people, issues and questions from the still-debated conversion of Constantine to the fall of Constantinople in 1453 are explored. However, owing to space constraints, fundamental debates and individuals have to be covered in one or two pages, or as little as a paragraph, making it hard to do justice to differing opinions or new scholarship. For the reader who wants to investigate deeper the bibliography is there. The book unfortunately does not have footnotes or endnotes.

The easy readability of this book and the tools it provides for working with and exploring the content, as well as its exploration of key issues and people, would make it a useful text-book or resource for those interested in the period.

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Hoffman, Eva R (ed), Late Antique and Medieval Art of the Mediterranean World
(Oxford: Wiley-Blackwell, 2007) paperback; 426 pages; 52 b/w illustrations; RRP $165.00; ISBN 9781405120715

Late Antique and Medieval Art of the Mediterranean World is a comprehensive study that creates an integrated approach to art and culture from late antiquity through to the medieval era in the countries that surround the Mediterranean. The study brings together late antique, early Christian, Byzantine, medieval, and Islamic art and architecture. These topics are routinely separated, both spatially and temporally, in previous scholarship, but this volume attempts to present a holistic approach to the study of the art and culture of the Mediterranean rather than cutting it up into separate studies, and historical, cultural and geographical categories. Editor Eva R Hoffman clearly states the aim of this collection of essays: to 'present a strategy for remapping the art of the Mediterranean, employing a model that opens up political, religious, and stylistic boundaries in European, Islamic, and Byzantine realms' (1). To achieve this aim, the essays take an inter-disciplinary approach, and examine the complex interactions and the interdependence of the different cultures, times, and geographic locations around the Mediterranean.

Arts and the Representation of the Court’; Part VI, ‘Expanding Boundaries: Spain, Sicily, Venice, and Beyond’.

The volume does not attempt to be an exhaustive study of this period in the Mediterranean: such attempts have tended to result in a group of separate studies of the kind that Hoffman is attempting to move away from. Each of the parts of the volume is a well balanced mixture of essays, and although the essays are diverse in subject matter, they relate to each other in their search for connections, continuities and cultural translation. Furthermore, the volume is extremely well indexed, which assists in emphasising the connections between the essays. In this context this volume fulfils the editor’s aim of ‘remapping the art of the Mediterranean,’ and revealing the juxtaposition of the different cultures in terms of their complex interactions and interdependence.

However, it is surprising that such a volume on the visual arts and architecture has no coloured illustrations. Although there are numerous black and white images, some are exceptionally poor reproductions. If there were no better images available, then these images could have been digitally enhanced: a little more attention should have been paid to the visual quality of the volume.

'Nevertheless, the extensive range of pertinent topics in Late Antique and Medieval Art of the Mediterranean World, from converging cultures in late antiquity to cultural identities and exchanges in the thirteenth century, results in a valuable anthology that explores geographical and cultural interactions in the visual arts and architecture across important eras in the development of the Mediterranean world.

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Kleist, Aaron J (ed), The Old English Homily: Precedent, Practice and Appropriation
(Turnhout: Brepols Publishers, Studies in the Early Middle Ages 17, 2007) hardback; xiv + 532 pages; RRP 95.00€; ISBN 9782503517296

The Old English Homily: Precedent, Practice and Appropriation, with its interest in source studies and transmission, situates Old English homiletics within a tradition sweeping from the church fathers through to antiquarians of the sixteenth century. The volume claims to be ‘a model of studies for the next quarter-century’, by which we may judge the continuation of that tradition into the twenty-first century.

If The Old English Homily is our representative sample, then the present state of Old English homiletic studies is overwhelmingly skewed toward source and transmission studies, with manuscript and codicological