

the ways in which Giotto assimilated and then remade the traditions of Franciscan art into which he emerged.

The opening essay “In Search of an Artist” by Hayden Maginnis, and Andrew Ladis’ concluding essay “The Legend of Giotto’s Wit and the Arena Chapel” provide a frame for the volume by addressing issues of critical reception. As Maginnis shows, since Vasari Giotto has been described as a master of Nature and a genius of storytelling, but these broad outlines provide little means for the student to distinguish the works of Giotto’s hand from those of his workshop, or even of his tradition; so the question of the true Giotto becomes vexed. Zanardi’s essay on the St. Francis cycle turns the focus from the artist to the art with a critique of the biographical focus which causes art historians to try to excavate individual personalities, when the shops that produced these works sought instead to obscure the differences between their artists. Ladis turns the question of the personality of the artist within his art around again by finding evidence of Giotto’s ability to develop the latent potential for humour of traditional narrative picture cycles in ways that are both humane and profound.

There is little in this volume to expand on a study of confraternities; they are mentioned in passing a few times, but with few details. The Cambridge Companions provide the basics of each field they address. The volume is nicely produced, and although one might wish for coloured illustrations, the half-tones are copious and crisp, and they cover the main points of discussion. This will be a useful book for students of art history, its patronage and techniques, and of the cultural context in fourteenth-century Italy.

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Canosa. Ricerche Storiche 2003. Convegno di studio, 14 dicembre 2002, ed. Liana Bertoldi Lenoci. Fasano (BR): Schena Editore, 2003. 446 pp., colour and b/w illustrations. ISBN 8-8822-9416-1

The volume gathers the proceedings from a one-day symposium held on 14 December 2002 in Canosa, Puglia. The topic was Canosa itself and its millenarian history, both worthy of further attention and study, and both rich in materials never before examined. The symposium did, in fact, originate from the awareness that the city’s history must be brought to the attention of scholars. Seizing the occasion of the twelfth centenary of the translation of the body of its patron saint, San Sabino, and the ninth centenary of the dedication of the cathedral to that saint, this initiative to study Canosa and its historical patrimony will now be advanced also by the “Centro Ricerche di Storia Religiosa in Puglia”, with its rich venues for the dissemination of research on the religious history of Puglia.

The various contributions at the 2002 symposium have thus lead to this miscellany of articles. The volume is divided into two sections, each organized chronologically. The first part gathers articles on Canosa in the Middle Ages, the second on Canosa in the modern period.

Contributions run the gamut from archival to archeological studies, from literature to history, from art to economy, from popular devotion to social history, from museology to urbanistics. The volume opens with articles on archival sources that discuss in detail the major resources available for research on the city's history. Archeological studies follow, illustrating excavations and recent restorations, many shedding great light on the city in late Antiquity and in the Middle Ages. Articles dealing with the modern period examine the nobility's economic and agricultural management of the area and its dealings with the Church — very much troubled and litigious, as it turns out. Nineteenth-century urban expansion follows, as do articles on more recent devotional history, as well as considerations on the current museological situation in Canosa and on its urban policies, both important factors for the preservation of the city's enormous historical and archeological patrimony.

Among the many articles in this volume, we might point out one of a more literary nature: Franco Porsia's analysis of a reference to Canosa in the *Polycraticus* of John of Salisbury (1115/20–1180). Composed in 1159, the *Polycraticus* is an ethical-philosophical treatise in eight books on the proper attributes of a ruler. John travelled often throughout Italy as an envoy of the Roman Curia and one of his missions did, in fact, bring him to Canosa. John does not mention the date of this voyage nor the name of a local host who invited him to a banquet, but in his book John used the banquet in Canosa as an example of unbridled lust and gluttony. According to Porsia, the banquet took place around 1156 and its intemperate and gluttonous host, an example to be shunned, was none other than Giovanni IV, bishop of Bari-Canosa from 1151 to 1169. Couching his comments in a sea of classical and learned condemnations of unrestrained lust and gluttony at banquets, John reaffirms the need for austerity in ecclesiastical institutions and invites his ideal ruler to consider the gravity of intemperance even in food, for it is a vice that can lead to other, much worse aberrations.

Although this volume does not contain any articles that deal directly with a confraternal presence in Canosa, it does nonetheless point to the richness and wealth of untapped materials for the history of Puglia in particular and of southern Italy in general.

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