioso* (as mediated through Shakespeare's *Venus and Adonis* and Marlowe's *Hero and Leander*) examines how relations between Ovid and his Renaissance translators and imitators challenge configurations of masculinity in Renaissance writings.

The second section offers three essays, beginning with Bloom's analysis of the Echo myth in Sandys's 1632 translation of the *Metamorphoses*, in which she resists the trend present in contemporary feminist readings to see Echo as a silenced female subject to instead present Echo's disembodied voice as a distinct articulation of female agency. Both Pincombe's and Boehrer's essays explore the relationship between effeminacy and masculinist anxieties about female sexuality: Pincombe examines the hermaphrodite as eunuch in Spenser's *Fairie Queene* and Peend's satirical *Pleasant Fable of Hermaphroditus and Salmacis*, and Boehrer relates the effeminate cuckold husband of Jacobean drama (specifically, Middleton's *A Cheap Maid in Cheapside*, and Jonson's *Volpone*) to the cuckold of Ovid's *Amores*.

The final section examines how the Ovidian body enabled and informed Renaissance discourses of textuality. In one of the best pieces of the collection, Lyne examines the relations between 'cultural graphology' (p. 191) and the 'embodiment' of desire in the *Amores* of Ovid, Donne, and Marlowe. Sauer considers the gendered construction of the Ovidian poetic persona and its influence upon the reinventions of Milton's gendered personae in *Paradise Lost*. Deitch's innovative essay explores the ways in which the 'facile and fragmented' (p. 224) representation of Echo in Spenser's *Epithalamion* foregrounds issues of imitation and appropriation. Finally, Newcomb's essay discusses the negotiations between 'closure and openness' performed on the Renaissance stage, comparing Pygmalion's metamorphic statue with the women of *The Winter's Tale*. Traub's 'afterword' situates the volume in the context of contemporary Renaissance and Ovidian scholarship, acknowledging the indebtedness of the collection to the studies of Bate, Barkan, Enterline, and Harvey, and looking ahead

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to consider the future for the new lines of inquiry in the study of Ovidian literary allusion heralded here.

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COLUMBUS, CANNIBALS, AND CHOCOLATE

F. T. MARTINEZ: *Ubertino Carrara:* Columbus. Pp. 847. Madrid: Ediciones Clásicas, 2000. Paper, €23. ISBN: 84-7882-405-7.

The epic of the Jesuit Umberto Carrara (1640–1717) is a fantasy on the first voyage of Columbus. Its 9246 hexameters, divided into twelve books, with six books covering the period of the voyage and six covering the period of the contacts and battles on land, is clearly indebted to Virgil; the mixture of allegory and detailed violent action, however, points to romance epic, and the self-conscious theatricality and the visual impact of many of the episodes look forward to modern cinema. Francisca Torres Martínez, the editor of the present volume, muses that Carrara, because of his facility with Latin verse, may have been the Ovid of his day (pp. 20–1). The Latin is, however, frequently difficult, and it seems more likely that he took ten or even forty years, both of which are claimed, to write the poem (p. 41).

M. has given us the text of a poem which was not easily accessible, though with a number of spelling errors, and a Spanish translation. There is also a long, and ultimately disappointing, introduction. Too much space is given to items such as *La Academia Romana de la Arcadia*, his other Latin poems, e.g. on the Polish general Jan Sobieski, a book-by-book survey of the poem with generously quoted passages, and parallel passages confirming Virgilian inspiration. There is a large bibliography which bears little overt connection to the introduction or rest of the book.

The editor does not convey the idiosyncrasies of this work or its place among the poems on Columbus, which are briefly mentioned but with no reference to the most famous of these, Fracastoro's *Syphilis* (1530) (pp. 44–5), or its place among the works of the Jesuits, to whom in ethnography so much is owed. She demonstrates little awareness of the politics of the conquest. The new epics had included prose works such as Peter Martyr's *De Orbe Novo* (1511 and 1516); from the initial contacts, Martyr and other European intellectuals were sensitive to the moral issues posed by conquest. Carrara had read his Martyr but writes from a different viewpoint: gold is good if it falls into the hands of the right people, that is the Church, and is used for adorning the Vatican (3.336–81), or is conveyed to Europe, where it will gain value, to which end Columbus will teach the Indians the technology which will enable them to exploit their resources (8.242–60). The good Indians of Cuba are readily absorbed into the Spanish way of life; miracles, the superiority of European culture, and Columbus's heroism make them glad to give up their superstitions, based on the ancient gods of classical antiquity who had found refuge in the Indies. The bad Indians are the cannibals, big, black, and uncivil ('inurbanus' 9.530). In fact, gold had caused the Indian holocaust, Indian religion of the Caribbean islands could be seen as exemplary, and cannibals were clever and even admirable, though they were deemed to eat people. Like the other Indians, they were surprisingly white.

Carrara may not have been the Ovid of the Academia; he was perhaps the Steven Spielberg, a performer who attracted large audiences for his poems (p. 22). The subject matter of his poem, which attempts to be serious and encyclopaedic in scope, is an incitement to learn Latin. Columbus and three companions at the battle of Malaga are

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