Anachronistically, the chronicle presents the Saxons as a formative force, and Widukind's descendants are stylized as the pivotal point of the Central European ruling dynasties. The anachronism regarding Saxon identity constructed in this way points to the fact that ethnonym and space no longer coincided by about 1500.

Last but not least, Wiebke Ohlendorf and Regina Toepfer present "Die Löwenstadt als Lehr-/Lernraum" (257–77). Specifically, they talk about a digital teaching and learning project in German medieval studies at the Technische Universität Braunschweig, which is based on the principle of "game-based learning." Users can consult the Medieval App for Braunschweig (MAppBS) to discover traces of the Middle Ages in the present, which in turn strengthens the regional affiliation to the university city.

This thoroughly edited and clearly laid out volume does not have an index. Overall, the contributions convey a coherent and inspiring picture of the complexity and processual nature of regional identity constructions. However, they repeatedly point beyond the North German framework and provide fundamental knowledge about the question of the construction and transformation of regional identities, which is once again posed with all vehemence, especially in today's era of actual and postulated globalization. In this way, the contents of the volume clearly emphasize the relevance of historical disciplines.

Oliver Auge, Christian-Albrechts-Universität zu Kiel

Joan Barclay Lloyd, *Dominicans and Franciscans in Medieval Rome: History, Architecture, and Art.* (Medieval Monastic Studies 6.) Turnhout: Brepols, 2022. Pp. 439; color plates and black-and-white figures. €110. ISBN: 978-2-5035-7883-5.
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In 1380, Raymond of Capua, Master General of the Order of Preachers, moved his residence from Bologna to Santa Maria sopra Minerva in Rome. This move was no doubt strategic, as Pope Gregory XI had moved the papacy back to Rome from Avignon in 1376. Fortunately, a century before, the Preachers had acquired a centrally located site close to the Pantheon in the *Campus Martius*, where they could host the Master General. By the 1280s, they had begun construction of a monumental new church, one of the very few Gothic structures in Rome. Construction was funded by cardinals and lay donors eager to associate themselves with this center of Dominican spirituality and authority: with the move to the center of Rome, the Preachers had thus inserted themselves into the city's religious élite.

Prior to the foundation of Santa Maria sopra Minerva, however, the Dominicans had established convents for both male and female communities in Rome: San Sisto Vecchio (founded 1218–22) and Santa Sabina (founded c. 1220–22). In each case, they acquired preexisting churches that were modified or rebuilt: at San Sisto to provide enclosure for the religious women and at Santa Sabina a wall to separate the friars' choir from a preexisting and continuing parish. Over time, the order built extensive convents for both. These important early foundations, however, were in marginal regions of the city, whereas the Minerva established the Dominican convent as a central feature of Rome.

A similar process occurred with the Friars Minor and Poor Clares in Rome. Their first foundations, San Francesco a Ripa (1229) and Santi Cosma e Damiano (San Cosimato) in 1234, were in Trastevere, in a sparsely inhabited area of the city. By c. 1248, however, they began to negotiate for the acquisition of the prestigious and highly visible Benedictine convent on the Capitoline Hill. Once secure in that location, they began to build a new church, rotating the axis of its predecessor by ninety degrees to face the city below and to make room for a much larger basilica in the style of Santa Maria in Trastevere. It is striking that in Rome, where Benedict had been a highly venerated local saint, both orders over time shifted the "spiritual climate" of the city away from enclosed monasticism (except, of course, for the female

communities) and toward the publicly engaged preaching orders, a swerve in the character of religious life that focused on parochial missions and theological training. But the acquisition of urban sites also had to do with presence and visibility: the construction of prominent and prestigious convents demonstrated the legitimacy and authority of these new orders. This was especially important in the third quarter of the thirteenth century, when the Dominicans and Franciscans were increasingly under threat from the established clergy, both secular and monastic, who questioned the friars' rights to preach and offer the sacraments. Although three great leaders, the Dominican Humbert of Romans and the Franciscans John of Parma and Bonaventure, coordinated powerful responses, to which various popes responded with greater or lesser support, the challenge to their existence remained intense until the Council of Lyon in 1274.

The volume is divided into two parts: the first concerns the early foundations up through the 1230s and the second the prestigious urban centers. The chronological division into two parts encapsulates the series of strategic shifts within the two orders, from periphery to center, as noted above, and from their practice of adapting older churches to the construction of entirely new convents. The new foundations reflect the period in which both orders embraced the architecture of monasticism, an expansive spatial model that they proceeded to insert into densely inhabited city centers. Although much has been lost—for example, San Cosimato became a hospital and the convent of San Silvestro a post office—Joan Barclay Lloyd's detailed focus on the archaeology and history of the entire complex of each foundation is important for their impact on the medieval and early modern city. This kind of inclusive archaeological analysis of an entire convent is exactly what the field of studies of the architecture of the mendicant orders has needed.

Perhaps we are fortunate that not until now has there been a detailed and synthetic study of the mendicants in Rome, for few other authors would be able to match the knowledge, expertise, and long experience that Barclay Lloyd brings to this topic. Although there has been extensive research on individual sites, most particularly Santa Maria in Aracoeli (2017) and Santa Maria sopra Minerva (1989), the other Roman convents have received less attention. Above all, the topic needed to be studied as a whole, with a detailed analysis not only of the churches, but also the conventual complexes in relation to each other as well as to the larger context of the city. Barclay Lloyd gives equal attention to both male and female communities, as well as to the penitent women in their "Hausklosters," such as Catherine of Siena, who played a fundamental role in church reform and was one of the voices persuading Gregory XI to return to Rome. Not since Julian Gardner's *The Roman Crucible* (2013) and the volume edited by M. A. Romanini, *Roma anno 1300* (1983), has the student of medieval Rome been offered the opportunity to obtain an overview of how Rome shaped itself in the crucial centuries of the creation of the papal empire.

The volume is a formidable achievement, anchored in meticulous architectural and archaeological analysis, a deep knowledge of the historical documents, and the existing literature on these important churches. Barclay Lloyd is to be congratulated.

Caroline Bruzelius, Duke University

Mathieu Beaud, *Ces rois mages venus d'Occident: "L'offrande des Mages" dans les arts monumentaux de l'espace féodal*. (Histoire ancienne et médiévale 179.) Paris: Éditions de la Sorbonne, 2022. Pp. 465; color and black-and-white plates. €39. ISBN: 979-1-0351-0680-5. doi:10.1086/732405

This volume purports to be the definitive monograph on the iconography of the Magi in the medieval Latin West, that is to say, the representation of the so-called "Magi," "Kings," or "Wise Men" in medieval depictions of Christ's Nativity. The publication developed out of the author's 2012 dissertation, which originally focused on the iconography of the three