Marina Righetti/Anna Maria D'Achille (eds.): Roma medievale. Il volto perduto della città. Roma: De Luca Editori d'Arte 2022. 298 pp., 310 ill. € 48.00. ISBN: 978-88-6557-531-4.

What images does the expression "medieval Rome" evoke? The author of this review remembers happening across a black-and-white lithotype reproduction of the 1870 oil painting by Jean-Paul Laurens of "The Trial of Formosus", which represents an infamous episode in canon law from early 897. Some things, once seen, are difficult to forget. After seeing the exhibition "Roma medievale. Il volto perduto della città" and reading the accompanying catalogue, however, the reviewer is now tempted to provide another response. Arguably the image that is most emblematic of Rome in the centuries intervening between the city's ruinous reconquest by the Byzantine troops of the emperor Justinian and the withdrawal of the popes to Avignon after the death of pope Boniface VIII is that of the rebirth of the Phoenix as depicted in a mosaic that once adorned the late medieval phase of the apse of the former basilica of St. Peter in the Vatican. Part of the new apsidal mosaic desired by pope Innocent III in the early thirteenth century, this is admittedly a minor detail in the overall scheme of that grandiose composition. Nonetheless, this element of classical heritage maintained within a Christian setting nicely bespeaks the reality of papal Rome in those centuries. Everywhere there still survived on the landscape signs of pagan antiquity notwithstanding the new, Christian monuments and residences that had arisen in the meantime. Thought turns, for example, to what we can see depicted in the bird's-eye view of "Ytalia" painted by Cimabue in the upper basilica of St. Francis at Assisi (1280) and the maps of Rome attributed to Fra Paolo da Venezia (1323), Taddeo di Bartolo (1414), and Alessandro Strozzi (1447). As with the equestrian statue of Marcus Aurelius at the Lateran, fragments of the city's classical heritage survived the shipwreck of Antiquity thanks in part to their ability to be reinterpreted in a Christian sense. Symbolising the rebirth of the Eternal City in a new, Christian guise, the phoenix (Catalogue no. 11 b) from the late medieval apse of the old St. Peter's basilica arguably captures the spirit of this thoughtful, stimulating exhibition and its magnificent catalogue.

The catalogue is organised in three parts.[1] The first part consists of twenty-one essays (pp. 13–153). The initial essay by Marina Righetti provides a general introduction to the volume. There follow ten essays dealing primarily with the sixth to tenth centuries, and then another ten essays covering aspects of the eleventh to fifteenth centuries. The second part consists of the exhibition catalogue proper (pp. 155–274), comprising lemmata for one hundred and sixty-two objects. The third part consists of bibliography (pp. 275–298), offering more than 1,300 items. For the purposes of this review, attention will focus on those sections that fall within the remit of a generous definition of 'late antique' and therefore look at what comes before the year 1000.

The volume proper opens with an introductory essay ("Alla ricerca del volto perduto: Roma nel Medioevo" = pp. 13–26) in which one of the two editors, Marina Righetti, traces the state of the question and outlines the goals of the exhibition and this catalogue. The "lost visage" (*volto perduto*) of the Eternal City as it appeared to emperors, popes, and pilgrims over the course of the Middle Ages is what the editors and their collaborators have sought to recover. Master Gregory's evocative description of the "crop of towers" and "countless palatial residences" to be seen in the early thirteenth century (p. 13) nicely introduces this volume and its goal of recovering the texture of life in Rome between the end of Antiquity and the commencement of Modernity. Even though the focus is upon monuments, paintings, mosaics, sculptures, furnishings, and coins rather than written texts, as Righetti programmatically observes, the operation is exquisitely philological, in that the contributors have made an effort to present medieval Rome as it would have appeared to contemporaries. The result is a richly textured vision of the city between the Byzantine reconquest and the withdrawal of the popes to Avignon. In Righetti's own essay, notice is duly taken of classical survivals on the landscape such as the equestrian statue of Marcus Aurelius and the fragments of a colossal bronze Constantinian statue. Reminders of the past were omnipresent. However, one of the many new observations of interest is the causal link between the work of Ibn-al-Haytham on optics and the sculptural production of Arnolfo di Cambio as exemplified by the ciborium of S. Paolo fuori le mura.

1 For the table of contents, readers are referred to the end of this review (pp. 36–38).

The essay dedicated to the topography of medieval Rome is divided into two sections written respectively by Francesca Romana Stasolla ("Dal VI al IX secolo" = pp. 27–30) and Giorgia Maria Annoscia ("Dal X al XII secolo" = pp. 30–34). The evolving appearance of the city is discussed in terms of demography, religion, and socio-economic activity. The drastic reduction in population and the shift in residential zones are highlighted by detailed text and clear, crisp drawings that offer a reconstruction of various quarters as they would have appeared between the fifth and sixteenth centuries. The restorations of the Ostrogothic king Theoderic (p. 27), the conversion of the Pantheon into a church (p. 28), the creation of residences in the imperial *fora* by individuals such as a certain *Kaloleonus* under prince Alberic (p. 29), and the fortification of the extramural sanctuaries of St. Peter in the Vatican and St. Paul along the Via Ostiensis (p. 30) figure amongst the things considered by Stasolla. The power of baronial families such as the Orsini and Conti (p. 30), the dispersed nature of the *abitato* within the Aurelianic Wall (p. 31), the capillary ecclesiastical organisation of the territory of the city resulting in more than three hundred parishes in the early fourteenth century (p. 32), and the increasing pace in construction and commerce at the close of the Middle Ages (pp. 33–34) are among those reviewed by Annoscia.

Tracing general trends and citing some specific examples, Roberta Cerone reviews the history of the phenomenon of monasticism in Rome between the fourth and the fifteenth centuries ("Roma nel Medioevo, città di monaci e di monasteri" = pp. 35–40). The varieties of monastic experience and different types of monastic foundations are explored as they developed over time, from the inchoate beginnings of the fourth and fifth centuries to repeated attempts at reform and the evolution of some communities from monastic to canonical status. So, for instance, the establishment of monasteries connected to the Basilica of the Apostles *ad Catacumbas* and St. Peter in the Vatican by Sixtus III and Leo the Great respectively foreshadowed subsequent, medieval developments (p. 35). No less intriguing are the *monasteria diaconiae* established in the seventh century, as they often seem to have involved monks of Eastern provenance (p. 36). Characteristic of this discussion of a rich body of evidence is the rather detailed treatment of the evidence of the biography of Leo III in the *Liber Pontificalis* for forty-nine monastic foundations in the early ninth century.

In an essay that is a feast for the eyes ("Beni preziosi: produzioni e importazioni" = pp. 41–46), Francesca Pomarici discusses the question of luxury

goods and their production and use in medieval Rome. On account of behaviour such as that described by Francesco Guicciardini in his description of the sack of Rome in 1527, precious little survives of the vast ensemble of luxury goods listed in the various biographies of the *Liber Pontificalis*. Moreover, thanks to the international circulation of luxury goods, it is normally difficult to argue that any of what has survived was produced at Rome. However, a plausible case can be made for objects such as the glass cross-shaped reliquary (p. 42 fig. 1) and the silver cross-shaped reliquary (Catalogue no. 42) that were both realised by Paschal I (817–824). Stylistic comparisons – with the miniatures of the Evangeliary of St. Augustine (Cambridge, Corpus Christi College, ms. 286) in the case of the former and with the mosaics of S. Maria in Domnica and S. Prassede in the case of the latter – confirm what seems a reasonable *prima facie* conclusion on the basis of the epigraphic evidence. (Such evidence is precisely what allows us to attribute the silver case of the Saviour of the Sancta Sanctorum of the Lateran to a workshop active at Rome under Innocent III in the early thirteenth century.) The precious marbles employed in the former also point to a Roman origin, it is worth adding.

In a detailed, evocative essay ("La zecca e l'uso delle monete a Roma da papa Adriano I al Quattrocento" = pp. 47–50), Lucia Travaini traces the numismatic history of medieval Rome, casting light on an aspect of the city's economic history that is often overlooked. The production of the *antiquiores* from pope Hadrian onwards for two centuries is well delineated, as is an apparent caesura of two centuries followed by the production of *samperini* (or *provisini*) from the 1180s through the later Middle Ages. Hoards such as that of the tenth century discovered in the *Atrium Vestae* in 1883 – containing 830 silver coins of Anglo-Saxon production and identified by two clasps bearing the inscription DOMNO MA | RINO PAPA – are duly noted and related to literary evidence for things such as the presence of the archbishop of Canterbury Sigerich in 990 to receive the *pallium* as well as an eighth-century coin that had been offered to St. Peter at the Vatican (Catalogue no. 8). Exotic items such as the early eleventh-century gold *histamenon* of Basil II and Constantine VIII (p. 49 fig. 2) were prestige goods that were utilised at Rome and in the West primarily for the purposes of devotion.

With a stimulating essay attentive to circumstantial detail ("Le icone a Roma nel Medioevo" = pp. 51–54), Lorenzo Riccardi offers a comprehensive review of the icons that loomed large in the worldview of the residents and

visitors of medieval Rome. Thus a description of the procession whereby the *acheiropoieta* of the Saviour (today in the Sancta Sanctorum at the Lateran) met with the icon of the Virgin in front of S. Maria Nuova introduces a discussion of the place of icons in the religious life of medieval Rome and that in turn leads to a consideration of the various subjects depicted by the icons attested as present at Rome in those centuries. The ample evidence of the *Liber Pontificalis* for a large body of evidence that has disappeared is remarked, just as statistical analysis is provided for those icons of the twelfth century or earlier that have survived (p. 52). It is also quite rightly remarked that these sacred images were more or less stably anchored via an enduring link to one particular site. The Saviour of the Sancta Sanctorum of the Lateran, the veil of Veronica and the *Mandylion* of Edessa, and sundry Marian images are reviewed. Highlighting things such as the Constantinopolitan origin of the *Madonna Advocata* of S. Maria del Rosario (VI–IX centuries), he also notes that the well-known Salvator Populi Romani of S. Maria Maggiore is now assigned a late date (XII–XIII centuries) by the scholarly community (p. 54).

In a remarkably dense essay ("La Crypta Balbi: uno sguardo sulle produzioni artigianali a Roma nel Medioevo" = pp. 55–58), Agnese Pergola furnishes a stimulating review of the archaeological investigation of the site of the Crypta Balbi as of the 1980s. Readers are provided with tantalising glimpses of various kinds of industrial production within the medieval city. Glassworks, a bakery, and metallurgy are among the activities that have been identified (not without much debate amongst scholars, and often with the question considered still unresolved) in the context of this site. Analysis, however, not only reveals types of use, but also gives us quantitative information about the economy of medieval Rome. For instance, a decrease in metal production in the eighth century can be discerned, and that is arguably to be linked to the secession of Rome from direct Byzantine control (p. 56). Last but not least, the use of the exedra of the Crypta Balbi as a lime kiln as of the late eighth and early ninth century sheds new light on how the ancient structures were cannibalised in order to create the medieval city. Pergola nicely captures how revolutionary the study of this archaeological site has proved.

Livia Bevilacqua explores the consequences for Rome of the city's relationship with the Byzantine world ("Roma e Bisanzio: un dialogo ininterrotto" = pp. 59–64). Whereas the Byzantine rule of Rome was a very circum-

scribed historical phenomenon (from the mid-sixth to the mid-eighth century), the influence of Byzantine culture was something that extended across the whole of the Middle Ages and beyond. The use of the Greek foot (approximately 31 cm) instead of the Roman foot (29.5 cm) in the church of Pelagius II at S. Lorenzo fuori le mura in the late sixth century is just one example of Byzantine influence (p. 60). Another instance is furnished by the bronze door of S. Paolo fuori le mura that was manufactured in Constantinople in 1070 on the request of the abbot Hildebrand, i. e. the future pope Gregory VII (p. 62). Monastic foundations such as those of S. Saba on the lesser Aventine and S. Maria at Grottaferrata were only one way in which Byzantine culture was preserved and transmitted in medieval Rome. Repeatedly the popes themselves as patrons and collectors of art in Rome looked to the Byzantine world for masterpieces and inspiration.

Two essays dedicated to the liturgical arrangements of Roman churches and the surviving sculptural remains nicely complement one another in offering a detailed introduction to the layout and use of churches in Rome between the Constantinian and Carolingian dynasties. Fabio Betti ("Gli arredi liturgici nelle chiese di Roma dal IV al IX secolo" = pp. 65–70) provides a useful synthesis of the overall historical development in the use of chancel screens to separate the spaces of cult for clergy and religious from those for the laity. To that end, he combines reconstructions for St. John in the Lateran, St. Peter in the Vatican, S. Clemente, and S. Maria Antiqua with a text that is remarkably brief and clear but also detailed. Manuela Gianandrea ("Disegnare per conoscere. La scultura e gli aredi liturgici di Roma altomedievale nei disegni del Fondo Mazzanti della Galleria Nazionale d'Arte Moderna e Contemporanea" = pp. 71–76) makes a fundamental addition to this survey with her elegant account of an overlooked body of information: the drawings, casts, water-colours, and notes realised by the architect Ferdinando Mazzanti in the 1890s. Whether one is interested in artefacts prior to their re-employment (e. g. S. Sabina) or disappearance (e. g. SS. Nereo e Achilleo), Mazzanti's meticulous records are a quintessential source of information for late antique and early medieval Rome.

In a dense essay ("Roma nell'Alto Medioevo: i luoghi, le immagini, i committenti (VI–IX secolo)" = pp. 77–84), Giulia Bordi surveys the evidence for paintings and icons in Roman churches between the epoch of the Justinianic reconquest and the Carolingian empire. The emblematic case of S. Maria Antiqua is used to illustrate developments and highlight Greek and east-

ern influences in what was the leading city of the Latin-speaking West. Artwork, theology, and political ambitions are interwoven to explain the evolution of the material culture that has survived and can still be seen, albeit often in a very fragmentary state. The celebrated 'palimpsest wall' of S. Maria Antiqua is indeed emblematic of the way in which the urban landscape has been repeatedly re-elaborated over the course of the centuries, and it vividly illustrates just how little survives from the early medieval (or late antique) period. The latter point is repeatedly driven home, through detailed, meticulous discussion of lost monuments such as the eighth-century fresco cycle in the lower church for the monastery of S. Saba on the minor Aventine and the oratory of John VII in the former basilica of St. Peter in the Vatican.

The catalogue consists of one hundred and sixty-two entries, and of these thirty-two are dedicated to items dating to the sixth to tenth centuries. In addition, nearly another twenty-five entries consist of drawings, paintings, prints, and photographs that are in the possession of the Museo di Roma (Palazzo Braschi) and cast light upon the history of the monuments of medieval Rome. The wide variety of items chosen to represent the "lost visage" (*il volto perduto*) of the medieval city is extraordinary, providing coverage that is by and large comprehensive. The catalogue is arranged in fourteen sections that are an admixture of the thematic and topographical: pilgrims and travel to Rome (Catalogue nos. 1–10); St. Peter in the Vatican (Catalogue nos. 11–15); St. John in the Lateran (Catalogue nos. 16–22); St. Paul outside the Walls and St. Mary Major (Catalogue nos. 23–31); the papacy in the early Middle Ages (Catalogue nos. 32–43); the papacy in the later Middle Ages (Catalogue nos. 44–65); Boniface VIII (Catalogue nos. 66–69); sacred space (Catalogue nos. 70–98); devotion to the Virgin Mary (Catalogue nos. 99–104); the decoration of S. Croce in Gerusalemme (Catalogue nos. 105); pieces of quotidian life (Catalogue nos. 106–127); the meeting of cultures (Catalogue nos. 128–134); the Campidoglio and Aracoeli as spaces of civic government (Catalogue nos. 135–144); glimpses of medieval Rome (Catalogue nos. 145–162). Commendable industry has been deployed in obtaining pieces on loan from the Vatican, various churches in Rome and Lazio, and numerous museums as well as in displaying some of the often-overlooked treasures of the Museo di Roma itself. The result is a wide-ranging, tasteful selection of materials, many of which are rarely if ever readily available for vision by the public (or interested scholars).

Ten examples will perhaps give some sense of this extraordinary accomplishment. Like a snapshot in time, tantamount to a 'selfie' taken while casting a coin in the Trevi Fountain today, Catalogue no. 8 is a penny (or *sceat*) recovered from the niche of the *pallia* in the confession of St. Peter in the Vatican. It gives us an idea of the more modest of the offerings made by pilgrims to Rome. On a more lavish scale, Catalogue no. 22 a-b consists of the fragmentary mosaic heads of two apostles that once adorned the Triclinium at the Lateran, providing a fleeting glimpse of the majestic decorations that adorned the papal palace at the Lateran until its demolition in the sixteenth century. Albeit more modestly today, the *titulus* of the Oratory of the Virgin created by pope John VII within the context of the Vatican basilica, present as Catalogue no. 35, raises the intriguing question of original appearance as well as that of why so visible an attachment to the figure of the Virgin. The cult of the saints is nicely represented by Catalogue no. 42, a silver, gold, and niello reliquary ordered by Paschal I for the safekeeping of a fragment of the True Cross; this once belonged to the collection kept in the Sancta Sanctorum at the Lateran before being moved to the Vatican Museums. Questions about motifs and techniques and their transmission are raised by this extraordinary piece. The books that were produced for use in religious services in the churches and chapels of Rome are nicely illustrated by the "Bible of St. Paul's", Catalogue no. 26, which was created in late ninth-century France as a gift of the Carolingian monarch for the pope. It is balanced by the secular work known as the Vatican Vergil, Catalogue no. 29, a late fourth- or early fifth-century copy of the works of Vergil apparently created for a pagan aristocrat residing in Rome. Manuscripts were arguably as important for their images as they were for their texts. The lost frescoes of late antique Rome are beautifully represented by three fragments dating to the early eighth century and coming from the lower basilica of S. Saba on the lesser Aventine, Catalogue no. 72 a-b-c, which, in view of the fact that they come a century after the fugitive monks from Palestine had established themselves in Rome, raise intriguing questions about the survival and transmission of artistic traditions across the Mediterranean world. The slab of white marble that is the fragmentary corner of a late eighth-century ciborium that once adorned S. Maria ad Martyres (Pantheon), Catalogue no. 82, poses yet other problems, such as that regarding the polychromy of the architectural sculptures that survive from Late Antiquity. The painting done in water colour on paper in 1888, Catalogue no. 148, reminds us of the elementary fact that Rome was very much a river-city prior to the creation of the Lungotevere at the end of

the nineteenth century. Last but not least, the "Book of the Pilgrim" that was created at Siena over the period 1382–1446, Catalogue no. 6, offers a rare and fascinating vision of those who made their way to Rome as pilgrims, but were never destined to return. It is the accountant's version of nineteenth-century novels and short stories dedicated to the destinies of visitors who died during their stay in the Eternal City. Questions of identity (e. g. provenance, gender, status) and economy (currency, other forms of wealth, amount) are raised.

In addition to providing essential background and insight into the artefacts assembled for the exhibition, the twenty-one essays that comprise the first part of the exhibition catalogue collectively constitute a book on medieval Rome in their own right. They highlight the interaction of art and lived experience over the course of the centuries, and they furnish a dynamic vision of a mutable and ever-changing city. The "lost visage" (*il volto perduto*) of the city of Rome between the sixth and fourteenth century is no longer a cipher that can be provisorily dismissed (by non-medievalists) as a dead, unchanging landscape tantamount to a sort of medieval 'no man's land'. Felicitously building upon and complementing the classic work of Richard Krautheimer (1980),[2] this volume imparts a vivid sense of the exciting developments in scholarship over the last forty years. Thanks to work such as the excavation of the Crypta Balbi and the restoration of the convent at Ss. Quattro Coronati, much new material has come to light in the intervening decades. This volume offers insight into these developments in addition to providing an updated appreciation of well-known sites and monuments such as St. John in the Lateran and S. Maria in Trastevere. Indeed, visitors to the exhibition and readers of the catalogue see many things (e. g. the Bible of St. Paul's outside the Walls [Catalogue no. 26] or the Romanesque window ["rosone"] of S. Nicola de Calcarario [Catalogue no. 70]) that are seldom accessible to the public. In the end, the catalogue felicitously complements the exhibition in restoring a sense of unity to the period of the Middle Ages, which may perhaps best be defined from the Roman perspective as covering the years 550–1450.

The catalogue nicely reflects the reality of the exhibition, and there is a vast amount of material that colleagues will find to be of interest and useful. Items such as the frescoes from the decorative cycle created for the monastic

2 For the bibliography, readers are referred to the end of this review (pp. 34–35).

church of San Saba on the lesser Aventine under Gregory III are beautifully reproduced, and their presence in the exhibition was a welcome novelty.

There are some surprising gaps and omissions, however. For one thing, the complete absence of any discussion of monetary circulation at Rome prior to the minting of *antiquiores* by pope Hadrian I is rather surprising. The discoveries of recent decades at the Crypta Balbi and elsewhere and the work of scholars such as Cécile Morrisson, Ermanno Arslan, Alessia Rovelli, and Flavia Marani have done much to cast light on an imperfectly understood subject. The qualitative and quantitative differences to be seen in coin production between the fourth and eighth centuries are dramatic signs that the 'transition' of Late Antiquity was neither serene nor painless (cf. Ward-Perkins 2005, a book that is likewise curiously absent from the bibliography). Another odd gap, as regards Late Antiquity, is any clear reference to figures such as the martyr Anastasius the Persian, whose most impressive relic (viz. his head) sojourned in Rome for some time before finally coming to rest at Aachen under the Carolingians. The work of scholars such as Bernard Flusin, Carmela Vircillo Franklin, and Paul Meyvaert might, once again, have been cited to good effect. In passing it is worth observing that Anastasius was an apprentice silversmith (*argyrokopos*) first at Hierapolis and then at Jerusalem before converting to Christianity (Act. Anast. [BHG 84] 8.7–8; 10.1–2; Flusin 1992: 2.227), which intriguing fact is not the only instance reported by the late antique sources and may arguably help to explain in part the spread of artistic styles and motifs in the late Roman world of the fourth to seventh centuries.

The failure to cite the *Itinerarium Einsidlense* at any point (as far as the reviewer can see) seems rather odd, albeit on a par with the omission of any reference in the bibliography to the work of Riccardo Santangeli Valenzani on this subject. When talking of landscape, a sense of place is essential. Therefore, the reviewer would recommend that readers keep in mind the magnificent maps to be found in the Museo Nazionale Romano of the Crypta Balbi, which are based on this fundamental text. Those fortunate enough to possess a copy of the incredibly useful guide to that museum will wish to consult the insert (Manacorda et al. 2000: insert between pp. 49 and 50). Modern maps that come to mind, and might have been cited or used, include those produced for Gabriella Villetti's discussion of the quarter of the Borgo of St. Peter (Villetti 1997: p. 75 [fig. 2], 77 [fig. 5], in Spagnesi ed. 1997). Maps

are wonderful tools of communication, and one or more of these could have been cited with benefit.

It is likewise unfortunate that the epigraphic testimony for the early centuries of medieval Rome has been passed over as largely irrelevant and useless (p. 32 [*"riapertura" della prassi scrittoria*], implicitly citing Petrucci 1985; cf. Petrucci 1986, p. 5 = Petrucci 1993, p. 3 ["the rare and occasional use of epigraphs"]). Hence, for instance, the work of Silvia Orlandi on the inscribed marble seats at the Flavian Amphitheatre (Colosseum) takes us well beyond fourth-century ecclesiastical strictures against spectacles and the story of the monk Telemachus and into the early sixth century. In this case a clear socio-economic indicator, epigraphy is a marvellous source of information and provides invaluable testimony to the survival of habits until the caesura provoked by the Justinianic reconquest. Wars seldom go as planned, and the inauspicious consequences of this one were far-reaching. On another note, as regards the epigraphic evidence, it is to be regretted that the emphasis is so heavily on Latin texts. So, for instance, the bilingual nature (Greek and Latin) of the monuments created by pope John VII (705–707) for the Virgin Mary is altogether obscured. No mention is made in the catalogue of the high likelihood that the *titulus* of John VII's Oratory for the Virgin at the Vatican (Catalogue no. 35) was balanced by a Greek text on the other side of the doorway that it surmounted (cf. Ballardini 2013, p. 200). Nor is the treatment of the inscribed ambo base from S. Maria Antiqua (Catalogue no. 39) much better. Although the Greek text is cited in that instance, no photograph of it is furnished and the lighting of the exhibition is such as to focus attention exclusively upon the Latin text. Such items, surely, have some relevance for the history of non-Italic communities present in Rome in the early Middle Ages.

Constituting a sort of *summa* of the school of medieval art history as it is practiced by those who have taught or studied at 'La Sapienza' (Rome), the exhibition and catalogue are in effect a considered Italian response to Richard Krautheimer's classic monograph on the city of medieval Rome that summarised a lifetime's work (Krautheimer 1980). The catalogue is consequently first and foremost a work of art history, and not one of epigraphy, history, or literary analysis. Taken on those terms, it is highly successful. Indeed, one hopes that the exhibition (*mostra*) will be extended (*prorogata*), as it does an excellent job of bringing materials together and stimulating interest in the general public as well as raising intriguing questions for those who

work in the field. The catalogue nicely complements the exhibition and, what is more rare, is a publication that those working in the field will wish to have in their personal and institutional libraries.

## Bibliography

Arslan 1994: Arslan, E.: La circolazione monetaria (secoli V–VIII). In: R. Francovich/G. Noyé (eds.): La storia dell'alto medioevo italiano (VI–X secolo) alla luce dell'archeologia. Convegno internazionale, Siena, 2–6 dicembre 1992. Firenze 1994 (Biblioteca di archeologia medievale 11), pp. 497–519.

Ballardini 2013: Ballardini, A.: The Oratory of John VII in Old Saint Peter's: Architectural Decoration and Furnishings. In: R. McKitterick/J. Osborne/C. M. Richardson/J. Story (eds.): Old Saint Peter's, Rome. Cambridge 2013 (British School at Rome Studies), pp. 191–204.

Flusin 1992: Flusin, B.: Saint Anastase le Perse et l'histoire de la Palestine au début du VIIe siècle. 2 vols. Paris 1992 (Le monde byzantin).

Franklin 2004: Franklin, C. V.: The Latin Dossier of Anastasius the Persian. Hagiographic Translations and Transformations. Toronto 2004 (Studies and Texts 147).

Franklin/Meyvaert 1982: Franklin, C. V./Meyvaert, P.: Has Bede's Version of the Passio S. Anastasii Come down to Us in BHL 408? In: AB 100, 1982, pp. 373–400.

Krautheimer 1980: Krautheimer, R.: Rome. Profile of a City, 312–1308. Princeton 1980.

Manacorda et al. 2000: Manacorda, D., et al.: Museo Nazionale Romano: Crypta Balbi. Milano 2000 (Guide Electa per la Soprintendenza Archeologica di Roma)

Marani 2020: Marani, F.: La moneta nel Lazio tardoantico. Circolazione, economia e società tra IV e VII secolo. Con una prefazione di A. Rovelli. Milano 2020 (Collana di numismatica e scienze affini 11).

Morrisson/Barrandon 1988: Morrisson, C./Barrandon, J. N.: La trouvaille de monnaies d'argent byzantines de Rome (VII–VIII siècles): analyse et chronologie. In: RN 30, 1988, pp. 149–165.

Orlandi 2001: Orlandi, S.: I *loca* del Colosseo. In: A. La Regina (ed.): Sangue e arena. Milano 2001. pp. 89–103.

Petrucci 1985: Petrucci, A.: Potere, spazi urbani, scritture esposte: proposte ed esempi. In: Culture et idéologie dans la genèse de l'état moderne. Actes de la table

ronde organisée par le Centre National de la Recherche Scientifique et l'École française de Rome. Rome, 15–17 octobre 1984. Rome 1985 (Collection de l'École française de Rome 82), pp. 85–97.

Petrucci 1986: Petrucci, A.: La scrittura. Ideologia e rappresentazione. Torino 1986 (Piccola biblioteca Einaudi 472).

Petrucci 1993 (English translation of Petrucci 1986): Petrucci, A.: Public Lettering. Script, Power, and Culture. Translated by L. Lappin. Chicago 1993.

Rovelli 1998: Rovelli, A.: La circolazione monetaria a Roma nei secoli VII e VIII. Nuovi dati per la storia economica di Roma nell'alto medioevo. In: P. Delogu (ed.): Roma medievale. Aggiornamenti. Firenze 1998, pp. 79–91.

Villetti 1997: Villetti, G.: Architetture di Borgo nel Medioevo.. In: G. Spagnesi (ed.): L'architettura della basilica di San Pietro. Storia e costruzione. Atti del convegno internazionale di studi, Roma, Castel S. Angelo, 7–10 novembre 1995. Roma 1997 (Quaderni dello Istituto di Storia dell'Architettura N. S. Fasc. 25/30), pp. 73–90.

Ward-Perkins 2005: Ward-Perkins, B.: The Fall of Rome and the End of Civilization. Oxford 2005.

---

Richard Westall, Rome
richard.westall@gmail.com

**www.plekos.de**

Empfohlene Zitierweise

Richard Westall: Rezension zu: Marina Righetti/Anna Maria D'Achille (eds.): Roma medievale. Il volto perduto della città. Roma: De Luca Editori d'Arte 2022. In: Plekos 25, 2023, S. 23–38 (URL: https://www.plekos.uni-muenchen.de/2023/r-roma_medievale.pdf).

# Table of Contents