The Tiara in the Tiber.
An Essay on the damnatio in memoria
of Clement III (1084-1100) and Rome’s River as a
Place of Oblivion and Memory

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Framing Clement III, (Anti)Pope, 1080-1100

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1. «DEAD ANTIPOPE KEEPING COMPANY WITH THE FISH!» That might have been the headline of the brief account of Clement III’s end in the records of the German monastery of Disibodenberg if their author had been a tabloid journalist rather than a twelfth-century annalist. As the author notes, when Pope Paschal II learned that Clement III’s followers were spreading rumors of miracles that Clement had purportedly performed, Paschal decided to put a prompt end to the circumstance. In a military demonstration of strength, he seized the city of Civita Castellana, had Clement’s cadaver disinterred, and ordered it thrown into the Tiber.

Paschal II’s approach to the corpse of his enemy and former rival for the cathedra Petri illustrates a particular variant of what is conventionally called damnatio or deletio memoriae, a form of intentional forgetting typically applied to antipopes. Since official histories of the Holy Roman Church did...
not (and do not) number Clement III (Wibert of Ravenna) among the legitimate popes, there was no need to remember even the place, date, and circumstances of his burial. This was true of dead antipopes in general, most of whom did not create any further problems after their respective demises. Who among us would guess, for example, that some antipopes, including Paschal III (1164-1168), the second antipope of the Alexandrine Schism (1159-1177), were buried at the very center of Roman Christianity, in St. Peter’s Basilica? The long inscription at the entrance to the Vatican grottoes, the area of pontifical graves under St. Peter’s, listing all of the popes laid to rest there does not, of course, mention any «antipopes», given the damning of their memory. Since for medieval, as for modern Christianity, the desecration of a grave was a sacrilegious act, even former political opponents were normally allowed to rest in peace once they were defeated and dead. Symptomatic of the attitude underlying this practice is Emperor Henry IV’s well-known wish, «Would that all my enemies lay [buried] so honorably». Henry made this remark, Otto of Freising tells us in his Gesta Friderici, after his advisors had urged him to destroy the splendid tomb of the anti-king Rudolf of Rheinfelden because its epitaph described Rudolf as the legitimate king.

There were exceptions to this rule of non-violation, however. The tombs of some antipopes were deliberately destroyed because they had become national research group «Damnatio memoriae - Deformation und Gegenkonstruktion von Erinnerung in Geschichte, Kunst und Literatur» («Damnatio memoriae: Deformation and Counter-Construction of Memory in History, Art and Literature») <http://www.damnatio-memoriae.net> [last accessed 24 January 2012] aims to serve as a comprehensive, interdisciplinary forum for information and discussion on the topic. An initial survey of the phenomenon in the Middle Ages is provided in the following conference proceedings: Condannare all’oblio. Pratiche della damnatio memoriae nel Medioevo. Atti del convegno di studi svoltosi in occasione della XX Edizione del Premio Internazionale Ascoli Piceno (Ascoli Piceno, Palazzo dei Capitani, 27-29 novembre 2008), ed. A. Rigon and I. Lori Sanfilippo, Roma 2010. On uses of the concept of memoria damnata in Curial sources mentioning schismatic popes and other enemies of the Church since the mid-twelfth century and further methodological reflections on memoria damnata as a counterpart to the concept of bona or sancta memoria see Sprenger, Damnatio Memoriae.


4 Ottonis et Rahewini Gesta Friderici I. Imperatoris cit., p. 23: «Fertur de imperatore, quod, cum pacatis paulisper his seditionum motibus ad predictam aecclesiam Merseburch venisset ibique prefatum Rudolftum velut regem humatum vidisset, cuidam dicenti, cur eum, qui rex non fuerat, velut regali honore sepulchrum iacere permetteret, dixerit: 'Utinam omnes inimici mei tam honorifice iacerent' ». For a deeper analysis of this passage see the forthcoming article by G. Schwedler, Purifying Memory in the Middle Ages. Cleansing soul, deleting remembrances and the example of the attempted purge of Rudolf of Rheinfelden, in How Purity is made - Persistence and Dynamics of the Purity Mindframe, ed. P. Rösch and U. Simon, Wiesbaden 2012 [in press].

places of hagiographic veneration because of miracles that the occupants’ followers believed had occurred there or in the vicinity. By working miracles, (anti)pope Clement III was still able, even after his death, to endanger the pontifical legitimacy of his opponent and rival, Pope Paschal II. In Paschal’s day, any honorable tomb of a pope named Clement III was destined to become a significant bone of contention, given that for Paschal and his supporters such a pope had never existed. Clement was a schismatic and a heretic in their view. Thus, the strict rules of canon law did not allow him to be buried in the sacred ground of a churchyard and certainly not in any church. Needless to say, the idea of a sanctity attached to the heretical Pope Clement III was completely unacceptable. Any belief in miracles performed by him and celebrated by those who venerated him would have legitimized his pontificate posthumously while simultaneously dishonoring Pope Paschal II and casting Paschal in the role of the real schismatic, the real antipope. Clearly, radical measures were urgent. The complete and efficient destruction of Clement’s tomb and corpse was inevitable from Paschal’s perspective in order to ensure the intended and permanent effects of his opponent’s damnatio memoriae. Not a single material trace could be left that might serve in the future as a relic and thus as a vehicle of liturgical or hagiographic veneration. Since Clement III had died in a state of excommunication, Paschal II and his supporters considered Clement damned for all eternity. God himself had canceled Clement’s name from the liber vitae, as we read in Paschal’s biography in the Liber pontificalis, which refers to the heretic Wibert, «cuius nomen Deus in caelis de libro vitae delevit».

An interesting twelfth-century example, parallel to the case of Clement III, underlines this particular motivation for the destruction of an antipope’s tomb. Following the death in Lucca in April 1164 of Victor IV, Alexander III’s first rival in the Alexandrine Schism, several contemporary sources reported

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5 This was obviously the case with Clement’s tomb, cf. U. Longo’s article in the present volume.
8 The lost early-twelfth-century frescoes of the Lateran palace showing the defeated antipopes of the so-called Investiture Contest serving as footstools for the victorious popes underline the importance of remembering former enemies as schismatic antipopes as propaganda for the ecclesia triumphans. For details see M. Stroll, Symbols as Power. The Papacy following the Investiture Contest, Leiden 1991 (Brill’s Studies in Intellectual History, 24), p. 16-35.
that the deceased pope was working miracles⁹. In the eyes of Alexander III’s followers, of course, this situation was completely unacceptable, as for them a legitimate Pope Victor IV had never existed. That perspective explains why Pope Gregory VIII, when he went to Lucca in 1187, deliberately destroyed Victor IV’s tomb and epitaph and had Victor’s bones thrown out of the church in which they had lain for years by then¹⁰. A contemporary copy of the epitaph on Victor’s tomb indicates that it referred expressis verbis to the miracles (signa) of the saint (adnumeratur sanctis). It seems very likely that these details of hagiographic and potentially liturgical memory attesting to Victor’s sanctity motivated Gregory to intervene personally, even years after the Alexandrine Schism had ended¹¹.

2. The reasons for the destruction of Clement’s grave seem clear enough, but the brief account in the Annales Sancti Disibodi nevertheless raises a number of questions. Where in the Tiber did the papal troops dispose of Clement III’s corpse, for example? Did they carry out the act clandestinely, or was it done in the presence of Paschal II and other witnesses – that is, before the papal and public eye? Was Clement merely cast perfunctorily and pragmatically into the river, or are there any indications of some ritual performance associated with the event? Why, furthermore, was Clement thrown into the Tiber at all and not disposed of in some other way?

The fact that the details of Clement III’s watery doom come down to us via a German source written far from Rome points to a paradox also inherent in some other instances of the intentional damning or deleting of memory. In Clement’s case we might suspect that Paschal II’s orders were not aimed so much at disguising the fact that a Wibert of Ravenna had once existed as at establishing a certain quality of memory – an incrimination and a recollection of Wibert’s memoria in the negative, a memoria damnata, accompanied

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More miracles worked by Victor IV are narrated in the Annales Palidenses auctore Theodoro monacho, ed. G.H. Pertz, Monumenta Germaniae Historica, Scriptores, vol. 6, Hannover 1858, p. 48–98, esp. p. 91f.


by a demonstration to the world, via a public act, that there never had been and never would be an honorable grave (and thus a place of liturgical memoria) associated with the condemned schismatic. What I am getting at is that we may wish to consider whether Paschal II sought not so much to efface all traces of Clement III as to have his old nemesis remembered, and remembered specifically as the antipope in the Tiber.

Having the dead body of a political enemy sunk in the Tiber was by no means a new or an isolated phenomenon. Across the urban history of Rome, from antiquity to the twentieth century, we find multiple cases in which political enemies met a similar fate or at least faced the threat of it. Several such instances, referred to below, provide a clearer view of what seems to be something of a Roman tradition and clarify the various ideas behind the practice of «sending someone into the Tiber». In considering them, however, I would also like to refer back to the paradoxical effect regularly associated with the practice. Although presented as a brother of Lethe, the river of forgetfulness, the Tiber – even when it served as a putative instrument of oblivion, of deletio memoriae – sometimes in reality became the stage for the creation of a new tradition, a new and lasting memory.

Before proceeding to these examples, let us survey the topography of Wibert’s case. We know that he died in Civita Castellana. Since it was Bishop John of Civita Castellana, a prominent Wibertian, who propagated the cult of St. Clement III in the first place, we can also be quite sure that Clement was buried in one of the major churches of the city, even if our sources do not tell us its name12. In order to jettison Wibert in the Tiber, as Paschal had ordered, the pope’s men necessarily had to carry his exhumed corpse out of the city center of Civita Castellana and at least ten kilometers along the ancient Via Flaminia until they reached the river. We might well wonder why they would have taken on such a burden. Why did they not simply burn the body and scatter the ashes to the winds? My point is that the Tiber seems to have played some major role in this drama of deletion. A further question follows. Did Paschal’s men choose the nearest point of access to the Tiber’s banks, or were they instead ordered to carry the dead antipope all the way back to Rome to prove to Paschal II that his still dangerous enemy had truly and without any doubt been scuttled? The Annales Sancti Disibodi reassure us, after all, that the papal orders had been carried out thoroughly: «Quod et factum est».

Given the enormous, indeed crucial, political significance of this act, it seems very possible that Paschal II was more personally involved in the matter than merely as the commander of the deed, but, alas, the sources are silent about the matter – or were they silenced?

3. For a moment, we would do well to set this consideration aside and look at the Tiber itself. In Roman history and cultural memory (Erinnerungskultur),

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12 Ziese, Wibert cit., p. 271f.
the Tiber undoubtedly occupies a position of vital significance. The idea of establishing a special «museo del Tevere» in Rome dedicated to the Tiber as a specific Roman lieu de mémoire has been considered repeatedly in recent years, if thus far without concrete results. In the founding myth of Rome, the Tiber itself made a fateful decision, a choice averting two intentional, politically motivated fatalities in the river. When the twins Romulus and Remus were sentenced to be exposed in the river, the God Tiburinus did not take revenge for the sacrilege – that is, for the broken vow of chastity – that Rhea had committed with Mars but rather had mercy on the boys. Told here only in brief, this well-known story manifests two elements that over the course of history became leitmotifs in the cultic-liturgical relation of the city towards its river: first, the necessity of appeasing the life-giving and avenging Tiber with religious sacrifices in order to prevent its regular floods; second, the constant threat to the symbiosis between city and river, in both the distant and the recent past.

Already from the pre-Republican period, evidence survives of a ritual called the Argei, in which the colleges of priests went to the pons sublicius, near the Tiber Island, after a procession through the city and, at the ritual’s culminating moment, threw anthropomorphic figures made of bulrushes into the river. This archaic purification ritual continued to be practiced through the classical and imperial periods, even though its original meaning by then had been lost – by the Augustan period it was no longer comprehensible. Ancient authors such as Ovid and Dionysius of Halicarnassus, however, believed that the Argei reflected or at least alluded to the archaic and by then long-outdated practice of human sacrifice, or, according to a more humane interpretation, the ancient idea that the Tiber’s waters would transfer the dead to their (Greek) mythological homeland.

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13 Of the various books on the history of the Tiber and its role in the Roman Erinnerungskultur, see for instance C. D’Onofrio, Il Tevere, Roma 1980.
16 For various aspects of this symbiotic relation see the volume by M.M. Segarra Lagunes, Il Tevere e Roma. Storia di una simbiosi, Roma 2004.
18 For the still open question of the meaning and origin of the ritual see G. Radke, Gibt es Antworten auf die «Argeerfrage»?, in «Latomus», 49 (1990), p. 5-19.
In early Roman antiquity the Tiber was also the place designated for performing the highly symbolic rite of the *poena cullei*19. This very old capital punishment, which was traditionally applied to patricides, was particularly cruel. After a severe flogging (with *virgae sanguineae*) the condemned person was enclosed in an old, ideally waterproof sack along with some live animals: a monkey; a rooster, a dog; and a snake. Some sources also mention a scorpion. Finally, the bag was sealed and thrown into the Tiber to be transported by the river’s currents to the Tyrrhenian Sea, where the unfortunate human occupant and his involuntary animal companions would finally drown, if they had not already encountered death along the way. Both the choice of the animals and the bag’s intended final destination, the Tyrrhenian Sea, underline the highly symbolic character of this archaic procedure, which combined elements of punishment and sacrifice aimed at ritual purification and – given the severity of the crime – at reconciliation with the gods. These functions are implied even by the word used to describe the procedure, «supplicium», which in Latin can mean both «sacrifice» and «punishment». Meanwhile, another aspect of the practice needs to be taken into consideration. Applying the *poena cullei* meant that the condemned person was deliberately denied a proper funeral, an extremely severe measure, since according to ancient belief it was impossible for any dead person floating in a river or sea to gain access to the underworld20. By committing such a heinous crime as the murder of one’s own father, the condemned person had excluded himself from society and would thus remain in an excluded state even beyond death. We find parallels, or at least counterparts, for these ideas in the medieval period, given that any person excommunicated from the Church suffered social exclusion in life and, having died in a state of excommunication (in *status excommunicationis* or *anathematis*), was damned for eternity21.

In ancient Roman society, we also encounter the practice of dumping the corpses of executed enemies in the Tiber in another context, that of *memoria damnata*, a posthumous punishment often called in recent historical writing «damnatio memoriae», a scholarly term coined in the late seventeenth century to describe the repertoire of penalties used to suppress or to incriminate the memory of a public enemy22. As in the *poena cullei*, an inglorious ending

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21 For details about excommunication and its different forms and a discussion of it in the context of canon law see E. Vodola, *Excommunication in the Middle Ages*, Berkeley and Los Angeles 1986.

in the Tiber in cases of memoria damnata constituted only one step in the systematic destruction of anything that might remind others of the executed person, at least in a positive sense. The objective, ultimately, was not so much to suppress all memory of the condemned person as to establish a lasting negative memory – that is, a memoria damnata. Cassius Dio gives us a precise description of how this procedure was applied in a particularly harsh manner to Lucius Aelius Sejanus, the former prefect of the praetorian guard who had been sentenced to death in the year A.D. 31 as a result of his intrigue against the emperor Tiberius. En route to the place of his execution he was made to witness with his own eyes the removal of the statues that portrayed him, and his name was also cancelled from public inscriptions, as the practice of memoria damnata required. The cruelty did not end there, however. Following the execution, the corpse of Sejanus was first thrown down the Gemonian stairs, which led from the Capitoline to the Forum, where his dead body was left for at least three days, to be abused by the rabble and the dogs. The maltreated cadaver was then dragged on a hook through the city before being hurled, at long last, into the Tiber23.

Deterrence was obviously one of the primary objectives of this politically motivated and stigmatizing procedure. Yet the penalty was also applied to even higher-ranking persons who had fallen into disgrace – for example, to the emperor Vitellius, as related in Suetonius’s biography of the short-lived emperor, and to Elagabalus «whose body was dragged through the streets» and «around the Circus» before the soldiers finally «attached a weight to it to keep it from floating and hurled it from the Aemilian Bridge into the Tiber, in order that it might never be buried» – thus reports the Historia Augusta24.

23 Cassius Dio, Historia Romana, 58, 11, quotation from Dio’s Roman History with an English translation by E. Cary, 9 vols. Cambridge 1914-1926, here vol. 7, p. 214-217: «Thereupon one might have witnessed such a surpassing proof of human frailty as to prevent one’s ever again being puffed up with conceit. (...) The populace also assailed him, shouting many reproaches at him for the lives he had taken and many jeers for the hopes he had cherished. They hurled down, beat down, and dragged down all his images, as though they were thereby treating the man himself with contumely, and he thus became a spectator of what he was destined to suffer. For the moment, it is true, he was merely cast into prison; but a little later, in fact that very day, the senate assembled in the temple of Concord not far from the jail, when they saw the attitude of the populace and that none of the Pretorians was about, and condemned him to death. By their order he was executed and his body cast down the Stairway, where the rabble abused it for three whole days and afterwards threw it into the river». For a biography and the historical background see D. Hennig, Lucius Aelius Seianus. Untersuchungen zur Regierung des Tiberius, München 1975.

Political deterrence and disgrace need a public, however. The punitive sequence was thus carried out in the very center of the city, near the Forum Romanum or in Elagabalus’s case in the Circus Maximus. It was essential that the entire city see and be aware of the act of humiliation and witness the final fate of the condemned persons, who were deprived of bona fide graves where they might be remembered. In his *Naturalis historia*, Pliny the Elder offers a remarkable example of such an execution, its public reception, and, even more notably, its documentation in public records and representations: the execution and consignment to the river of T. Sabinus for an outrage against Nero, son of Germanicus, a case especially notable because Sabinus’s dog voluntarily followed its master’s corpse into the river and attempted to keep it from sinking. Obviously, as an instrument of *memoria damnata* this sort of practice was quite successful, since these examples and the negative images associated with them dominate and characterize later memories and traditions of the figures in question, including our own.

4. In light of the ancient Roman practice of depositing one’s defeated political enemies in the river as the final step in the ritual punishment of *memoria damnata post mortem*, we might well wonder whether it was pure coincidence that, during the battle of the Milvian Bridge on the 28th of October 312,
Maxentius, Constantine’s defeated pagan opponent, is reported to have fallen into the Tiber and drowned, as reported in all versions of the story. Should we consider this element fact or fiction? In either case, the image of the drowned Maxentius was to become an important element in the later iconographic tradition of a victorious Christendom and in the political propaganda of an ecclesia triumphans, as, for example, in the frescoes of the Sala di Costantino in the Vatican Stanze, at the very center of ecclesiastical power. This leitmotif seems to have had some impact on later legends concerning earlier persecutors and quintessential oppressors of Christianity. For our purposes, two examples will suffice: those of the emperor Domitian, whose memories were damned in antiquity; and of Pontius Pilatus, who played a crucial role in the death of Jesus Christ. In at least some medieval accounts, both men are reported to have faced an ignominious death in the Tiber.

The intention of deleting the memory of a person or of transforming it in a decidedly negative way sometimes takes unexpected paths. In several legendary accounts of early Christian martyrs, the Tiber becomes a stage of Christian sacrifice and martyrdom, rather than of damnatio memoriae. Some of the condemned are reported to have been killed by drowning — for example, St. Symphorosa, who was cast into the river with a stone tied around her neck. Others, such as the brothers Simplicius and Faustinus, were thrown into the Tiber «per pontem qui vocatur Lapideus», after being executed by other means. When these Christian victims and martyrs then washed ashore or were pulled out of the water by their followers and relatives, they in effect thwarted the intentions of their judges by ensuring that their memory was not lost. On the contrary, the recovery of their remains created an important hagiographic topos that demonstrated both their own innocence and sanctity and the legitimacy of their religion. In other words, throwing Christians into the Tiber dead or alive sometimes turned out to be...
a boomerang in memoriam for the pagans who had condemned them, a weapon that turned back upon its users, rendering them, according to a long-lived tradition, unjust usurpers and persecutors whose own memories were then condemned, just as those of Domitian, Nero, and Pilate had been.

A variation on this leitmotif of a Christian layperson or clergyman unjustly cast into the Tiber acquired a certain importance in one episode of papal history. I am referring to the so-called Cadaver Synod of 897, when a dead pope was put on trial. To make the trial possible, Pope Stephen VI ordered the already rotting corpse of his predecessor, Formosus, exhumed and delivered to the papal court for judgment. There, Formosus was seated on the papal throne and, at the end of the trial, sentenced. The verdict was that Formosus had been unworthy of the papacy. A specific form of the memoria damnata was thus applied to the offender, who through this macabre procedure had been cast in the role of anti-pope, in which all of his acts were declared invalid. The papal vestments were torn from his body, which was then hastily buried without a proper tomb and later dug up and thrown in the Tiber. The dead pope was eventually retrieved by one of his followers, secretly interred, and only after his rehabilitation and restitutio memoriae by Pope Theodor II in 898 finally transferred to St. Peter’s Basilica, where he still rests today, regarded as a legitimate successor of Saint Peter, the Prince of the Apostles.

5. One might wonder whether these images of the Cadaver Synod and the tossing of Pope Formosus into the Tiber, or even the ancient practices mentioned above, were on Pope Paschal II’s mind when he ordered that Clement III be scuppered in the river. The question is difficult to answer, given that we appear to have only two documented cases from the medieval period in which a dead (anti)pope in point of fact (and not only in the wishes of his adversaries) faced the peculiar ignominy of consignment to the Tiber – very few instances, in short, in comparison to the documented cases in Roman anti-quity. Most of the so-called antipopes died in exile after they had abdicated, far from Rome and unnoticed by the public, and were buried in graves that have since been forgotten.

It goes without saying that the symbolically charged procedure of depositing a dead antipope in the Tiber required exceptional and urgent political circumstances. In both of the documented cases, those of Formosus and Clement, the choice resulted from pure political pragmatism and calculation. For their adversaries, it was an essential means of demonstrating the


31 Few of the exact burial places of (anti)popes down to the end of the twelfth century are known. Cf. the overview of Borgolte, Petrusnachfolge cit., p. 343ff., and the references to individual antipopes at p. 147, note 143, p. 151, note 5, and p. 175.
irrevocable defeat of an illegitimate rival, in an impressive and memorable way. The terse phrase «quod et factum est» in the Annales Sancti Disibodi suggests that the violation of Clement III’s corpse was not performed secretly but rather carried out with some sort of public display, guaranteeing that the event would be noticed and remembered even beyond Rome – as indeed it was, in a historical source written twelve hundred kilometers away.

The hypothesis that the damning of Clement’s remains involved some form of ostentation appears to be supported by a comparable act also credited to Paschal II, even if the episode in question seems at first sight to belong to a completely different category. The medieval legend of the founding of the Roman church of Santa Maria del Popolo, one of Rome’s oldest parish churches, reports the sinister story of Nero’s demon, which reputedly sometimes walked around near his tomb at the spot where the church would later be built. The legend goes on to say that a walnut tree, which had apparently grown out of the sepulcher and straight from Nero’s heart, was especially haunted by his demon. By Paschal’s time the tree had already claimed several victims as they entered or left the city through the Porta Flaminia. Alarmed, the Roman people asked the pope to take remedial action. In a dream, the Madonna herself appeared to Paschal, ordering him to fell the tree and to destroy Nero’s tomb. In 1099, the legend reports, Pope Paschal executed this order as well as an exorcism at the cursed spot, after a procession of all the cardinals and Roman clergy and people. Once the procession had reached its destination, Paschal cut down the tree with his own hands and scattered Nero’s bones into the Tiber, to the applause of the numerous onlookers. Finally, in grateful recognition and to commemorate the affair, he founded the chapel of St. Mary at the spot where the haunted tree had once grown32.
How far back the Roman tradition of Nero’s demon and its destruction by Paschal II goes is not yet ascertainable and requires further research. In the archive of S. Maria del Popolo the legend is attested, at latest, beginning in the late Middle Ages, as it was referred to in a catalog drawn up by the notary Sifrido Costede in 1426, which listed the relics venerated in the church, as well as the indulgences offered to visitors, and which also contained a version of the «narrazione del Miracolo della Noce sotto Pasquale»33. Costede asserted that he had copied the «narrazione» from an «antica Tabella, che esisteva all’Altar Maggiore», and so there can be no doubt that the tradition was based on an earlier text. The source in question was perhaps a medieval altar inscription that had originated much closer in time to the events of 1099, even if the exact date and nature of the lost «antica tabella» and the redaction of its text cannot yet be delimited any further. The possibility that the story significantly predates the composition of Costede’s catalog is strengthened to some extent by the earliest known written source containing a variant of it: a fourteenth-century manuscript of an anonymous commentary on Godfrey of Viterbo’s *Speculum Regum*, whose author seems to have been well versed in specifically Roman matters, apart from fact that he mistakenly transposed the legend to the sixth century, attributing—Paschal II’s role to a pope named Pelagius, either Pelagius I (556-561) or Pelagius II (579-590)34.
The story of Nero's demon and tomb was also told in the latter half of the fifteenth century and was well known even beyond Rome, as attested by variants of it in the travel account of 1452 of the Nuremberg patrician Niklaus Muffel and in various other handwritten and printed travel guides for pilgrims in the German and Dutch vernaculars. When architectural changes...
were made to the church in the sixteenth and seventeenth centuries, including the moving of the altar to a new position, the founding of the church was still clearly associated with Paschal II’s purification ceremony, as attested by an inscription from 1627, which refers to the event. This tradition of the salvation of the Roman people from Nero’s demon is still impressively represented in the early seventeenth-century stucco relief in the vault over the church’s main altar of the church’s main altar, which portrays the story in three scenes, showing Paschal II felling the haunted tree with the Virgin May’s help, destroying the pagan tomb, and dedicating a chapel to Mary at the site. Although the relief does not show the consignment of Nero’s bones to the Tiber, that element of the narrative was obviously still known in Rome in the sixteenth and seventeenth centuries, as it appears in sundry written works about S. Maria del Popolo, in particular those by by Iacobo de Albericis (1599) and Landucci (1646), and in Benedetto Millino’s description of the church.

6. If we now turn back to the Wibertinian Schism, it may seem no mere coincidence that Paschal II defeated both Nero and Clement III. As of yet, there is no proven connection, either of origin or of content, between the sources that narrate Clement’s end in the Tiber and the extinction of Nero’s demon. In numerous medieval sources, however, Nero appears not only as the archetypal persecutor of the Church or as the Antichrist; he also serves – especially in works generated by the Gregorian party during the Wibertian Schism – as a synonym for the then-current antichrist (Emperor Henry IV) and his
most docile disciple (Wibert of Ravenna). Together with his imperial protector, Wibert was stigmatized as the new «Simon Magus» or as «Nero’s pupil», absorbed by the demonic spirit of his master, i.e. Henry IV, the «New Nero»

40. At the very least, the medieval and quite likely Roman author who recorded and shaped the legend of the extermination of Nero’s demon at the spot where S. Maria del Popolo was later built must have had some idea, perhaps based on an oral tradition of the event, that a purification ritual of the kind required a public audience, both to witness it and to report it.

This inference leads to yet another question. If, as the legend narrates, Nero’s bones, and along with them his spirit, were disposed of in the Tiber in a public rite of cleansing conducted by the pope himself, might it not also appear likely that the corpse of antipope Clement III faced an equivalent procedure – that is, a jettisoning in the context of a public ceremony, rather than a perfunctory pitch into the river at some random spot near Civita Castellana? In Clement III’s case, as with the story of Nero’s ghost, the cause of the crisis was traceable to Nero, i.e. to the demonic spirit who, from the point of view of Wibert’s enemies, animated the eleventh-century antichrist-emperor and his antipope. In both cases, furthermore, it was Pope Paschal II who managed to repel the supernatural manifestations of two enemies and persecutors of the Church: Nero and Wibert, who like Nero was extinguished in the Tiber. In following this line of reasoning, we could conclude that Paschal’s order to exhume Clement III’s corpse and to deposit it in the Tiber was not intended so much to snuff out Wibert’s memory as to brand him with disgrace and thus to establish a specifically negative memory of him. Indeed, it seems that Paschal II wanted Clement III to be remembered rather than forgotten, albeit remembered in a specific way: as both the defeated antipope and as the defeated servant of Nero, the ancient and future antichrist.

The infamy-creating effect of this kind of public ceremony of purification could be intensified by various means. Impressive examples are provided by the execution of Arnold of Brescia in 1155 and by the treatment of Cola


di Rienzo, the popular leader and tribune of the Roman people, who was murdered in 1354. Both of these men were killed, destroyed really, with the greatest possible public exposure and in a manner that created deliberately strong images. Arnold of Brescia was burned in public and his ashes deliberately scattered into the Tiber – both Pope Hadrian IV and Emperor Frederic I feared that a conventional grave would develop into a place of hagiographic veneration for Arnold’s followers⁴¹. Cola di Rienzo’s fate was even worse⁴². After his murder, his dead body was exposed for several days in public and then dragged through the city. Finally, he was burned near the Mausoleum of Augustus, and his ashes were scattered, presumably either to the winds or, since the conflagration took place near the riverbank, in the Tiber. The goal was for nothing to remain of him, and, indeed, nothing of him remained: «Non ne remase cica», as his anonymous biographer wrote⁴³.

7. Really nothing? Deletio memoriae – mission accomplished? Not at all. It was these strong images that laid the very basis for a future mystification of both Arnold of Brescia and Cola di Rienzo and exerted a powerful influence over their later reception. Martyrs and heroes, it goes without saying, must die in an extraordinary manner. Regarding the Tiber’s function and special role in all of these cases we could readily surmise that disposal in the river was much more than a pragmatic expedient, an efficient way of making dead corpses disappear. Certainly, we can be sure that through history hundreds, maybe thousands, of dead bodies were cast into the Tiber, above all those of unknown murder victims whose stories were never told, except in the occasional newspaper headline. A few notable were «buried at river», among them the Duke of Candia, a son of pope Alexander VI, whose body was put there after his assassination in 1497 to conceal the crime⁴⁴. Many of those supposed heretics – that is, non-Catholic Christians – who for religious reasons, were commonly deprived of a «Catholic» burial in Rome prior to the establishment of the non-Catholic cemetery also sometimes found their final resting place (so to speak) in the Tiber if they had not been hastily buried near Muro torto, the burial ground set aside by the Curia for the condemned.

⁴¹ Arnold’s execution is reported by Otto of Freising: Ottonis et Rahewini Gesta Friderici I. Imperatoris cit., p. 134: «tandem in manus quorundam incidens, in Tuscie finibus captus, principis examini reservatus est et ad ultimum a prefecto Urbis ligne adactus ac, rogo in pulverem redacto funere, ne a stolida plebe corpus eius venerationi haberetur, in Tyberim sparsus».

⁴² For a more recent biography of Cola di Rienzo, see T. di Carpegna Falconieri, Cola di Rienzo, Roma 2002.

⁴³ Anonimo Romano, Cronaca, edizione critica, ed. G. Porta, Milan 1979 (Classici 40), cap. XXVII, here p. 265: «Così quello cuorpo fu arzo e fu redutto in polve: non ne remase cica».

⁴⁴ For the murder of the Duke of Gandia, see F. Gregorovius, Geschichte der Stadt Rom im Mittelalter vom V. bis zum XVI. Jahrhundert, vol. 7, Stuttgart 1894, p. 394f.
and held by popular belief to be somehow haunted because of the former presence of Nero’s tomb and the spot where his demon had once walked abroad.45

With Sejanus, however, as with Vitellius and Elagabalus, Formosus and Clement, Nero’s demon, Arnold of Brescia and Cola di Rienzo, something else was at stake. The watery ends of these men were deliberately put on the public stage in the context of religious or political rituals and symbolic communicative actions for the sake of demonstrating a victory over former enemies or, more precisely, the thoroughgoing defeat of those enemies. These acts were clearly intended to be remembered. It seems very likely to me that in Rome from antiquity through the medieval period there existed some sort of awareness, perhaps a sort of subliminal cultural memory, of the Tiber as the appropriate place – the most suitable stage – for conducting these symbolic acts of post mortem humiliation.

We can trace an awareness of that tradition in later centuries and to some extent in our own time, even if its uses have been more symbolic and metaphorical than the physical casting of individuals into the Tiber. An example is a singular notice in the chronicle of Viterbo written by Niccolò della Tuccia, who tells us that pope Urban VI, following his controversial election in 1378, ordered that eleven cardinals be thrown into the Tiber.46 Although this report does not correspond to the facts – as far as the documentary record attests, the order was neither given nor executed — the action was nonetheless conceivable, as the chronicler’s note suggests, and to Niccolò della Tuccia’s contemporaries it may have seemed plausible, even highly believable. A similarly striking story that seems to have at least some trustworthy nucleus is reported by the Florentine chronicler Giovanni Villani. When in 1328 Louis IV, called the Bavarian, together with his (anti)pope Nicholas V were forced to withdraw from Rome, the emperor’s victorious Roman opponents, especially the Orsini family, ordered a remarkable ritual, a rite of purification, to be carried out in public. In August of 1328, all of the privileges of the banned emperor and «heretical» (anti)pope, were burned on the Capitoline, and thus before the eyes of the world, in order to underline the defeat of both men. That was not all, however. Even the buried corpses of their followers, as well as those of the some German soldiers who had been

45 For the history of the cimitero acattolico in Rome, see W. Krogel, All’ombra della piramide. Storia e interpretazione del cimitero acattolico di Roma, Rome 1995, esp. p. 23–27 (I luoghi dei rinnegati e dei condannati). Already during the eleventh and twelfth centuries the area near the Muro torto was regarded as a haunted, cursed place, as attested in private Roman documents (F. Astolfi, La piazza del Popolo dall’Antichità al Medioevo, in Santa Maria del Popolo. Storia e restauri cit., p. 13-47, esp. p. 29: «luogo di indubbio malaugurio»).
killed in the fighting, were deliberately disinterred, dragged through the streets of Rome, and thrown into the Tiber. Clearly, they, too, were regarded as heretics and schismatics, who had forfeited their right to be buried in normal graves and in sacred ground.

In a more popular rhetorical context, this practice was alluded to in several poems affixed to the Pasquino. At the end of the fifteenth century, furthermore, it was invoked as a subtle warning to Pope Alexander VI. One day the pope found a leaflet attached to the door of the Vatican Library, inscribed with a message saying that the Orsini and Colonna families had settled their fighting and would henceforth stand together to fight a certain bull that had devastated Ausonia, their aim being to send it and its calves to the bottom of the river. Not much imagination was needed to understand which bull the message meant. The bull was the heraldic animal in Alexander Borgia’s coat of arms.

In cases where performing the practice directly proved impossible, it was sometimes used as symbolic compensation. When Pope Paul IV died in 1559, the Roman people fell into a violent turmoil and tried to take possession of his corpse. They did not succeed, however, due to the heavy guarding of his provisional grave. The honorary statue that had recently been dedicated to him on the Capitoline was within reach, however, and it endured the rage of the Roman mob, which tore it down, chopped off its head, tossed it through the streets of Rome with immense ridicule and scorn, and finally hurled it in the river.

47 Giovanni Villani, *Nuova Cronica*, Edizione critica, ed. G. Porta, 3 vols., Parma 1990-1991, esp. vol. 3, p. 638f. lib. XI, ch. 95: «Come il Bavaro, che si facea chiamare imperadore, col suo antipapa si parti di Roma e venne a Viterbo. (...) E a dì VIII d’agosto vennono il legato cardinale e messer Nepoleone Orsini con loro seguaci con grande festa e onore; e riformata la santa città di Roma della signoria di santa Chiesa, feciono molti processi contra il dannato Bavero e contra il falso papa, e su la piazza di Campidoglio arsono tutti i loro ordini e privilegi; ed eziandio i fanciugli di Roma andavano a’ mortori, ov'erano sotterrati i corpi de’ morti Tedeschi e d’altri ch’aveano seguito il Bavero, e iscavati de le monimenta gli tranavano per Roma e gittavangli in Tevero. Le quali cose per giusta sentenzia di Dio furono al Bavaro e al suo antipapa e a’ loro seguaci grand'obrobbio e abbominazione, e segni di loro rovina a abbassamento».


49 Gregorovius, *Geschichte der Stadt Rom im Mittelalter* cit., p. 416: «Ausonios fines vastan tem caedita taurum / Cornua monstrifero vellite torva bovi. / Merge, Tyber, vitulos animosus ultor in undas, / Bos cadat inferno victima magna Jovi».


51 A photograph of the head of the statue, which was later found in the Tiber, is provided in Chiomenti Vassalli, *Paolo IV e il processo Carafa* cit. See also M. Butzek, *Die kommunalen Repräsentationsstatuen der Päpste des 16. Jahrhunderts in Bologna, Perugia und Rom*, Bad Honnef 1978, p. 271-279; M. Butzek, *Fragment der kapitolinischen Ehrenstatue Papst Pauls IV.*, in *Vittoria Colonna, Dichterin und Muse Michelangelos* [exh. cat.], ed. S. Ferino-Pagden, Wien 1997, p. 37, n. III.
Until the nineteenth century, these symbolic reminiscences were still so vivid that Giuseppe Garibaldi could express the wish that, at least in theory, some of the cardinals of the Roman church should be thrown into the river\textsuperscript{52}. A variant of his wish nearly came true during the translation of the corpse of pope Pius IX in 1881 from St. Peter’s to San Lorenzo fuori le mura, when anticlerical zealots waiting at Ponte Sant’Angelo attempted in a rather less theoretical manner to take hold of the coffin, which they were obviously strongly committed to tossing off the bridge. Their intention was made more than a modicum clear by their loud exclamations: «A fiume il Papa porco» and «abbasso le carogne» – «Into the river with the pig Pope!» and «down with the carrion!»\textsuperscript{53}.

There have been a few similarly non-theoretical outcomes in even more recent Roman history. One of the last eyewitness accounts of the events of September 18, 1944, is especially stirring. When an outraged crowd apprehended Donato Caretta, who had been the governor of the Regina Coeli prison, the crowd killed him by drowning him in the Tiber. Later, his recovered corpse was exposed on the façade of the prison, where hundreds of people had suffered under his governance during the period of the German occupation of Rome. The analogies to cases such as that of Cola di Rienzo were obvious, and the newspaper \textit{Domenica} commented in its edition of September 24\textsuperscript{th} of the same year: «A Roma si sono verificati episodi che non si verificavano dai tempi di Cola di Rienzo»\textsuperscript{54}.

Today, the metaphor of a tradition that started more than 2500 years ago seems to live on in the Roman vernacular. «Te butto ar fiume» has long been proverbial, not only in the casual conversation of individual dispute but also in the jargon of recent political crises. When Francesco Rutelli, the former mayor of Rome, visited Treviso during his campaign for election as prime minister in 2001, Giancarlo Gentilini, the mayor of that city and a well-known member of the Lega Nord, received him quite personally with the following words: «Rutelli, sei già nel braccio della morte». In addition to this cordial greeting, Gentilini proposed that Rutelli «deve essere buttato nel Tevere»\textsuperscript{55}. These words were obviously uttered with a very special «Roman» resonance, as the similar, frequent applications of the phrase to Silvio Berlusconi in banners carried in public demonstrations and in innumerable internet blogs continued to be, even after he stepped down in November of 2011\textsuperscript{56}.

Toward the end of this walk through the Tiber’s history as a setting for ritual punishments and rituals of extermination, the reader may be inclined to ask how specifically Roman these practices were. In reality, we know of many

other politically high-ranking persons who, over the course of history, were cast into rivers and seas after being put to death by their triumphant adversaries. The histories of other cities located along rivers, furthermore, also record cases in which the corpses of dead but still dangerous enemies were «drowned» in waterways. Archbishop Arnold von Selenhofen, who was killed by the people of Mainz in 1160, was at first supposed to be thrown in the Rhine before his followers finally managed to have him buried\(^57\). Jacopo de’ Pazzi, one of the ringleaders of the Pazzi conspiracy against the Medici in Florence, was defenestrated by the furious Florentine people before being dragged naked through the streets and finally thrown into the Arno\(^58\). The ashes of Joan of Arc were thrown into the Seine\(^59\). Jan Hus was burnt during the Council of Constance in 1415 and his ashes deliberately put in the Rhine to prevent their future veneration as relics\(^60\). To cite a more modern example: seven of the high-ranking members of the Nazi regime, after they had been sentenced to death during the Nuremberg Trials, were killed, burned, and their ashes dumped into a branch of the Isar\(^61\). A similar fate befell Adolf Otto Eichmann, one of the major organizers of the Holocaust, who was executed by the Israelis in 1962. Eichmann’s ashes were scattered over the Mediterranean Sea to prevent his grave from becoming a pilgrimage spot for Nazi hold-outs and future neo-Nazis, as unfortunately happened with the tomb of Adolf Hitler’s former deputy Rudolf Hess, whose remains were only


\(^{58}\) I. del Badia, ed., Luca Landucci, Diario Fiorentino dal 1450 al 1516 continuato da un anonimo fino al 1542, pubblicato sui codici della comunale di Siena e della Marucelliana, Firenze 1883, p. 21: «E a dì 17 di maggio 1478, circa a ore venti, e fanciugli lo disotterròno un'altra volta, e con un pezzo di capresto, ch'ancora aveva al collo, lo straccinorono per tutto Firenze; e, quando furono a l'uscio della casa sua, missono el capresto nella canpanella dell'uscio, lo tirorono su dicendo: *picchia l'uscio*, e così per tutta la città feciono molte diligioni; e di poi stracchi, non sapevano più che se ne fare, andorono in sul Ponte a Rubaconte e gittorolo in Arno. E levorono una canzona che diceva certi stranbotti, fra gli dicevano: *Messer Iacopo giù per Arno se ne va*».


\(^{61}\) <http://www.urteile.nuernberg.de/urteil/urteil2.html> [last accessed 24 January 2012].
recently exhumed and buried secretly to stop such veneration, which had been going for decades. It is definitely not a matter of chance, moreover, that only a few months ago the dead body of Osama Bin Laden was not buried in the ground but instead cast somewhere into the waters of the Indian Ocean.

These are only a few examples from the twelfth century to the twenty-first, and the list could easily be amplified. Obviously this widespread ritual was not, and is not, a singularly Roman one. For a full understanding of the practice, many other aspects need to be considered, particularly from a cultural-anthropological perspective – for example the purifying function of water and the sea in the burial ceremonies of different cultures; the river as a symbol; and the function of the grave as a place of worship and individual memory. Perhaps only in Rome, however, can we trace the peculiar tradition of consigning dead political enemies to the river over the course of more than two and a half millennia. Such continuities render Rome and its river, the ritual’s stage as a place of oblivion and memory, genuinely exceptional.

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63 For further discussion of some of these themes, see the brilliant book by R. Harrison, Die Herrschaft des Todes, München 2006.