

das Bedürfnis nach Veranschaulichung der Planeten, die nach dem neu erschlossenen astrologischen Wissen als eigenständig agierende, vernunftbegabte Wesen definiert werden. Im Milieu der Kathedralschulen liefert Bernardus Silvestris schon in den vierziger Jahren des 12. Jahrhunderts in seiner *Cosmographia* als erster literarische Schilderungen der Planeten, wobei er deren Erscheinungsbild aus den astrologischen Lehrmeinungen ableitet.

Doch erst am Hof des Stauferkaisers Friedrich II. wird der Versuch unternommen, Planetenbilder zu schaffen, die der neuen Wissenschaft der Astrologie entsprechen. Möglicherweise auf Anregung des Kaisers entsteht c. 1220—40 eine als reines Bilderbuch konzipierte Prachthandschrift (Paris, Bibl. Nat. lat. 7330), in welcher der Höfling Georgius Fendulus nach dem astrologischen Handbuch des Abu Ma'Shar völlig neue Planetenbilder entwirft. Die Wandelsterne werden hier gemäß ihrer Macht, die sie über das irdische Geschehen haben, als Könige des Himmels vorgeführt. Besondere Attribute, welche direkt aus dem Text des Abu Ma'Shar abgeleitet sind, kennzeichnen darüber hinaus ihr astrologisches Wirkungsspektrum. Der ungewöhnliche Codex orientiert sich offensichtlich an „spätantiker Sachbuchillustration“ (H. Grape-Albers). Die aufwendigen Bilderzyklen, so ist zu vermuten, vermögen der Wissenschaft im höfischen Ambiente einen repräsentativen Charakter verleihen, der ihrer Rolle im Staatskonzept des Kaisers entspricht. Wenige Jahre später unternahm Michael Scotus im Auftrag des Kaisers einen weiteren Versuch in die gleiche Richtung. Er entwickelt rein zeitgenössische Planetenbilder, an deren Aussehen sehr genau ihr Einflußbereich abzulesen ist. Diese genuin höfischen Bilderfindungen wirken in der folgenden Zeit zurück in die Städte; zu Beginn des 14. Jahrhunderts sind sie integrativer Bestandteil kommunaler Selbstdarstellung.

O PORTICO DA GLORIA E A ARTE DO SEU TEMPO. Santiago de Compostela, 3—8 Oktober 1988. — THE *CODEX CALIXTINUS* AND THE SHRINE OF ST. JAMES. Department of Fine Arts, University of Pittsburgh, 3—5 Nov., 1988.

The celebration of the completion of the western facade of the Cathedral of Santiago by Master Mateo was inspired by the inscription carved in 1188 on the lintels of the double doorway opening onto the nave of the great church: *ANO AB INCARNATIONE DNI MCLXXXVIII ERA ICCXXVI DIE KL. APRILIS SUPER LIMINARIA PRINCIPALIU PORTALIUM ECCLESIE BEATI IACOBI SUNT COLOCATA PER MAGISTRUM MATHEUM QUI A FUNDAMENTIS IPSORUM PORTALIUM GESSIT MAGISTERIU*. Thus the lintels were set twenty years after Fernando II granted Mateo an annual lifelong stipend as *magister*... *qui operis prefati apostoli primatum obtines et magisterium* (Archivo, Cat. de Santiago, cart. 7, no. 5). The exact meaning of these references to Mateo's role as director of works will never be established beyond all doubt (for a consideration of the implications see ch. II in Michael Ward, *Studies on the Pórtico de la Gloria at the Cathedral of Santiago de Compostela* [Diss., New York University, 1978], Ann Arbor, University Microfilms International no. 7818473), but his role as guiding hand for the completion of the western facade of the basilica and as

the sculptor responsible for the style and iconography of the sculpture on the portals and in the narthex of the cathedral continued to be tacitly assumed at the conference. The mythological nature of one part of the biography created for Mateo in modern literature (See J. Filguera Valverde, "Datos y conjeturas para la biografía del Maestro Mateo," *Cuadernos de estudios gallegos*, IV, 1948, 46—69), his activities as bridge builder at Pontecesures in 1161, was made clear (Carmen Manso).

The papers of the first day ended in what was probably the most significant conclusion of the congress: the west facade of Santiago rose from the ground upwards in a single, if lengthy, campaign even as the lintels' inscription implies, with efforts beginning c. 1160 in the bays left incomplete by the builders of Archbishop Diego Gelmírez (Michael Ward, James D'Emilio). Thus the earlier views which found in the crypt beneath the Pórtico de la Gloria, the so-called Catedral Vieja, remnants of various earlier beginnings may be laid aside. The crypt is architectonically logical and presupposes the superstructure; the styles of the ornament are of the appropriate date. Local currents are reflected in the work of completion, but the first Gothic of the Ile de France contributed seminally to the west facade's conception, with Burgundy, especially Vézelay and Avallon, supplying the closest specific models for the architecture and ornament of the crypt (Stratford). That is also the source of currents at San Vicente, Avila, more or less at the same moment, but the relationship between Avila and Santiago remains problematic, for it is not the same shops which are present in the capitals and ornament at Santiago, but only a common Burgundian influence. The fact that the 'Matean' style is only marginally present in the crypt may have been the result of the distribution of work, with the Matean shop concentrating on the demanding task of preparing the sculpture which makes up the essential fabric of the narthex above. The detached pieces of figural sculpture of c. 1170 may have belonged to a crypt facade. Hypothetical reconstructions of this facade and of the Pórtico's outer facade with its stairways were presented (José Puente). The problem of the 'Pilgrim's Guide' description of a prior western facade with a carved 'Transfiguration' was not broached (but see below).

Mateo's style is not explained by the Burgundian sources invoked for the crypt, nor by the developments of the Ile de France. At the same time, peninsular sculpture of the second half of the twelfth century, including that of sites habitually invoked in the earlier literature (Cámara Santa, Avila, Carrión de los Condes, Silos), seems less significant as an explanation for the 'Matean' style than it once did, although a link with Silos through the iconography of the Tree of Jesse, with Santiago dependent on Silos rather than vice-versa, was advanced by Elizabeth del Alamo. Iconographically, too, the peninsula's artistic traditions supplied little in Mateo's grand program (Peter Klein. See also S. Moralejo, *Cahiers de Saint-Michel de Cuxa*, 16, 1985, 92—110; *idem*, 'La imagen arquitectónica de la Catedral de Santiago de Compostela,' in *Il Pellegrinaggio a Santiago de Compostela e la Letteratura Jacopea* [Atti del Convegno internazionale de Studi, Perugia 23—25 settembre 1983], Perugia, 1985, 37—61). Literature, more specifically the *Ordines prophetarum* for the column statues, provides a more fruitful field for sources, and the creative nature of the program may be seen in the expansion of the *Ordines* to include the figure of Virgil (S. Moralejo). Mateo's participation in currents of wide dissemination made the discussion of his European contemporaries by

Willibald Sauerländer, Francesco Gandolfo and George Zarnecki especially relevant, with that of the latter, on English art, magnified by the role Britain was to play in the nineteenth century in the appreciation of the Pórtico (Matilde Mateo, Malcolm Baker). One is reminded of Kingsley Porter's metaphor of Santiago as a delta enriched by the flow from all of Europe.

Historians, musicologists and art historians gathered at the University of Pittsburgh for papers and discussions centered on various issues connected with the origin and makeup of the 'Codex Calixtinus', at a moment which happened to coincide with the publication by the inaugural speaker, Manuel Díaz y Díaz, of a monograph on the manuscript (*El códice Calixtino de la catedral de Santiago: estudio codicológico y de contenido* [Santiago de Compostela, Centro de Estudios Jacobeos], 1988) in which it is characterized as a copy made in Santiago at some point between 1150 and 1175, but with greater probability between 1160—1170, of a previous exemplar. Its primary role in authenticating the cult at Compostela is clear, and with it some probability of an origin there, but with foreign, or foreign-trained, personnel actually carrying out the commission.

Alison Stones established the northern European character of the illumination through a wide review of initials and miniatures of various degrees of similarity. No single center emerged as a probable home, but Normandy was proposed as "the ultimate stylistic source," with responsibility for the CC assigned to an itinerant painter trained in France between Normandy and the Loire valley. A Norman/W. French origin for the style of the illumination was endorsed by Walter Cahn, but with recognition that elements might point in the direction of Burgundy, while Larry Ayres was concerned to set the style of the CC within a broad framework of early 12th-century styles in western and southern France and Spain. Burgundy was seen also as the best source for musical parallels by Michel Huglo, but José López Calo favored Parisian counterparts, and Hendrik van der Werf Aquitanian. The discussion of the date of the CC brought out the discrepancy between the relatively advanced one favored by Díaz y Díaz (1150/1160), chiefly on paleographic grounds, and the generally earlier date, even eleventh century in the case of the Carileff Bible, of the parallels cited for its illumination. Cluny's role in the production of the CC was not taken seriously, and Elizabeth A. R. Brown, through a consideration of the fate of the Pseudo-Turpin text at Saint-Denis, undermined the thesis that Saint-Denis was responsible. The Miracles of Book II of the CC were put into context by Klaus Herbers. Robert Plötz emphasized parallels with and suggested the influence of the cult of St. Martin of Tours in the evolution of the cult around James.

Theodor Hauschild presented the results of his study of the heart of the cult of James, the structure habitually identified as the Roman mausoleum appropriated for the saint's burial. Through comparisons with such buildings as San Salvador de Valdediós and San Martino de Pazó he established the probability that this 'tomb' was not of Roman date and incorporated into the church erected by Alfonso III (912), but the original sanctuary of the Alfonsine church. His reconstruction of that sanctuary eliminates the awkward 'ambulatory' and second-story chapel imagined by José Guerra Campos (*Exploraciones arqueológicas en torno al sepulcro del Apostol Santiago*, Santiago de Compostela, 1982), placing in its stead a mere ciborium over an altar placed above the 'tomb'. After

the excavations of López Ferreiro the nature of the primitive memorial is very difficult to reconstruct. We are left with the possibility that the mosaic floor discovered by López Ferreiro belonged to Gelmírez's refurbishing of the site.

In turning to the relationship between the Pilgrim's Guide's description of the great church and the history presented by its fabric, James D'Emilio, using the capitals, demonstrated the sources used, at first local and then imported, when it was decided to complete a building apparently abandoned in the 1120's. The return to construction would have occurred c. 1160 under the impetus of the separation of the kingdoms of León and Castile in 1157, and the ambitions of the future Bishop Pedro Gudesteiz. This account, expanding on discoveries first presented in the Michael Ward dissertation cited above, calls into question the validity of the description of the cathedral in the Pilgrim's Guide (composed c. 1130—40?), where western portals of the type found on the transepts are described, with a carved Transfiguration. It is usual now to accept this description as merely a projection of things to come. However, Serafín Moralejo implied, at least, a more advanced state for the primitive western facade in arguing that the Abraham and James reliefs of the Platerías facade are remnants of a Transfiguration carved originally for the western portal. Thus the anomalous presentation, according to the Pilgrim's Guide, of the Transfiguration on two facades would be partially explained: the western portal was to have presented this key Jamesian subject, but with the failure of the builders to achieve the western facade, the Platerías had come to be the actual stage for major parts of it. Whether the existence of actual carvings for a west facade may be imagined in the context of a church which had only reached to within three bays of the west facade remains problematic.

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Rezensionen

ELIANE VERGNOLLE, *Saint-Benoît-sur-Loire et la sculpture du XIe siècle*. Paris, Picard 1985, 335 S., 297 Abb., FF 520.

(mit einer Abbildung)

In den letzten Jahren seiner Tätigkeit als Lehrer in Paris kurz vor Ausbruch des Zweiten Weltkrieges hatte Focillon die Frage nach der Kunst des 11. Jahrhunderts gestellt. 1938 veröffentlichte er seinen umstürzenden Aufsatz: „Recherches récentes sur la sculpture romane en France au XIe siècle“. Die alte Debatte über die Anfänge der romanischen Skulptur, die sich nach 1920 in einem campanalistischen Prioritätenstreit — Spanien oder Toulouse? Burgund oder Languedoc? — festgefahren hatte, wurde durch diese irritierende Abhandlung buchstäblich aus den Angeln gehoben. Focillon machte geltend, daß den berühmten burgundischen und südwestfranzösischen Monumenten der Zeit um 1100, die schon von der Historiographie des 19. Jahrhunderts als die Inkunabeln der romanischen Skulptur kanonisiert worden waren, eine reiche Folge von verschieden-