

Contents

List of Illustrations, xi

Preface and Acknowledgments, xxi

1. Introduction † 1

Geography and Politics, 1

Economic Growth, Socioreligious Factors, and the Intellectual
Milieu, 3

The Practice of Sculpture, 5

Italian Gothic Sculpture: The Background, 11

Italian Romanesque Sculpture, 11 † The Milieu of Frederick II, 15 †
The Classical and French Connections, 18

2. Central Italy c. 1250–c. 1310 † 21

Nicola Pisano, 21

The Pisa Baptistery Pulpit, 23 † The Arca di San Domenico, 31 † The Siena
Pulpit, 35 † The Fontana Maggiore, 41

Arnolfo di Cambio, 44

Perugia's Second Fountain, 45 † The Guillaume de Bray Monument and the
Tomb of Riccardo Annibaldi, 48 † The Ciboria, 50 † The Praesepe, 58 †
The Tomb Chapel of Boniface VIII, 61 † The Facade of
Florence Cathedral, 63

Giovanni Pisano, 67

Giovanni in Nicola Pisano's Workshop, 67 † The Siena Cathedral Facade, 68 †
The Pulpit in Sant'Andrea, Pistoia, 74 † Madonnas and Crucifixes, 80 †
The Pisa Duomo Pulpit, 83 † The Tomb of
Margaret of Luxemburg, 90

3. Pisan and Sieneſe Sculpture to 1330 † 94

Alternative Currents, 94

Tino di Camaino in Tuscany, 102

Pisa 1301–1315, 102 † Siena 1315–1318, 109 †
Florence 1321?–1323, 110

Sieneſe Sculpture after Tino, 114

Goro di Gregorio, 116 † The Tarlati Monument, 117 † Giovanni di Agostino
and Sieneſe Pictorial Relief, 119

Orvieto and "Lorenzo Maitani," 120

Orvieto Cathedral, 120

4. Trecento Florence and Pisa † 131

Andrea Pisano, 131

The Annunziata and the Baptistry Doors, 132 † The Campanile Hexagons
and Niche Figures, 137 † Pisa and Orvieto, 141

Giovanni di Balduccio in Tuscany, 145

The Second Half of the Trecento, 151

The Later Campanile Workshops and Alberto Arnaldi, 151 † Nino Pisano, 156 †
Andrea Orcagna at Orsanmichele, 161 † The Arca di San Donato in Arezzo,
170 † Florentine Sculpture of the Late Trecento, 173 † From Center to
Periphery: The Diffusion of Tuscan Ideals, 175

5. Angevin Patronage in Naples and Southern Italy † 180

Tino di Camaino in Naples, 180

The Tomb of Catherine of Austria, 182 † The Tomb of Mary of Hungary, 184 †

The Tombs of Charles of Calabria and Mary of Valois, 186 † The Votive Relief
of Queen Sancia, 188

Giovanni and Pacio Bertini da Firenze, 190

The Second Half of the Trecento and Beyond, 195

6. Lombardy † 199

Lombard Sculpture before 1334, 199

Azzone Visconti and Giovanni di Balduccio in Milan, 201

The Arca di San Pietro Martire, 203 † The Tomb of Azzone Visconti, 207 †

Masters of the Mid-Trecento in Lombardy, 209

The Arca di Sant'Agostino, 209 † The Ancona of the Three Magi, 213 †

Giovanni da Campione, 214 † Bonino da Campione, 216 †

The Bernabò Visconti Tomb, 218

Lombard Assimilation of Tuscan Style, 222

Gian Galeazzo Visconti and the International Gothic Current, 224

Embriachi Ivories, 224 † The Duomo of Milan, 228

7. Venice, the Veneto, and Verona † 236

Venetian Sculpture, c. 1300–c. 1340, 236

Early Trecento Tomb Monuments and Venetian Sculptured
"Portraits," 237

Vere da Pozzo, 244

Andriolo de Santi, 247

The Sculpture of the Palazzo Ducale, 254

Jacobello and Pierpaolo dalle Masegne, 260

The High Altar in San Francesco, Bologna, 262 † The Iconostasis in
San Marco, Venice, 267

Verona, 269

The Scaligeri Tombs, 273

8. Characteristic Forms: Tradition and Innovation † 286

Pulpits, 286

The Sculptured Cathedral Facade, 294

Tombs, 302

Saints' Tombs, 303 † Tombs of Lawyers and Professors, 304 † Tombs of Clerics, 306 † Fourteenth-Century Secular Tombs: Merchants, Bankers, Soldiers, 308 † Rulers' Monuments, 309 † Tombs of Women and Children, 310

9. Some Problems in Italian Gothic Sculpture:

Case Studies † 314

Developing a Master's Oeuvre: The Problem of Nino Pisano, 316

An Apparent Forgery and a Noteworthy Imitation, 316

A Hypothetical Reconstruction: Nicola Pisano's Arca di San Domenico, 322

10. Conclusion † 324

Notes 327

Bibliography 369

Index 383