

(?) nach Piazzetta; „Mars und Venus“, Pordenone (S. 47, Abb. S. 45): Kopie von Bencovich nach Piazzetta (ebenso die Zeichnung in London); „Verkündigung“, USA (S. 47, Abb. S. 46): Capella.

Trotz den äußeren Zwängen, denen sich die Veranstalter zu beugen hatten, gab die Ausstellung die Möglichkeit, einen der hervorragenden Künstler des XVIII. Jahrhunderts näher kennen zu lernen.

Peter O. Krückmann

Rezensionen

LUBA ELEEN, *The Illustration of the Pauline Epistles in French and English Bibles of the Twelfth and Thirteenth Centuries*. Clarendon Press, Oxford, 1982. 180 S. und 331 Abb.

Dr. Ellen's book is a revised version of her dissertation, accepted by the University of Toronto in 1972. In the preparation of this work, the author was able to make use of the corpus of Bible illustration of the twelfth and thirteenth centuries assembled by Peter Brieger and his collaborators over a period of several decades. Unfortunately, the projected publication of this corpus has not yet materialized, and the book here reviewed is thus far the only tangible effort to emerge from an admirable, though perhaps overly ambitious venture. It is a conscientious study, devoted to a subject that could be taxed as somewhat arid. The Pauline Epistles are exhortations of great moral and doctrinal weight, and they inspired some works of altogether remarkable profundity, like the typological window of Suger's choir at Saint-Denis, which the late Louis Grodecki aptly entitled „Allégories de Saint Paul". But these writings offered little that could lend itself to the mode of pictorial narration — the depiction of concrete deeds and events favored in Bible illustration of the Middle Ages, which is the focus of Eleen's investigation. Until the end of the twelfth century, illustrations of the Pauline Epistles are rather uncommon. When artists were confronted with the task of devising such illustrations, they turned to the biography of the Apostle: the account of the Conversion contained in Acts (9:1—25), and for other incidents of his ministry and eventual martyrdom, a series of second and third-century Apocryphal texts, the *Acta Pauli et Theclae*, the *Passio sanctorum apostolorum Petri et Pauli* and the shorter *Passio sancti Pauli apostoli*, sometimes attributed to Pope Linus.

In the first chapter of her book, Eleen surveys the history of Pauline iconography from Early Christian times through the end of the Romanesque period. Setting aside representations of a dogmatic type like the image of the *Traditio legis*, this survey properly begins with the fifth-century cycle of wall paintings in the Roman church of San Paolo fuori le Mura, and it accords an equal measure of attention to the illustrations of the life of St. Paul in the Vivian and San Paolo Bibles, the most significant reflection of interest in the subject in Carolingian art. Eleen sides



Abb. 1 Raphael, Die Hl. Familie aus dem Hause Canigiani. Zustand nach der Restaurierung. München, Alte Pinakothek (Foto: Museum)



Abb. 2/3 Raphael, Die Hl. Familie aus dem Hause Canigiani. Die freigelegten Puttengruppen nach der Restaurierung (Foto: Museum)



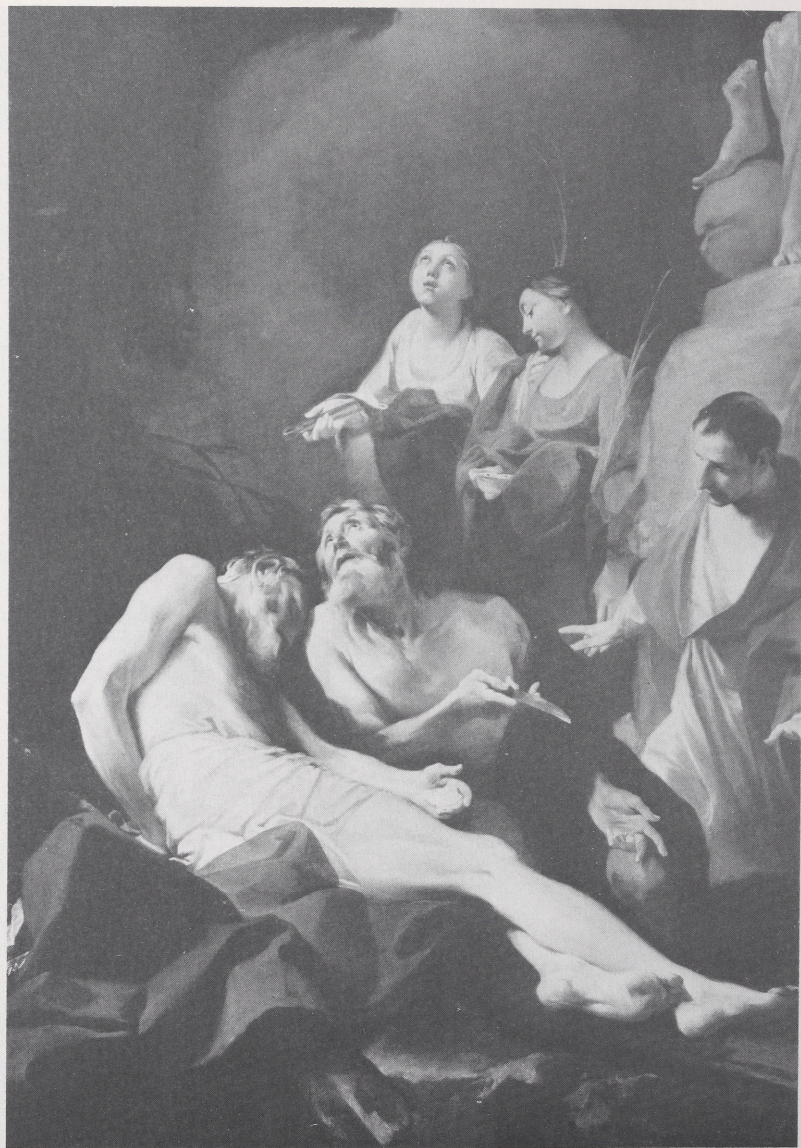


Abb. 4 Federico Bencovich, Altar aus S. Maria del Piombo, Bologna. Senonches/Eure-et-Loir, Pfarrkirche (Foto: Katalog)

with those scholars who hold that the Dugento restorations of the Roman fresco cycle carried out by Cavallini did not radically modify the original compositions and who therefore accept the mediocre seventeenth-century copies of these now lost paintings as furnishing at least a rough approximation of the initial designs. She also endorses the now widely prevalent view that the illustrations of Paul's life in the Carolingian Bibles derive from older models in the broad recension of the San Paolo frescoes. In the discussion concerning the nature and possible date of these models (pp. 14—15), one does miss some mention of the statement found in a work attributed to Bede that Cuthwine, a bishop of Dunwich between 716 and 731, brought with him from Rome to England a manuscript „with illustrations of the passion and labors of Paul inserted in the appropriate places therein”. Ludwig Traube, who first drew attention to this passage (*Neues Archiv*, XXVII, 1902, p. 276), wondered what sort of text this manuscript might have contained, and his still unanswered question is evidently germane to these issues.

Eleen notes that Pauline iconography was enriched in the twelfth century by several innovations. For reasons which remain somewhat clouded, the Apostle was now given the sword as an attribute, a counterpart, as it were, of Peter's keys. The scene of the Conversion was also staged in a new way, thereafter to become the norm: the illumination received by the Apostle on the road to Damascus which caused him to fall to the ground (Acts 9:3) was interpreted by analogy with the punishment of Pride as a fall from a horse. Other changes in the character of Pauline imagery have a connection with larger patterns in the development of Romanesque Bible illumination at this time. The Bible is a collection of distinct parts whose boundaries are often marked in the manuscripts by the emphases of the decoration. Romans, the first of Paul's Epistles, was therefore customarily singled out for more elaborate treatment. But the tendency was toward greater uniformity, and in the later phases of the Romanesque especially, each in the series of fourteen Epistles, like the rest of the Biblical books, may receive its own historiated initial. This approach is exhibited, for example, in the late twelfth-century Bible of Manerius (Paris, Bibl. Sainte-Geneviève, Ms. 8—10), in the partial copy of this work from Saint-Germain-des-Près in the Bibliothèque Nationale (Lat. 11534—35) and in numerous Bibles of the first half of the thirteenth century. It is also taken up in late Romanesque copies of the Pauline Epistles accompanied by Glosses, of which the book under review mentions and illustrates some examples.

In the efforts made to flesh out this framework, several approaches can be discerned. What is by far the largest group of illustrations is discussed in the author's second chapter, entitled „Text and Image”. It consists of portraits of the Apostle in the act of writing, preaching or in debate with interlocutors who personify the intended recipients of the different Epistles. Much of this seems to me wholly conventional, but Eleen suggests that the various roles attributed to Paul and to his audience in these illustrations was based in certain instances on a reading of the so-called Marcionite prologues found in many of the manuscripts. The second group of Pauline images in twelfth and thirteenth-century Bibles, treated in

Chapter III, are borrowed from Acts and the Apocrypha. These were, as we have seen, the consecrated sources. But new subjects were drawn from them in this period, and themes from them sometimes commingled and forged into distinctive cycles bearing on particular aspects of Paul's career.

The third group of illustrations, dealt with in the concluding chapter, has a different basis, and shows symbolic transactions designed, in the author's words, „to emphasize an outstanding point of doctrine” developed by the Apostle in his letters. The interesting iconography of these images is very skillfully elucidated by Eleen in what is for me also the most original part of her book. She argues here that this iconography derives in part from the exegesis of the Pauline Epistles contained in another set of prefaces, that series designated in the edition of D. de Bruyne with the letters *It I*. The manuscripts with this „Prologue Cycle”, as it is termed, all appear to be of Parisian origin. Count Erbach-Fürstenau first called attention to a number of these books in his *Manfredbibel* of 1910, but many more have been added to the list by Eleen and Robert Branner. Of considerable interest is the author's discovery that nine out of fourteen illustrations in this set are clearly related to the illustrations of the Pauline Epistles in the *Bible moralisée*, and her conclusion that the designers of the Prologue Cycle must have used a copy of this famous work as a model book (p. 148).

Eleen's book is supplemented by five appendices. The first offers a comparative tabulation of illustrations drawn from Acts in Early Christian, Byzantine and Medieval art. The second is a statistical overview of the iconography of historiated initials of the Pauline Epistles based on the manuscripts in the Toronto Corpus. The last three reproduce the full text of the Marcionite, *It I* and Pelagian prologues, following the edition of De Bruyne, which is extremely hard to find. There is a selected bibliography, two indices, and a very generous complement of illustrations. As now often happens, these have a rather greyish cast, though they are of more than adequate quality for the purposes they are intended to serve.

Walter Cahn

ROBERT P. BERGMAN, *The Salerno Ivories. Ars Sacra from Medieval Amalfi*, Harvard University Press, 1981, pp. v.-xv; 1—268; 178 figs. Index.

Le Professeur Bergman, directeur actuel de la Walters Art Gallery à Baltimore, a remanié, sous la forme de ce beau livre, une thèse de doctorat dont il avait fait connaître les positions dans un article: "A School of Romanesque Ivory Carving at Amalfi", *Metropolitan Journal Museum*, 9, New York, 1974. Les ivoires romans de l'école d'Amalfi à Salerne représentent l'ensemble le plus considérable d'ivoires du moyen âge illustrant un programme unique. Il en reste 73 sujets au musée de la cathédrale de Salerne et 7 dans divers musées. Bergman a reconstitué l'ensemble en cinq rangées de plaques rectangulaires en longueur, où sont figurées des scènes de l'Ancien Testament, alternant avec quatre rangées de plaques