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from *De temporum ratione* 70) and that of the gospels that we “know not the day nor the hour” (cf. Matt. 24:42) of the final cataclysm.

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DEBORAH MAUSKOPF DELIYANNIS, *Ravenna in Late Antiquity*. Cambridge: Cambridge University Press, 2010. Pp. xx, 444; 104 b&w figs. and maps, 15 color figs., and 7 tables. \$99. ISBN: 9780521836722. doi:10.1017/S0038713412003302

The city of Ravenna deeply affects our visualization of the late antique world. The few square kilometers of the ancient city center offer the densest and best-preserved assemblage of late Roman and early Byzantine architecture and mosaics. The San Vitale portraits of Justinian and Theodora are nearly ubiquitous in modern books, and Ravenna’s iconography—the serene gazes of seriated bishops and saints and heavenly crosses set amid complex programs of light-refracting mosaic, the stolid mausoleum of the Gothic king Theoderic—underpins much scholarship on art and architecture. So it is salutary to gain an understanding of the peculiarities of this lovely and data-rich site, and it is not the least achievement of Deborah Maukopf Deliyannis’ excellent book that Ravenna emerges as a city that developed with a very different rhythm from its late antique peers.

Deliyannis offers a chronologically ordered account of Ravenna from its early imperial development to the ninth century. The book does not argue a single thesis (though many contributions to discussions are made) but provides a comprehensive handbook for the study of the city, integrating art-historical and architectural approaches with historical and literary sources. With an admirable grasp of multiple disciplinary skills and issues, Deliyannis crisply sets out historical data, architectural and iconographic information about the monuments, and the historiographical concerns of the key written sources (overwhelmingly Andreas Agnellus’ mid-ninth-century *Liber pontificalis ecclesiae Ravennatis*, which Deliyannis has both edited for CCSM and translated). Alongside these accounts, the author summarizes key modern debates and interpretations; non-art historians will be especially grateful for this guide to the extensive bibliography on both the measurements and the meaning of Ravenna’s monuments.

The introductory chapter offers a clear-sighted overview of key issues that shape historical and art-historical scholarship of the city, and which are examined in greater detail in the following chapters. Deliyannis, rightly querying the anachronistic description of Ravenna as a “capital,” provides an account of scholarly attention to the city, from early modern antiquarians to the establishment of municipal and national programs of preservation, with thumbnail sketches of key art-historical methodologies fundamental to navigating modern scholarship. The following chapters comprise three pairs, each of roughly a hundred pages: two on the Roman and late imperial city through the fifth century, two on Ravenna under the Ostrogothic regime, and a final pair on the city under the Byzantine exarchate to the Carolingian period. Following historical outlines, the discussions in each section are structured around specific buildings. So Chapter 5, “Religion in Ostrogothic Ravenna,” opens with a pithy and very sane discussion of what is known about the Christian heterodoxy of “Arianism” among the Gothic communities of the late Roman empire, and then proceeds to a discussion of three “Arian” and several “Orthodox” ecclesiastical structures. The substantial accounts of major monuments are valuable not only for their erudition and comprehensiveness, but also for their restraint: the author strips back decades of modern interpretation to allow the reader to distinguish between data and hypothesis, a valuable service in a field with a long history of scholarship and often ambiguous evidence.

Deliyannis portrays a city with a complex arc of development. Like other western imperial residences, Ravenna began to flourish under the courts of Honorius and Valentinian III, yet it seems to have lacked many standard signs of other fourth- and fifth-century imperial residences, both physical (a circus, a functioning aqueduct) and social (a residential area for the civilian bureaucracy, a local aristocracy—Rome remained the center of elite life in Italy, a dynamic similar to that between, say, New York and Washington, or Sydney and Canberra). Late Roman and Ostrogothic Ravenna was a city built of *spolia* from the ruins of a previous city center built in the early empire as a naval base. Only in the late Ostrogothic and Byzantine periods were buildings constructed from new materials, locally made bricks and, especially, huge quantities of marble brought at great expense from near Constantinople. This latter material underscores Ravenna's primary role throughout late antiquity as a conduit from East to West, a mediating position that set the city apart from the rhythms of other western urban regions. Despite the vicissitudes of the fifth and especially the sixth centuries, Ravenna flourished as other western cities shrank. Many of its major buildings date to periods of general crisis, not stability—*felix Ravenna* indeed. The Ostrogothic period offers unique monumental evidence of the co-existence of heterodox confessional groups, the "Orthodox" and "Arian" Christian communities: iconographic studies suggest subtle "anti-Arian" discourses, but the historical evidence indicates cooperation between Theoderic and the Orthodox bishop, even during the time of conflict with Pope John I. During the mid-sixth century, Ravenna's bishops took over from rulers as builders. This development had begun during the later Ostrogothic period and continued through to the end of the century; its chronology appears to have been surprisingly independent of major contemporary events (the Justinianic war, transfer to Byzantine control, and renewed warfare with the Lombards). It coincided with a growing institutional self-awareness of the bishops, similar to that evidenced a century earlier in some other western sees (for example Tours), and included the manufacture of a cult of the supposed founder-bishop, St. Vitalis.

This book is a major contribution, both as a work of reference and as a study in its own right, to art historical scholarship and the wider study of late antiquity. Its scholarly rigor does not obscure a strong affection for the beauty of its subject; on a change in style from the fifth to sixth centuries: "the taste for gold mosaic as a background completely changes the visual experience from one of mournful contemplation [as in the Mausoleum of Galla Placidia] to one of brightness and splendour" (196).

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CARINE DUNAND, *Des montagnards endiablés: Chasse aux sorciers dans la vallée de Chamonix (1458–1462)*. (Cahiers Lausannois d'Histoire Médiévale 50.) Lausanne: Université de Lausanne, 2010. Pp. 208; 1 b&w fig. and 1 map. €24. ISBN: 9782940110636. doi:10.1017/S0038713412003314

For more than twenty years, volumes in the Cahiers Lausannois d'Histoire Médiévale have explored the cases and contexts of early European witch trials in and around the western Alps. They have largely focused on the diocese of Lausanne, but in this volume, Carine Dunand looks slightly further afield, to the Chamonix valley in the shadow of Mont Blanc, which was part of the neighboring diocese of Geneva. She follows the same format as other Cahiers volumes, most of which originated as *mémoires de licence* in the medieval history seminar at the University of Lausanne: about half the book is a historical study while the rest consists of Latin source editions and facing-page French translations. Thus she makes a solid contribution to our knowledge of late medieval witch trials. Nevertheless, this volume is weaker than many others in the series.