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earlier researches; the theme has been taken up by others, notably Patrick Geary and Geoffrey Koziol, and inspired a symposium in 1986 (Wendy Davies and Paul Fouracre, eds., *The Settlement of Disputes in Early Medieval Europe* [Cambridge, Eng., 1986]). Althoff cites these works and one or two others, along with anthropological studies of the subject in nonmedieval contexts, and observes that German scholarship in this matter has lagged behind. So it has: extrajudicial conflict resolution has hitherto been neglected in favor of statist models or, by those working in Otto Brunner's antistatist paradigm of *Verfassungsgeschichte*, in favor of a focus on the legal import of violent resolution by way of the noble feud. Althoff is a peaceable Brunnerian.

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FRANCIS AMES-LEWIS, *Tuscan Marble Carving, 1250–1350: Sculpture and Civic Pride*. Aldershot, Eng., and Brookfield, Vt.: Ashgate, 1997. Pp. xvii, 244 plus 8 color plates; 146 black-and-white plates. \$93.95.

This book was written, as stated in the preface, for undergraduates and interested lay persons; nevertheless, advanced students and scholars in related fields will learn much from it. Rather than offering a conventional monograph, Ames-Lewis deals with thematic issues and typologies. Thus his book is conceived, not as a substitute for, but a complement to the standard texts and monographs on Italian Gothic sculpture.

Chapter 1 sets the stage for the emergence of extensive sculptural projects during the late thirteenth and fourteenth centuries by outlining the growth of population, industry, trade, and commerce that was the result of the commercial revolution begun three centuries earlier and that now contributed to the phenomenal development and expansion of Italian cities, particularly those of central Italy. By the late duecento a concomitant development was the growth of civic identity and pride, which found expression in the building or enlargement and embellishment of public and ecclesiastical structures and spaces. This concise chapter nicely encapsulates the historical circumstances that led to the new patterns of patronage and architectural-sculptural programs that form the main subject of the book.

The second chapter, on materials, techniques, and workshops, discusses the advantages and limitations of bronze, marble, and wood and the contexts considered appropriate for each. Because of its durability and aesthetic possibilities marble, previously of more restricted use, had become by 1250 the preferred material for Tuscan sculpture. Since there exist no contemporary manuals on sculptural techniques, the author turns to unfinished marble sculptures, representations of sculptors at work, and later treatises to discuss the tools and methods employed in carving forms in marble. This section is a valuable accessory to the commonly used texts (e.g., John Pope-Hennessy's *Italian Gothic Sculpture* or John White's *Art and Architecture in Italy, 1250–1400*), in which the works appear born ready-made from the head, rather than the hand, of the artist. Finally, the chapter discusses the organization of the late-medieval workshop, pointing out that no single pattern prevailed (except that one master was generally at the top of the organizational hierarchy) and that the distribution of labor depended on the specific needs of the commission. Thus for a large complex project such as the facade of Orvieto cathedral the division of labor was according to specialties (faces, garments, trees, etc.), while for other projects it depended on skill level (figures, architectural setting, background, or the rough carving of the block). For some projects the master provided only the design while assistants carried out the entire ensemble. (There is no evidence, however, for Ames-Lewis's assertion that Nicola Pisano's Arca di San Domenico was designed in the Pisan workshop and executed entirely by assistants in Bologna. It is more likely, given that the hands of Arnolfo di Cambio, Lapo, and other Pisan stone-carvers are evident, that the tomb was executed in Pisa and then transported

to Bologna to be erected there under the supervision of Nicola's assistant Guglielmo, who was present at the tomb's unveiling. See Anita Fiderer Moskowitz, *Nicola Pisano's Arca di San Domenico and Its Legacy* [University Park, Pa., 1994].)

Chapter 3 provides another corrective to the monographs and surveys conventionally assigned to students by highlighting the limited knowledge we have of the original appearance and viewing conditions of so many projects that are today dismantled, dispersed, altered, or displayed in sites and under lighting conditions other than those for which they were executed. In particular, museum objects seen close to eye level often appear distorted but would have seemed more coherent from the intended viewpoint; similarly, photographs (from which most students study the works) are often taken from a viewpoint very different from the original one. A convincing example is seen by comparing the two photographs—the Alinari taken head-on and the author's own taken from below—of *Fortitude* on the Pisa baptistry pulpit. The author points out, however, the advantages of close viewing, which may better reveal the carving technique and surface qualities. One might add that such viewing may more closely approximate the position of the carver while executing the work.

Chapters 4–6 are discussions of the history and typology of pulpits, cathedral facades, and funerary monuments executed during the period under examination. Concerning pulpits, the author emphasizes the growing desire for narrative programs, difficult to achieve on the cathedral walls of late-medieval Tuscany but which found appropriate and accessible sites on pulpits. Furthermore, the sudden proliferation of complex, sculpturally rich pulpit programs was stimulated by civic and ecclesiastic rivalry, which may explain the unusually large number of pulpits, from Romanesque times on, in Pistoia, rival of Pisa. Ames-Lewis analyzes the inscriptions on the Pisano pulpits, which evolved from the formulaic assertion on Nicola's Pisa baptistry pulpit to the hubris and self-conscious exclamations by Giovanni on his Pisa duomo pulpit. Finally, the author treats sequentially the relief and figure style on the four pulpits. Readers visiting the pulpit sites will be guided by Ames-Lewis's analysis of relief heights, the effects of light on the surfaces, and the various devices employed to suggest spatial depth.

His reading of Giovanni's treatment of depth, however, is puzzling. He claims for Giovanni a "reversal of his father's wish to define naturalistic space and setting" (p. 98). But the implication of space on the Pistoia narratives seems decisive, and indeed Ames-Lewis's own photograph (fig. 48) of the *Nativity* (though showing too strong a contrast between the shadows and highlights) reveals the pockets of deep space in the cavern from which emerge the ass and donkey. A clear spatial layering extends from foreground nurses, to the Virgin, and the Child and ends in the depths of the cave. Furthermore, in contrast to the *horror vacui* of the Siena reliefs, there is more "breathing space" around the figure groups, and this, too, has spatial implications. While the *Nativity* panel does not offer the continuous space attempted by Nicola at Siena, it also does not suggest a "refusal [by Giovanni] to generate pictorial space."

The section on facades, like that on pulpits, indicates the competitiveness that stimulated the planning and execution of new showplace facades with extensive sculptural programs, one after the other in Siena, Florence, and Orvieto. Here the influence of French designs is raised. Reconstructions are offered of the original designs of the Siena and Florence duomo facades, the latter destroyed in the mid-sixteenth century. Ames-Lewis takes up the controversy regarding Giovanni's original design for Siena. In pointing out the discrepancy between the lower vertical articulation and that of the upper story, the author does not present a summary of alternative viewpoints but simply offers his own opinion: that there were two chronologically diverse workshops and programs, one under Giovanni Pisano and a later one of the 1370s that had to adjust the facade to a heightened nave with clerestory and new large rose window, all of which required a broader upper story with gable. Since

the issue is still much debated among specialists, the problem should have been raised more objectively. (Cf. Tim Benton, "The Design of Siena and Florence Duomos," in Diana Norman, ed., *Siena, Florence and Padua: Art, Society and Religion, 1280–1400*, 2 [New Haven, Conn., and London, 1995], pp. 129–43, for an alternative analysis.)

Regarding the facade of Orvieto cathedral, the author makes clear the debt to both Florence and Siena as well as to northern European traditions. He does, however, put the cart before the horse when he claims that the small scale of the reliefs allowed for a much more extensive program than at Florence or on the pulpits; rather, it is more likely that the desire to compete with the expansive iconographic programs of the pulpits and of other facades in Italy and northern Europe led to the innovation of a tapestry-like relief surface winding about all four broad piers. This section also discusses the two extant drawings of facade designs in Orvieto, the attribution of various reliefs to different workshops, the decorative approach, which involved not only marble but also bronze and mosaic, and the iconographic program.

The chapter ends with a comparison of the differing approaches of Florence and Siena to facade designs, particularly in terms of the relationship of sculpture to architecture. Divergent artistic traditions, *capomaestri* of widely different temperaments, and the two buildings' differing constructional histories determined the outcomes. At Siena the facade, the last element to be constructed in the late thirteenth century, had to extend and complement the Marian iconography already established by the earlier high altarpiece of the Madonna degli Occhi Grossi, the pulpit of 1260, and the stained glass eastern window with scenes of the death, assumption, and coronation of the Virgin installed in the 1280s. In Florence, by contrast, the facade was the first element to be built for the enlarged cathedral, but it had to take into account the Florentine mural decorative tradition established by the baptistry.

Chapter 6, concerning funerary monuments, is divided into sections discussing saints' shrines, late-thirteenth-century wall tombs, fourteenth-century tombs of ecclesiastics, and secular monuments. The remarkable variety of tomb types is highlighted, as is the increasing freedom of iconographic choice by individuals who would earlier have been more restricted. A few assertions could be questioned, for example, that the Arca di San Pietro Martire was, as required by the 1335 Atti Capitolari, in every way a copy of the tomb of San Domenico and thus can serve to reconstruct the original form of the earlier monument. The fourteenth-century notion of "similar in every way" was quite different from the modern notion, and so one cannot argue backwards from the Peter Martyr tomb that the monument for St. Dominic likewise included a canopy housing sculpture. Another unfounded assumption is that the Arca di San Cerbone in Massa Marittima was always situated beneath the altar; indeed, given the lively anecdotal reliefs that invite intimate viewing, it seems more likely that it once stood on columns so that the reliefs were more accessible to those seeking its thaumaturgic powers. But these are minor points that do not detract from the overall intelligence and coherence in the treatment of the material at hand.

The final chapter expands on the issue raised earlier in the book of the civic context and function of sculpture, even when the monument is ecclesiastic or has a liturgical function. Ames-Lewis amply demonstrates that the sculpture and sculptural programs that proliferated during the hundred-year period discussed were among the most important vehicles for the expression of civic ideals and pride.

This book will be a welcome addition to college libraries and course bibliographies, which traditionally have focused on issues of style and attributions; others, too, will learn much from this lucidly written and sympathetic exposition of Tuscan sculpture and its civic context.