

mend zu einem reinen Geschmacksurteil verkommene Ablehnung Canovas in Deutschland verdient angesichts der äußerst aktiven italienischen Forschung, die bis Argan vielfach mit den gleichen Problemen gekämpft hatte, eine Revision, die Canovas Werk wieder einen vorrangigen Stellenwert zuerkennen müßte. Diese Wiedergewinnung wird deutlich erschwert durch das immer noch rigide Epochenverständnis der deutschen Kunstgeschichte, für das Canova in einen scheinbar nichtexistenten Zeitraum fällt. Falsch wäre es aber auch, mit Fred Licht in Canova nur einen modernen Künstler *avant la lettre* zu sehen — eine differenzierte Forschung an den Werken und Texten, wie sie die italienische Forschung vorführt, ist sicherlich eher dazu geeignet, der Komplexität des Œuvres gerecht zu werden, das nicht mit den Werken endet, sondern die Kultur der ganzen Zeit einschließt — einer Zeit, die in Analogie zur deutschen Goethezeit

in Italien vielleicht mit Recht die 'Canova-Zeit' genannt werden könnte.

Johannes Myssok

*Pubblikationen des Istituto di ricerca per gli studi su Canova e il Neoclassicismo:*

Tadini, Faustino, *Le sculture e le pitture di Antonio Canova pubblicate fino a quest'anno 1795*. A cura di Gianni Venturi. Bassano del Grappa 1998

D'Este, Antonio, *Memorie di Antonio Canova*. A cura di Paolo Mariuz. Bassano del Grappa 1999

Falier, Giuseppe, *Memorie per servire alla vita del Marchese Antonio Canova*. A cura di Giuseppe Pavanello. Bassano del Grappa 2000

Daneben sei auf die jüngste Edition der Briefe Cicognaras an Canova in Possagno hingewiesen: Mariuz, Paolo, *Leopoldo Cicognara ad Antonio Canova. Lettere inedite della Fondazione Canova di Possagno*. Cittadella (PD) 2000, die in hoffentlich nicht ferner Zukunft zusammen mit Venturis älterer Edition des weiteren Materials, Cicognara, Leopoldo, *Lettere ad Antonio Canova*. A cura di Gianni Venturi. Urbino 1973, Eingang finden wird in eine Gesamtedition dieser wichtigen Dokumente.

JOACHIM POESCHKE (with photographs by Albert Hirmer and Irmgard Ernstmeier-Hirmer)

## Die Skulptur des Mittelalters in Italien. Bd. 1: Romanik

Munich: Hirmer 1998. 223 pp., 151 text fig.; 251 pl., some in color; one map. DM 248,-.  
ISBN 3-7774-7940-3

When Viollet-le-Duc traveled south to Italy in 1836-37, he eschewed most of the medieval monuments of North Italy in his haste to get to Pompeii and Herculaneum. His disdain was not surprising for Italian medieval art was not then considered to be a part of a national patrimony worthy of detailed investigation. Even contemporaneous Italians concurred. Sebastiano Ciampi, writing in 1810, refers to Italian Romanesque sculpture as: »Other monuments of such barbarous style.« (*Notizie inedite della sagrestia pistoiese de' belli arredi del campo santo pisano e di altre opere di disegno dal secolo XII. al XV*. [Florence, 1810, 23]). Conversely, in France, medieval art was of such great interest that significant

periodicals, the *Bulletin monumental* and the *Congrès archéologique*, both began publication in 1834. In Italy, *Arte medievale* saw the light of day only in 1983.

It is thus not surprising that until relatively recently, Italian Romanesque sculpture has received little scholarly attention, much of it sporadic. Among early works, those by Max Zimmermann on North Italy (1897) and Emile Bertaux on South Italy (1904) are particularly noteworthy as are the surveys of Italian medieval sculpture published by Venturi in 1904 and Toesca in 1927. Just before and after World War I, when nationalism was the order of the day, much attention was paid to medieval art in North Italy, especially that in



Lombardy and the Emilia-Romagna. At issue was the primacy of France in regard to such matters as vaulting and jamb statues. The most active, and virulent, protagonists were Mâle, Deschamps and Porter. (For the relevant bibliography, see my *Italian Romanesque Sculpture. An Annotated Bibliography*. [Boston, 1983].) Thus matters stood until 1950, when Crichton published what is still the only synthesis of Italian Romanesque sculpture written in English. Indeed, although published a half century ago, Crichton's work was, until the volume reviewed here, the most recent scholarly overview of the material.

Poeschke's volume, the result of a photo campaign undertaken between 1996 and 1998, is thus more than welcome. It begins with five brief, introductory chapters comprising a total of thirty-three pages. The first two chapters are given to the historiography of Romanesque sculpture in Italy. Poeschke notes the influence of Vasari on the methodology of Italian art history and clearly outlines the particularities of the geography, politics, and regionalism of medieval Italy. Although he briefly comments on the primacy of France in medieval studies, more could have been said about that issue for its enormous influence on the study of Italian Romanesque sculpture continues even today. The author approvingly cites Panofsky who argued that the Romanesque was a phenomenon of northern and western Europe. In that view, a new epoch began in Italy only with the classicizing work of Nicola Pisano. I would, argue, however, that interest in antiquity continued throughout the Middle Ages in Italy, both in style and in the use of *spolia*. The definition of Romanesque needs to be extended to include what might be called »Mediterranean Romanesque«, the classicizing style seen in both Italy and southeastern France.

Continuing the introduction, Poeschke goes on to consider pre-Romanesque sculpture in Italy, the themes and stylistic elements of Italian sculpture of the 12th and 13th centuries,

and, finally, patrons and artists. These chapters are essentially lists enumerating the location and types of sculpture, the artists known by name through inscriptions, and the range of patronage. This reader misses any serious discussion of function and iconography. It is certainly correct to note that images of prophets abound in northern Italy, but one wants to know why. Similarly, liturgical furnishings (e. g. pulpits and paschal candelabra), often lavishly sculpted, are surely far more prominent in Italy than elsewhere, but the author does not investigate this significant issue.

The plates follow the introductory chapters. All readers of this volume will be grateful for both their clarity and their generous size. In arranging the plates, Poeschke has wisely refrained from following the easy and traditional course — i. e. organizing the monuments rigidly by region. This method, used by the popular series entitled *Italia Romanica*, the Italian version of the long established French series, *La nuit des temps*, has produced individual volumes on Lombardy, Tuscany, Campania, and so forth, thereby reinforcing the regionalism already prevalent in much Italian scholarship. Poeschke's arrangement is generally from north to south and chronological, but not exclusively so. For example, the famed capital, attributed to the Cabestany master and depicting Daniel in the Lion's Den at the Abbazia di Sant'Antimo near Castelnuovo dell'Abate in Tuscany, ca. 1118-1150 is inexplicably followed by the episcopal throne in the Apulian town of Canosa dated between 1080 and 1089. Similarly, after the figures of the months at the cathedral of Ferrara dated 1225-30, we are offered the pulpit in the cathedral at Cagliari dated 1158-62. In the case of architectural sculpture, such sculptural elements as capitals and lintels are depicted in the plates, while the buildings to which they belong appear as smaller illustrations in the documentary section that follows the plates. A notable and unfortunate exception is the



facade of the cathedral at Cremona where the arrangement of the four Old Testament prophets is unique; a photograph would have been welcome.

Occasionally, significant aspects of illustrated monuments are omitted. At the cathedral of Sessa Aurunca, for instance, only the left half of the archivolt depicting the apocryphal scenes from the lives of Saints Peter and Paul is illustrated; the entire right half of the archivolt, containing *inter alia* scenes from the canonical life of Saint Peter, is omitted. In the case of the cathedral at Fidenza, two of its most unusual and thought-provoking aspects are lacking: the archivolt of the center portal with its illustrations of some of the Beatitudes and some of the Ten Commandments, and the frieze on the south side of the south tower that portrays what would appear to be contemporaneous pilgrims. In a like manner, one is grateful to have illustrated some of the narrative panels of the interesting pulpit now in S. Leonardo in Arcetri at Florence; but, the panel, depicting the Annunciation, now in The Cloisters, the Metropolitan Museum of Art, does not appear. The iconographically significant lintel depicting the *Filius Getronis*, one of the four medieval dramas concerning the life of Saint Nicholas contained in the *Fleury Playbook*, on the right lintel of the façade of S. Salvatore in Mustiola at Lucca is omitted, but the lintel of the door of the church's south flank, signed by Biduinus, does appear.

Not all the photographs are new. The views of the pulpits in the cathedral at Cagliari are the same Alinari photographs that have been published countless times. Better and more numerous illustrations may be found in R. Serra, *Pittura e scultura dall'età romanica alla fine de '500*. (Nuoro, c. 1990). Such carping on the part of the reviewer may seem ungenerous since Poeschke's volume does contain so many wonderful illustrations. Yet, the complaint is justified because all too often, unnecessary multiple views of the same work are included: e. g. the entire right portal of the

facade of the cathedral at Piacenza, the tympanum and lintel of that portal, and the scenes on the lintel itself; overall views of the two panels in the chapel of Sta. Restituta in the cathedral at Naples, as well as two color details; and two color illustrations of the so-called Madonna di Acuto now in the Museo di Palazzo Venezia in Rome. Additionally, images of some significant works are not included. Among them, I would note, for example, the work from S. Giovanni in Sugana attributed to the Cabestany master (F. Saunier, »Une œuvre attribuée au Maître de Cabestany: la colonne de S. Giovanni in Sugana en Toscane,« *Cahiers de Saint-Michel de Cuxa*, 1994, 165-77).

The documentation, a catalogue of all the monuments illustrated in the plates, follows. Poeschke's work here is extraordinarily valuable. It serves as a summary of what is known about each monument. Even though the catalogue entries till no new ground, they are nonetheless a *sine qua non* for all those wanting to find current information on monuments of Romanesque sculpture included in his study. Poeschke's work is conscientious and thorough. It is, however, unfortunate that the author chose not to publish inscriptions in full; instead, he favors those inscriptions that identify the sculptor and tends to omit those referring to the content or iconography of the work. A useful account of some of these inscriptions may be found in C. Kendall, *The Allegory of the Church. Romanesque Portals and Their Verse Inscriptions*. (Toronto, 1998).

The bibliography is exceptionally good and the three indices, listing people, places, and iconographical motifs are helpful. Among the significant book-length studies published since the work reviewed here are: F. Gandolfo, *La scultura normanno-sveva in Campania* (Rome and Bari, 1999) D. Lamberini, ed., *I pulpiti medievali toscani, Atti della Giornata di Studio, Accademia delle Arti del Disegno, Firenze, 21 giugno, 1996*. (Florence, 1999); R.



Melcher, *Die mittelalterlichen Kanzeln der Toskana* (Worms, 2000); A. R. Calderoni Masetti, *Il pergamo di Guglielmo per il Duomo di Pisa oggi a Cagliari* (Pisa, 2000); and, G. Schianchi, ed. *Il Battistero di Parma. Iconografia, Iconologia, Fonti Letterarie* (Milan, 1999).

The perceptive reader may have surmised that the format of *Die Skulptur des Mittelalters in Italien*, volume 1, *Romanik* closely follows the format used thirty years ago for Willibald Sauerländer's *Gotische Skulptur in Frankreich*,

also published by Hirmer. That volume has had an enduring value and continues to be consulted even today. I suspect that Poeschke's volume will have a similarly extended and useful life for it is the only modern, integral study of Italian Romanesque sculpture. Used carefully, with the understanding that it is selective rather than all-inclusive, retrospective rather than prospective, the volume will long serve as a valuable tool with which to begin the study of Italian Romanesque sculpture.

Dorothy F. Glass

DEBRA PINCUS

## The Tombs of the Doges of Venice

Cambridge, Cambridge University Press 2000. 257 S., 126 Abb. £ 50.00, US\$ 80.00. ISBN 0-521-59354

Das Buch behandelt keineswegs sämtliche Dogengräber, sondern lediglich jene der Zeit von 1249-1354 und etwas knapper noch die bis 1382 (im Anhang findet sich S. 167f. versteckt eine Skizze der Vorgeschichte). Für diese Zeitspanne aber läßt es kaum einen Wunsch offen. Die seit ihrem Buch *The Arco Foscari. The Building of a Triumphal Gateway in Renaissance Venice*, New York/London 1976, als Venedigkennerin ausgewiesene Autorin hatte in den letzten Jahren mittelalterlichen Skulpturen und namentlich Grabmälern der Stadt mehrere Aufsätze gewidmet. In dem neuen Buch zeigt sie, daß die gigantischen, stilistisch wie ideologisch gut erforschten Grabmäler des 15. Jh.s in Ss. Giovanni e Paolo auf einer bedeutenden Tradition des Dogengrabs aufbauen, die ins 13. Jh. zurückreicht.

Eine hervorragend konzise Einleitung zeichnet die frühe Geschichte Venedigs und des Dogenamtes und skizziert die in ganz Europa festzustellende Vorliebe für Grabmäler als öffentliche Monumente vor allem seit dem 13. Jh. Im Mittelpunkt der Untersuchung selbst stehen die Grabmäler von Jacopo Tiepolo († 1249, außen an Ss. Giovanni e Paolo), Marino Moro-

sini († 1253, Vorhalle von S. Marco), Ranieri Zeno († 1268, Ss. Giovanni e Paolo), Giovanni Dandolo († 1289, Ss. Giovanni e Paolo), Giovanni Soranzo († 1328, S. Marco), Francesco Dandolo († 1339, Frari, Kapitelsaal) und Andrea Dandolo († 1354, S. Marco). Diese Ensembles erhalten fundierte Untersuchungen unter einer Vielzahl von — meist im weiteren Sinne historischen — Gesichtspunkten: der persönliche Charakter des Dogen und seine Neigung zu einem bestimmten Ort oder Orden, die Orte und ihre Bedingungen, der Kampf um herrscherliche Selbstdarstellung, die Etablierung des Grabmals als Staatsmonument, die Entwicklung des Dogenamtes und anderes, nicht zuletzt selbstverständlich die Werke selbst.

Beispielhaft sei hier das Tiepolo-Grabmal genannt, das über einer umsichtigen Prüfung so gut wie neuentdeckt wird. Jacopo Tiepolo, der den vom Vorgänger gelegentlich benutzten Titel »*dominus quoque quarte partis et dimidie totius Romanie*« plakativ in seiner *promissione* beanspruchte, hatte den Dominikanern die Niederlassung durch ein Landgeschenk ermöglicht, was für die Ortswahl seiner Grab-