The Development of the Formal Relation Between Sculpture and Architecture: Classicizing Elements in the Humanist Leonardo Bruni's Tomb *

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Abstract

During the Renaissance the humanist tomb became a laboratory for the development of a new formal relation between sculpture and architecture, achieved through the sculptor’s recourse to classicizing motifs and to common artistic principles embodied in those motifs.

A fifteenth-century humanist tomb, is chosen as a standard for the development. The formal achievement of its sculpture will be defined by comparing it with a representative Medieval tomb project: and with a later Renaissance tomb project.

A formal analysis to the three tombs will be applied. The analysis will be for visual traits, iconography, and visual qualities. Classical elements and motifs are used either modified, developed, or classicized from antique sources.

The barriers between sculpture and architecture melt and instead, there is a structural unity. The pure religious art change to be a human expression, framed by history and morality, philosophy and science, and religion.

This paper studies a humanist tomb, Tomb of Leonardo Bruni (ca. 1444-1454) in S. Croce, Florence by Bernardo Rosselino (fig.1) as a standard for the development of the new relation between sculpture and architecture. It will be compared with a representative Medieval tomb project Tomb of Guillaume Cardinal de Braye (1282) in S. Domenico, Orvieto by Arnolfo di Cambio (fig.2); and with a later Renaissance tomb project Tomb of Pope Paul III (1549-1575) in St. Peters, Rome by Guglieimo della Porta (fig.3).

Introduction:

From the earliest times, the artists were expected to provide popes, bishops and the monastic orders not only with churches and monasteries full of statues of saints, murals and altarpieces, but tombs as well. It was not until

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the fifteenth century and Renaissance that beside these mentioned ecclesiastical commissions, secular patronage became equally important. Their desire to stay present in the memory of the living was common to all of them, "the desire to perpetuate a name" (Hennessy quotes Macchiavelli 1971, p. 34). Kings, princes and knight orders were patrons of art in Middle Ages as well, and are among those whose tombs still can be seen today in large Cathedral buildings, but it was always in connection with the main idea of tributing with their monuments to the Church. In those times, it was not enough to possess the financial means to have lavishly decorated tomb; it was required to form a part of religious complex. The tomb placed inside the church had to be provided with its own chapel or special designed place. Only the very influential were capable of commissioning such monuments. This fact considerably contributed in controlling and designing variety of forms in funerary art.

After a brief survey of the tombs in Middle Ages and Renaissance, The rise of humanist tombs in the Renaissance period; and how they incorporated familiar ideas, symbols, and decorated motifs together with new innovations will be pointed out. There is always a stylistic relationship between continuity and innovation; past and present. In other words, continuation and innovation in the funeral monuments are the main concern in this paper, especially focusing on the Renaissance idea of the humanist tomb of Leonardo Bruni.

The simplest form of free-standing tomb in the shape of sarcophagus is a rectangular stone box with the dead man's effigy resting on its lid. This tradition is inherited from the Classical times and will continue with some variations until Renaissance. In the thirteenth century, there was a development of a new type of tomb design, the recessed wall tombs which will later dominate the production of this period.

The fourteenth century developed the wall monuments into a superior multi-storey structure composed of many new incorporated elements consisting of numerous reliefs, statues, and allegories and religious scenes from the New Testament. In late fourteenth century and early fifteenth centuries, we can follow the beginning of a Roman revival in Tuscany region. The memory of ancient Rome began to reclaim the attention for the International Style as a Gothic wave.

A greater concern than ever before was the presentation of the public idea of human dignity and power through freedom, civic humanism, which first enunciated in Florence. In the second quarter of the fifteenth century the depression and the war between Florence and Milan for about fifteen years negatively affected the artistic production and the scale of commissions in general (Seymour 1966, p. 29). This fact focused ecclesiastical patronage mostly toward interior decoration, which resulted in functioning architecture (Schulz 1977, p. 8-10).
During the Renaissance, Pliny’s *Natural History* (62-113 A.D.) became a common source for proper understanding of sculptural and architectural elements. "Statuary has a uniquely important function in the historical life of a great urban civilization" (Seymour quotes Pliny 1966, p. 4). Unlike the medieval figura, in which ‘figures’ are the timeless and eternal, statua applies to time actually lived, and serves both as a memorial and a guide for humanly defined ideas; it functions as a constituent part of a noble and impressive environment fit for noble and impressive human beings (Seymour 1966, p.5). The two are complementary.

The Renaissance artists generally abandoned Gothic desire for elaborate ornamentation in favor of classically inspired aedicules, which led into the wall or set on the top of it. Their works represent the perfect balance of architecture and sculpture focusing of the figure of the dead man - the effigy. Rossellino is the first artist who gave a standard design for what will become so-called ‘humanist tomb.’ Hennessy tells the story of the humanist tomb as in 1430, "when Leonardo Bruni, the translator of Aristotle and historian of Florence, on his way from Florence to Arezzo, met two stationary carts. He looked into the cart were the pieces of the Aragazzi monument, the effigy . . . and a scene in the manner of a classical sarcophagus (1971, p. 35).

In the sixteenth century we can follow the development of a new type of pyramidal-shaped monument with a focus on a main central figure usually surrounded with other images, for example allegories of virtues. This innovation was considered to be invented by Michelangelo in his Medici tombs. The further tradition from Medieval times to Renaissance and even later in Baroque can be followed in a development of canopy tombs more than in any other type (Keutner 1969, p. 42). Keutner also mentions the other types of tombs; the free-standing, the sarcophagus and the table tomb, the wall and medullar tombs, tombs in the form of triumphal arch, the pyramidal-shaped tomb, the effigy in perpetual adoration, and the canopy tomb (1969, p. 42).

The main reason for emerging the humanist tomb is a fact that Machiavelli calls the desire to perpetuate a name. Even Plutarch in his short lives writes “Just as the role of the biographer was to protect the reputations of great men from the ravages of time, so the sculptor’s role was to present them to posterity” (Hennessy 1971, p. 34). The tombs were the most popular genre in Italian sculpture in the middle of the fifteenth century and afterward. They were commissioned by people who never even commissioned any other work of art. Many of these monuments looked both at antiquity literary and visual sources which revealed a belief in the immortality that means the reputation of one’s memory among the living more than the life after-death. “The concept of immortality in Christianity of an immortal life in heaven and Pagan-humanist concept of immortality through eternal fame coexist in the iconography of the Bruni Tomb” (Schulz 1977, p. 35).
The focus on this paper is the 15th century humanist tomb, *Tomb of Leonardo Bruni* (ca. 1444-1454) in S. Croce, Florence by Bernardo Rossellino (Fig.1) as a standard for the development of the artistic relation between sculpture and architecture and its use of classical elements. It will be compared with a representative Medieval tomb project *Tomb of Guillaume Cardinal de Brave* (1282) in S. Domenico, Orvieto by Arnolfo di Cambio (Fig.2); and with a later Renaissance tomb project *Tomb of Pope Paul III* (1549-1575) in S. Peters, Rome by Guglielmo della Porta (Fig.3).

For better understanding of artistic ideas and styles, a short biographical notes on the humanist Leonardo Bruni—as the main character in this paper—and the sculptors of the three tombs: Bernardo Rossellino, Arnolfo di Cambio, and Guglielmo Della Porta will be included.

**Leonardo Bruni (1370-1444):**

Bruni was employed as an Apostolic Secretary to the Pope Innocent VII and his successors. He held the post of Chancellor of Florence two terms, first from 1410-11 and second from 1427 until his death. Bruni was considered to be one of the most important humanists of early Renaissance, strongly influenced by ancient Greek philosophers. He wrote Latin prose and one of his works was *Historiae Florentini Populi* which became very famous. It traced the history of the city of Florence and its foundation. He was not only interested in history, but in ancient art as well. Seymour states that “although Ghiberti modified the schema of imagery for the baptistery doors at least twice, the original program was provided by Leonardo Bruni” (1966, p. 75).

At 1439, he specified that in a case of his death, he wished to be buried in the Florentine church of S. Croce. He expressed his will to be placed in a well designed tomb executed in pure marble with only a name slab on it (Schulz 1977, p. 33). Three days later he died and the funeral was conducted in S. Croce church according to his desire in antique ceremonial ritual (Hennessy 1971, p. 37). Bruni's wish to have a specific tomb design was probably influenced by the monument of Aragazzi (1430), which he saw during his visit to Arezzo. Bruni saw the pieces of Aragazzi monument, "the effigy with his hands folded on his breast and his eyes closed in death, and a scene in a manner of a classical sarcophagus showing Aragazzi, like some figure from antiquity" (Hennessy 1971, p. 35).

**Bernardo Rossellino (1409-1464):**

Rossellino and his five brothers were trained as stonemasons, but he was the only one whose efforts was crowned with higher artistic reputation. His youngest brother Antonio achieved a technical virtuosity after Bernardo (Seymour 1966, p. 273). Rossellino went to Florence at the end of 1420’s where he entered the shop of Donatello and Michelozzo. Rossellino participated in the execution of the Argazzi Tomb, which began in 1427. Three years later he came in a contact with Ghiberti, who at that time was
working on his (Gates of Paradise), doors of the Florentine Cathedral. This fact explains some of influences present in Rossellino's style (Schulz 1977, p. 3). During his stay in Florence the artist accepted almost all commissions which required marble as a medium and established the canonical Renaissance so-called humanist tomb design. Rossellino's shop was active with many assistants, but he was the master and the designer of the monument. Vasari writes four pages about Rossellino’s brother Antonio that "he employed the abilities and industry of Bernardo Rossellino" (1950, p. 23). One of his most famous monuments became the tomb for Leonardo Bruni.

Almost two centuries earlier, Rossellino’s country man Arnolfo di Cambio was equally excited with one of the most important commissions of sculpture career, tomb of Guillaume Cardinal de Braye.

Arnolfo di Cambio (1232-1302):

He was employed as an assistant to Nicola Pisano in execution of the Siena pulpit, 1265 and then in the Perugia fountain, 1277 (Salvini 1969, p. 346). From 1277, di Cambio went to Rome to work for Charles of Anjou. During this time he executed many designs of so-called recessed wall tombs and made his name in the evolution of the motif of the funerary effigy with eye closed (Duty 1990, p. 153). Arnolfo found inspiration in ancient marble monuments and in Etruscan sarcophagi.

If we consider Arnolfo di Cambio to be at the beginning of the specific line of development of tomb designs and Bernardo Rossellino a highest peak of the same evolutionary process, then Guglielmo Della Porta’s monument for the Pope Paul III will be the logical result of this development.

Guglielmo Della Porta (1500-1577)

He came to Rome in 1537 to start working as restorer for antique statues for the Palazzo Farnese. During this time he received numerous sculptural and architectural commissions. In his studio he established a nice collection of Greek and Roman antiquities (Bober; Rubinstein 1986, p. 478). One of his important works is considered to be the tomb for Pope Paul III.

Unfortunately, there is no more biographical literature for Guglielmo del Piombo, who is known by Guglielmo Della Porta. He is a talented artist, who deserves some research to study his life and art.

Tomb of Leonardo Bruni by Bernardo Rossellino:

It is known that in the middle ages, artists used some antique-Greek elements and motifs almost for the same purposes they were used during the Roman and early Christian periods, but in the fifteenth century the intention of applying these motifs was rather different (Seymour 1966, p. 6). Seymour states that “Instead it [the 15th century] used the revival of antique practice
with its adaptation in medieval heritage to its own needs” (1966, p.6). Although Rossellino makes use of several sources, it does not affect its unity. The Bruni’s tomb was looked upon as a standard. Nine tombs can be traced to it directly while countless others indirectly owed their form to it. Most of them are found outside Florence; they are of eminent ecclesiastics as Bruni’s tomb but different in form (Schulz 1977, p. 40). This suggests that its type was identified by the Florenties humanists. Rossellino’s solution represented an essential step forward in architectural sculpture. Seymour states that:

The note of splendor in its originally fresh effects of color and wealth of finally chiselled ornament that the Bruni monument brought to S. Croce opened a new age. ‘Magnificencia’ began to appear as a more frequent term to describe human greatness. The homage to the memory of great men began to rival the homage paid to the shrines of saints in an earlier period. (1966, p. 123)

**Tomb of Cardinal de Brayé by Arnolfo di Cambio:**

This tomb has been severely mutilated, and erroneously reconstructed, and the present reconstruction of the upper registers is quite untrustworthy (Gardner 1973, p. 423).

Cardinal de Brayé died in April 1282 while he was serving as a priest in Dominican church of S. Marco. Gardner states that the Chapter at Vienna in 1282 ordered three masses to be said for him. This monument designed for de Brayé was religious in character, which was the fundamental quality of the majority of Medieval tombs. Its purpose tended not to supplanted by as to commingle with more secular intentions (Panofsky 1956, p. 67). The fully developed enfeu to the taste and spirit of Renaissance can be seen in the tomb of Cardinal de Brayé.

**Tomb of Pope Paul III by Guglielmo Della Porta:**

In the planning of this monument, Della Porta hardly escaped from the influence of Michelangelo’s tomb of Medici. “A new relationship has been established both among the figures, and between the figures and the beholder” (Panofsky 1956, p. 94). The epitaphs are patterned upon a classical motifs of funerary monuments.

A formal analysis of the three tombs will be applied by describing the standard Leonardo Bruni’s tomb first. There are two aims of this analysis. The first aim is to uncover classicized elements and motifs, either direct from antiquity or from Medieval adaptation. The second aim is to show the joint relation between sculpture and architecture in the three tombs. The analysis will be centered on two main points: the visual traits of figures and architectures, and iconography.
- Visual Traits:

Bruni’s effigy is presented as deeply sleeping with its head placed on a very elaborated pillow facing the spectators (Fig.4). The head placement is in contrast with the stability of the whole design. Emphasizing this pose, Rossellino is making a very strong statement that tomb looks rather different because Bruni was unusual character. In the contrary, in di Cambio’s work, de Bray’s effigy is conceived as a standard image of a dead body according to Italian custom with eyes closed and hands crossed (Fig.5), “which reposes a lit de parade placed on top of the sarcophagus” (Panofsky 1956, p. 76). De Bray’s head is placed in a strict profile. In Della Porta’s work the deceased Pope is presented alive setting on the top of his sarcophagus (Fig.6).

On the arcaded lunette of Bruni’s tomb, there is Madonna’s statue “shown in a static monumental pose circumscribed by a heavy frame and the forms are rounded, noble, and remote” (Hennessy 1971, p. 36). The Virgin is presented more as a mother (Fig.7) instead of being a Queen of Heaven (in Catholicism). In de Bray’s tomb, the image of Mary is different from that in Bruni’s tomb. She is enthroned on an elaborated chair with her left hand placed on a spherical ornamented element, resembling a globe (Fig.8). This pose symbolizes her dual nature as a Mother of Earth and a Queen of Heaven (in Catholicism). The child is sitting on her lap with his right hand blessing, and with his left hand holding a Holly Scripture. Virgin Mary is presented with elaborated jewelry. Each element is very neatly depicted according to tradition of the Gothic taste. In della Porta’s work, there is no image of Madonna because the Pope himself is the religious authority of the state.

Bruni’s arms are crossed on his chest holding a book (Fig.9). This book is not of a religious character, but it is Bruni’s own book History of Florence. De Bray’s effigy is presented in a similar manner with his crossed hands on his chest. In a smaller upper niche on the left there is another scene of kneeling Cardinal de Bray in a prayer (Fig.10), accompanied by saints and presented to the Virgin and the Child above. The Cardinal appears twice in this monument: sleeping effigy in the front, and kneeling in an upper left niche. The Pope’s right hand is raised for blessing, towering above a voluted sarcophagus flanked by two allegorical figures of Virtues. Here the classical thought dominates the image. There are moral or Cardinal Virtues: Justice, Prudence, Fortitude, and Temperance; and theological Virtues: Faith, Hope, and Charity (Panofsky 1956, p. 90).

Bruni’s face is calm with eyes closed (Fig.11). It is a relaxed portrait of a dead man “who is not capable of action and sensation, but remaining what he had been in life” (Panofsky 1956, p. 66). De Bray is represented as an old man in peaceful sleep (Fig.12). He is dressed in his Cardinal robe with appropriate insignia. The whole scene is furnished with a canopy traditionally present in funerary monuments of Gothic style. The Pope’s face shows confidence and authority. He is represented without his tiara to
emphasize him first as a humanist and then as a religious authority. Bruni’s
effigy is large in scale, plastically executed and dominates the whole design.
It is elevated and placed against dark background of red marble. The Virgin
Mary is presented in a half figure, in contrary with de Cambio’s enthroned
Madonna. The general shape of de Braye’s tomb is slenderized and elongated
and has tripartite horizontal divisions. Arnolfo di Cambio has abandoned the
enfeu tradition of the low nicher or free-standing tomb. A Gothic canopy
played an essential part in the design. Panofsky calls de Braye’s tomb a
‘close-knit group,’ in which the image of the Virgin Mary is shifted off axis
and shares the place of the upper zone, perhaps it symbolizes the celestial
spheres (Panofsky 1956, p. 66). The Pope’s tomb is a pyramidal scale in a
niche, the main three statues (the Pope on the middle, Justice on the left, and
Prudence on the right) are equally monumental.

Bruni’s figure is dressed in a well fitted drapery showing the body
underneath, typical for antique sculptures (Classical style). The presentation
of the Virgin is in a similar manner. In de Braye’s tomb, he and the Virgin
Mary are presented according to the taste of International Gothic style of
drapery. The Pope is dressed in a wide surplice, a traditional cloth of a Greek
philosopher.

Classicized motifs reflect a Renaissance philosophy and a way of
thinking and understanding the classical sources not only in the visual arts,
but also in the literary sources especially after the translation to vernacular.
“The mastery of Rossellino is shown in the realism of the rugged features”
(Hartt 1987, p. 247). He accurately controls the process of carving. Perhaps
his treatment is an accurate respond to the ancient books of sculpture and
architecture, Alberti puts his two-fold definition of statua as, “the norm
which is valid for all figures through canon differs from Vitruvian one, and
the differentiation from that norm to give a man his precise characteristics”
(Seymour 1966, p. 9). In all three works, there is an application of
polychromy marble.

Rossellino and de Cambio harmonize their effigies in horizontal
placement and transform them into giant (Panofsky 1956, p. 54). Della
Porta treats the figure of Pope differently placing him as the highest point of
a pyramidal monumental design.

Bruni’s tomb established the standard type of the Florentine wall tomb
by the clear-cut, simple arrangement of the geometrical forms that bear out
the dignity of human being (Hartt 1987, p. 234). The sculptural program is
subordinating the architectural scheme. It is noticeable that there are two
youth-angels above the arch or the semicircular ornamented frame, not
framed any more, but freely holding up a garlanded medallion. The tomb of
Bruni was excavated from the wall. This use of the niche is Roman in origin,
revived in catacombs and survived into the Gothic period, this element is
classicized. It is important to mention that in Bruni’s tomb, there are
classical pilasters with Corinthian capitals framed by entablature.
The plan in de Braye’s tomb depends on a base made of polychromic marble. On the lower level, there is arced bier with spiral columns (came from the fourth century A.D.), between columns there are coat of arms executed in mosaic. In the upper part, there are three niches arranged in a shape of a triangle. The central niche is designed for Virgin Mary and the child enthroned. On the right niche there is a Dominican saint and in the left niche, the Cardinal de Braye is presented kneeling in prayer and behind him, a standing figure of S. Marco. Panofsky says that he is not only presented as “a gesamt lying in state but also, elevated to higher level, in the guise of a sponsored donor after the fashion of five kneeling figures on the tomb of Cardinal Lagrange” (1956, p. 77).

The three tombs are symmetrically organized according to classical principles. In Bruni’s tomb every element guides to his unusual placement of head; the artist is emphasizing the importance of the deceased as a humanist. In de Braye’s tomb the spectator’s eye is guided directly to the Virgin Mary and the Child, reflecting the Medieval religious attitude. In Pope’s tomb, the main design is a triangle; the eye focuses on the three figures: the Pope, Justice, and Prudence in a continuous motion from one to another. Both Justice and Prudence are lying on a spiral base looks like an ancient Aeolian capital (appeared in Nape [Kolomá dudo], Mytilene, ca. 600 B.C.). in a symmetrical design.

In Bruni’s tomb the framed arch which composes architectural elements became the most important element of keeping the classical proportion, beside the other classicized motifs. Rossellino borrows from Michelozzo the similar shaped base beneath and the triple division of the rear wall. The articulation of the niche has traces from earlier tombs but the introduction of pilasters is new. Medallions frames and lunette have traces back in earlier tombs. The supporting elements and the portal stand on low plinth carved with identical pattern and arch is embellished by a heavy garland.

Bruni’s tomb “is the first extant example of the type of funerary monument in which the sarcophagus, bier and effigy are contained within a niche framed on either side by pilaster standing on a base and supporting a semicircular arch” (Schulz 1977, p. 37). Sources for ornamentations in the most part for Rossellino’s designs are related to classical antiquity, for examples: putti, lions, frieze, and angels. The paired putti are for aesthetic, classical, and logical reasons; they soften or refresh the stiffness of the image of funeral art. Lion’s head comes from Roman sarcophagus and from their covers come putti supporting garlands. Frieze is ornamented in low relief with a vegetal pattern, and palmette is cut in halves by breaking of the entablature. On the front of the sarcophagus, there are two youthful angels holding Bruni’s tablet. “The base with putti bearing garlands can be found in the Aragazzi Tomb while the front of the sarcophagus with genii and epitaph
derives from Ghiberti's S. Protus, S. Hyacinth and S. Nemesius" (Schulz 1977, p. 37).

In Bruni's tomb, there are two different kinds of space: one is defined as atmospheric, real perspective, which is shown in the sarcophagus as an effigy and the architectural elements. The other kind of space is shown as illusionistic perspective in the presentation of the Virgin Mary and the Child framed in a relief medallion in the upper part of the arch. In the front of the sarcophagus there are two angels holding a tablet, which belong to the second category of the defined space. In de Braye's tomb the same kinds of space are applied, but in a slightly modified way. The monument is not as deep as Bruni's tomb, but it is executed in a high relief. In Pope's tomb, the depth is almost completely achieved. It is almost three dimensional tomb placed in a deep niche, which represents the very beginning of further elaborated Baroque monuments.

In the three monuments there is a positive relationship between sculpture and architecture, but the isolation of a piece of sculpture from its arch becomes impossible in Bruni's tomb. There is a logical continuation concerning this matter appears in the Pope's tomb. In terms of elements, motifs, and decorations, either classical, classicized, or Medieval adaptation is used in the three tombs.

- Iconography:

The book placed on Bruni's chest became an attribute of fame, which symbolized the humanist's dedication to letters. Here, the book is used as illustration of the theme of the epitaph which says "After Leonardo Bruni departed from life, history is in mourning and eloquence is dumb, and it is said that the Muses, Greek and Latin alike cannot restrain their tears" (Schulz 1977, p. 34). The fundamental concepts of immortality were seen as a desire. Schulz adds that:

It was nourished by the revival of antiquity, whose texts and monuments revealed a belief in immortality, not only life after death, but the perpetuation of one's memory among the living. The main concepts are the Christian belief of resurrection to an immortal life in heaven and the pagan-humanist belief of immortality through eternal fame. (1977, p. 34)

The image of Madonna in the Tomb of Bruni is the only religious image in this monument that represents a long-time association which can be traced back to early Christianity. Madonna was the best ensure for deceased's salvation.

Sometimes there are new or developed elements, which differ from the antique originals in minor ways, but the putti, wreath and garlands, genii, epitaph, lion and eagles as well as the frieze are a legacy of ancient past.
There are figures of two deacons in de Braye’s tomb, not angels as they are often described, who brought forward to the front plan of the design. They are drawing back the curtains; the seen is in a conflict with the forwards thrust of their movements, what makes their liturgical function sacrificed (Gardner 1973, p. 424). They create a dramatic attendance by revealing the dead Cardinal. Iconographically, the pose is more tranquil, but its dynamic movement has been stilled. This type of motion distracted too much attention from the effigy. The appearance of de Braye twice -sleeping and kneeling- in one frame is a common iconographical device in Medieval and Renaissance art as well.

In Pope’s tomb, the main two figures are allegorical figures of Justice and Prudence. The statue of Justice- on his right hand- is presented with the lector’s staff and Prudence- on his left hand- is holding the looking-glass. These two motifs are taken from antique medallions. Although the Pope is considered to be a man of religious authority, he is depicted more as a scholarly, art-loving man (Keutner 1969, p. 309). The figure of lion is generally presented as a guardian of tombs, but in Renaissance the symbol lost its meaning becoming a decorative element. Later, it was again reinvested with a new literary and classical meaning. “This iconography was invented by a humanist, perhaps Carlo Masuppini, Bruni’s successor and author of the epitaph” (Schulz 1977, p. 35). There is a complete reversal of the medieval attitude. Books, fine arts, and humanism became more interesting than religious images. Panofsky says:

Glorification of intellectual achievements and academic honors has taken the place of pious expectations for the future of the soul . . . Apollo and the Muses are invoked instead of Christ and saints. The desire to revive the ‘hallowed antiquity’ is not only in style, but also in iconography (1956, p. 69).

The revived symbols and allegories in funerary art are borrowed from classical antiquity. The effigy represents first the civic and cultural role of the deceased as a Humanist “within a sense of veneration” (Panofsky 1956, p. 76).

Conclusion:

The formal achievement of Leonardo Bruni’s tomb as a standard of fifteenth-century humanist tomb may be summarized in some aspects: Effigy represents a humanist, whose achievement is symbolized by a book of history, not a religious text like in Middle Ages. The book emphasizes a new interest in science, and technology. Architectural elements and sculptural elements are joined together to become one aesthetic unity. Functional and decorative elements as well as classicized motifs used in the tombs are revived from antiquity. At the same time the Renaissance artist builds his
vocabulary upon the Medieval art, which he inherited. There are classical artistic principles achieved by the three tombs selected for this study such as: symmetrical balance, geometrical proportion, and decorative repetition.

There is a logical continuity in the three selected tombs. The 13th century tomb of the Cardinal de Braye is a good example where the religious images and medieval way of thinking is emphasized. The 15th century tomb of Leonardo Bruni, one of the first humanists shows a revolutionary development of funerary art. In this tomb, the sculptor Rossellino kept some of the religious images combined with a humanistic approach which influenced by the previous tomb. Although the 16th century tomb of Pope Paul III, represents a religious setting, it presents the Pope as a humanist in terms of content. The Pope's tomb has more freedom than both previous examples. The humanism is translated as a new aesthetic and free space, but employing familiar elements such as allegory and classical motifs.

After analysis of some visual traits, certainly there is a positive relationship between sculpture and architecture in the structure of Leonardo Bruni's tomb. They are almost inseparable, what makes Panofsky call "decompartmentalization," and says:

One of the basic characteristics of the Renaissance period is . . . a tendency to abolish all those barriers which had kept things apart (but also in order) during the Middle Ages and thus to produce an apparently . . . chaotic fusion of art, religion, scholarship, science, and technology (1956, p. 67).

This 'decompartmentalization' positively affects the unity of the monument. Panofsky adds that "Of all these innovations only the superimposition of lit de parade and sarcophagus has been retained in Rossellino's tomb of Leonardo Bruni" (1956, p. 77). Bruni's tomb shows a great influence on several monuments. It became influential not only because of the prestige of its occupant, but its architectural logic and simplicity as well. Although it is isolated from the rest of the church by its framed arcaded unity, there is harmonious collection of elements and motifs. Rossellino introduced a new concept of the sculptural arch set against wall.

In de Cambio's work, the Cardinal tomb chapel became a separate architectural entity. Although the sculptor's inspiration by classical motifs, his piece "is more massive and sharper in outline than any strictly Classical work, and the solemnity of mood is expressed in terms of exalted abstraction" (Salvini 1969, p. 346). De Cambio's role in the development of Roman tomb design "was seminal. . . [and] the influence of his designs can be traced throughout Italy into the quattrocento" (Gardner 1973, p. 439).

Finally, in a humanist tomb study, the physical placement of the effigy is adapted to its artistic conception in the humanistic era. The artistic traits of the effigy are revised to harmonize it with its horizontal placement. The rearrangement of the drapery seems to be physically and aesthetically
تطور العلاقة الشكلية بين النحت والعمارة: كلاسيكية العناصر

في مقبرة رجل العلوم والف ئنون ليوناردو بروني في عصر النهضة

أيمن الخولي

ملخص

أصبحت مقابر رجال الثقافة والف ئنون محلية لتطوير العلاقة الشكلية بين النحت والعمارة أثناء عصر النهضة. وقد برز هذا التطور من خلال جهود النحاتين الذين ظهروا مفرات العمارة في هذه المقابر تبعاً لأسلوب الكلاسيكي.

اختارت الباحثة مقبرة من منتصف القرن الخامس عشر وهي مقبرة ليوناردو بروني أحد أهم رجال الثقافة والف ئنون كنموذج لهذا التطور. يتم التعريف على الإنجازات الشكلية فيها من خلال مقارنتها مع مقبرة القرن الثالث عشر وهي مقبرة كاردينال دو براي، وأخرى من القرن السادس عشر وهي مقبرة البابا بول الثالث.

ستجري الباحثة تحليلاً شكلياً للمقابل الثلاثة من أجل الكشف عن العناصر والأشكال الكلاسيكية التي استعيرت مباشرة من أساليب القديمة أو من تبني العصور الوسطى لها بعض التعديل أو النمو. ويوفر التحليل أيضاً العلاقة المتداخلة بين النحت والعمارة، وسوف يركز التحليل على السمات البصرية والأيقونات.

توجد علاقة شكلية بين النحت والعمارة في المقابل الثلاث. تحققت الوحدة الجمالية في مقبرة ليوناردو بروني التي أصبحت نموذجاً في هذا الاتجاه حتى بلغت هذه العلاقة أوجها في عصر النهضة المتأخر. تدول الجوانب بين العمارة والنحت لتظهر وحدة بشرية وجمالية تحت تأثير تغيير الفن الديني الخاص ليصبح متميزة إنسانياً مرتبطاً بكل من التاريخ والفلسفة والعلوم والدين.
Fig. 1 Bernardo Rossellino: Tomb of Leonardo Bruni, S. Croce, Florence, 1444-1454.
Fig. 2  Arnolfo di Cambio: Tomb of Cardinal de Braye, S. Dominica, Orvieto, 1282.
Fig. 3  Guglielmo Della Porta: Tomb of Pope Paul III, S. Peters, Rome, 1549-1575.
Fig. 4. Head of Effigy, Tomb of Leonardo Bruni

Fig. 5. Head of Effigy, Tomb of Cardinal de Braye
Fig. 6  Head of Effigy, Tomb of Pope Paul III

Fig. 7  Virgin and Child, Tomb of Leonardo Bruni
Fig. 8  Virgin and Child, Tomb of Cardinal de Braye

Fig. 9  Hands Crossing A Book, Tomb of Leonardo Bruni
Fig 10  Kneeling Effigy, Left Niche, Tomb of Cardinal de Braye

Fig 11  Face of Effigy, Tomb of Leonardo Bruni
Fig. 12 Face of Effigy, Tomb of Cardinal de Braye

References

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