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Title: Review: "From Ireland coming. Irish art from the early Christian to the late Gothic period and its European context", by Colum Hourihane (ed.) (Princeton, NJ: Princeton UP, 2001)

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son, Gearóid, a distinguished scholar in his own right, has supplied a helpful note on his father's Irish-language writings (285–92), in addition to a bibliography of his books and articles (293–302). Both he and Geography Publications are to be commended for assembling materials which offer insights into various vanishing worlds, as well as sidelights on the intellectual life of more recent eras. Folklorist Bo Almquist accurately observes in his introductory 'Appreciation' (x-xvi) of Seán Ó Lúing that the learning, carried lightly, is delivered with the assured command of detail and the leisurely asides of an accomplished *seanchaí*.

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From Ireland coming. Irish art from the early Christian to the late Gothic period and its European context. By Colum Hourihane (ed.). Princeton University Press, Princeton, NJ, 2001. ISBN 0691 08825X.

From Ireland coming contains seventeen papers on Irish art form the eighth century to the late sixteenth century AD, fruits of a conference held at Princeton University. Editor Colum Hourihane – a former student of archaeology at University College, Cork – assembled contributors on a variety of media from Ireland, Britain, Continental Europe and the United States, testifying to an increasing international and interdisciplinary interest in medieval and Early Modern Irish art. The contributors were asked to 'evaluate the role of Irish art of this period from the perspective of external and internal contacts' (p. 4). This objective matches the aim of much recent scholarship in Early Irish and Insular studies generally, where scholars emphasise that medieval Ireland cannot be fully understood if viewed in isolation. The medieval Irish themselves were conscious of their place in a greater world, viewing Ireland as an integral part of the universal Christian church centred in petrine Rome.

The collection's first essay – Doroty Hoogland Verkerk on Irish crosses and Early Christian sarcophagi – addresses the issue of Irish links with Rome, using a variety of visual and literary sources to argue that the inconographical and other features of medieval Irish crosses reflect the city's hold on the Irish imagination. Kees Veelenturf likewise points to Early Christian Roman and other continental influences on Irish high crosses in the course of a paper emphasising the need to distinguish between our concerns and those of medieval artists when investigating the meaning of Early Irish artworks. Hourihane's own contribution – examining the high crosses' iconography of the Three Hebrews in the Fiery Furnace – demonstrates the Irish resolution of an exegetical problem first addressed in the Mediterranean art of Late Antiquity. The high crosses' geographically closer links are not neglected, and Jane Hawkes' pioneering study of an Early Christian cross-head fragment from Mayo Abbey investigates its connections with Anglo-Saxon England and Columban Iona. In another pioneering study, Heather King examines late and post-medieval Irish crosses, arguing that their design and purpose were shaped by European influences as well as by an Irish revival in stone sculpture. The influence of Early Irish and wider Insular as well as Viking models on Irish Romanesque sculpture is the subject of Tessa Garton's essay, while Peter Harbison focuses on the distinctively Irish features of twelfth-century high crosses.

King remarks that one function of central European wayside crosses was protection against evil spirits. In Ireland, Sheela-na-Gigs too may have had a spiritual warning function or acted as guardians, as Catherine Karkov's essay outlines. Karkov traces the meanings that commentators have invested in Sheela-na-Gigs up to the present day, demonstrating their continuing power to provoke and disturb. Roger Stalley's paper traces the symbolic roles and antiquarian fantasies projected onto round towers, and further develops modern arguments that they function as belfries. He notes their continuing importance as symbols of Ireland, recently demonstrated by the erection of a round tower in Belgium to honour the Irish dead of the Great War. The nineteenth-century appropriation of medieval artefacts in order to

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assert an independent Irish cultural identity is the subject of Maggie McEnchroe Williams' sparkling essay on the Tuam market cross, assembled from medieval fragments for the 1853 Dublin Industrial Exhibition.

Turning to metalwork, Niamh Whitfield's study of the Tara brooch – found at Bettystown but given the more resonant name of nearby Tara – examines it against the backdrop of the design and function of high-status brooches in the Late Antique and Byzantine worlds, while suggesting a more immediate influence in Anglo-Saxon jewel-work. Susan Young's study of a gilt-bronze mount of Irish origin recovered from the Medway in Kent further demonstrates cultural and trading encounters between medieval Ireland and the outside world. Raghnall Ó Floinn contributes and article on the neglected subject of goldsmiths' work in Ireland from 1200 to 1400 AD, and raises interesting questions concerning the expression of cultural identity in Gaelic and English or Anglo-Norman Ireland. Cultural influences and interaction also prominently feature in the collection's stimulating essays by Cormac Bourke, Susanne McNab, Mildred Budney and Emmanuelle Pirotte on Irish manuscripts. Bourke's paper investigates the meaning of one of the panels in the Book of Kells' depiction of Christ tempted by Satan on the Temple roof. McNab's essay on representations of the human figure in the Book of Kells suggests the influence of models stretching back to the Iron Age. Budney's article investigates Insular and other western European medieval interlace patterns. Pirotte discusses the relationship between ornament and script in Insular and continental manuscripts and the insight it provides into the medieval thought-world.

In conclusion, this well-produced and reasonably priced collection contains many insightful, learned and innovative essays. It achieves its editor's objectives and makes an important contribution to the study of medieval and Early Modern Irish art and culture.

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James Hogan: revolutionary, historian and political scientist. By Donnchadh Ó Corráin. Four Courts Press, Dublin, 2001. Pp. 249. ISBN 1 85182 520 7

This volume, the first in a series entitled *Cork Studies in History and Culture*, had its genesis in a commemorative conference held at UCC in October 1998 to mark the centenary of James Hogan's birth. Six of the twelve essays published here were prepared for the conference and are supplemented by a further six papers specially prepared for this publication. The final section of the book comprises of autobiographical and Civil War writings by Hogan.

To the general reader, James Hogan will appear an unlikely subject for a substantial biographical and critical work. He was for most of his life an academic historian, but his best-known books are rarely consulted by any other than academic researchers nowadays. To those with an interest in political history, he may be remembered as a Blueshirt intellectual or perhaps as the younger brother of Patrick Hogan, Minister for Agriculture during the first decade of the Free State. However, Hogan as revolutionary, as historian and as political scientist was for much of his life involved in national affairs, and his career proves to be a worthy subject for study. Furthermore, the exploration of the various facets of his career and his influence on his times are admirably suited to the essay format of this publication.

James Hogan was born near Loughrea, Co. Galway, in 1898 into a prosperous farming family and was educated at Clongowes Wood and UCD. While a student in Dublin, he was a member of the Irish Volunteers and subsequently served in the East Clare Flying Column in the War of Independence. In July 1920, not yet 22 years of age, he was appointed Professor of History at UCC, a post he would retain until his premature death in 1963. Hogan did not permanently take up his post until 1924 and, in the interim, having supported the Treaty, he served in the Free State army, latterly as director of intelligence. Resuming his academic career, he was one of the founding commissioners appointed in

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