

Der Meister, der die Madonnenfigur in S. Sofia geschaffen hat, scheint Sluters Werke in Dijon nicht gekannt zu haben. Gegenüber Sluters heftig bewegter, in rauschende Gewänder gehüllter Madonna vom Portal der Chartreuse in Dijon, die auf einen lothringischen Madonnentypus zurückgeht<sup>17</sup>, wirkt die Madonna in Venedig befangen und still, und auch gegenüber Sluters späteren Figuren am Kalvarienberg überwiegt das Trennende.

Wann die Madonna in S. Sofia entstand, ist bei der lückenhaften Überlieferung niederländischer Skulptur nicht leicht zu erschliessen. Die Vermutung, dass sie importiert wurde, wird durch ihr Material, den in Venedig sonst nicht verwendeten weichen Sandstein, gestützt. Die enge Verwandtschaft mit der hl. Katharina in Courtrai (vor 1373) scheint mir für eine Entstehungszeit noch im 14. Jahrhundert zu sprechen, die fühlbaren Unterschiede gegenüber dem Vorbild legen eine Datierung in das letzte Jahrzehnt des 14. Jahrhunderts nah.

Es ist deutlich, dass der Meister der Madonna in S. Sofia von Bildungen wie der hl. Katharina in Courtrai ausging und sich dabei, ebenso wie Sluter, durch das eindringliche Studium der Wirklichkeit von den Fesseln der bildlichen Überlieferung befreien konnte. Diese Leistung ist einem so bedeutenden Bildhauer wie André Beauneveu wohl zuzutrauen, doch wage ich nicht, ihm diese Madonna auf Grund der Ähnlichkeiten mit der hl. Katharina in Courtrai zuzuschreiben.

<sup>17</sup> Ich denke vor allem an die Madonna von St.-Dié und eine Madonna in der Sammlung Schwartz in Mönchengladbach; Abb. und Beschreibung bei *J. A. Schmoll gen. Eisenwerth*, Neue Ausblicke zur hochgotischen Skulptur Lothringens und der Champagne (1290-1350), in: Aachener Kunstblätter 30, 1965, p. 49-99 (Abb. 2 und 33).

#### RIASSUNTO

L'autore attribuisce una Madonna, conservata nella Chiesa di S. Sofia a Venezia (fig. 1), ad un maestro della cerchia di André Beauneveu, datandola nell'ultima decade del 14<sup>o</sup> secolo. A convalida dell'attribuzione confronta l'opera con la Santa Caterina del Beauneveu nella chiesa di Notre-Dame di Courtrai (prima del 1373) (fig. 2), e con la Madonna del portale sud della chiesa di S. Martino di Hal (fig. 3).

Bildnachweis:

*Fiorentini, Venedig: Abb. 1. - A.C.L., Brüssel: Abb. 2. - Foto Marburg: Abb. 3.*

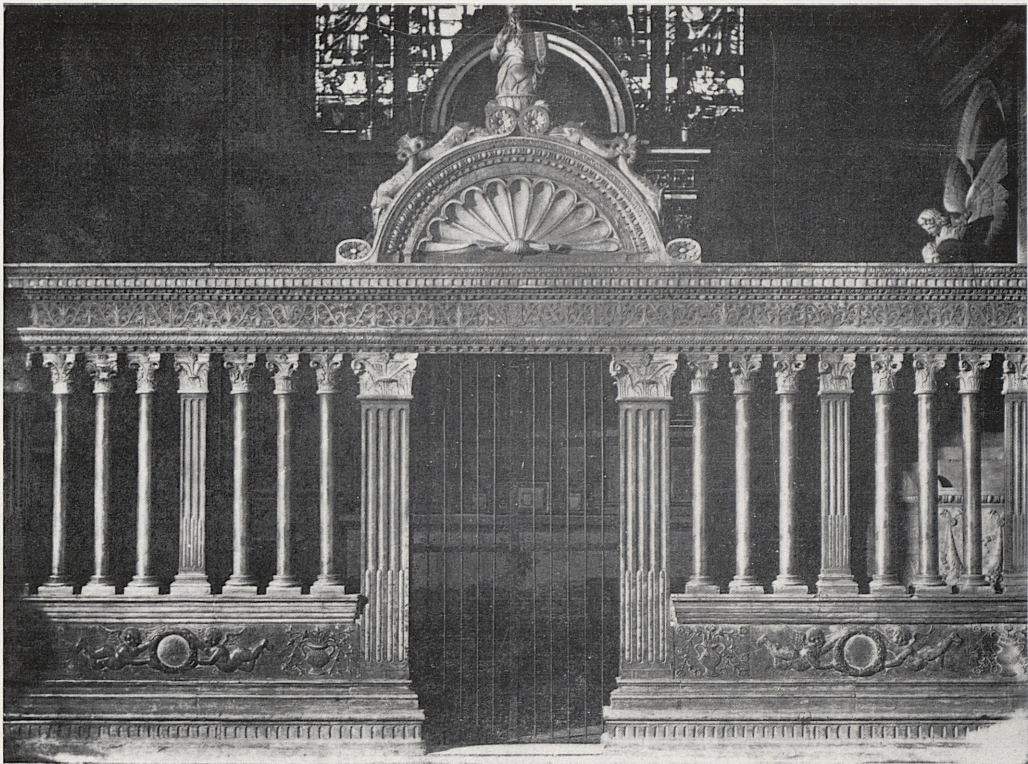
#### *James H. Beck: A NOTICE FOR THE EARLY CAREER OF PIETRO LOMBARDI \**

For many years scholars have seen Florentine sources within the works of Pietro Lombardi's early maturity. The earliest known documents concerning the whereabouts of the sculptor-architect who was born around 1435 in Carona (Lake Lugano) revert back only to 1464. During that year and the years immediately following, he was active on a number of projects, the most impressive of which was the monument for Antonio Roselli († 1464) in Il Santo, Padua. According to Paduan documents brought to light by Moschetti, the design of the tomb was already prepared in early 1464 when stones for the base level were acquired.<sup>1</sup> The form of the tomb is unthinkable without reference to Florentine tomb

\* *This note is dedicated to Professor Otto J. Brendel on the occasion of his sixty-fifth birthday.*

<sup>1</sup> *Andrea Moschetti*, Un quadriennio di Pietro Lombardo a Padova (1464-1467), Padua, 1914. According to the recent discoveries of *Giangiorgio Zorzi* (Architetti e scultori dei laghi di Lugano e di Como a Vicenza nel secolo XV, in: *Arte e artisti dei laghi lombardi*, pubbl. curata da *Edoardo Arslan*, vol. I, Como, 1959, p. 344-47) it is now clear that Pietro, after executing the slab tomb for Jacopo Pavini for Il Santo in 1467 (since removed), shifted his center of activity to Vicenza where he executed the slab tombs of Battista Fiocardo and his brother Alberto for the Cathedral along with other works in Vicenza and vicinity.





1 Bologna, San Petronio, Chancel of the Rossi Chapel: After a design by Pietro Lombardi (?).

sculpture and both Bernardo Rossellino's Bruni Tomb and Desiderio's Marsuppini Tomb have been discussed in relation to it. On the basis of the similarities between Pietro's Roselli monument and those by the Florentine masters cited above, scholars have been prone to suggest some direct knowledge of the Florentine ambient on the part of Pietro. Moschetti, Planiscig, Pope-Hennessy, and more recently Charles Seymour have sustained this position.<sup>2</sup> On the other hand Mariacher prefers to see a Florentine influence absorbed from Padua rather than a first-hand experience in Tuscany. In Padua, Mariacher argues, Pietro could have had reference to works by Donatello, as well as those of other Tuscans, and he sees already in the Roselli Tomb an interpretation "*tutta veneta*", with a preference in the figurative parts for Donatellian and Mantegnesque forms rather than those of Rossellino or Desiderio.<sup>3</sup>

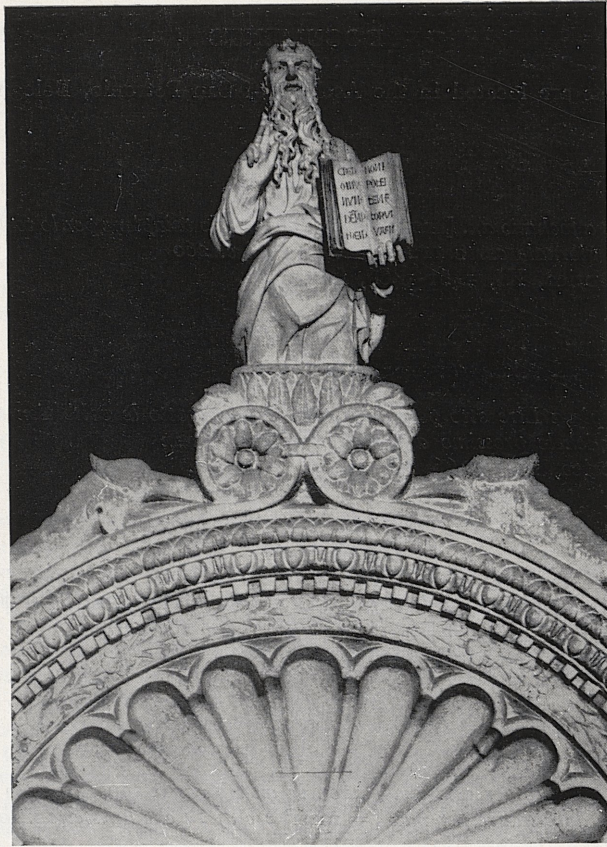
The traditional opinion holding for a first-hand Florentine sojourn now appears to be upheld by new documentation. Pietro was, previous to his Paduan residence and his Vicentine works, in Bologna. There he rented a *bottega* from the Fabbriciera of San Petronio on 15 July 1462 for a period that ended on 8 May 1463 (Documents, see below). Apparently he abandoned the studio nearly three months before the end of his lease, at which time Giovanni the Clockmaker took it over.

Thus it appears that Pietro, after only a period of seven months in Bologna, left the city in haste, perhaps with the handsome and challenging commission to execute the Roselli tomb already in hand.

<sup>2</sup> A. Moschetti, *op. cit.*, p. 72 and in *Thieme-Becker*, vol. XXIII, 1929, p. 343. – Leo Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, p. 41, s.v. – John Pope-Hennessy, *Italian Renaissance Sculpture*, London, 1958, p. 350. – Charles Seymour Jr., *Sculpture in Italy: 1400 to 1500*, London, 1966 (The Pelican History of Art, Nikolaus Pevsner ed.), p. 198.

<sup>3</sup> Giovanni Mariacher, *Pietro Lombardo a Venezia*, in: *Arte Veneta*, IX, 1955, p. 36-37.





2 Detail of fig. 1.

From an examination of the information contained in the documents we learn that Pietro is referred to as *maestro*, that he is called *tagliapietra* or stone cutter, which can refer either to a sculptor or a mason. He was a man of some position since he had his own shop and was not employed by another master. This is all the information given in the documents. Nothing is said of the work or works that Pietro may have been engaged upon in Bologna.<sup>4</sup> Yet these documents have considerable value for the study of the artist; if they do not locate him in Florence, they do place him in a city readily accessible to Florence.<sup>5</sup>

<sup>4</sup> I have been unable to locate a single work in Bologna that can confidently be attributed to Pietro during the period covered by the documents. It is possible that he designed the *cancello* for the Rossi Chapel (seventh chapel on the left) in San Petronio (Fig. 1) but the execution is generally weak and unconvincing, indicating that, if he did actually design it, the execution was conducted by other and lesser hands. The most impressive part of the monument is the area of the lunette with the figure of Saint James (Fig. 2), whose head is stylistically analogous in treatment to that of Antonio Roselli with deeply incised features and circled eyes.

For the history of this chapel see *Guido Zucchini*, *Il rinvenimento di un'opera d'arte a Bologna*, in: *Rivista d'Arte*, XIV, 1932, p. 338 f. and *I. B. Supino*, *L'arte nelle chiese di Bologna*, vol. II, Bologna, 1938, p. 204.

<sup>5</sup> Bologna had in these years a number of Florentine sculptors working within its walls including Pagno di Lapo, Francesco di Simone Ferrucci da Fiesole, and Agostino di Duccio. It is also well to bear in mind that Niccolò dell'Arca was also in Bologna at this time, and must have been Pietro's neighbor, for Niccolò had also rented a *bottega* from Fabbrica.

N.B. This study was made under a grant-in-aid from the American Council of Learned Societies during the Summer of 1965.



## DOCUMENTS

The following documents are located in the Archive of San Petronio, Bologna.

## I.

1463, no date

*E per pixon d una botegha a lochano a... [name omitted] lonbardo taiapiera per lo tempo che finisce a san michele*  
 1463 [8 May] *a pare in giornale carta 116 a debito a lui c. 260* L viij  
 Libro Mastro della Fabbrica, XI, 1461-1466, fol. 209A.

## II.

1463, 11 June

*A m<sup>o</sup> piero lonbardo taiapiera Lire otto per pixon dela botegha sotto le volte tien da noj per da San michele*  
*prossima pasato a San michele prossimo venire a credito a pixon* L viij  
 Giornale XI della Fabbrica, 1461-1466, fol. 115 (6 = 116A).

## III.

1463, 11 June

*Piero Lonbardo lonbardo [sic] taiapietra de dare a di 11 de zugno Lire hotto per pixon de la botegha tien da*  
*noj dal dj 15 luio 1462 fino a san michele prossimo a resto a pixon carta 209* L viij  
 Libro Mastro della Fabbrica, XI, 1461-66, fol. 260.

## IV.

1463, 13 June

*Piero lonbardo taiapiera de dare per una sua Raxon in questo carta 260 Lire otto promisse per luj m<sup>o</sup> zoane*  
*l'orloio soldi quaranta che dovara dare per mez [= mesi] 2 e dj 24 che luj stette nela botegha.*  
 Ibid., fol. 272A.

## V.

1463, 15 June

*E a di xv du zugno Lire due soldi nove per luj [Pietro Lombardi] da messer zoane da lorloio evolj m<sup>o</sup> zoanne*  
*negro [Ingigniero de la Fabbrica] carta 251* L ii s. viij  
 Ibid., fol 272B.

## RIASSUNTO

L'autore dimostra, sulla base di documenti da lui trovati nell'archivio di San Petronio a Bologna e qui pubblicati, che Pietro Lombardi dal Luglio 1462 al Maggio 1463 prese in affitto una bottega a Bologna, ma che lasciò la città già tre mesi prima della scadenza di questo termine, probabilmente per eseguire a Padova la tomba Roselli (incominciata 1464). Non sappiamo quali commissioni siano state affidate a Bologna all'artista, qualificato „maestro“. L'autore gli attribuisce stilisticamente il disegno della cancellata della Cappella Rossi in San Petronio (fig. 1), o per lo meno la figura di San Giacomo (fig. 2). D'altra parte il presupposto di una attività del maestro nella cerchia fiorentina durante questi anni offre una spiegazione per gli influssi fiorentini rilevati già da molti studiosi nelle prime opere dell'artista.

Photo Credits:

*Alinari*: Fig. 1. — *Croci*: Fig. 2.