

Campo and the via Francigena (the publication sadly lacks a plan of medieval Siena or an aerial photograph of the historic core); archival documents such as the *Tavola delle Possessioni* of 1320 reveal their properties included other towers with attached palaces, plus *domus*, warehouses, shops and piazzas; combined, we see a militarised urban ‘enclave’ by the 13th century, where high towers, defended spaces and elaborate palaces displayed family power. Detailed structural survey of the remnants of the Torre Maconi (part-incorporated in late-medieval structures) via rectified photography, vertical stratigraphic and materials analysis, plus 3D modelling, offer physical insight into elite-built investment and display strategies, but more specifically guide on the internal articulation of one of these distinctive medieval towers and palaces. Oddly, Buttini does not engage in discussing what happened in the towers (some texts refer to prisoners held), which were rarely used for residence (note the minimal fenestration in the reconstruction drawings on pp 78–80), and acted more as landmarks. The tower’s origins are set to the second half of the 12th century and the attached palazzo to c 1200. Texts refer to requests to lower the tower’s height in 1349 because of concerns over stability; lightning damage in 1439 certainly meant its reduction. Final note goes to the study of a set of five underground/rock-cut chambers or hypogea beneath the Maconi complex (pp 61, 68–72), some up to 8 m below the modern ground level, used variously as cellars, stores, cisterns and living spaces; while some conceivably originate in pre-Roman times, Buttini argues that a number were excavated to serve the 13th-century palace complex.

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*Vitrum, alumen, sablonum. I manufatti vitrei in Terra d’Otranto tra Medioevo e prima età Moderna (secoli XIII–XVI)*. (Contributi di Archeologia Medievale. Premio Ottone d’Assia e Riccardo Francovich, 16). By Simona Catacchio. 21 × 29 cm. 170 pp, 37 colour and b&w ‘tavole’, 69 colour and b&w pls and figs, 17 tables. Sesto Fiorentino (FI): All’Insegna del Giglio, 2020. ISBN 978-88-9285-008-8; epub: 978-88-9285-009-5 (ISSN 2035-5424). Price: €36.00 pb.

An annual publication award to outstanding young researchers, the Premio Ottone d’Assia e Riccardo Francovich genuinely reflects high quality, often innovative, work, usually based on doctoral research. Simona Catacchio’s thesis at the Università del Salento looks to give proper voice and visibility to medieval glass products, whose finds always feature in archaeological reports, but rarely see detailed scientific assessment and contextualisation. Here, the focus is on finds from excavations in the southern Apulian centres of Lecce (a city with ancient roots) and *Borgo Terra* (Muro Leccese, a fortress-town founded in the late 15th century), with questions focussed not solely on forms and comparanda, but also on the processes of production, scales of local versus imported goods, modes of marketing, vessel uses and levels of recycling. As stressed in both Introduction and Chapter I (which addresses materials, production, textual and archaeological sources, and trade flows for the full medieval period), while northern and central Italy (notably Veneto, Liguria and Toscana provinces) have good archaeological evidence for medieval glass production sites, SE Italy is an unexpected lacuna, with imports long viewed as dominant here, despite recognised local ceramic (including glazed) traditions. Hence Catacchio’s application of archaeometric analyses to identify materials and techniques in order to reveal local/regional glass industries.

The extended Chapter II (pp 27–97) outlines the excavated sites and assemblages, and catalogues the recovered finds and their vessel typologies (from beakers to chalices, to bottles, lamps and urinals). Contexts include dumps in a cistern at Lecce castle, in the cloister of the Santa Maria del Tempio convent and around the courtyard of Borgo Terra’s Palazzo del Principe, mainly covering the 15th to 16th centuries (13th- and 14th-century finds, meanwhile, derive from the courtyard of Lecce castle). Differences exist in forms at each site, such as the

castle featuring fine imported chalices, which the convent lacks. Data on chemical composition and methods are set out in Chapter III, while results are detailed in IV, assessing each main context in turn (the biggest sample being 55 from the castle) for signatures of, for example, iron and manganese oxides, natron and cobalt. Ample charts and plots support the study, which include discriminant function and principal component analyses to identify clusters. Final results come in the compact but lucid Chapter V: the analyses do suggest local production, influenced from Arab/eastern contexts and likely drawing on primary materials from across the Adriatic and the Balkan zones, fitting into a wider, documented pattern of trade networking. Links with soap production at Gallipoli (using ash derived from seaweed), plus indirect toponymic evidence add support to local materials and manufacturing, undoubtedly stimulated by demand for imported glassware, especially from Venice. However, Catacchio admits that clear proof of Apulian production is still awaited given the lack of archival attestations, excavated furnace sites and geological sampling. But this volume certainly should stimulate efforts to secure such data.

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*The Thirty Pieces of Silver. Coin Relics in Medieval and Modern Europe.* (Religion and Money in the Middle Ages). By Lucia Travaini. 16 × 24 cm. xii + 286 pp, 57 b&w pls and figs. Abingdon & New York: Routledge, 2022. ISBN 978-0-367-68803-8; epub: 978-1-003-13911-9. Price: £120.00 hb.

The title of this book refers to the payment made for Judas Iscariot's betrayal of Jesus, a figure of fundamental importance to attitudes towards Jews in medieval Europe. Travaini uses these '30 Pieces' to explore relics and devotional objects, and their place in medieval religious thought and practice, alongside debates on theology and economy.

The opening two chapters are excellent, considering coins as ritual objects, discussing the connections between coin production and the sacred, the 'moral value' of money', and the role of coinage in miraculous healing; they make a strong potential resource for teaching on medieval material culture more generally. Travaini then explores the '30 Pieces' within the prism of medieval and early-modern society (chapters 3–9). Detailed and well-written, she includes discussion of theology, art and social history. She links developments in the portrayal of Judas to the increasingly poor treatment of Jewish communities in Europe, alongside the growing interest in objects related to The Passion, of which the '30 Pieces' is just one. Although broadly chronological, the chapters follow a clear framework in which the '30 Pieces' can be understood, including legends surrounding the coins and the role of money in medieval society to pilgrimage, the importance of meditations on The Passion and the need for appropriate relics. Clearly presented and persuasively argued, Travaini here deftly brings together broad bodies of evidence. The central role of the Knights of St John on Rhodes is fascinating, forming the blueprint for relics of the '30 Pieces' using an ancient Rhodian *tetradrachm*, with many wax impressions, ritually produced on Good Friday, dispersed across Europe. It was only with the emergence of numismatic scholarship in the 16th century, combined with Protestantism's radically different view of relics, that the authenticity of the '30 Pieces' could be questioned.

This is an impressive work which benefits from careful reading. It has much to contribute to studies on medieval religion, the use and interpretation of relics, as well as approaches to studies of material culture. The publication is somewhat marred by the poor quality of some photographs or their reproduction, making details difficult to pick out – unfortunate given the high cover-price. I also found the layout of the text frustrating, the publisher opting for endnotes to each chapter rather than footnotes, resulting in unavoidable flicking back and forth while reading.