

Short Notices

Bailey, Lisa Kaaren, *Christianity's Quiet Success: The Eusebius Gallicanus Sermon Collection and the Power of the Church in Late Antique Gaul*, Notre Dame, University of Notre Dame Press, 2010; paperback; pp. x, 278; R.R.P. US\$34.00; ISBN 9780268022242.

Lisa Kaaren Bailey has written an important work. Setting aside the academic debate on authorship that has paralysed analysis of the Eusebius Gallicanus Sermon Collection – a collection of sermons from fifth- and sixth-century Gaul – Bailey has, instead, deftly placed this significant collection within its context of pastoral care. Functioning both as a preaching guide for local clergy and as devotional reading for their monastic and lay audiences, these sermons, drawn from a variety of patristic sources, set out a vision of local ‘Catholic’ Christian communities connected through consensus, harmony, and mutuality. In doing so, these sermons described and addressed the poignant, everyday concerns of Christians – ‘micro-Christians’ to paraphrase Peter Brown – at a time of significant transition in both Gaul and Western Europe: ‘why do we suffer?’; ‘why do the bad flourish?’; ‘what do we need to know to get to heaven?’

Building on the themes of community, education, sin, and lifestyle, Bailey draws a picture of a ‘Catholic’ Church integrating itself into local lives through a fraternal, almost monastic, approach to leadership. The sermons engage with their audience, encourage rather than chastise: sin is contextualized as a threat to the coherence and identity of community, and penance is emphasized via personal and active sorrow rather than almsgiving. Bailey skilfully contrasts this localized and relatively unstudied ‘service model’ of religious leadership with the more widely-studied ‘authoritarian’, ecclesiastical leadership as expressed by influential contemporaries and sermonizers such as Caesarius, bishop of Arles, who arguably chose to build community through a paternal vision of obedience and imposition.

The exploration of the distinctions between the local and pastoral vision of the ‘Catholic’ Church as emphasized by the Eusebius Gallicanus Sermon Collection, and the ecclesiastical and pastoral vision as emphasized by the authority of Caesarius of Arles has shone new light on the early Church. Bailey’s study reveals a remarkable, reciprocal local strategy aimed at encouraging the laity to be active participants in their own salvation, and, in doing so, being active in both the salvation of their own communities and their own spiritual

leaders. An important new viewpoint is the relative equality of the monastic and lay in this local vision – men and women simply expressing their faith in different ways.

In detailing distinct local pastoral strategies within the strategies advanced by episcopal authority, Bailey has revealed the need to reinterpret not only the role of the early Church in the community, but also the role of episcopal authority in managing these communities.

Stephen Joyce
Centre for Medieval and Renaissance Studies
Monash University

De Vries, Joyce, *Caterina Sforza and the Art of Appearances: Gender, Art and Culture in Early Modern Italy* (Women and Gender in the Early Modern World), Farnham, Ashgate, 2010; hardback; pp. xviii, 303; 82 b/w illustrations; R.R.P. £65.00; ISBN 9780754667513.

The dramatic and controversial life of Caterina Sforza (c. 1463–1509) was first comprehensively analysed by Pier Pasolini in a three-volume study of 1893. Joyce de Vries draws on the hundreds of archival sources, mainly letters, which Pasolini published in one of these volumes, for her own well-written and engaging account of Caterina's tumultuous biography. The illegitimate daughter of the duke of Milan, Galeazzo Maria Sforza, Caterina married Girolamo Riario, favourite nephew of Pope Sixtus IV, in 1477 and became regent of Imola and Forlì when her husband was assassinated in 1488. As a female ruler, who famously dared to defy the threats of Cesare Borgia during his siege of Imola in December 1499, she attracted both praise and blame from her contemporaries. Niccolò Machiavelli featured her in the *Discourses* as an exemplum of fortitude and *virtù* who defied the conventional limitations of her sex, while Iacopo Foresti represented her much more ambiguously in his late fifteenth-century anthology of famous women, praising her learning and magnificence but also comparing her to the Assyrian queen Semiramis, whose voracious sexuality made her a doubtful heroine. Caterina's reputation was also tarnished by her failure to adhere to a chaste widowhood. Indeed, she had children by two lovers and through her relationship with Giovanni di Pierfrancesco de' Medici was the grandmother of Cosimo I de' Medici, grand duke of Florence in the mid-sixteenth century.

De Vries's main focus in this monograph is not the political and diplomatic exploits of her subject but rather Caterina's cultural patronage. De Vries demonstrates the ways in which an intelligent and resourceful woman maintained a princely lifestyle and projected herself as a learned

and magnificent patron of the arts, despite limited funds, through a careful attention to pageantry and courtly display, and by encouraging community support for her architectural and other civic projects. Caterina also invested thriftily in artefacts such as medals and coins which reinforced her public image and subtly reflected her changing political identities. The self-conscious and canny manipulation of her image allowed her to project a powerful but still conventional persona that smoothly accommodated her changing roles as a wife, mother, widow, and regent over the course of her life.

Much of the evidence regarding Caterina's patronage has vanished. Architectural commissions have been irreparably altered since her time, or destroyed. Her always tight budget, and an awareness of the fragility of power, prompted her to invest in commodities such as fine jewellery, silver plate, tapestries, books, and luxurious clothing, which could be liquidated easily in an economic or political emergency, rather than to collect paintings and sculpture by the best masters. Few of these objects have survived the passage of time. De Vries carefully retraces their existence through the documents that mention them, above all the many letters that Caterina wrote and received.

This is an interesting and persuasive book that throws light on the central importance of luxury goods in the construction of nobility and the pursuit of status in early modern Europe. De Vries's very welcome analysis of Caterina Sforza's cultural self-fashioning whets our appetite for a new assessment of her unusually autonomous political role in a very troubled period of Italian history.

Carolyn James

*School of Philosophical, Historical, and International Studies
Monash University*

Franklin, Carmela Vircillo, *Material Restoration: A Fragment from Eleventh-Century Echternach in a Nineteenth-Century Parisian Codex* (Cursor Mundi, 7), Turnhout, Brepols, 2010; hardback; pp. xvi, 242; 18 b/w illustrations, 1 b/w table, 1 b/w line art; R.R.P. €60.00; ISBN 9782503529097.

This elegantly argued book is informed by both the principles of traditional philology and 'new' or material philology. Professor Franklin's stated premise is that for a full understanding of a text it is not possible to divorce it from the physical form in which it was created. She demonstrates this most convincingly in relation to the fragment referred to in the title: a parchment

bifolium that has its origins in the ancient abbey of Echternach and is now contained within a nineteenth-century codex, BnF MS lat. 9488.

Inside the bifolium is written a charter – dating from around 1000 – recording the donation to the abbey of the possessions of Sigefrithus I, count of Luxembourg, and his wife Hathawiga. Material evidence shows that the bifolium was originally inserted in the binding at the back of a codex produced in the abbey’s scriptorium, with the last blank page pasted down on the inside of wooden cover. During the eleventh century, two Latin poems with glosses and musical notes were added to the first blank page. Using painstaking detective work, Franklin identifies the bifolium’s original home as a codex composed of a miscellany of texts relating to Echternach, now BnF MS lat. 10195. She also argues that this context is integral to a detailed interpretation and analysis of the two Latin poems, ‘Salve abba mitissime’ and ‘O sacrata dies’, the second of which she publishes for the first time.

The story of how the bifolium migrated from the original miscellany to the nineteenth-century BnF MS lat. 9488, fols 77–78, involves greed, treachery, and questionable library practices. The great medieval library of Echternach survived intact until Napoleon’s invasion of Luxembourg, at which point the very best of Echternach’s extraordinary manuscripts were despatched to Paris to help create the collections of the Bibliothèque nationale de France. From 1809 until World War II, Luxembourg made repeated requests for the return of these national treasures, but with no success, in part because bindings had been replaced and inscriptions scraped away in order to obscure provenance. The binding of the Echternach miscellany was removed in 1818 and the bifolium incorporated into the newly created MS lat. 9488. Franklin argues that effacement of some Echternach manuscripts did not occur until the mid-1860s and even implicates the BnF head of manuscripts, Léopold Delisle. Ultimately, however, this is an account of the survival of the written word and its material artefacts.

Hilary Maddocks
School of Culture and Communication
The University of Melbourne

Fulk, R. D., ed. and trans., *The ‘Beowulf’ Manuscript: Complete Texts and ‘The Fight at Finnsburg’* (Dumbarton Oaks Medieval Library), Cambridge, MA, Harvard University Press, 2010; hardback; pp. 400; R.R.P. US\$29.95, £19.95, €21.00; ISBN 9780674052956.

There are many translations of *Beowulf* currently available, but translations of the other texts within this manuscript are uncommon. Professor Fulk’s

book stands out because it contains the Nowell Codex in its entirety, with the original Old English text alongside a modern English translation. The extant works of the manuscript are all included, with readers now easily able to access the texts of *The Passion of Saint Christopher*, *The Wonders of the East*, *The Letter of Alexander the Great to Aristotle*, *Judith*, and the remnants of *The Fight at Finnsburg*. Naturally, as the largest and most famous section of the manuscript, *Beowulf* remains a focus of the book, but Fulk has also covered the religious poem *Judith* particularly well.

Fulk's Introduction provides an excellent summary of the texts and describes the life of the manuscript. The reasoning behind the use of such a diverse collection of texts to form a single volume is a current topic of debate. While Fulk acknowledges the recent suggestion that the connection between the different texts may be their references to monsters, he does not delve into much detail. However, considering the main purpose of the book is to provide the texts rather than a discussion, this is not an issue. For those readers wanting to investigate the texts further, Fulk has provided a sound bibliography with relevant and recent research articles.

In addition, it was also useful to see that Fulk has included an index, something that has been lacking in some other recent translations of *Beowulf*. He has also included a listing of textual variants, which is useful for readers using the Old English texts who want to compare differences between this and other translations. The textual variants also alert the reader to those parts of the text that are too fragmented or faded to translate with any certainty, and where the reader has to rely on Fulk to determine the missing words and letters.

In the past, translations of *Beowulf* have generally catered solely for either a general or a scholarly readership. In this volume, Fulk caters for both. Anyone with an interest in Anglo-Saxon language, religion, history, or literature will find this volume both interesting and useful.

Jane-Anne Denison
School of Humanities
University of New England

Hartman, A. Richard and Sandra C. **Malicote**, eds and trans., *Elye of Saint-Gilles: A Chanson de Geste*, New York, Italica Press, 2011; paperback; pp. 266; 6 b/w illustrations; R.R.P. US\$ 15.00; ISBN 9781599101927.

According to the cover blurb, '*Elye of Saint-Gilles* is the first English translation of the Old French *chanson de geste* and includes a new critical edition, facing the English text. This work encapsulates many of the standard elements of the

French *chanson de geste* and provides an excellent example of the virtues of this literary form for entertainment and instruction'. *Chansons de geste* were 'songs of deeds' and roughly 80 epics survive in written, and sometimes illustrated, form. They date back mainly to the thirteenth century, many of the *chansons* existing in only one codex or compilation of works. Thematically, these poems usually depicted an historical situation, and were structured in strophes or *laissez* composed of varying numbers of lines. Their versatility meant they appealed to a large and heterogeneous audience from the eleventh to the fourteenth century.

A. Richard Hartman and Sandra Malicote's Introduction provides a useful discussion of the genre's cultural background: *chansons de geste* tended to reflect and teach feudal Christian values, while simultaneously serving as edifying entertainment for aristocratic communal feasts, like weddings. Interestingly, '*chansons de geste* were approved by the church both for their ability to console busy rulers and magnates in their leisure hours and for their usefulness in instructing the uneducated classes' (p. ix).

Elye de Saint-Gilles comes from a thirteenth-century manuscript and is attached to the cycle or *geste* of William of Orange. Together with its companion poem *Aiol*, *Elye* forms the centrepiece of the codex Bibliothèque nationale de France MS fr. 25516 which also contains two completely distinct works: *Beuves de Hanstone* and *Robert le diable*. Some scholars refer to the two main poems as the *geste* of Saint Gilles although this term does not occur in the works themselves. The editors provide the following explanation for the two poems: 'Commonly termed "romance epics" and called *romans* or *estoires* in the texts, they tell the story of Count Julien of Saint-Gilles, the last noble defeated by William of Orange in *Le Couronnement de Louis*, who then becomes William's vassal and serves King Louis of France' (p. xii). The plot evolves around the story of Elye – Julien's only son – and his exploits against the Saracens during his youth and early knighthood. The story reaches the time of Elye's marriage with the sister of the king, whose seneschal he becomes. As for the timeframe, the historical kernel is linked to the First and Fourth Crusades and the Re-conquest of Spain.

Elye is full of both literary and visual allusions to other *chansons de geste*, like the poems of the William of Orange cycle, and the Arthurian romances. This partly testifies to the fact that *Elye* was deemed an exemplary and superior work in its own time. *Elye* contains the first appearance in literary works of the popular character Galopin: later imitated in epics such as *Huon de Bordeaux*, Galopin went on to become the prototype of Shakespeare's Oberon.

Hartman and Malicote's English translation seems faithful to the original and avoids archaic language. The addition of explanatory notes under the French text compensates for 'the loss of a rich vein of significant interpretative information concerning versification' (p. xix).

This publication is recommended for anyone keen on reading *chansons de geste* in the original version. It represents a significant literary achievement and the authors have made a major contribution to the field of Old French literature.

Mariusz Bęclawski
Institute of English Studies
Warsaw University

Marrow, James H., Richard A. **Linenthal**, and William **Noel**, eds, *The Medieval Book: Glosses From Friends and Colleagues of Christopher de Hamel*, Houten, Hes & De Graaf, 2010; cloth; pp. xxxi, 467; 157 colour, 27 b/w illustrations; R.R.P. €69.00; ISBN 9789061943709.

In the world of Western medieval manuscript research, Christopher de Hamel needs no introduction at all. Working for Sotheby's in London between 1975 and 2000, he catalogued something like ten thousand manuscripts, more than any other living scholar. These included the last two sales from the collection of Sir Thomas Phillipps (more than one hundred years after his death) as well as the collections of such important figures as Major Abbey, John Carter Brown, and Daniel Burckhardt-Wildt. His catalogue descriptions have become legendary for their combination of learning and flair. Since 2000, he has been the Donnelley Fellow Librarian of the Parker Library at Corpus Christi College, Cambridge. Here he has led the development of 'Parker on the Web', the digitized version of the Parker Library's remarkable collection of medieval manuscripts. He has published several magisterial books and given numerous lectures aimed at explaining and promoting the significance of medieval manuscripts.

This volume, published to celebrate his 60th birthday, brings together no fewer than thirty-seven essays from eminent scholars around the world, grouped under three headings: Books, The Book Trade, and Collectors & Collecting. The volume also contains a biographical appreciation of de Hamel by Nicolas Barker, as well as personal reminiscences by ten of his colleagues from Sotheby's. Some of the essays are relatively minor or personal, but most are substantial contributions to scholarship and will be of enduring significance in their field. Among these are Ian Doyle on Laurence of Durham,

Richard and Mary Rouse on Jean de Meun, Margaret Manion on images in Italian choir books, and Paul Needham on the Gutenberg Bible.

Beautifully designed and produced, with more than 150 colour illustrations, this volume is a fitting tribute to a scholar who has done as much as anyone in the last forty years to stimulate the interest of scholars, collectors, institutions, and the wider public in medieval manuscripts.

Toby Burrows
School of Humanities
The University of Western Australia

Patterson, Lee, *Acts of Recognition: Essays on Medieval Culture*, Notre Dame, University of Notre Dame Press, 2010; paperback; pp. xii, 356; R.R.P. US\$38.00; ISBN 9780268038373.

Lee Patterson's *Acts of Recognition* is a collection of ten essays, nine of which have appeared previously in journals and harder-to-access miscellanies published between 1981 and 2001. 'Lightly revised throughout' (p. ix), the essays reflect Patterson's diverse scholarly concerns and eclectic literary critical interests. Discussions range across historical debates between Exegeticism and New Criticism, pedagogy, and more traditional modes of literary and historical criticism, while subjects under consideration extend from Virgil and Boethius, to *Beowulf*, the works of Chaucer and his near-contemporaries, and beyond to Milton and A. E. W. Mason's *The Four Feathers* (1902).

Despite their eclecticism, the essays more or less consistently treat at least one of two of Patterson's ongoing literary-historical interests: the dialectics between 'the past and the present, and between the individual and the social', issues which he notes are 'familiar' to all medievalists (and perhaps to all scholars engaged with the past) (p. vii). Of interest to this reviewer, the relationship between the individual and the social comes to the fore in two essays that are each concerned with the creation of identity. Chapter 5 explores frictions between self and otherness in the context of the Hundred Years War, when English projections of the national 'self' privileged qualities of truth, unity, and honour in contrast to French duplicity, division, and dishonour. Patterson examines Henry V's self-construction as a leader whose desire to unify the realms of England and France existed in marked tension with the anxiety of his English subjects to preserve their own identity as an entity distinct from that of a fragmented France. Chapter 10 examines tensions between the individual and the social further in a fascinating investigation of Francis of Assisi's identification with the natural world, and reveals how Francis was embedded in a paradoxical nexus in which the desire

to live a simple, pious life conflicted with the need to be *seen* to be living a simple, pious existence in an otherwise fraught spiritual environment.

Along with Chapters 7 and 9, Patterson's hitherto unpublished essay examining Chaucer's *Troilus and Criseyde* in Chapter 8 is described as one of the volume's most 'purely literary' chapters. The aims of the essay are twofold: to uncover why Chaucer described *Troilus* as a 'tragedye', and to reflect on why Boccaccio's *Il Filostrato* was Chaucer's choice of source for the tale (p. 198). Patterson convincingly traces medieval uses of the generic marker *tragedy* to classical sources, such as Statius, Virgil, and Lucan, for whom tragedy referred to tales of the noble deeds of kings and great matters, that is, what became the stuff of *history* for medieval audiences. However, while drawing attention to narrative and stylistic differences between *Troilus* and its Italian source, ultimately Patterson is unable to propose any hypotheses concerning Chaucer's adoption and adaptation of Boccaccio's text.

Despite this, Patterson's *Acts of Recognition* is a welcome collection showcasing the breadth of this important critic's work over the last three decades. The volume provides easy access to ten stimulating essays, the diversity of which ensures that most readers will find something of value within its covers.

Tania M. Colwell
School of History
Australian National University

Payer, Pierre J., *Sex and the New Medieval Literature of Confession, 1150–1300* (Studies and Texts, 163), Toronto, Pontifical Institute of Mediaeval Studies, 2009; cloth; pp. ix, 249; R.R.P. US\$75.00; ISBN 9780888441638.

Pierre J. Payer's latest book is billed as the third of a trilogy on sex in medieval Church thought, after *Sex and the Penitentials* (1984) and *The Bridling of Desire* (1993). Like the latter, *Sex and the New Medieval Literature of Confession* concentrates on the twelfth and thirteenth centuries, but shifts focus from theological works to the apparently more utilitarian confessional manuals produced to guide confessors on appropriate dialogue with confessing parishioners. Such works were especially needed after 1215, with Lateran IV's requirement that all Christians confess at least once a year. Payer argues that sexual sins occupied a disproportionately large place in the confessional literature compared with other types of sin.

None of the twenty-six confessionals at the centre of the analysis is available in English translation. Payer's guide to their treatments of sexual

sin will therefore be an invaluable introduction to confessional *summae* to newcomers with a particular interest in medieval constructions of sex. He thoughtfully supplies translations of one general confessional formulary and a sample interrogatory on lechery in the appendices, and readers would do well to take his advice and read those first. His substantive chapters deal with the genre under examination, confession, and lechery itself, before moving into close studies of the main sexual sins (grouped under ‘Fornication’, ‘The Vice against Nature’, ‘Incest’, and ‘Rape, Marriage and Adultery’). One of his chief tasks is to work out the semantic range of the confessionals’ sexual keywords such as ‘stuprum’, ‘sodomy’, ‘raptus’, and so on. It is through such careful analysis that we gain a more accurate conception of medieval sexual concepts. For example, the confessionals often treat the vice against nature (or sodomitic vice) in terms of non-reproductive acts between men and women, while incest is discussed largely with regard to impediments to marriage and rarely refers to illicit relations within the immediate family.

Payer pays little attention to the confessionals’ role in everyday lives of Christians. Questions of manuscript commission, ownership, and transmission are set aside, so it is difficult to judge the manner and extent of any real-world impact. Payer prefers a ‘common-sense’ outlook: why should the manuals have been written if not for their stated purpose of helping confessors deal with penitents? Perhaps so, but more might be ventured about specific readerships and contexts. Still, this scholarly and clearly-written study joins his other books as required reading on medieval sexual concepts.

Kim M. Phillips
Department of History
The University of Auckland

Travis, Peter W., *Disseminal Chaucer: Rereading The Nun’s Priest’s Tale*, Notre Dame, University of Notre Dame Press, 2009; paperback; pp. 432; R.R.P. US\$40.00; ISBN 9780268042356.

The Nun’s Priest entertained Chaucer’s pilgrims with the story of Chauncleer, a rooster, and his wife, Pertelote, and Chauncleer’s dream that he will be attacked and killed by a fox. The story comprises 626 lines of the *Canterbury Tales* but its brevity exists in an inverse ratio to the volume of critical commentary it has provoked.

Adding to the extensive literature on this tale is *Disseminal Chaucer*. Earlier interpretations of the ‘Nun’s Priest’s Tale’ have stressed the parodic nature of the work, especially its apparent parody of medieval educational

practice. Featuring a rooster who not only quotes, but then mistranslates a Latin tag, it is not surprising that scholars have reached this conclusion.

The strongest element of this book is Travis's impressive ability to dig deeper into the story's parody and to historicize the tale within medieval educational practice and theory. Travis suggests that the tale parodies the teaching conventions in the grammar schools. This point is not especially innovative, but Travis goes further than previous assessments in offering exceptionally detailed analysis of the understandings (classical, medieval, and modern) of parody and satire. In particular he comes down on the side of the argument that the 'Nun's Priest's Tale' is Menippean satire.

The weakest element of this text is that it seems at least one edit away from reaching full cohesion. Perhaps indicating that at 626 lines the tale does not really provide enough matter for 350 pages of dense theoretical analysis, the text's argument frequently detours down paths that take us far away from the 'Nun's Priest's Tale'. A range of theoretical authorities, from classical writers up to Derrida, appear at various points, but this concatenation of viewpoints is unwieldy and does not allow for Travis's argument to develop much unity. Similarly, because the text is a combination of articles (from the 1980s onwards) the overall text is disjointed.

However, it is also lively and the breadth of Travis's scholarship is truly impressive. He does justice to the many ways the 'Nun's Priest's Tale' can be approached, including the sexual politics of the story (his account of the innkeeper Harry's fixation on the physicality of the priest himself is especially fine) and the parody of academic practice.

Marcus Harmes
University of Southern Queensland

Woodward, Michael Scott, ed., *The 'Glossa Ordinaria' on Romans* (TEAMS Commentary Series), Kalamazoo, Medieval Institute Publications, 2011; paperback; pp. xxi, 248; R.R.P. US\$18.00; ISBN 9781580441094.

The *Glossa ordinaria* (the Gloss) was the standard Biblical commentary of the later Middle Ages. Compiled in the first half of the twelfth century, it brought together an enormous amount of earlier material from a variety of Patristic and early medieval authors, and became the authoritative source for Biblical study in schools and universities. The numerous excerpts, annotations, and comments were arranged into two parallel commentaries – interlinear and marginal – around the Biblical text itself. The sheer size and complexity of

the Gloss and its manuscript tradition have tended to discourage modern editions and translations, but there are signs that this is beginning to change.

This volume is, first and foremost, a translation into modern English of the Gloss on Romans. The translation is based on the Latin text of the Strasbourg edition of the *Biblia latina cum glossa ordinaria* (1480/81), cross-checked against the 1498 Basel edition. Variants between the two editions are noted, though no explanation is normally given for preferring one reading over another as the basis for the translation. The translation itself is clear and accurate, and avoids both the obviously archaic and the excessively modern. The translations of the Vulgate Biblical text appear to be editor Michael Woodward's own, rather than any existing translation. The layout distinguishes neatly between the marginal glosses and the interlinear glosses, so there is never any doubt as to which is which.

The Notes, for the most part, simply point to the sources or likely sources for quotations and paraphrases in the Gloss itself. Not every section receives a note, however, and exegetical questions and traditions are not usually discussed at all, with only a very small number of exceptions. Woodward provides a succinct Introduction, which gives a good overview of the various sources used in compiling the Gloss and discusses its relationship to the commentary on Romans by Peter Lombard, compiled at much the same time. Woodward mounts a convincing argument against the conventional view that the Lombard used the Gloss as the basis for his commentary; the Gloss on Romans should be seen instead as a slightly later abridgement of the Lombard's commentary.

This volume joins Mary Dove's earlier translation of the Gloss on the Song of Songs in the same series (2004). While they are aimed primarily at students, these translations can be used as a handy starting-point by scholars more generally. It is very much to be hoped that other volumes will be added in future, with the eventual aim of completing the first translation into English of the entire Gloss.

Toby Burrows
School of Humanities
The University of Western Australia