

stipulated that “neither the friars nor the confraternity were to speak ill of each other on pain of a fine”!

The rest of the chapels in the church were commissioned by individual families. However, the detailed examination of the respective roles of lay donors and Franciscans in developing the artistic programs and administering these chapels could provide insight into similar arrangements for confraternal chapels in other churches.

With its thoughtful background discussions and detailed case studies, this book will be useful to anyone engaged in examining a confraternity based in a Franciscan church, particularly if it commissioned decorations.

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The Cambridge Companion to Giotto, eds. Anne Derbes and Mark Sandona. Cambridge, UK: Cambridge University Press, 2004. xix, 313 pp., 46 plates, 49 figures. ISBN 0-5217-7007-6. US.\$ 95.

This collection of essays provides a representative sampling of up-to-date scholarship on Giotto, including a survey of scholarship (Hayden Maginnis), analyses of Giotto’s work on the St. Francis Cycle at Assisi (Bruno Zanardi, William R. Cook), of his figures (William Tronzo), and of his contributions to architecture (Gary M. Radke). Essays by Joanna Cannon (“Giotto and Art for the Friars: Revolutions Spiritual and Artistic”) and Julia Miller and Laura Taylor-Mitchell (“The *Ognissanti Madonna* and the Humiliati Order”) provide insights into Giotto’s connections with the Franciscans and their associated lay confraternities. Issues of lay patronage are also addressed by Benjamin Kohl, and finally Giotto’s work in the Arena Chapel is subjected to two very different kinds of readings by the volume’s editors and by Andrew Ladis.

This Cambridge Companion, like all of the other volumes in this series, is designed to provide a working knowledge of its subject: Giotto’s life, his methods, contemporaries, patrons, and the traditions of his critical reception. As is clear from the start, the picture is not simple: this is an artist who has generated a wide range of approaches and responses, so the representation provided by the volume attempts a similar breadth. Because there is repeated emphasis on the Franciscan connection, the volume will be of particular interest to students in this field. Joanna Cannon’s essay in particular provides a helpful survey of the cultural context of Quattrocento Franciscan spirituality, emphasizing the links between the order and Giotto’s early works, and demonstrating the ways in which the friars’ spiritual revolution and the conditions of the thirteenth century prepared the conditions for Giotto’s artistic revolution. William Cook’s essay addresses

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.