

Ein pessimistischer Ausblick auf die „Devotio postmoderna“ beschließt den Aufsatzteil. FRANK MATTHIAS KAMMEL zeichnet darin anhand von Studien und Alltagsfunden – Schmuck, Mode, Werbung – ein überaus negatives Bild heutiger Moral und Religiosität.

Im Katalogteil werden knapp 250 Exponate aus nahezu allen relevanten Kunstgattungen mit teilweise sehr guten und ausführlichen Texten sowie überwiegend farbigen Abbildungen vorgestellt. Durch die Fülle der Objekte, deren Inhalte oft ähnlich sind, ergeben sich zahlreiche Wiederholungen etwa bei der Wiedergabe von Heiligenviten⁶, der Katalog erweist sich aber auch als Fundgrube für ungewöhnliche Objekte und Ikonographie. In der Ausführlichkeit und Anschaulichkeit vieler Beschreibungen eignet er sich gut für ein breiteres Publikum. Fachbegriffe, wie etwa „Hentzen“ oder „festoniert“ (Kat. 56, S. 231), die eine Erläuterung verdient hätten, bilden die Ausnahme. Der Band bietet somit einen guten Einblick in die Fülle des Themas, ist aber – der Anspruch wird auch nicht erhoben – auf Grund der verfügbaren Exponate (etwa 75 Prozent stammen aus Eigenbeständen) und des fehlenden Bewußtseins für regionale Differenzen sicher kein Standardwerk; auf alle Fälle regt er jedoch zur weiteren Beschäftigung mit diesem wichtigen Aspekt spätmittelalterlicher Kunst an.

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6 Eine sorgfältigere Endredaktion wäre nicht nur in Hinblick auf manchen mißglückten Satz ergiebig gewesen, sondern auch um u. a. bei den Aufsätzen die zweimalige Abbildung desselben Bildes (45, 92 je Abb.10) zu vermeiden oder an anderer Stelle den Verweis auf ein im Katalog selbst farblich abgebildetes Werk zu ergänzen (S. 45, Anm. 84; S. 56, Anm. 23).

Anita Fiderer Moskowitz: Italian Gothic Sculpture c. 1250 – c. 1400; Cambridge: Cambridge University Press 2001; xxvi & 401 pp., 395 b/w ill.; ISBN 0-521-44483-7; \$ 95.–

Joachim Poeschke: Die Skulptur des Mittelalters in Italien, Vol. 2: Gotik (with photographs by Albert Hirmer and Irmgard Ernstmeier-Hirmer); München: Hirmer 2000; 244 pp., 36 unnumbered text figures, 111 numbered text figures, 272 plates in b/w and color; ISBN 3-7774-8400-8; DM 268.–

Those who are seriously interested in Italian Gothic sculpture have certainly not lacked new information and interpretations to ponder, for there has been a steady stream of articles in recent years. Yet, there has, until now, been no up-to-date overview of the material, save for that in general studies of Gothic sculpture¹. Instead, we have relied upon two syntheses often reprinted and sometimes updated: *John Pope-Hennessy's Italian Gothic Sculpture*, first published by Phaidon in 1955 and the relevant

1 See, for example, PAUL WILLIAMSON: *Gothic Sculpture 1140–1300 (Pelican History of Art)*; New Haven: Yale University Press 1995.

sections in *John White's Art and Architecture in Italy, 1250 – 1400*, first published by Penguin in 1966. The former was reissued in 1972, 1985 and 1996, the two last containing updated bibliography. The latter was updated somewhat in 1987 and reprinted without change in 1996. The two new monographs on Italian Gothic sculpture reviewed here are thus to be heartily welcomed.

Both authors inspire confidence for they have long studied the material that they address in their recent monographs. Moskowitz's doctoral dissertation (1978) for the Institute of Fine Arts, New York University, entitled *Studies in the Sculpture of Andrea Pisano: Origins and Development of His Style* was followed by *The Sculpture of Andrea and Nino Pisano* (Cambridge University Press: 1986) and by *Nicola Pisano's Arca di San Domenico and Its Legacy* (Pennsylvania State University Press: 1994), as well as by numerous articles. Poeschke's dissertation (1969) for the University at Brunswick, *Die Sieneser Domkanzel des Nicola Pisano. Ihre Bedeutung für die Bildung der Figur im „stile nuovo“ der Dante-Zeit*, was published in 1973 (Berlin: W. de Gruyter). Poeschke's study marks the end of a decade long project in which he has published a total of four volumes on Italian medieval and Renaissance sculpture. In addition to the volume reviewed here, the series comprises *Die Skulptur der Renaissance in Italien*. Vol. 1: *Donatello und seine Zeit* (1990); Vol. 2: *Michelangelo und seine Zeit* (1992). *Die Skulptur des Mittelalters in Italien*. Vol. 1: *Romanik* (1998)². All were published by Hirmer in Munich and contain photographs by Albert Hirmer and Irmgard Ernstmeier-Hirmer.

The format of the two volumes differs. Poeschke offers a brief introduction of less than fifty pages divided into six chapters concerned with: „Gothic“ sculpture in Italy; The Beginnings; Quotations from the Antique; Themes; Patrons; and Artists. The introduction is then followed by 272 superb plates in both black-and-white and color. After the plates is the documentation, an extensive section comprised of 144 pages. For each sculptor considered, Poeschke gives a *vita* followed by an extensive bibliography as well as detailed catalogue entries, including material and measurements, on each individual work considered. Methodologically, the material is organized biographically and chronologically, a traditional means employed by Vasari more than four centuries ago. Poeschke's volume concludes with an extensive and invaluable bibliography comprised of twenty-one triple-columned pages as well as a map of Italy. Moskowitz, too, provides a brief introduction of twenty pages, divided into four sections, in which she considers: Geography and Politics; Economic Growth, Socioreligious Factors and the Intellectual Milieu; The Practice of Sculpture; and Italian Gothic Sculpture: The Background³. Thereafter, her approach is, in my view, more courageous and promises to be more intriguing because she writes a genuine narrative rather than the catalogue entries favored by Poeschke. While employing the biographical method in many cases, Moskowitz' organization is primarily geographical: Central Italy c. 1250 – c. 1310, Pisan and Sieneese Sculpture to 1330, Trecento Flor-

2 The last mentioned was reviewed by this writer in: *Kunstchronik* 54, 2001, pp. 249–52.

3 In the interest of full disclosure, it should be noted that this reviewer read and commented on an early version of Moskowitz's introductory chapter.

ence and Pisa, Angevin Patronage in Naples and Southern Italy, Lombardy, and Venice, the Veneto, and Verona. She concludes with two chapters entitled Characteristic Forms: Tradition and Innovation and Some Problems in Italian Gothic Sculpture: Case Studies. These last two chapters especially allow Moskowitz to discuss such significant objects as tombs and pulpits. The 395 black-and-white illustrations appear within the text. Moskowitz does not include a map and the twelve-page bibliography, arranged in double columns, is less extensive than Poeschke's.

Moskowitz's less constricting format has allowed her to include a number of interesting, anonymous monuments that Poeschke leaves out. Among them, I would note the panels from a pulpit by a follower of Giovanni Pisano, formerly in San Michele in Borgo in Pisa and now in the Museo Nazionale di San Matteo in that city; the facade of the cathedral of Altamura in Apulia; some Embriaci ivories; the tomb of Bishop Castellano Salomone in the cathedral at Treviso, as well as that of Rizzardo VI da Camino in Vittorio Veneto; some Venetian *vere da pozzo* (well heads); and, the Saint Anastasia master's work in Verona. Given this wealth of comparatively obscure material, it is surprising to note that Moskowitz merely mentions, but does not provide an illustration of Arnolfo di Cambio's highly significant statue of Charles of Anjou. Poeschke, on the other hand, includes this and other material that Moskowitz does not consider: the Roman marbleworkers, Pietro di Oderisio and Giovanni di Cosma; the tombs of Giangaetano Orsini and John of Brienne, emperor of Constantinople and king of Jerusalem, both in San Francesco at Assisi and both attributed to eponymous masters. Poeschke also extends the chronological limits of the Gothic in Italy well into the first half of the fifteenth century through a consideration of such sculptors as Jacopino da Tradate and the Master of the Mascoli Altar in San Marco, Venice. Poeschke, however, concludes his volume earlier than did Pope-Hennessy in his classic work published almost half a century ago, for he omits the works of Lorenzo Ghiberti, Jacopo della Quercia and Nanni di Banco all treated by Pope-Hennessy.

The rather elastic definition of the Gothic in Italy is but one problem for, in Italy, the origins of the Gothic are debated from the point-of-view of both chronology and style⁴. As a result of the historiography of medieval sculpture, French terminology has come to be applied to both Italian Romanesque and Gothic sculpture, even though the chronology and stylistic characteristics of the Italian monuments often differ considerably from the French ones. Traditionally, as in Pope-Hennessy's seminal text, Nicola Pisano inaugurates the Gothic era. Yet, with the exception of Arnolfo di Cambio, there is no sculptor whose style is more classicizing. Thus, Poeschke wisely puts the term Gothic in quotation marks in his first chapter. He seems to be more knowledgeable about Italian material prior to the era of Nicola Pisano, for he argues for the significance of such works as those by Benedetto Antelami at Parma, the „Last Judgment“ on the facade of the cathedral at Ferrara, and the handsome „Adoration of the Magi“

4 For a stimulating discussion of these issues in regard to architecture, see MARVIN TRACHTENBERG: Gothic/Italian Gothic: Toward a Redefinition, in: *Journal of the Society of Architectural Historians* 50, 1991, pp. 22–37.

now in the Patriarchal Seminary in Venice. Moskowitz's treatment of the earlier material is little more than a list. Both authors emphasize the synthesis of antique and French elements at the court of Frederick II Hohenstaufen, the former seen at the Capua gate and the latter seen at Castel del Monte. Indeed, the influence of the French Gothic in Italy remains a hotly debated issue and not one of concern only to those who study sculpture⁵. She also identifies three significant intellectual currents: Scholasticism, mendicant spirituality, and Trecento humanism and, finally, notes three factors that she views as fundamental to the development of Italian Gothic sculpture: the revival of monumental stone sculpture during the Romanesque era, the influence of French Gothic art, and the remains of ancient architecture and sculpture.

Both authors, then, present an enormous wealth of material. Indeed, so much is offered that it is impossible to comment on all the monuments and issues without writing still another volume on Italian Gothic sculpture. Hence, I will confine my comments to just a few of the significant works and topics considered by the two authors beginning with the work of Nicola and Giovanni Pisano at the cathedral of Siena. The treatment of the pulpit by Nicola Pisano and his workshop in Siena's cathedral is, I think, especially revealing. Poeschke begins with a useful discussion of the extensive documentation pertaining to the pulpit and then proceeds to inventory and describe all the narrative panels, corner figures, supports and spandrels – indeed, every aspect of the pulpit, even including the inscriptions on the scrolls held by the virtues. Poeschke is particularly attentive to the question of French influence in regard to both style and iconography. He notes, for example, that the theme of the Liberal Arts and Christ tramping on the asp and the basilisk were probably influenced by French Gothic monuments, while the style of the „Virgin and Child“ standing to the left of the „Presentation in the Temple“ may be attributable to the influence of French ivories. Poeschke also provides a photograph of the „Angel“ of the „Annunciation“ from the pulpit that was purchased for the Berlin Museum by Wilhelm Bode in 1901. He then concludes with a brief discussion of the various hands involved in the carving of the pulpit. Moskowitz treads on much of the same ground, but far more lightly. Her forte is stylistic analysis and she is particularly illuminating on the issues of space and the planes of the reliefs. Her treatment of the themes depicted is, however, nowhere near as complete as Poeschke's. In fact, she does not cite his aforementioned dissertation on the pulpit nor, for that matter, any other of his publications. Strangely, neither author speculates about the reason for the inclusion of the „Massacre of the Innocents“, a scene that had not appeared on Nicola's earlier pulpit for the Baptistery at Pisa. Was it a popular theme in sermons of the day? Are the Pisani pulpits related to the liturgy, to sermons, to meditative texts or, in some degree, to a combination of all three?

Both authors' accounts of the facade sculpture of Siena's cathedral cover much the same ground and consider such issues as French influence and the invocation of

5 See, for example, VALENTINO PACE and M. BAGNOLI, eds.: *Il Gotico europeo in Italia*; Naples 1994.

the Virgin as protectress of the city on the eve of the battle of Montaperti in 1260⁶. Both do all too little with the Old Testament prophets and other figures once standing on the facade of the cathedral, statues now mainly housed in Siena's Museo dell'Opera del Duomo. The figures hold scrolls bearing inscriptions that were recorded by HARALD KELLER in his classic work on the cathedral's architectural sculpture and considered in detail and with a few minor corrections by ANTJE MIDDELDORF KOSEGARTEN in her significant work on the same subject⁷. As Kosegarten notes (p. 75), the program of the facade is based on the cathedral's liturgy contained in a manuscript written in 1213 by Canon Oldericus: the *Ordo Officiorum Ecclesiae Senensis*. He refers to the last part of *Contra Judaeos, Paganos et Arrianos*, a sermon once attributed to Saint Augustine and now given to his pupil, Quodvultdeus⁸. Therein, Old Testament prophets, a sibyl and a few New Testament figures offer utterances which foretell the coming of Christ in a way similar to the scroll-bearing figures once on the facade of Siena's cathedral. Such depictions of prophets have a long tradition in Italy and can be seen, for example, on the facades of the cathedrals of Cremona, Ferrara and Verona, as well as among the frescoes at Sant'Angelo in Formis. One wants to know something about the relationship between the Sienese figures and the Romanesque examples, for such a discussion would enrich our knowledge of the relationship between art and liturgy⁹, a subject already investigated at the cathedral of Siena¹⁰.

Before leaving the *bottega* of Nicola Pisano, a couple of other observations must be made. Poeschke's treatment of the Arca di S. Domenico in Bologna is more up-to-date than that provided by Moskowitz because he takes into account the recent article by Serena Romano¹¹. Therein, Romano opines that the Arca would not have had space for eight supports comprised of a total of twelve figures as suggested by both Pope-Hennessy and Moskowitz. She also notes that the six scenes illustrating the life of St. Dominic do not comprise a biography because both the saint's birth and death are omitted. Instead, the program, though based on the written lives of the saint, is

- 6 For a recent, interesting account of the embellishments of the legend recounting the battle, see BRIDGET HEAL: 'Civitas Virginis'? The Significance of Civic Dedication to the Virgin for the Development of Marian Imagery in Siena before 1311, in: *Art, Politics and Civic Religion in Central Italy 1261–1352*, JOANNA CANNON and BETH WILLIAMSON, eds. (*Courtauld Research Papers* No. 1); Aldershot 2000, pp. 295–305.
- 7 HARALD KELLER: Die Bauplastik des Sieneser Doms. Studien zu Giovanni Pisano und seiner künstlerischen Nachfolge, in: *Römisches Jahrbuch für Kunstgeschichte* 1, 1937, pp. 139–221; ANTJE MIDDELDORF KOSEGARTEN, *Sienesische Bildhauer am Duomo Vecchio*. Studien zur Skulptur in Siena 1250–1350; Munich 1984. Both Moskowitz and Poeschke list the two studies in their bibliographies. Middeldorf Kosegarten's monograph is listed by Moskowitz under Kosegarten Middeldorf and by Poeschke under Middeldorf Kosegarten.
- 8 Quodvultdeus, *Opera Quodvultdeo Carthaginensi Episcopo Tributa*, ed. R. Braun, Corpus Christianorum, Series Latina, LX; Turnhout 1976, pp. 227–58.
- 9 For a study of the theme in Italian Romanesque sculpture, see DOROTHY F. GLASS: *Otage de l'historiographie: l'Ordo prophetarum en Italie*, forthcoming in: *Cahiers de civilisation médiévale*, 2001.
- 10 KEES VAN DER PLOEG: *Art, Architecture and Liturgy*. Siena Cathedral in the Middle Ages; Groningen 1993.
- 11 SERENA ROMANO: The 'Arca of St. Dominic' at Bologna, in: *Memory and Oblivion: Proceedings of the XXIXth International Congress of the History of Art held in Amsterdam, 1–7 September 1996*, Eds. W. REININK AND J. STUMPEL; Dordrecht 1999, pp. 499–513. SERENA ROMANO had previously reviewed Moskowitz's monograph on the Arca. See: *Speculum* 71, 1996, pp. 183–84.

adapted to emphasize the Dominican order itself and its link with the church. The authors' treatment of the Fontana Maggiore at Perugia also differs. While Moskowitz offers a clear account of the pertinent engineering and hydraulic issues, her handling of its iconography is woefully inadequate. Poeschke, on the other hand, provides an iconographical diagram and a complete list of the subjects; he also records the inscriptions on the fountain.

The virtues of Moskowitz's narrative approach are seen clearly in her treatment of Arnolfo di Cambio's two ciboria in Rome, for she notes the renewal of Roman churches toward the end of the thirteenth century and in particular the Benedictine patronage of the ciboria in S. Paolo fuori le mura and Sta. Cecilia in Trastevere. Her formal analysis is thorough and interesting and she discusses as well the iconography of the two monuments. Poeschke, however, is inclined to inventory each monument and to list the subjects that appear. Later in her monograph (pp. 318ff.), in the section entitled „Some Problems in Italian Gothic Sculpture: Case Studies“, Moskowitz addresses the vexed issues concerning the restoration of the ciborium in S. Paolo fuori le mura after the devastating fire of 1823, a subject on which she has previously published¹². She argues that the two angels on the east tympanum of the ciborium are not similar to the other three pairs of angels and have features more in common with sculpture carved in the nineteenth century. Such is also the case with the figures of Cain and Abel. In sum, Moskowitz's thesis is that several new parts were carved for the ciborium between the time that it was dismantled after the fire of 1823 and before it was reassembled in 1840. Moskowitz's view has been vigorously questioned by Angiola Maria Romanini in a recently published article. She challenges Moskowitz on two grounds: Moskowitz's assertion that no one has previously considered the damage done to the ciborium by the fire and her view that parts of the ciborium were recarved¹³.

Tino da Camaino's tomb of Emperor Henry VII is another problematic monument that engages both Moskowitz and Poeschke. In this case, however, their treatment is quite similar and, in different ways, incomplete. They both detail the historical circumstances of Henry's visit to Italy, his untimely death at Buonconvento in 1313, his funeral at the cathedral of Pisa, and Tino da Camaino's commission to make a tomb for the emperor. Both authors also discuss the dismantling of the tomb and the dispersal of its various parts, the still debated reconstructions that have been attempted¹⁴, the role of assistants in carving some of the subsidiary figures, and the

12 ANITA MOSKOWITZ: Arnolfo, non-Arnolfo: New (and some old) Observations on the Ciborium in San Paolo fuori le mura, in: *Gesta* 37, 1998, pp. 88–102.

13 ANGIOLA MARIA ROMANINI: La sconfitta della morte. Arnolfo e l'antico in una nuova lettura del monumento, in: *Arte medievale* 2nd ser., 12–13, 1998–99, pp.1–33, esp. note 60. Despite its date, this issue of *Arte medievale* did not appear until 2000. Romanini's article is translated into English in the same issue of the journal and published for a third time in: *Bonifacio VIII e il suo tempo. Anno 1300. Il primo giubileo*; Marina Righetti Tosti-Croce, ed.; Milan 2000, pp. 24–50.

14 Poeschke's bibliography lists the most recent reconstruction; Moskowitz's does not. See JOHANNES TRIPPS: Restauratio Imperii. Tino da Camaino und das Monument Heinrichs VII. in Pisa, in: *Grabmäler der Luxemburger. Image und Memoria eines Kaiserhauses*; M. V. Schwarz, ed.; Echternach 1997, pp. 27–49.

presence of the altar of Saint Bartholomew, on whose feast day Henry died, on the ground beneath the tomb. Among the surviving parts of the tomb are the seated, crowned figure of Henry VII, four full-length figures usually identified as his councilors, two heads that may suggest that an additional two figures belong to that group, the recumbent effigy of the emperor on a bier across whose front the apostles are arranged, and a pair of scroll-bearing angels. Of the many proposed reconstructions of the tomb, Moskowitz finds those by Dan and Kreytenberg to be the most credible. Happily, she provides illustrations of both. Poeschke does not illustrate any of the reconstructions, but he does provide images of the two scroll-bearing angels albeit without a transcription of the text on their scrolls. And Poeschke, unlike Moskowitz, discusses the highly significant painted curtain found not too long ago in the apse of the cathedral at Pisa, the original locus of Henry VII's tomb¹⁵.

Neither author could have known of a recent article by ANNA ROSA CALDERONI MASETTI on Henry VII's tomb that presents some new material and reopens some old issues¹⁶. Calderoni Masetti believes that a manuscript in Koblenz (Landeshauptarchiv ms. 1C1, fol. 36b), depicting the funeral of Henry VII has not been considered sufficiently as evidence for the reconstruction of the altar of this tomb. Moreover, she disagrees with the majority view concerning the figures flanking the seated emperor and argues not only that they are autograph works by Tino da Camaino, but also that they represent members of the emperor's family rather than court councilors. Concerning the head from the Villa Reale in Marliana, near Lucca, thought to have been part of the tomb and noted as such by both Moskowitz and Poeschke, Calderoni Masetti reports that it has unfortunately been stolen¹⁷. Working only from photographs, she doubts its authenticity. Finally, Calderoni Masetti offers the first complete transcription of the words on the scrolls held by the two angels that are agreed to be part of the tomb. The scrolls contain the emperor's funeral elegy and thus offer valuable new information.

The virtues of Moskowitz's narrative approach again come to the fore in her treatment of the sculpture in the cathedral at Milan, a project that was both chronologically extended and complex. She recounts the earlier plans for the reconstruction of the cathedral, the rôles of Archbishop Antonio da Saluzzo and his cousin, Gian Galeazzo Visconti, and the international nature of the project. Moskowitz then proceeds to a sensitive consideration of the tabernacle over the south sacristy portal by Johannes von Fernbach and that over the north sacristy portal by Giacomo Campione, as well as two works by Giovannino de Grassi: a relief of „Christ and the Samaritan Woman“ above the lavabo in the south sacristy and a nave capital. Her discussion of

15 CINZIA NENCI and PAOLO FABIANI: Gli intonaci dipinti recentemente scoperti nell'apside del Duomo di Pisa: analisi stratigrafica e iconografica, in: *Archeologia dell'architettura* 3, 1998, pp. 185-96.

16 ANNA ROSA CALDERONI MASETTI: Per il monumento funebre di Arrigo VII nel Duomo di Pisa, in: *Le vie del medioevo. Atti del Convegno internazionale di Studi. Parma, 28 settembre - 1 ottobre 1998*; ARTURO CARLO QUINTAVALLE, ed., Milan 2000, pp. 374-387.

17 The head is published by GUIDO TIGLER and GÜNTER PASSAVANT: Una testa a Marliana, in: *Mitteilungen des Kunsthistorischen Institutes in Florenz* 35, 1991, pp. 287-96.

the sculpture at the cathedral of Milan is certainly more informative than that of Poeschke, who considers only Jacopino da Tradate's late statue of Martin V (1418–21).

It would, nonetheless, be most unwise for the reader of these two weighty tomes to abandon one author in favor of the other, for both have strengths and weaknesses. A case in point is their handling of the problematic sculptor, Marco Romano who signed the splendid tomb of St. Simeon in S. Simeone Grande in Venice. Poeschke also attributes to Marco Romano the Virgin and Child flanked by Saints Himerius and Homobonus, on the facade of the cathedral at Cremona, and the monument to Beltramo Porrina in the Collegiata at Casole d'Elsa. Moskowitz does not mention the former, places the latter in the chapter entitled „Pisan and Sienese Sculpture to 1330“, and does not agree with the attribution to Marco Romano. Her opinion would have greater weight if one felt confident that she was familiar with the literature on Marco Romano published after Previtali's article of 1983 which she cites. Poeschke lists seven bibliographic items pertinent to the sculptor published after that date. Moreover, Moskowitz is completely inattentive to the famed tombs of the doges in Venice, while Poeschke fares somewhat better by considering only the upper part of the tomb of Doge Marco Corner in SS. Giovanni e Paolo, which is attributed to Nino Pisano and his workshop, and the tomb of Doge Antonio Venier, also in SS. Giovanni and Paolo, and attributed to Jacobello and Pierpaolo Masegne. This lacuna has been recently remedied by the publication of DEBRA PINCUS's monograph on the tombs of the Doges¹⁸.

Moskowitz makes a commendable effort to move beyond biography and connoisseurship by including, at the end of her volume, a chapter entitled „Characteristic Forms: Tradition and Innovation“, in which she examines pulpits, sculpted facades and tombs. Her treatment of pulpits suggests that her intentions are to be more valued than her results. Granted Moskowitz had the misfortune to have her book in press just when a spate of publications on Tuscan pulpits appeared¹⁹, there is still no justification for her factual errors and her ignorance of the bibliography prior to the last three years or so. For example, to illustrate the pulpit by Guido da Como in S. Bartolomeo in Pantano in Pistoia, she uses an old Alinari photograph that depicts the state of the pulpit prior to its restoration and reconstruction in 1976. The pulpit currently bears little relationship to the older image, as some panels have been removed and mounted on a wall²⁰. Without giving a source for her information, Moskowitz states that the pulpit in the cathedral at Barga is dated to the second half of the twelfth

18 DEBRA PINCUS: *The Tombs of the Doges of Venice*; Cambridge University Press 2000. Reviewed, *inter alia*, by VOLKER HERZNER in this *Journal* 4, 2000, pp. 383–88; by MOSKOWITZ in: *Speculum* 76, 2001, pp. 501–504; and by PETER DIEMER in: *Kunstchronik* 54, 2001, pp. 252–53.

19 DANIELA LAMBERINI, ed.: *Pulpiti Medievali Toscani. Storia e Restauri di Micro-Architetture. Atti della Giornata di Studio. Accademia delle Arti del Disegno. Firenze, 21 giugno 1996*; Florence 1999; RALPH MELCHER: *Die mittelalterlichen Kanzeln der Toskana*; Worms 2000; ANNA ROSA CALDERONI MASETTI: *Il pergamino di Guglielmo per il Duomo di Pisa oggi a Cagliari*; Pisa 2000; and, CREIGHTON E. GILBERT: *The Pisa Baptistry Addresses its Public*, in: *Artibus et historiae* 41, 2000, pp. 9–30.

20 See LETIZIA BADALASSI, „Auxit, transtulit, decoravit“: *il pulpito di Guido da Como di San Bartolomeo in Pantano*, in: *Arte lombarda* n.s. 112:1, 1995, pp. 6–11. The most recent publication on the pulpit is: GUIDO TIGLER: *Il pergamino di San Bartolomeo in Pantano a Pistoia di Guido Bigarelli da Como*, in: *Arte cristiana* 89, fasc. 803 (March-April 2001), pp. 87–102.

century. It is surely a work of the second or third quarter of the thirteenth century²¹. Moskowitz then asserts that the pulpit made by Guglielmus for the cathedral at Pisa and now in the cathedral at Cagliari, has an entire Christological cycle. Strangely, she then notes that Nicola Pisano's pulpit for the Pisa Baptistery has a „uniquely extensive“ (p. 290) Christological cycle. This reader is confused. Might the problem lie in the use of the word „extensive“? Moreover, Moskowitz does not take into account the precedent of the pulpit in S. Leonardo in Arcetri in Florence, dated to the early thirteenth century, which, although now partially dismantled, originally had at least seven scenes²². Finally, Moskowitz avers that the pulpit in S. Giovanni fuorcivitas in Pistoia, carved by Fra Guglielmo, in 1270 derives its style and iconography from Nicola Pisano's pulpit in the cathedral at Siena. Yet, the Pistoia pulpit is especially fascinating because of the presence of such unusual scenes as the „Descent into Limbo“, „Pentecost“, and the „Death of the Virgin“, none of which appears on the Siena pulpit.

Despite the foregoing, Moskowitz's volume has much to recommend it. This reader is grateful for the narrative structure of the volume, the author's sensitive and perceptive eye, and her attention to the craft of sculpture. Indeed, Moskowitz's introduction includes a useful chapter on sculptural technique and the tools used. Poeschke's work is also commendable, for he has given us extraordinary photographs, precise and up-to-date catalogue entries, and a comprehensive bibliography. This review has touched on only some of the material contained in the two volumes. Any serious student of Italian Gothic sculpture should own both volumes, as well as a third as yet unwritten volume, a work that would be more attentive to such issues as liturgy and liturgical drama, as well as other issues of content and text.

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22 See, for example, GIGETTA DALLI REGOLI: Coerenza, ordine e misura di una maestranza: il pulpito di Barga e i Guidi, in: *Arte medievale* ser. 2, vol. 6/2, 1992, pp. 91–111; and, *Pulpiti Medievali Toscani* (as in note 20), p. 159.

22 Six scenes are on the restored pulpit and the „Annunciation“ is in The Cloisters, The Metropolitan Museum of Art. See THOMAS P. F. HOVING: A Long-Lost Romanesque Annunciation, in: *Bulletin of the Metropolitan Museum of Art* n.s. 20, 1961–62, pp. 117–26; and, LAURA BOTTERI LANDUCCI and GILBERTO DORINI: La Chiesa di San Leonardo in Arcetri, Florence 1996.

Alessandro Tomei: Pietro Cavallini; Milano: Silvana 2000; 175 p., 139 ill. col.; ISBN 88-8215-165-4; Lit. 95.000

Il nuovo libro su Pietro Cavallini, opera di Alessandro Tomei, può essere considerato il più recente frutto di un secolo di *fortuna critica*, in cui hanno visto la luce svariati articoli e monografie su un artista che ebbe una funzione di rilievo nel rinnovamento dell'arte pittorica italiana negli anni precedenti al 1300¹.

1 Tra le monografie meritano qui di essere menzionate: EMILIO LAVAGNINO: Cavallini; Roma 1953;