

graphic elements. In *Painted Piety: Panel Paintings for Personal Devotion in Tuscany, 1250-1400* (Florence 2005, p. 141), Victor Schmidt has highlighted such elements that in his words “represent the sacred figures in such a way that they acquired an extra presence for the viewer”. It is one thing to individuate tricks to bring representations closer to the viewer, it is another to find new words to analyze the visual impact of the sacred figures themselves. We are in need of a new language to explain why Simone’s *Annunciation* means a renewal of existing imagery quite of its own.

The history of early modern art in Italy, with its meticulous detail, its recycled interpretations, its research projects, institutes and conferences seemingly offering heated debates about little, might at moments appear to lack innovation or inspiration and might resemble the main square of a Chinese city. Yet, it is pre-

cisely because we know so much and want to know still more that Italian art of the fourteenth and fifteenth centuries has served and will continue to serve as a laboratory for new approaches in our field. Fifty years of research on Simone’s *Annunciation* are a case in point.

Henk van Os

With thanks to my friend, colleague and former Ph.D. student Machtelt Israëls, who stimulated me to look back at fifty years of Simone Martini research and to formulate an état-des-questions and an agenda for future research during a study day october 9, 2006 in Florence, in the Galleria degli Uffizi and at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. I am grateful to the academic staff and the fellows of 2006-2007 at Villa I Tatti and especially to its director, Joseph Connors, as well as to Alessandro Cecchi, Victor Schmidt, and Elly de Jong.

MICHAEL VIKTOR SCHWARZ

Giottus Pictor. Band 2: Giottos Werke

Vienna etc., Böhlau Verlag 2008. By. 631 pp. incl. 16 col. pls. 382 b. & w. Ills. ISBN 9783205773719. €79,-

What else can be said about Giotto? The quantity of writings on Giotto and the obsession with which the scholarly discourse has mapped every single phenomenon related to his œuvre, could be labelled “Giotto-mania”: from Heinrich Wölfflin, Friedrich Rintelen, Theodor Hetzer, Johan Jakob Tikkanen, Henry Thode or Dagobert Frey (to name only a few) to more recent authors such as John White, James H. Stubblebine, Moshe Barasch, Max Imdahl, Michael Baxandall, Julian Gardner, Peter Seiler, Claudio Bellinati, Giuseppe Basile and post-modern ones such as Charles Harrison, Laura Jacobus or Anne Derbes and Mark Sandona, the study of Giotto has almost paralleled the narrative of art history, as a discipline in itself, embracing

almost every methodological and theoretical shift. What more, thus, can be said about Giotto?

Michael Viktor Schwarz has undertaken an enormous enterprise. *Giottos Leben*, the first part of his planned trilogy, *Giottus Pictor*, offered a dual aim: a deconstruction of the imaginary idea of Giotto as conceived after the writings of Ghiberti and Vasari; and a reconstruction of the “historical Giotto”. This was based on a critical reading of a vast number of sources, both historical and literary, that directly mention Giotto by name, and many of which had never been previously published or investigated. The present publication, *Giottos Werke*, the second in the trilogy, is a sweeping and spectacular study of

Giotto's works, providing a critical description from two aspects: media studies and formalism.

Schwarz's engagement with these two aspects is not new; his critical reading of the style as a medium and platform for reception analysis can be traced in his many publications (*Visuelle Medien im christlichen Kult*, Wien 2002; 'Das Problem der Form und ihrer Geschichtlichkeit', *Wiener Jahrbuch für Kunstgeschichte* 53 [2004], pp. 203-216; 'Übermalungen und Remakes. Stil als Medium', in *Stilfragen zur Kunst des Mittelalters: eine Einführung*, eds. B. Klein, B. Boerner, Berlin 2006, pp. 187-204; 'What is style for', *Ars* 39/1 [2006], pp. 19-30). Yet, what Schwarz offers here is completely new: through locating both media-history and formalism within 14th-century visual culture, Schwarz disassociates his interpretative framework from the realistic hegemonic model of interpretation and its reliance on the invention of photography. *Giottus Pictor* provides on the one hand a detailed study of each individual work attributed to Giotto, on their social and cultic function, modes of communication and use, and, on the other hand, a completely new chronology and overall conception (or narrative) of Giotto's works free from any abstract evolutionary pattern or the misleading remarks of Vasari. *Giottus Pictor* is thus a true *desideratum* in both its scale and theoretical framework.

In the introduction, Schwarz presents the paradox inherent in the interpretive pattern since Boccaccio and Ghiberti's laudatory reception of Giotto's work for its revitalization of the nature-imitation; as such it has been considered as the starting point for media history (Schwarz: *Giottus Pictor*, II, 9; for Boccaccio, see I, document II d 2, 3; for Ghiberti, see I, document II a 4). Such premises resulted in a chain of developments in the history of media (including optics and naturalism), leading in a direct link from the invention of perspective to photography.

However, this model, according to Schwarz, is misleading. By assuming that photography was developed from a previous method of image production, one associated the expectations and preconditions of the modern media and viewers with those of the 14th century. The idea of a picture (*Bild*) that emanates from a parallel prototype in reality (*Urbild*), cause and effect, a kind of mechanical reproduction, has no foothold regarding Giotto's milieu, except for *acheiropoieta* imagery (H. Belting: 'Die Reaktion der Kunst des 13. Jh. auf den Import von Reliquien und Ikonen', in *Il Medio Oriente e l'Occidente nell'arte del XIII secolo [Atti del XXIV Congresso Internaz. di Storia dell'Arte 24]*, ed. H. Belting, Bologna 1982, pp. 35-53; idem: *Likeness and Presence: a History of the Image Before the Era of Art*, trans. E. Jephcott, Chicago 1994, pp. 47-59), and this too only in a restricted way. From a formalistic point of view, Giotto's works are constructions; namely, not derived from visible phenomena but expanding their range without dissolving into them. Hence, neither the media nor the formalist perspective can explain what Boccaccio meant by claiming that Giotto has painted like nature itself and deceived many into thinking that his paintings were the "real". Boccaccio's comment, however, has thus far not been envisioned in the scholarly discourse from a 14th-century perspective, but rather from within a modern formalist and medial framework. This deficiency and misconception is clearly evident in the confusing attitudes to Giotto's work: for some scholars his work is indeed a detailed rendition of reality (for example, H. Wölfflin: *Die klassische Kunst: eine Einführung in die italienische Renaissance*, München 1904, p. 8); for others it is its abstract reconstruction (for example, F. Rintelen: *Giotto und die Giotto-Apokryphen*, Munich 1912; Th. Hetzer: *Giotto: seine Stellung in der europäischen Kunst*, Frankfurt 1941). And it is precisely here that Schwarz's contribution

lies: locating Giotto's work within its cultural milieu, from both aspects: formalism and media. By adapting semiotic (das Darstellende versus das Dargestellte) and reception models of interpretation, Schwarz takes into consideration spectatorship habits and cultural conventions, contending that contrary to photography, the referent of the painting is neither reality nor an Urbild that actually never existed; but, rather, the cultural milieu of the creator, his means and ability to coordinate the perceptions, speculations and expectations of the spectators with the visual field, thereby making its meaning available. This insight is highly illuminating. Recently, Kerr Houston, for example, addressed a similar problem in his discussion of "Francis Mourned by Clare" in the Upper Basilica of S. Francesco in Assisi. In this painting, the representation of S. Damiano bears little resemblance to the actual church, although extensively rendered in a manner labelled by Belting as realistic documentary, inviting topographical verification; however, whereas Houston provides the reader with a local explanation for this paradox, Schwarz offers an overall conceptualization.

Since Schwarz challenges not only traditional notions regarding Giotto's œuvre, but also the reliability of its historical account and, at the same time, examines new sources, his first in-depth study is dedicated to the best documented work of Giotto – the murals in the Arena Chapel, 1303-1307. As in all the other case studies that follow, Schwarz starts here too with a careful reconsideration of the sources regarding Giotto's activity and engagement at the given point in time, and the intricate circumstances of the erection of the monument. He then scrutinizes the Marian feast celebrated in Padua, culminating in the theatrical spectacle which took place at the Arena site, the transfer of the possessions from Dalesmanini to Scrovegni and the laying of the corner-stone of the chapel. Schwarz then continues on to an intriguing analysis of the

chapel's function, questioning the over-emphasis given to its function as a private foundation. He compares the discrepancies between the painted depiction of the chapel held in Enrico's and the monk's (Altegrado de' Cattanei? For this hardly feasible identification, see C. Bellinati: *Giotto: Padua felix; atlante iconografico della Cappella di Giotto 1300-1305*, Treviso 1997, pp. 141-58; B. Kohl: 'Giotto and his lay Patrons', in *The Cambridge Companion to Giotto*, eds. A. Derbes and M. Sandona, Cambridge 2004, pp. 176-96) hands in the Last Judgment mural and the real chapel (for example, the compound transept that does not exist in reality), asking whether the painted model reflects the past state of the chapel or refers to its future one. He also points to the prominent size of the painted west portal and its openness, implying a public use and sphere. Schwarz suggests three models for the church: a familial one (as deduced from the complaint by the Eremitani brother Johannes a Soleis in 1305: *Giottus Pictor*, I, document A 5); a convent church; and a reduced model, resulting from a change in plan and function (for a new consideration of the archeological findings, see L. Jacobus: *Giotto and the Arena Chapel. Art, Architecture & Experience*, Turnhout, 2008, pp. 37-83). Comparing these with structural findings, Schwarz comes to the conclusion that the painted chapel reflects a second stage of execution, namely a small convent church attached to the Augustinian cloister. The complaints against Enrico, in his opinion, are not factual but, rather, a »character assassination« initiated by the Eremitani, since the Arena Chapel constituted a serious rival to their church in regard to income and donations. The Arena Chapel thus swung between public and private function (for private use by the family and as a kind of mausoleum: U. Schlegel: 'Zum Bildprogramm der Arena Kapelle', *Zeitschrift für Kunstgeschichte* 20 [1957], pp. 125-46); and the change in its plan, as well as Enrico's

association with the Cavalieri Gaudenti, might have been a result of the competition with the Eremitani and their objection to this enterprise. An exclusively personal production of Enrico, as it has been thus far interpreted, it most certainly was not.

Having outlined the milieu in which the chapel was donated and erected, as well as its function, Schwarz next addresses central issues of its decoration, beginning with the Last Judgment – a montage of at least three visual sources: the dome mosaic of Florence Baptistery, around 1240; Pietro Cavallini's fresco in S. Cecilia in Trastevere in Rome, around 1300; and the 12th-century contra-façade mosaic of S. Maria Assunta in Torcello (the relation of the mural to western art should also be taken into consideration, especially the prominence of the cross in the Resurrection scene, which is typical to Ottonian art). Apart from these visual sources, Schwarz identifies the *Legenda Aurea* as the textual source for the grouping of saints in the fresco. In addition, he expands upon the prominent cross and its function in integrating the various groups of figures and elements of the fresco into a unified fiction of the Last Judgment; it suggests to the viewer the possibility of grace, and stands in a direct relation to the donor and viewer. It dissolves the boundaries between fictive and real space, as a similar monumental cross was designated to stand under the triumphal arch of the church. It remains an open question as to whether the liturgical cross was a realization of the painted one or *vice versa*. The wall, as a whole, has contradictory qualities: in spite of its rich details, the conglomeration of a variety of visual and literary sources, Giotto did not create a closed fiction here but, rather, what Schwarz calls *Schaubild*, demonstrating several separate prophesies that do not unite into a coherent narrative: it is an eschatological and not a real event; a protocol of the event and not a vision. This observation is intriguing in light of the over-emphasis in

the last three decades on the centrality of vision and the visionary in late medieval art (most recent contribution: D. Ganz, *Medien der Offenbarung. Visionsdarstellungen im Mittelalter*, Berlin 2008).

Schwarz's analysis of the Life of the Virgin and Christ follows a similar path. It begins with the liturgical framework, namely the liturgical readings for Good Friday and the Marian feast of the Annunciation. The iconography of the program is read in two parts, in accordance with this cultic division: Marian space and Christ/Passion space. The transition from the Marian to the Christological cycle, from the Incarnation to the Passion, from the celebration of the Marian patronage to the act of Redemption through Crucifixion, provides the ideational foundation for the Last Judgment depicted on the west wall.

A major point in Schwarz's new reading of the cycle is that of de-emphasizing the exaggerated role allotted to Enrico in conceptualizing the program of the chapel as absolution for his father's sins. Schwarz demonstrates that the somewhat frequent emphasis on the Avarice allegory is not necessarily related to Reginaldo's sin as a usurer, but is rather a conventional topic taken, for instance, from the Florentine Baptistery. In a similar tenor, he argues that Enrico's statement that the donation was meant to compensate for his father's sins, is nothing more than a conventional topic. As for the unique figure of Judas in the triumphal arch in front of the apse – it too could be related to the liturgical ceremony. When the Annunciation feast falls during Lent, two liturgical texts moved closer together: the Annunciation according to Luke 1, 26-38, and the story of Judas' betrayal, Luke 22, 1-71. Indeed, both were read on 25th March 1304. Schwarz does see the Judas image however as being related by Enrico to himself as a sinner and founder (and not to his father), a kind of *alter ego* (*Giottus Pictor*, II, p. 124). The formalistic discussion that follows is no less illuminating. Concentrating on the Roman, Byzantine, Late Antique and French models for Giotto's style, as well as the contemporaneous textual sources for his iconography, Schwarz shows how Giotto adopted, remodelled and created a synthesis of the visual and textual traditions, achieving thereby a completely new visualization, a conglomerate of information, of figures and occurrences, that oriented itself to the viewer (*ibid.*, p. 88). Giotto's painting does not reflect or draw likeness, but originates legible figures and objects, whose meaning is drawn from the viewers' proficiency in the visual apparatus.

From this point of departure, Schwarz progresses to discussing the medial qualities of the frescos. With his fragmented figures, figures with their back to the viewers, Giotto was not merely simulating a continuance beyond the painted realm, a fragment of wider interrelations. Rather, from a formalistic

perspective, Giotto's pictures are constructed from two elements: objects (in their wholeness) and the Formular, a formula composed of brown stripes below and blue foils above, signifying ground and sky. These stripes, lacking any texture or shadowing, underlie the depictions. To these rather static and even schematic elements Giotto integrates what Friedrich Kittler denominated, after Jacques Lacan, das Reelle (Schwarz refers here to a published lecture by F. Kittler: *Optische Medien: Berliner Vorlesung 1999*, Berlin 2002): that part of the picture which is not (intentionally) represented, but is unintentionally mapped and forehand, extant with no syntax; it does not contribute to the meaning of the depicted but reinforces the actuality and the truthfulness of a photo. In contrast, in Giotto's painting each motif has its part, with the Formular functioning as the Reelle. This pictorial strategy leads Schwarz to a discussion of the problems of distancing the viewer in Giotto's painting, while at the same time staging the whole occurrence in front of that viewer, without whom the scene does not exist; of concealing the Formular; of incorporating the external real into the picture; and of the development of Giotto's handling of interior depictions. (On the architectural opening system and interior-exterior relations, see A. R. von Wittich: 'Das Innenraumbild als Kriterium für die Bildwelt', *Zeitschrift für Kunstgeschichte* 18 [1955], pp. 109-34; W. Kemp: *Die Räume der Maler. Zur Bilderzählung seit Giotto*, Munich 1996, pp. 16-17, 32, 46-48.) Finally, Schwarz posits four criteria for the development of the Formular: the position of the viewer is not only reflected in the picture but is also altered in a manner that creates an effect on the pictorial narrative; the objects in the painting are staged not in their formal clarity but in their affectivity; the pictorial space is depicted as a subspace of the real world; and, finally, suppression of the Formular. In this process, Giotto eliminated the fragmentary representational forms of the Byzantine models and rearranged them instead in orientation to the viewer. According to Schwarz, Giotto constructed his fictive world from textual and visual precedents, at times even his own ones, while presupposing the textual and visual competence of the viewers. While he relies upon the ability of the viewer to drawn from the real world, the work never arrives at a point at which the real and the pictorial worlds become interchangeable. Another component which, in my view, constitutes the Reelle is that of the vivid gestures and often unpredictable emotions of the figures (This radical difference of the figures' gestures and movements from the models has already been observed by O. von Simson: 'Über Giotto's Einzelgestalten', in *Giotto di Bondone*, Konstanz 1970, pp. 229-41; W. Tronzo: 'Giotto's Figures', in *Medioevo: Arte lombarda*, ed. A. C. Quintavalle, Milano 2004, pp. 287-97). Again, Schwarz discusses the way in which although Giotto relied upon earlier examples,

these do not dominate the composition of his paintings. With the imperfection of the painted figures, the irregular movements and unpredictable emotions, Giotto narrates more than what might have emerged from a mere combination or synthesis of textual and pictorial traditions.

It is beyond the scope of this review to dwell upon each individual case of Schwarz's stimulating study. Each of his insightful analyses deserves its own attention. For example, in the discussion on gesture, emotional energy, and gazes as the primum mobile of Giotto's painting, Schwarz defines the novelty of the Arena frescos in their transparency. This demands an interdisciplinary study of its own, as transparency is a central idea in Thomas Aquinas' doctrine, as well as in 14th century music and other fields (for example, Aquinas's idea that "the soul is the form of the body", initiated a new balance between essence and appearance, see *Summa contra gentiles* II: 67-72 [Rome: Editio Leonina, 1934], especially II: 71: "*ostensum est enim* (cf. capp. 68, 70) *quod anima unitur corpori ut forma eius*"). Moreover, his observation that the tension between stringency and contingency offered a simulation of an authentic experience is most illuminating. Schwarz focuses thereby on the way in which the images served their 14th-century "users". Another conclusion that could be drawn from Schwarz's discussion is that of the essential difference between the frescos and the Meditations. Whereas the Meditations simulate the sacred history in one's mind by means of immediate participation, Giotto distances his viewers, leading them to an external vantage of the depicted events.

The last study of the Arena cycle in the book is dedicated to the Vices and Virtues allegories – another mode of communication. Schwarz describes the shift from personification to allegory and studies them in light of the Latin verses that accompany them. By investigating the structural differences between literary and visual allegory, these texts are conceived as examples and stimuli for the painted allegory, not their commentary; with Giotto's images expanding upon these texts. Schwarz sees the anonymous poet and

Giotto as exponents of the same cultural milieu, who probably worked together, with Giotto cultivating and processing certain motifs further. Finally, after expounding upon additional works by Giotto in Padua, Schwarz distinguishes between two visual languages that the artist developed in his Paduan period: one is the narrative or fictive, which enlivens past and future events, and the other is the allegorical, which creates abstract concepts. This observation has profound implications, as it sets Giotto's allegories apart from both the personification precedents in French Gothic and from Ambrogio Lorenzetti's »narrative« allegory in Siena. In this respect, Belting's observations on narrative and allegory in Trecento painting should thus be re-examined ('The New Role of Narrative in Public Painting of the Trecento: Historia and Allegory', *Studies in the History of Art* 16 [1985], pp. 151-68).

I have concentrated here on the Arena Chapel, as it offers an illustrative tour de force of Schwarz's work from the methodological aspect. Each individual case study that follows pursues a similar strategy: a careful and critical reading of the sources (literary and archival) or the lack of such; a reconsideration of the circumstances of donation on its cultic and functional aspects; a formal and medial analysis; and finally new observations and evaluation of the work under examination within its cultural milieu and its particular place in Giotto's œuvre. The conclusion and findings of the next studies in the book have profound implications on the understanding of Giotto and the history of visual media.

Giotto avant Giotto is an important link between the first part of the book to its sequel. It is dedicated to the problem of Giotto before what came to be known as Giotto – namely, his earlier period, which has been either barely or erroneously documented. Schwarz begins with the Madonna of Castelfiorentino (which he sees neither as the work of Duccio, Cimabue or Giotto, but rather as the work of a Tuscan painter to whom some Florentine and Sienese models were available) and then refers to the most complicated enigma – the identity of the Isaac Master from Assisi and the relation between the Isaac scenes and the works of Pietro Cavallini and Jacopo Torriti in

Rome and the Arena Chapel. Whereas, for example, in Rome the architectonic elements are nothing more than segmented, dysfunctional backdrops, in Arena and Assisi the dugento formula is varied to become functional scenery; and while in the Arena Chapel the figures recede back into the space of the painted architecture, in Assisi the architecture and furniture-objects push the figures forward toward the viewers' space (implying that the scenery in the Arena seems to have been developed from that in Assisi). This strategic difference between stressing the presence of the figures in the real space of the viewer, and the invitation of the viewer into the space of the figures is brilliantly formulated by Schwarz as a development from presence to picture, from the primary of the Dargestellte to that of the Darstellende, and maybe even from the reliance on Urbild to a pure Bild. With this turn, the immediate mystical proximity between the cult object and viewers is ended in favour of a new awareness of the artistic act.

With the aid of such distinctions, Schwarz identifies with great reliability the Isaac-Master as the young Giotto; accordingly, he sees his work in Assisi as a byproduct of his Roman sojourn. As according to the sources Giotto was still active in Padua in 1307, and already before 1309 he was again in Assisi, Schwarz continues to speculate about his work during 1308 in Assisi. He deals first with the removal of the choir-screen in the lower church and the re-use of the marble plates of the *schola cantorum* in the upper church at the beginning of the 14th-century, and the refashioning of both spaces: from papal church to convent upstairs; and from bi-functional – convent and pilgrimage – to mainly a public and a pilgrim church downstairs. Schwarz's framework for re-dating and re-ascribing the complex of the Assisi murals is thus anchored in concrete terms of changing function and cult. Again, after defining these terms, Schwarz turns to a

formalist and medial analysis that employs the wide availability of the modern and post-modern methodological means, concentrating on such problems as narrative structure, epistemology of the gaze, reception and spectatorship, stressing the delicate play of Bilder versus Präsenz, representation versus simulation, and culminating in what Schwarz later in his discussion on the Stigmata scene in Cappella Bardi defines as a "visual event" (*Giottus Pictor*, II, p. 418).

Three additional axes interconnect the individual studies of Giotto's works: terms of production, competition, and donor-painter interaction. The instability of those factors in Giotto's career is crucial to the understanding of the new chronology offered in *Giottus Pictor*. Schwarz demonstrates how the organization of Giotto's workshop underwent changes between Bottega (Padua, Florence) and Cantiere (Assisi) as the specific conditions dictated (the term Cantiere as an alternative to the Bottega was formulated by B. Zanardi: *Cantiere di Giotto: le storie di san Francesco ad Assisi*, Milano 1996); he shows how Giotto, after becoming less trendy, reacted in Florence to the new artistic impulse and competition that came from Sienese artists; and, finally, how many surprisingly »authentic« details seem to be historically grounded and are transmitted through the symbiosis between donor and painter.

As cases in point I mention here the portrayal of the Nubian monophysites in the Fire Trial in the Bardi Chapel, which could have been transmitted through the commercial routes of Dozzo Bardi (see "Kairo in Florenz"; *Giottus Pictor*, II, pp. 436-42, esp. pp. 441-42); the image of Rome as a "promised land" in the Stefaneschi Altar, with its reliable depictions of *Meta Romuli* and *Terebinthus Neronis* as the hallmark of the *Ager Vaticanus* (see 'Der Stefaneschi-Altar: Petrus und Paulus und das heilige Rom'; *Ibid.*, pp. 508-16, esp. p. 515); and the portrayal of the Justinian's Basilica of St. John in Ephesus. Here, too, Schwarz speculates as to whether this edifice was familiar to Giotto through a pilgrimage upon which he might have gone (which is unlikely); through the Franciscans that settled nearby (*Ludolphi Rectoris Ecclesiae Parochialis in Suchem De itinere Terrae Sanctae Liber*, ed. F. Deycks, Stuttgart

1851, p. 25); or through the commercial route of the Peruzzi firma. With the aid of alleged authenticity and Handlungsöffnungen, the veduta in the Peruzzi Chapel provides not only a maximal narration of the saint's life, but especially conduces to a spiritual pilgrimage within the chapel. In both the Bardi and Peruzzi chapels, thus, Giotto and his commissioners called upon authenticity that was enabled thanks to the trading activity of the donors; whereas the Bardi murals localized Egypt, the Peruzzi ones transferred the viewer to Ephesus. This effect was realized due to the new construction of the reality evident in the Drusiana scene: the picture simulates a gaze into a distanced world; it could be regarded as the first window metaphor, as defined later by Alberti, but not in a photographic sense.

The versatile nature of the above-mentioned factors is manifested in what Schwarz conclusively and persuasively labeled Stilpluralismus. Accordingly, in the late works of Giotto there is no stylistic homogeneity, although several links between them do exist (the lost painting from the Capella Magna in Naples might have elucidated these links). Nevertheless, Schwarz maintains that even if the Naples murals had survived, the overall picture would have been remained heterogenic. He attributes this heterogeneity to the changing milieu in which Giotto was working and the changing demands of the works' commissioners. Whereas in an earlier period Giotto's idiosyncratic pictorial idiom had been in demand, he had by now lost his monopoly on modernity and had to adjust his style according to the competitive and market conditions in Florence. Giotto's image appears to have been one of constant change; for example, while he transmitted Roman visual culture to Florence and appeared there as a Roman artist, later on in Padua he appears as a Florentine one ('Das visuelle Medium findet zu sich selbst'; *Giottus Pictor*, II, pp. 580-81). Although he seems to have been a key figure in leading the artistic paradigm change in Florence around 1320, he should be regarded as the head of a wider movement rather than a solitary Leitfigur.

With these new understandings of the artistic impulse in Florence, Schwarz offers a new

chronology of Giotto's work (ibid., p. 569). On the one hand, the new chronology is free of any schematic, abstract linear stylistic evolution; on the other hand, it is also free of any theoretical schematic and dogmatic thought or monolithic pattern. It offers a versatile and multifaceted reconstruction, based on the 14th-century visual culture and communication modes, as well as on concrete terms of production and use. The pressures of the changing conditions of the artistic arena led him to the direction of the window metaphor, understood here as a part of simulated reality. With this development Giotto seems to have given up the production of the Reelle in favor of a Darstellungsstrategie that influenced not only the 14th, but also the 15th centuries. The Reelle, thereby, is not the reflection of the "real", but what the viewer can experience as such.

Such an enormous project as Schwarz has undertaken here, unavoidably raises several problems, but these are minor. The most conspicuous is that of its scale and target reader. Each case in Schwarz's book offers a meticulous individual study, is written as such and oriented to the scholarly or expert reader. The scope of the book, its conclusions, reflections on methods and overall-conceptualization, on the other hand, make it an essential textbook for art-history and cultural-studies students. As a work of research, the book focuses on two main aspects – formalism and media – and although also frequently referring to many other theoretical aspects, it does not provide the reader with an introductory or explanatory

state of research, which would be essential for a textbook. Another problem is that, at times, as is the case with the idea of transparency mentioned above, the conceptualization of the terms is restricted to their functional aspects, rather than expanded to include a theological or multidisciplinary context. While I mention these examples only reluctantly, for the sake of completeness, they cannot diminish the importance of this immensely important book.

Giottus Pictor is a virtuoso work and admirable *desideratum* in its scope and methodological means, a departure point for any future scholar wishing to become acquainted with Giotto's work in its cultural context. It offers a major contribution that will serve as a standard reference work, for both students and experts alike. Its ability to bridge between individual case-studies provides the reader for the first time with a well-considered conceptualization of Giotto's work within its contemporary visual culture, and a new grand narrative based on a solid ground, which will be very difficult to emulate in the future. In contrast to his critical approach in the book, Schwarz has chosen to end it with John Ruskin's romantic laudation of Giotto (*Mornings in Florence: Being Simple Studies of Christian Art for English Travellers*, New York 1903, pp. 101-23), reminding us thereby that if art history (in its traditional sense) is dead, as proclaimed by many historians, it can nonetheless still be revitalized with a new spirit, as Schwarz has most definitively done.

Assaf Pinkus

Zur Statue des Enrico Scrovegni

Bei den folgenden Überlegungen geht es um ein Hauptwerk der italienischen Kunstgeschichte, Giottos Ausstattung der Arena-Kapelle in Padua. – Ist es vorstellbar, daß die Statue des Enrico Scrovegni (*Abb. 1*), die

aufrecht steht, die Hände betend erhoben hat und mit aufgerissenen Augen in die Ferne blickt, am Außenbau der von ihm gestifteten Kapelle aufgestellt gewesen wäre? Wen hätte er hier anbeten sollen? Da eine Antwort, die