THE FUNCTIONAL ASPECTS OF FOUNTAINS: BOTH AS AN ARTIFACT AND IMAGE INHERENT IN MEDIEVAL WESTERN EUROPEAN ART

by

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ABSTRACT

My purpose throughout this paper is to define the importance of the fountain, both as an artifact and an image found throughout Medieval Western European Art. I intend to show by means of architectural and graphic variations, how this motif becomes an identifiable object artistically and functionally inherent in the art of the latter Middle Ages.

The destruction, displacement or disappearance of the majority of Medieval fountains dictates a study of a relatively small number which have survived, with particular attention to manuscripts, to literature and to any extent drawings and engravings. In a number of instances I deemed it necessary to select only a few examples to illustrate any given aspect.

Chapter one defines the variations of fountain types, clarifying the formation of a tradition embedded in Biblical or literary manuscript pictorial imagery.

Chapter two deals with the role of the fountain in relation to the community. The Fonte Maggiore at Perügia stands as a supreme example of how the civic fountain not only functions as a source of water supply, but also by means of its encyclopedic sculptural program, becomes a communicative medium expressing the social, the politi-
cal and the historical content of a Medieval Italian com-
mune. Furthermore, the highly sophisticated sculptural
program clearly defines the direction in which Italian
thirteenth century sculpture was to progressively develop.

The third chapter deals with the fountain as a
symbol. Again, literary tradition construes the pictorial
function of the image.

The most important literary source finds the foun-
tain symbolically functioning as the Fountain of Life.
Two fifteenth century paintings of the Fountain of Life,
capitalize the importance of this image in the closing
generations of the Middle Ages. Deeply impregnated in
Biblical tradition, the Fountain of Life demonstrates the
artists' ability to formulate iconographic concepts into
a clear, cohesive pattern.

No matter what form the fountain may take, there
does exist a similar function in each case - that of satis-
fying man's desire, either physically or through the mental
image. One may assume therefore, all Medieval fountains
exist for a particular function. The fountain as an image
of any given society maintains its primary function, that
of satisfying our physical desire for water. It is not
surprising to find our modern fountain designers replacing
the human, physical relationship with a less functional
aspect, that of an entirely aesthetic motivation. There-
fore, perhaps the major difference between Medieval and
Modern fountains tend to be in their nature of functionalism, the former acting as a catalyst of a society, the latter becoming visually, aesthetically oriented in a new tradition.

The fountain as an image defines the importance of art as a transmitter of images in the realm of values and beliefs, therefore, defining the key role of the artist as an agent of image formulation. Hence, this study functions as an exercise in the examination of imagery operative in the creation of an artifact for a better understanding of its significance.
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INTRODUCTION

The concept of medieval fountain imagery, the topic under discussion throughout this paper, has changed considerably within the last few centuries. No longer are minor, or for that matter, superstitious aesthetics of the medieval mind left to dwindle in the "Dark Ages". I only choose to examine one image as being, not only a symbolic or illusionistic interpretation of the medieval mode of thinking, but also to show, by means of architectural and graphic variations, how the fountain becomes an identifiable object artistically inherent in the latter Middle Ages.

I have chosen two unrelated works of art to examine in detail, and a number of graphic fountain illustrations, not only for their variations in architectural and graphical expressions, but also for the development of fountain imagery in the variety of motifs they explicitly and implicitly contain. In each example, the fountain relates through its iconography, the progressive direction of the medieval mind. The image moves towards sophistication the nearer one approaches the
humanistic motivation of the Renaissance. By the closing
decade of the fifteenth century, the Gothic images were
no longer acceptable to the universal man, "which in spite
of a certain antiquarianism, the net result was more a
revival of things past than a step forward."\(^1\)

The concept of the Middle Ages therefore, came
into being both as a historical concept and a criterion--
though perhaps a negative one--of aesthetic judgement.
It seems natural that the Renaissance, in the very act of
identifying the highest aesthetic ideal with Classicism
should also categorise the art of the Middle Ages as the
moment of greatest adversity from Classical ideas and,
therefore the lowest level in quality that had ever been
reached. Fortunately, no longer do art historians accept
the clarity of Classical form as the only possible artistic
ideal.

The practice of looking at things in a purely
aesthetic way, and the production of objects destined
to satisfy this aesthetic sense to the exclusion of other
considerations, is a relatively recent development. The
fountain, having lost its original functional role in
community life, is now regarded as simply a decorative
accessory to landscape design. A perfectly normal concept
for one to take is to presume that fountains belonging
to the antique were designed as purely formal problems in
aesthetics, as they are today. But, for our ancient and
medieval predecessors, the design of the fountain was primarily an expression of its function, which was not only to provide pure water, but also to embody symbolically, the significance of water in the external scheme of things. I emphasize, he did not regard the fountain simply as a decorative accessory. He differed from twentieth century man in the image he had of a fountain. For centuries, when the illiterate masses were unable to think in the abstractions of verbal imageries, symbolism was a natural way of imaginative thinking because it was only by means of comprehensible forms that ideas, institutions, and beliefs could have any convincing reality and popular validity. What may have constituted such changes, and how they in turn found expression in a variety of motifs, constitutes the subject of this study.

The image a man has of a given thing is determined by his experience; the image is continually reforming itself according to sufficiently demanding changes posed by man's culture and environment. The images possessed by the psyche correspond roughly to the vocabulary at its command, but the richness of the image is often beyond what words can utter. In a medieval society, the image is altered as messages are received from nature or through direct interpersonal communication. In a literate society there is enormous expansion of message potential: through the written word, the image may receive and absorb impulses
from distant times and places. This idea of message potential becomes reality as the development of the visual arts also shares in the formation and transmission of images. The visual artifacts, that is the physical capital of a society must be regarded as the result of the structuring of the material substance of an image. Visual symbols provide the basic components through which cultured changes both occur and are recorded and are to culture and cultural transmission what the genes are to biology and biological transmission.

The importance of art as a transmitter of images in the realm of values and beliefs, and the key role of the artist as an agent of image formulation, can readily be seen. Hence, in both of my major fountain illustrations --the Fountain of Life and the Fonte Maggiore at Perugia-- the image communication is alike in function, yet dissimilar in the artistic expression.

In evaluating messages challenging the image held, a person tends to rely on his cultural background rather than on his immediate experience. It becomes essential for a student of art history to become aware of the censoring role played by the images he holds; they often cause him to reject or misinterpret art unfamiliar to him. Therefore, this study is an exercise in the examination of imagery operative in the creation of an artifact for a better understanding of its significance.
CHAPTER I

THE MEDIEVAL FOUNTAIN

The destruction, displacement or disappearance of the majority of Medieval fountains, dictates a study of a relatively small number which have survived, with particular attention to manuscripts, to literature and to any extant drawings and engravings. None of these sources is pure, as the representations are sure to have been inspired for the greater part by fancy. References in literature, although useful for purposes of identification and topography, are never detailed enough to be used as evidence in reconstructing a fountain.

The word fountain may be used to describe a natural spring or an artificial contrivance for the display of water: or even water itself. Water, the giver of life, and in times of natural destruction, the taker of life, achieves in the fountain an appearance of obedience to the will of man: and its apparent desire to please, as it bursts forth into the air, or flows placidly from a bronze mouth, must have made a solemn impression on the
rustic mind. Clearly, the image of a fountain to the mind of medieval man, produced a feeling that he was in the presence of some divine manifestation, a clear sign of goodwill from the incalculable forces of nature. According to Morton, the fountain has no enemies: it is a device or invention which has given nothing but pleasure in the course of a long history. Furthermore, it has the ability to minister equally to joy and melancholy, to appeal to the eye and to the ear, to stand at a street corner ready to fill pots, or in a garden to assist the meditations of a poet or philosopher.

The classification of fountains may at first appear difficult, but it is, in fact, a very simple process. No matter how complex or how minute a fountain, it can be classified in one of two categories:

"Fountains," wrote Bacon, "I intend to be of two natures: the one that sprinkleth or spouteth water; the other a fair receipt of water, of some thirty or forty foot square, but without fish or slime or mud." Бacon's description more than accurately describes the duality of fountains: waters which rise and waters which fall. The latter classification, or "falling water" fountains tend to be typically medieval while on the other hand, the development of the "jetting water" image is expanded by the seicento in Italy.

Medieval fountain types may be further distinguished into distinct groups--the secular and the eccles-
iastical. The evolution of the image of the fountain, has in each case been passed down from classical antiquity.\textsuperscript{5}

The Civic Fountain

The continuity of Italian and Northern civic fountain development survives only through a few examples. In civil, as in ecclesiastical fountains, the transition from the Romanesque to the Gothic type is a gradual process, and the later style owes much of its distinctive flavour to a continuity of vision. The evolution of civic fountains are not merely the architectural reflection of physical and economic growth, and of the increasing independence and ambition of the towns, they epitomize the developing complexity of urban organization and administration.

The new economic, spiritual, and practical relationships are often expressed by the actual physical juxtaposition of the fountains to the civic and religious centres in the main squares of the commune. Daniel Waley demonstrates how the proximity of the fountain is in direct relationship with the authoritative central core of the town.\textsuperscript{6} As the dispenser of the water supply of the town, both form and site of the medieval fountain were largely determined by its accessibility to the community.

In no way am I suggesting that civic fountain construction developed during the duration of the Middle
Ages. On the contrary, civic fountains in Hellenistic and Classical Rome maintained their water supply in much the same way as fourteenth and fifteenth century Italian towns maintained theirs. In both instances, water supply is limited to sunken wells, or in more hilly regions found throughout Tuscany and the Alpine regions, a more obvious source of supply is the natural springs which gush forth from the rocks. These are sometimes left as they are, particularly in less frequented places; though, often even here a basin or spout is scooped out in a rock so that water falls clear and is more easily accessible. But, in the communes, they are usually more radically adapted, and almost every centre has its public fountain with basins and spouts, where the women can come to fill their pitchers and wash their clothes.

Sometimes the water to feed the fountain had to be brought from some distance away if there was no spring close at hand. The completion of water aqueducts took many years. Be this as it may, we know for example, in 1254, the Perugians resolved to build an aqueduct from Monte Pacciano, though, owing to the difficulties to be surmounted, the water did not reach the Piazza until 1280. Pliny the Elder, observing the highly developed Roman aqueduct system remarked:

But if anyone will note the abundance of water skilfully brought into the city, for public uses,
for baths, for public basins, for houses, runnels, suburban gardens and villas; if he will note the high aqueducts required for maintaining the proper elevation; the mountains which had to be pierced for the same reason; and up the valleys it was necessary to fill up; he will consider that the whole terrestrial orb offers nothing more marvellous.  

It is interesting to compare Pliny's description of Republican waterworks with the technical account of water transportation by Vitruvius in his De Architettura (See Appendix C). Vitruvian hydraulics functioned well into the sixteenth century and became the adoptable mode of conducting water. 

The development of Medieval civic fountains seems to be a fairly generalized statement, consisting of two varieties: water is discharged into an open receptacle from above, or another in which the reservoir is protected by a superstructure (as in the Fonte Nuovo at Siena). The form of the fountain depends to a certain extent on the level of the water and the formation of the region. If the spring is at a low level or bubbles up in a hollow in the ground, the fountain is usually a basin with steps leading down to it. If it flows from a higher, relative level, from a nearby natural spring or cleft in the rock, the water may be piped to the fountain source and jet forth from a higher position into a basin. The water from the spouts may be collected into a cistern from which pitchers can be filled; or there may be no spouts, simply a basin
filled in some other way, perhaps by means of a hole close to the level of the water. The basins, again, may have spouts in their front walls, or may be replaced by covered cisterns with spouts.

Medieval fountains were not necessarily imposing or ornamental; rather they constituted the main water supply for domestic consumption and, naturally, formed gathering places for the common folk. The design of civic fountains for the benefit of the populace remains for the most part closely bound to native tradition. This is partially due to the more avant-garde nature of the patronage and to the generally conservative inclinations of the rural centres. Viterbo's fountain (figure 1, a columnar shaft rising from a hexagonal or round basin), for its installation provided relatively easy access to the drinking water.

As civic fountains progressed into a sculpturally adorned fashion, the complexity of programization of images proliferated into a communicative medium. Sculptural images could be read like an illustrated book by the medieval societies, relating through figurative means the historical, the political, and the social aspects of society. Mass communications came into being because they are the most efficient means yet found to meet some of the pressing needs of society. Accordingly, man has always needed something to watch over his environment and report to him
any dangers and opportunities; sometimes to circulate opinions and facts, help a group make decisions; something to help pass on lore and wisdom and expectations of society to the new members of society; something to entertain people on a broad scale.\textsuperscript{14}

The fountain's sculptural program, like the port-al decoration of a French cathedral facade, becomes a mass medium, or essentially a working group organized around some device for circulating the same message, at about the same time, to large numbers of people.\textsuperscript{15} This type of communicative image is adequately demonstrated throughout the sculptural program on Nicola Pisano's \textit{Fonte Maggiore} at Perugia.

\textbf{Biblical Illustrations of Fountains.}

All pictures which represent subjects taken from the Bible may be called Biblical illustrations. When I speak of Bible illustrations I mean, of course, pictures which were incorporated in Biblical manuscripts, to explain or adorn them.

The title I have chosen for this section indicates that I have not undertaken an ambitious task. If I had entitled it "Manuscript Miniatures" or "Illuminations," the reader might justifiably expect a thorough disquisition upon a subject which, from the beginning of manuscript
tradition, poses many conjectural problems. Moreover, if such a theme were adequately treated, it could not be comprised within the limits of this thesis. Because it is a field thorny with controversy, I cannot even present the reader with a summary account of the opinions on which modern scholars agree. Alas, there is not much agreement.

This has been stated in order to explain why there is no thorough account here on manuscript miniatures or illuminations. But in any case, I shall avoid these words because they tend to suggest a false idea of early Christian Biblical illustrations. The word "miniature" inevitably suggests, though etymologically it does not imply, a small and exquisite picture; and the word illumination properly means a decorative border or the decoration of an initial letter.

Among the early Biblical illustrations there seemed to be nothing of this sort. The illustrations in Christian as well as pagan books attempted simply to depict an incident narrated in the text. Hence, the illustrators' main concern was to use those themes to press home a moral lesson or to stress certain dogmatic tenets. As a result, they were utterly innocent of historical or local accuracy. Therefore, the function of illumination, like that of engraving at a later date or photography today, is that of illustration or accompaniment to a written text, serving as a kind of pictorial elucidation.
The fountain is of course an image which is frequently depicted in Christian literature and art. As one might expect, medieval illuminators continued the use of the fountain motif to express implicitly various literary interpretations. To some of the illuminators, the fountain existed in Eden, to others it stood as an allegorical figure of Christ or Ecclesia. To still others it stood for the Virgin or the sacred Christian Scriptures: Genesis, Apocalypse and especially the Four Gospels. No matter what Biblical connotation was expressed, there remained one image constant throughout—the fountain.

Before proceeding, however, in examining a few illustrative examples, in detail, something should be said about the fountain in early Bible illustrations in general and about the form of the manuscripts.

Book illustrations were not a Christian invention. The illustrated Virgil in the Vatican Library, ascribed to the fourth century, by its date alone, is older than any illustrated Biblical text. But, because this art form came into vogue at about the time when the Church was in the ascendant, it was by the Church that it was developed or at least conserved.

A word must be said about the form of early books. Everyone knows that the earliest had the form of scrolls or rolls. That was convenient enough for continuous reading; but because of referring to particular passages, the
form of the codex (separate leaves bound together) was used first of all for compilations of law and became adaptable for the books of the Bible, even before its contents were distinguished by chapter or verse. Professor Lowrie suggests the adoption of the codex was not likely earlier than the fourth century. Therefore, our earliest examples of Christian art are scrolls. The liturgical books of the Church were of course in the form of the codex.

Medieval manuscript illustration found its popularity under the protection of the secular ruler Charlemagne in the ninth century and continued flourishing well into the sixteenth century. Under the Carolingian rulers and their successors, artists took their models where they found them. The strongly differentiated artistic styles of the so-called Carolingian renaissance, which, for the most part, called into being by the Emperor and his successors (the "Palace School," the Schools of Rheims and Corbie-St. Denis, the Franco-Saxon School in French Flanders, the School of Tours, Wurzburg, and the Ada School on the Middle Rhine), clearly reflect these diametrically opposed currents.

Medieval Bible illustrators produced what we might call the abridged versions of Biblical stories known as "historiated Bibles," which gave only the main narrative parts, or the "moralised" Bibles, setting forth by the side of parallel passages the moral interpretations to be
drawn from them. According to Emile Male, two works particularly influential on the artists of the fourteenth and fifteenth centuries, were the *Biblia pauperum*, and the *Speculum humanae salvationis* (ca.1324). In the latter, each scene from the New Testament is accompanied by a parallel anecdote from the Old, or failing that, from ancient history. Therefore, it constitutes a veritable guide to medieval iconography.

The fountain in Christian iconography is one of the oldest symbols of Faith, the virtue held indispensable above all others to the salvation of the Christian soul. Allusions to Baptism, Purification and Regeneration are continuously represented in various fashions. The most casual glance at figures two and three will reveal the very close relationship between the two Carolingian full-page illuminations.

If we omit the backgrounds from consideration, and disregard some differences on the birds and animals grouped about the tempietto-like structure, the only remaining distinction is that the later version (Soissons) treats the little building in a more descriptive fashion by rendering it in a pseudo-perspective. We are fortunate in this respect, for it removes any possible doubt that the two pictures present a basin of water surmounted by eight columns which in turn carry a small canopy dome, covered by a tent-like roof. The barrier surrounded by the columns in
the Godescale picture (figure 3), can therefore be interpreted as a piscina, drawn in elevation, despite the suggestion of Strzygowski that the diagonally cross-hatched area represents lattice-work grilles.  

In both illuminations of the Fountain of Life, the allusion is to the number eight. Whatever the tèmpietto-like structure might represent, its elements are precisely those which constitute numerical significance of baptismal fonts. Therefore, I would tend to regard the pool of water and its superstructure, in both instances, as representations of baptismal fonts.

A further allusion to the baptismal aspect of the illustrations stems from the repeated use of the stag motif. The stag typifies piety and aspiration, as well as the symbol of solitude and purity of life. Like the stag, man is purified by Baptism. According to Professor Underwood, the custom of placing figures of harts in context with fonts, establishes itself firmly in the early years of the Church.

The mosaic tradition of the Mausoleum of Galla Placidia could perhaps be regarded as the thematic inspiration for both manuscript illustrations of the fonte dell' acqua vita (figure 4). A similar sixth-century Carthaginian mosaic, now in the British Museum, further demonstrates the ingenuity of Christian adaptation of the Biblical text, with particular emphasis in this case on the repeated use of the stag motif.
In the lower right-hand corner of the Godescale Gospel (figure 3) there is depicted a single animal of the deer family which can surely be termed a hart. The stag or hart derives its symbolic significance from Psalm 42:1:

As a hart longs for the running streams, so do I long for thee, 0 God.

The illuminator of the Soissons Gospels (figure 2) has introduced four such specimens. These might be regarded as mere adjuncts to a water scene or to a setting in Paradise. On the other hand, they could be dismissed as of no more particular significance than the inclusion of other animals present in the picture. If it were not for the repeated association of harts with baptism in their physical use around fonts, and in literary and liturgical references to them in conjunction with the rites of baptism, one might easily disregard such associations. As exhibited within both illustrations, it becomes clear how adhered to a strict ecclesiastic iconographic conformity the artistic schools have become.

The eleventh-century Bamberg Apocalypse, represents St. John's revelation of the Fountain of Life (figure 5):

And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God, and of the Lamb.  

What is illustrated is a clear pictorial allusion to John's apocalyptic vision. The fountain flows from the heavenly
sphere into the terrestrial level of the Paradisial garden below. The sacred "clear" water brings with it life and regeneration. The Biblical image in this case seems to be reduced to a didactic illustration, a pictorial demonstrative account of the sacred text, and a somewhat isolated devotional image.

The manuscript picture space is completely dominated by the excessive use of the gold ground. The gold space isolates forms and figures, and finally seems to consume all their organic, material life, until only the inner kernel, the essentially spiritual expressive content, remains. Treated in a bilateral arrangement, the figures correspondingly complement each other in a symmetrical pattern. The forms, released from any bondage of space and time, take on an unreality which is extraordinarily full of suggestion. Lively gestures and fluttering draperies seem to have been frozen into a sudden immobility, and, in proportion to their inner significance, assume supernatural size.

The Bamberg Fountain of Life takes on a form of dead animation, perhaps a vitality which it owes not to the human organism, but to some higher spiritual law. The aesthetic result is achieved by the dynamizing of symmetrical repetitions. Even the colours, derived from naturalistic association, and used only for symbolic value, obey the same rhythmic correspondence.
At this point, one may notice that a juxtaposition of the eleventh century Bamberg illustration and the Gothic, fifteenth century *Fountain of Life* (figure 39) creates a number of interesting associations. Therefore, what can be noticed here is a transition of stylistic progression from one level to another, yet a thematic parallelism remains associable to Biblical illustrations of the preceding generations. There is in each example a perceptible undercurrent of traditionalism.

Perhaps it may suffice to say that by the thirteenth century, the fountain, as a motif inherent in Christian symbolism, conveniently sums up some of the most progressive tendencies of iconographic interrelationships. Biblical fountain illustrations, therefore, may be regarded as the forerunner of fifteenth and sixteenth century graphic variations, or where "the traditional aesthetic of Romanesque and the spirit of Gothic aesthetic meet."³⁷
CHAPTER II

FONTE MAGGIORE AT PERUGIA

The Piazza Quattro Novembre is, as it has been for many generations, the centre of civic life in the Umbrian town of Perugia. On the highest level of the Piazza, with its back towards the Duomo and facing the Piazzo Publico, stands a unique fountain which the Perugians point out with charming civic pride (figure 6). This monument is important not only as a fine example of Italian sculpture, when that art was in its most critical stage of development, it also defines, by means of figurative illustration, the ideals of life in a free Italian commune. This was a time when the people had thrown off external control and had not yet fallen victims of passion and faction. The Fonte Maggiore is, besides, a valuable source of water supply, an encyclopedic record of the customs, habits and appearance of all ranks of society during the closing decades of the thirteenth century.

The spectator is free to stand where he likes, to move at will and in any direction he pleases, or to
remain in one place for a long time while only his eyes move. The order in which one views the fountain and the speed with which he shifts from one point to another are up to him.

Water spouts freely from the mouths of the various zoomorphic protomes distributed around the second basin, and from the central figures adorning the top basin. The sculptural program, decorated with motifs close to the intellect of medieval Perugians, can be read like a book with a series of niches containing monumental figures in high relief.

The fountain, as we see it today, was damaged by an earthquake in 1438, and subsequently has suffered from excessive restoration. Apart from the weathering of certain of the low reliefs, and the replacement with copies of the corner figure of Melchisedek (figure 30), it appears, after six hundred and ninety-two years, as impressive and functional as it was when it was finished, although it gives the appearance today of having been over-cleaned with abrasives.

As previously discussed, there are two main fountain variations in the thirteenth century: one in which the water is discharged into an open receptacle from above, and another in which the reservoir was protected by a superstructure, as illustrated by the Fonte Nuovo (1298) at Siena. Although the idea of water falling from a cupped
central shaft into a lower basin is exploited in the late twelfth century fountain in the cloister of Monreale, no close prototypes for the Perugian fountain still remain. The Perugian fountain, belonging to the former classification, finds its prototype in the Fontana di Piano Scarano at Viterbo (figure 1).

The angular Viterbo fontana is dated 1279, and clearly represents a separate sub-division of the type. Its steps and simple main basin are cruciform in plan. Sharp spiky forms support the lower, lion-mouthed spouts that cluster round the base of the central column. The latter then swells into a superimposed pair of four-lobed, clover-leaf basins.

When medieval fountains conceived sculptural adornment, as in both the Fonte Maggiore and later in Della Quercia's Fonte Gaia (figure 8), it was kept subordinate to the architectonic lines of the basins and shaft, and its subject matter was chiefly religious or civic, as again, in the great Fonte Maggiore, where the richness of the iconography rivals that of Gothic cathedral facades.

The commission was given to Fra Bevignate, a Benedictine, along with a Frate Alberto and a certain Boninsegna, a Venetian hydraulic engineer who was called from his work on the construction of a fountain in the allied Guelph city of Orvieto. As the fountain posed
technical, as well as ornamental manifestations, many
personalities were concerned with its erection and are
clearly mentioned in the numerous inscriptions engraved
upon the various cisterns.\textsuperscript{9}

The conception of this civic fountain occurred
as early as 1254, but the actual construction was delayed
some two decades.\textsuperscript{10} According to Vasari, the Perugians,
thanks to the skill and industry of a friar of the Silvest-
rini,\textsuperscript{11} had brought to their city from the hill of Pa\c{c}ciano,
two miles away, an abundance of water by leaden conduits
by a decree dated 1254.\textsuperscript{12} The final decorative program
was begun in 1277, and water brought from Monte Pa\c{c}ciano
entered the piazza in 1280.\textsuperscript{13} Part of the sculptors' work
may have been done later however, judging from records
of payments done or recorded in 1281.\textsuperscript{14}

The style of sculpture is equally removed from the
old Romanesque work of the previous centuries, while at
the same time it comes closer to the plasticity of Gothic
sculpture. Three names are generally associated with the
complete, or partial decoration of the fountain; Nicola
Pisano (1206-1280), Giovanni Pisano (1240-1320), and
Arnolfo del Cambio (1240-1315). Attribution of sculpture
creates an interesting problem which leads me into an-
other discussion further on in this text. It suffices to
say at this point that by the year 1277 the sculptural
program was well under way.
Perugian Civic History

The times had changed for Perugia from the mid-thirteenth century and for that matter, the succeeding few decades. The Ghibelline cause, already undermined by the death of Emperor Frederick II, had been irreparably damaged when Manfred, his heir, was killed at Benevento in 1266 and it was subsequently shattered when the army of the Empire was routed at Tagliacozzo in 1268. Siena was bloódily converted to the Guelph party, and Perugia, a Guelph stronghold, entered a period of civic affluence, which, among other things, prompted the foundation of a civic fountain. It is this period of military consolidation and of economic, political and intellectual expansion that Nicola perpetuated in a fountain. I am certain that the erection of a civic structure, in this case a fountain, is an expression of the affluency of a particular society at a particular moment in their historical evolution. This point shall be clarified by an examination of the sculptural iconography.

This compendium of affluency is reminiscent of such works as Vincent of Beauvais' Speculum Majus, with its natural doctrinal, moral and historical subdivisions. The clearly political element, now apparent within the traditional framework is, however, symptomatic of the increase in the prestige of lay and civic organizations that accompanies
the expanding power and commercial complexity of the towns.\textsuperscript{19} Although an inscription recognizes Rome as \textit{caput mundi}, Perugia herself had recently, like a hundred other similar centres of every size, consolidated her own position as the centre of a universe in Umbria.\textsuperscript{20}

Nicola and his son, Giovanni, despite their Pisan citizenship and political affiliations with the Ghibelline party in Pisa, were ultimately awarded the contract. Whether or not they, as Pisans, were personally concerned with the existing political situation, is difficult to discern.

The destruction of the Empire, as a major rival to the Church, and the consequent rise of the independent city communes are reflected in the sculpture of the Perugian fountain. Portraiture of the dignitaries at this time is obscure in the south,\textsuperscript{21} which perhaps develops allusions to the political involvement of the sculptors. This fountain illustrates clearly the urban Italian manner of life found within the various communes at this time.\textsuperscript{22}

\textbf{Fountain Prototypes}

The erection of public fountains goes back to classical antiquity. The form of the \textit{Fonte Maggiore} and its decoration was influenced also by analogous structures, in particular, baptismal fonts, either round or polygonal,
such as the fonts in S. Giovanni in Fonte, Verona, in the
Baptistery at Pisa and S. Frediano in Lucca (figure 9).
With this allusion to baptism, the Fonte Maggiore may be
directly interrelated by reference to the Speculum Majus
of Vincent Beauvais. Vincent stipulated that fallen
humanity begins the work of redemption by manual labour,
especially the tilling and harvesting of the soil at every
season of the year.

More directly, a close parallel exists between
the fountain decor and the Pisan pulpits. In time, the
fountain stands midway between Nicola's pulpit at Siena
(1266) and Giovanni's pulpit at S. Andrea Pistoia (1298-
1301) (figure 12). In both, similarities may be noted.
More closely, the architectonic and sculptural detail of
the fountain is derived in some measure from the pulpits
in the Pisan Baptistery (figure 10), and in the Duomo at
Siena. Apart from the common polygonal form, the triple
columns which separate the panels in Pisa recur on the
lowest basin, and the statues which have the same function
in Siena, on the lower basin. The group of liberal arts
placed around the base of the central column at Siena
reappears in the relief panels of the lowest basin of the
fountain, and for the remainder of his reliefs Nicola had
recourse to scenes from the Old Testament, Roman history,
and to animal fables. Similar zoomorphic motifs recur
in each of the examples—two eagles, the symbol of Rome;
a lion and a griffin, the symbols of the Guelph party and
Perugia respectively (figure 12). On the middle basin, the corner statues represent mythical, Biblical and historical personages connected with the spiritual or political history of both Rome and Perugia. A considered arrangement of symmetries and repetitions, a law of numbers, a kind of music of symbols, silently co-ordinates the vast encyclopedia of stone. 27

On the fontana Maggiore... the Months and Sciences in combination with scenes from Genesis make up a history of the world. But local traditions also play a part in this history. In one of the bas-reliefs, Romulus and Remus are a reminder of the fabulous beginning of Rome, mother of civilization. The statuettes of the upper basin recall the origins of Augusta Perusia herself... the (Trojan) hero Aulestes, legendary king of Etruria, progenitor of the race, stands near the saints Herculanus and Lawrence, who later awakened it to Christian life. 28

As such, the fountain intermingles all four of the great scholarly traditions: the historical, the physical, the moral, and the encyclopedic, and in this latter particularly, the medieval obsession with scientia universalis. 29

The Sculptors and Inscriptions

Attribution of the sculptural program to the three leading thirteenth century sculptors is primarily based on inscriptions. To what extent Nicola or Giovanni Pisano, or Arnolfo di Cambio systemized the fountain is purely conjectural. Giovanni Battista Vermiglioli in 1827 examined
the inscriptions and asserted that:

...dell'acquedotto e della fontana maggiore
di Perugia ornata dalle sculture di Niccolo e
Giovanni Pisani e di Arnolfo fiorentino...30

Additional scholarship in 1834 by Silvestro Massare maintained:

Le scultura di Niccolo e Giovanni da
Pisa e di Arnolfo fiorentino che ornano
la fontana maggiore di Perugia.31

According to Vasari, the ornamentation of the fountain in both bronze and marble was entrusted to Giovanni, so that he thereupon set his hand to the work, making three basins, one above the other, two in marble, one in bronze.32 Milanese elaborates on Vasari's account of Nicola Pisano by dating Arnolfo fiorentino in Perugia on the 27th of August, 1277.33

One of the longest inscriptions ascribing the work to both Nicola and Giovanni appears on the middle basin:

Nomina sculptorum fontis sunt ista bonorum
...ratus Nicolaus admodum gratus
Est flos sculptorum gratissimus isque proborum
Est genitor primus genitus carissimus imus
Cui si no dampnes nomen dic esse Johannes
...itu Pisani...sint multo tempore sani...34

The name of Giovanni Pisano occurs on a panel of the lowest basin containing two eagles in relief, where in abbreviated form the words are inscribed, which Venturi reads as:

Magister Johannes est sculptor hujus operis.35
It is clear from the remains of a correspondence between Fra Benvegnate and Nicola's former pupil, Arnolfo, that the latter in the year 1277 was called upon to assist in the work. There is no record of Arnolfo's presence in Perugia until he received payment for work done in February, 1281.

Martedì 4 febraio

Item dedit et solvit maestro Arnulfo pro labore et opere fontis in foro pro xxiiij diebus...

Item dedit et solvit predicto maestro Arnulfo pro vetura unis equi, quem debeat labere causa eundi et redeundi Roman pro viij diebus...

The documentary evidence does not substantially prove that Arnolfo was concerned with the sculptural program of the fountain, although, his assistance was requested. If in fact he came to Perugia in 1277, his share of the work cannot have been great. Therefore, it seems reasonable to assume that his name would have appeared along with those of Nicola and Giovanni Pisano in the inscribed verses on the fountain.

From the above discussion in relation to Vasari-Milanesi's account, the natural inference is that Nicola planned the work, and Giovanni took charge of the detail. As Mr. Swarzenski points out, it is not possible to determine with precision to what point the style and mannerisms of Nicola and Giovanni had attained. Ten years separate the fountain from the Sienese pulpit, and by
1277 Nicola was seventy-two years of age.

There is a simplicity and reserve in the style and a directness in design which associate it with the "classical" tendencies of the father and the "Gothic" tendencies of the son. If we conclude with some modern historians that the design of the fountain was executed by Nicola and that practical work is that of the younger men, his pupils, Giovanni and Arnolfo, it may solve the complexities. The fact that the commission was executed between 1277 and 1280-81, and that Nicola died in Pisa a year after the program began, indicate that most of the sculptural program relates to the hand of Giovanni.

Lapse of time, however, and the action of water and the weather have affected the carvings to such an extent that the attribution of particular reliefs or statues to any one sculptor is mere speculation. The obscurity is increased by the fact that in a task of such magnitude, the assistance of helpers is to be presumed, and from this source also inequality and variety must have been produced. As may be expected, the fountain has given rise to many attributions, most of which are extremely divergent.
The Sculptural Program

It is not by visual means alone, and a purely aesthetic purpose that enchants the beholder, encouraging him to pursue his orbit around the Perugian fountain. One finds himself confronting a new encyclopedia in marble, apt to its situation as the hub round which the city's life revolves.

The statues round the upper basin have a certain unity of style bespeaking the influence of a definite tradition, but at the same time there is sufficient individual difference to suggest the work of several hands. The basin displays upright high reliefs of individual figures representing saints, sinners, prophets, and personifications of the Church, Victory, Theology, Lake Trasimeno, Perugia, Chiusi and portraits of two civic dignitaries (figures 27 and 30). The statues of Moses, David, Solomon, St. John the Baptist and St. Benedict are wanting in distinction and refinement. On the other hand, the figures of Matteo da Corregio, Herman, "Divinitas Excelsa", St. Lorence the Deacon, and "Clericus Proditor Sancti Erculani", are rendered in a style at once broad, simple and direct, and with a cogency that it would be difficult to exceed.

Sancta Ecclesia, "Roma Caput Mundi", and the Saint in Contemplation, probably represent the work of the same or closely allied hand, having its highest expression in
the "Roma" and showing its weakness in the heads of SS. Peter and Paul (figures 30 and 31).

Among the feminine personifications there is a tolerably distinct and uniform type to be noticed in the Victory, the Lady of the Corn Lands, the Lady of the Fish-bearing Lake and Salome bearing the head of John the Baptist. Grace and simplicity characterise all these figures, but it is the grace of medieval and not classical tradition.

The fountain consists of two lower cisterns and an upper basin. In this latter part of the structure, there is a group of three women with arms intertwined, supporting a griffin, the emprasa of the city, and a lion, the symbol of the Guelph authority.

The sculpture of the whole monument is designed with the purpose of setting before us, by means of symbolic images of personifications, of historical personages and scenes, of Biblical stories and fables, a complete philosophy of life and society.

**Sculptural Iconography: Its Social Implications**

In the following general discussion, these ideas are given as briefly as possible. The twenty-four statues on the upper cistern relate to the constitution of society. The bas-reliefs on the lower cistern deal with the devel-
opment of the individuals of which society is composed (figures 14 to 25).

To make the notes on the various areas of sculpture simpler to follow, a list is given in Appendix B, describing and naming both the relief panels and the statues, in the order which they now occupy. What is now required is an attempt to analyse or explain the intention of the sculpture as a complete program.

Man was created in the image and likeness of God. After the Fall, his supreme desire was to escape from the bondage of the finite and return to the infinite, to the source from which he was conscious of having sprung. According to medieval ideology, the organization of the life of society and of the individual was directed to this form of end.

It was believed that as the whole constitution of the individual—physical, moral and mental—was the gift of the microcosm, and partook in some degree of the nature of the Giver, the way of right living must lie in the utmost possible development of all aptitudes, and society must be so constituted that the whole capacity of each of its individual members should be fully actualized. The ultimate realization of the individual consists in the perception of truth, not the truth as it is concerned with relations of the phenomena of the visual world, but the truth as it is perceived in the general principles
lying beyond, which form the animating and eternal element in the transitory conditions of nature. Speculation as the supreme function of man is dependent on a nature duly harmonized in its parts; there must be a sound body, a rightly directed will, and a fully trained intellect.

The purpose of the sculpture on the lower basin of the fountain is to show how the individual may attain the truly balanced life necessary for the speculative habit. The upper cistern explains the Constitution of Society which most fully enables the individual to actualize his capacities. The summing up of the idea of the whole is found in the figure of Philosophy (figure 16), by which man reaches out to the divine and the microcosmic.

Lower Cistern. I begin with the panels on the lower cistern on which are developed the life of the individual. In each panel discussed, the related number given represents the corresponding placement in relation to the fountain program as outlined in Appendix B.

Panel 58 (figure 13). The Temptation and Fall strikes the note of the whole series. Discord has entered into the world. Man is no longer in harmony with the will of God, nor is his own nature in harmony with itself. The will does not perceive clearly what is the true good, the body asserts itself against the will and the reason, while the reason suffers alike from an ill-governed body and a wrongly directed will. Perhaps, Vice and Ignorance take
the place of Virtue and Knowledge.

From this point onward, Nicola or Giovanni, the designer of the panels, set himself to show how the will, the body and the reason, are to recover their proper functions.

Panels 47, 49, 59 and 60. These deal with the moral and religious nature; they suggest how the will of man is to be brought into true harmony, so that it may desire the supreme good.

Panels 38, 39, 40, 41, 42, 43, 50, 51, 52, 53, 54, and 55. In these are represented the re-establishment of order and harmony in their physical relations to man.

Panels 45, 46, 56 and 57. These explain the conditions of intellectual harmony, and how the reason is perfected by search after truth. The creation of the world and the beginning of human history according to the Biblical account were represented pictorially from a very early date.51

Panel 58 A. In the Temptation and Fall—Eve, presents the apple to Adam, and immediately behind her is the tree with the serpent twined around the stem. The design is extremely simple; the heads are disproportionally large, as often happens in other Pisani works.

Panel 58 B. The Expulsion from Paradise—Adam and Eve have covered themselves with leaves. The hand of God in the left corner signifies the command that they shall leave the garden. The simple method by which the power of God is symbolized is striking.
Panel 47 A. The story of Samson—in a show of strength, tearing open the lion's mouth, Samson's hair floats on his shoulders, the symbol of his moral vigour. The expression of physical power is effectively rendered.

Panel 47 B. Samson lies with his head in the lap of Delilah. She has cut off his hair, and he has lost his physical strength as well as his moral vigour. The lines of the composition indicate the point admirably.

Panel 49. The story of David and Goliath (figure 18)—the power of the spirit working in David is contrasted with the weakness of Samson. (A) The youthful David stands ready with his sling. There is a contrast between simple shepherd and the mailclad warrior, suggestive of the source of power.\(^5\) (B) Goliath, the giant, clothed in armour lies slain. This is a remarkable design; the effect of death is most competently gained, and the disposition of the figure is skillful.

To counterbalance the scenes from sacred Old Testament history, four reliefs are introduced which deal with the origin of Rome. The symbolical image relates to the idea that no man can stand alone—no man is self-sufficient. The individual can only be properly developed in a well organized social state, and Rome was the divinely appointed agent for temporal rule.

Panel 59 A & B. (figure 17). These figures represent the twin mythical founders of Rome, each seated and
holding vultures in their hands, in reference to the augury
drawn from the flight of these birds which decided the site
and name of the city.

Panel 60. The miraculous preservation of the
twins nourished by a wolf. The tree at the back of the
animal is the Ficus ruminalis, the sacred fig which caught
the cradle of the future founders as it floated down the
river. This is one of the most picturesque of the lower
reliefs.

Panel 61 A. A Fable from Aesop (figure 19)--
The fable of the crane who draws a bone from the throat of
a wolf. When the reward which has been offered is claimed,
the wolf reminds the crane that escape from his jaws is
reward enough. The allusion is that the rich, who live by
the labour of the poor, are like the wolf. They receive
many benefits from the poor, and return evil for good.

Panel 61 B. The wolf accuses the lamb of fouling
the stream as an excuse for siezing and devouring her.
The moral drawn here is that those who act with violence
and cruelty add to their sin by calumniating those whom
they have injured.

The use of parables, or "exempla," as they were
called, was common in medieval preaching, and especially
so after the rise of mendicant orders. In sermons addres­
sed to the literate, fables and stories were used as illus­
trations to fix the attention of the audience. Collections
of these "exempla" were made for the use of preachers, and in many well-known cases a recognized moral was attached. The drift of the "exempla" on the fountain was a warning perhaps against the vices of pride, oppression and cruelty, exercised by the strong against the weak, and the rich against the poor.

The next group of relief panels deals with order in the material Creation. They represent the labours and pleasures of man, as they correspond to the seasons of the year. Labour was not a punishment, but rather a blessing. On these panels it is the means of maintaining life, of supplying the wants of the body, and of affording scope for the pleasures of social existence. The subtle harmony between the forces of nature and the life of man is suggested in the parallel course of the heavens, of the seasons, and the labours necessary to bring to fruition the powers of the earth. Twenty-four panels are occupied with the labours and pleasures associated with the course of the sun through the heavens and the consequent change of season. Each month has two panels assigned to it with some appropriate illustration of human energy. In one of these panels there is the sign of the Zodiac, to mark the relation between the sun, the season, and the labour.

This series offers a marked contrast to the figures which adorn the portal of the Baptistery in Pisa. They must have been familiar to Nicola and their influence is,
moreover, visible in one of the images devoted to March (figure 21). The spirit, however, in which the Months at Perugia are conceived is very different from the static effect produced by the delicate Hellenistic and Byzantine style of the figures at Pisa. The characteristic iconography of the Italian cycles, may be introduced to some extent by surveying briefly the scenes of one of the finest examples produced by medieval artists, that on the porch of the church of San Zeno at Verona.

After the fall, man became subject to the conditions of time and change--his life was a passage from the infirmities of childhood to those of old age. The earth likewise was cursed for his sake, and it was only by labour that nature could be made to yield her increase. The food which man won by the sweat of his brow tempered the infirmities of the body. Daily bread and daily work became equally necessary for existence.

The material conditions of fallen human nature were thus necessarily expressed in terms of the changes wrought by time, and of the labour by which the earth is made to yield her fruits. The passing of time was evident on every hand. The new life of spring was followed by the growth of summer and the fruition of autumn by the death of winter. The passage of the sun through the heavens summed up these ideas of change just as the life-giving power of his rays became the symbol for the idea of life.
The course of the sun marked by the signs of the Zodiac became an allusion to the life of Christ upon earth. Perhaps the allusion here suggests, as the passage of the sun through the natural Zodiac gave life to the material things, so did the passage of Christ through the Spiritual life to the life of mankind.59

The analogies between physical and spiritual conditions were widely developed. The rising up of a new life of spring from the death of the old life in winter was regarded as the type of resurrection; the passage of the seasons illustrated the ages of man. The sowing of seed, the harvesting of the crop, and the threshing of grain were imagined as the planting of the Word of God in the heart, the coming to judgement, and the dividing of the good from the evil.

The connection between the sun and the labour of man naturally led to the representation of work in connection with the course of the seasons. Labour was therefore expressed by the various occupations and interests throughout the months of the year, as they were regulated by the path of the sun through the heavens.60 Thus, the labours of the months became an expression of divine beneficence by which man can overcome the physical effects of the fall.

It is in this relation to such ideas as these that we find ploughing, sowing, reaping and gathering into barns, taking their place in the popular expression of
medieval religion, in so far as they express the relation between the divine will and the physical infirmities of man's fallen nature. Perhaps for this reason, the wide dissemination of such subjects as the labours are found at Lucca, Pisa, S. Marco in Venice, and on many French cathedral facades.

The panels of April and May (figure 21) generally differ from the rest, inasmuch as they illustrate the pleasures of life rather than the labours. It is usual to find them clad gaily and holding flowers in their hands, or with a wreath of flowers, and sometimes one of the joyous figures has a hawk. This is an expression of the sympathy between the fresh life of the season and the joys of youth. The earthy flowers they bear, being the figure of the spiritual flowers forming the heavenly crown that rewards the life, led in harmony with the order of creation.

December and January (figure 19) also stand apart from the series of labours. These months are nearly always illustrated by pleasures connected with eating and drinking, in fulfillment of such promises as that of Psalm 127:2, where it is said: "those who fear the Lord shall eat the labour of their hands." The passage Isaiah 21:5:

Prepare the table, watch in the watch tower, eat, drink...

was allegorized as referring to those who receive spiritual strength from the sacraments of the Church. It is probable
that an idea such as this lay dimly behind the habit that has connected some Christian anniversaries with festive pleasures.

Panels 44 A and B have respectively a Lion and Griffin—the former symbolic of Guelph authority; the latter, the empresa of the city of Perugia (figure 12.)

The last division of the panels on the lower basin (45, 46, 56, 57) are concerned with the seven liberal arts and philosophy (figures 14 and 15).

The first three figures are those of Grammar, Dialectic and Rhetoric, making up the Medieval Trivium by which man is taught the art of reasoning.

Grammar opens the gate of knowledge; her function is to preserve purity of language. Grammar was zealously studied in Italy, but it did not there become either speculative or dialectical. By means of Grammar, change in the habit of speech is regulated and restrained, so that man does not lose touch with the expressive antique on account of the strangeness and diversity of tongue. Grammar also teaches the art of discussing rightly, and with due regard to precision and aptness of expression.

Dialectic is the art of discussing truthfully. It teaches the rules of right reasoning, and it formed the most important element of medieval education. So dialectic brought both good and ill, proving itself helpful in the regulation of syntax.
Rhetoric (figure 26), the third of these three factors, teaches the art of discussing persuasively so that man may be directed according to the will of the speaker.

To these succeed the four figures representing the Medieval Quadrivium—Arithmetic, Geometry, Music and Astronomy.\(^6\) The rationale of the world's creation lies in the nature of man. The Seven Liberal Arts, and incidentally, all human knowledge, promote an understanding of man as well as the saving teachings contained in Scripture.\(^6\)

This was the common medieval view; but Hugo of St. Victor,\(^6\) proves it through application of the principles of symbolism and allegorical interpretation. Hugo states his position:

A knowledge of things requires a knowledge of their form and of their nature. Form consists in external configuration, nature in internal quality. Form is treated as a number, to which arithmetic applies; or as proportion, to which music applies; or as a dimension, to which geometry applies; or as motion, to which pertains astronomy. But physics (physica) looks to the inner nature of things.\(^6\)

From this we may observe the universe as conceived by, or as being disposed of according to number, weight, and measure; hence, the importance of mathematics, which includes the four arts.

At this point a consideration of the panels is appropriate. The first three panels constitute the Trivium in the medieval scheme of education.

Panel 45 A. Grammar—the teacher lays her hand
upon a child's shoulder. A pleasant panel and effective in simplicity.

Panel 45 B. Dialectic--wears a doctor's hood and robes; holding a scorpion. The divided tail of this animal signified the terms of the syllogism.69

Panel 46 A. Rhetoric--the pupil stands in front with folded arms, as though actively reciting (figure 15).

The next four panels constitute the medieval Quadrivium.

Panel 46 B. Arithmetic--the scholar stands before the teacher counting (figure 26).

Panel 56 A. Geometry--represented as a woman with a pair of compasses bending over a desk. This is one of the most graceful and effective figures in the whole series.

Panel 56 B. Music--a figure playing a row of bells with a hammer.

Panel 57 A. Astrology--the teacher directs the pupils' gaze upward toward the stars.

Panel 57 B. Philosophy--she is crowned as a queen and seated on a throne. Her grand air is worthy of the position that Philosophy takes in the scheme of the fountain.

Surveying these sculptured panels as a whole one may perceive that there are three main divisions dealing with religion and morals; with the material world; and with
the intellectual inquisitiveness of man. The religious and moral teaching is enforced in the subjects on the panels from the Temptation to the foundation of the social state of which Rome became the supreme example. The relationship of man to the other forces of creation is exemplified in the series of the labours of the months; and the reasoning faculty by which ignorance is overcome is dealt with in the series of the Seven Liberal Arts and Philosophy.

Religion and Morals overcoming Vice by a rightly directed will, intellectual capacity enlightening the darkness of ignorance, and energy developing the forces of nature, all furnish the means of perfecting human nature. The evils that have overtaken the human race, and the sterility with which the earth has been cursed as the result of the fall, are healed by the sacrament of love, of learning, and of labour.

Upper Cistern. Turning to the twenty-four statues round the upper cistern we find that no importance can be attached to their relative position. The fountain has been restored, and it is evident from the inscription round the base, which does not run in sequence, that the existing placement of the figures is not the one originally intended.

The sculpture on the upper cistern deals with society as a whole, and as it has existed under the old and
the new dispensations. Ancient Society was based on the Priest, the Lawgiver and the King; typified here by Melchisedek, Moses, David and Solomon. The link between the old and the new worlds is found in the figure of John the Baptist. Through him we pass to society under the Christian dispensation resting on the Church and the Empire, as the divinely appointed agents of the will of God. To the Church has been committed the spiritual, and to the Empire the temporal destinies of society. These are represented by "Ecclesia Romana" and "Roma" (figure 31). The spiritual forces which control society through the Church are set forth under the figures of SS. Peter and Paul, "Clericus excelsa" and St. Benedict, while the special needs of Perugia are under the protection of SS. Lorenzo and Ercolano.

The temporal desires of society are under the general direction of Rome as representing imperial power, but the detail of government is committed to the city of Perugia—her origin and rule being explained in the figure of Aulestus the Podesta, and the Captain of the People (figure 30).

I begin my analysis with the sculpture illustrating Society under the old dispensation—the examples are over the relief of the Old "Temptation" and "Fall" on the lower basin.

Panel 29. David the King playing his harp. This
figure and some others near it are much spoilt by the falling water.

Panel 31. Moses the Lawgiver with the tables of the law and holding the rod of authority.


The bond between the Ancient society and the Modern is found in the statue of St. John the Baptist (panel 27).

We now turn to the constitution of Modern Society under the New Dispensation. The medieval idea of the Church and Empire was in theory a very wide one. The Emperor was not merely the temporal administrator, nor was the Pope merely the ecclesiastical ruler formally regulating dogma and discipline.

The Emperor was concerned with temporal felicity. This is to be gained by the realisation of human capacity which becomes possible through the teachings of Philosophy. When man acts in accordance with these instructions, which he is enabled to do by the light of the moral and intellectual virtues, then he enjoys terrestrial happiness. It is for the Emperor to guide the world so this end may be reached.

The Pope is concerned with the felicity of external life. This is to be gained by the teachings of the Holy Spirit, which in the light of theological virtues—Faith,
Hope, and Charity—makes clear to man the revelation set forth by the Prophets, the Sacred Writers, and the Son of God.

It is the duty of the Emperor and the Pope to regulate the Empire and the Church that man may pass from the joys of the earthly paradise to those of the celestial paradise. Having exercised all the duties of the active life, and enjoyed a foretaste of the eternal in the life of speculation, man at last reaches his goal, the vision of the Infinite and community with God.

The following is a list of the primary sculptures which set forth these ideas. The series begins with the government of the town of Perugia (panel 17).

Panel 21. Matteo da Correggio (figure 29), Podesta of Perugia at the time the fountain was being built (1278). The figure in a citizen's robe and cap, gains some distinction from its simplicity.

Panel 24. Ernano Sasseferrato (figure 30), Captain of the People in 1278, is dressed as a citizen, wearing a plain cap and carrying a short sword and gloves. This is a figure of a strong, capable man, suggestive of the citizen soldier rather than the knight errant.

It is interesting to compare the Master of Naumburg's portrayal of Ekkehard with the Pisani portrait of Sasseferrato. Both architectonically dependent upon their setting, offer excellent naturalistic, characterizations of historically important figures.
A number of statues relate to the two great powers--the Church and the Empire, both having their seat in Rome.

Panel 33. The Church is represented by a young woman bearing a church, "Ecclesia Romana".

Panel 15. The Empire is figured as a crowned queen seated on a throne (figure 31), peaceful and victorious, holding a palm branch--"Roma caput mundi." The figure of the church is one of the most beautiful on the fountain.

The Church is further expressed by the presence of SS. Peter (panel 32) and Paul (panel 35). There is a certain dignity in the figures of the two Apostles, but the sculpture of their heads is entirely unworthy.

Panel 37. St. Lawrence (figure 27), the patron saint of Perugia, in whose name the Duomo is dedicated, appears in a two-fold relation (panel 36). He represents the heavenly citizen. St. Lorenzo is manifested with his inscription, "Sanctus Laurentius bonum opus operatus est." He wears a deacon's dress; he is the worker of good deeds in the Church militant. This sculpture is a model of strength, simplicity and directness.

Panel 19. St. Herculanus the Bishop and defender of the city against King Totila. He is shown here as a well proportioned and dignified figure, with a vigorous personality.

Panel 26. St. Benedict (figure 28) gives the rule of the order to his disciple S. Maurus. The figure
of an angel at the ear of the monk signifies the divine inspiration granted St. Benedict. The drapery of the group is remarkably fine. The kneeling disciple is also a striking study, but the Saint himself is unrefined and wanting in elevation of character.

The Bronze Group. From the following material in accordance with the inscriptions, one may perceive the difficulties in recording the sculpture to any one figure. According to Blunt,

...there is no doubt that the bronze group of caryatid figures that melt into one another at the summit of the fountain is both literally and figuratively the crowning achievement of its sculptural program.

The bronze group is probably the work of Giovanni, with the assistance of perhaps a number of other assistants. It was cast by the lost-wax process and is signed by one "Rubeus," presumably the bronze founder. As a sole surviving work in metal to have been designed by either Giovanni or his father, it has been greatly admired and some authorities attribute it to the hand of one or other of these masters. There is, however, no proof that either actually modelled the wax and although the conception is noble and the heads and hands are finely wrought, the group is hardly comparable in formal mastery to the stone carvings of either Nicola or Giovanni. My guess is that unless Giovanni worked upon the waxes of the heads or hands, he had no part in the actual manufacture of the
bronze, which may or may not be the unaided work of "Rubeus" or based on designs by Giovanni or Nicola, which in turn are based upon the antique.

The prototype for the three caryatid figures can be found at Pistoia. The free standing font, in the Church of S. Giovanni Fuorcivitas at Pistoia, juxtaposes the similar intention of using the female figures to support an upper sculptural cistern. Undoubtedly, the Pisani sculptors were faced with the problem of translating the marble triple-figure font into a new and expressive bronze medium. By adopting the bronze technique, the sculptor was able to create a moveable, sensitive group of figures, viable enough to be used as supporting figures.

Three female figures, each with one arm upraised, support the base on which are poised the lions and griffins which crown the fountain. These female figures are a technical accomplishment of the highest order. The bronze lion and griffin symbols of Perugia, which, before the restoration of the fountain in 1949, surmounted the caryatids, show a musculature and surface tension lacking in the maidens. To a certain extent, the group is comparable to the carvings of a griffin, an eagle and a lion at the base of the central column of the Pistoia pulpit (figure 11), and like the eight surviving bronze animal-head protomes which jut from the upper stone basin, argue their execution under Giovanni's eye, if they are not from his hand.
CHAPTER III

THE FOUNTAIN AS A SYMBOL

Conveyors and guardians of the life-giving element, the functional aspects of fountains, have often been enriched by symbolic allusions. Words, pictures, and other vehicles of expression are symbols of whatever they are intended to designate. A certain unavoidable symbolism also inheres in human mental processes; for the mind in knowing, turns itself to images.¹

Throughout the ages, the fountain represents a coalescence of many divergent and opposing constituents: "...the static and dynamic and the sacred and the profane."² A natural spring or source of water enclosed within an artificial structure, the fountain symbolizes the polarity of nature and of art. Indigenous to all cultures was the sanctity of water; hence the veneration of water deities in ancient civilizations; its universal designation as a means of purification and ritual purging of sins. Water's magical properties as well as its curative and life-enhancing qualities are stressed in the pertinent literature. In
turn, fountains are conceived as habitats of spirits, dwellings of sources and places of theophany. In addition, a purely iconographical development had paved the way to the inclusion of the **Fountain of Life**, a motif still flourishing or even revived in fourteenth and early fifteenth century art.

Considering its manifold characteristics, it is not surprising to find the fountain, "the well of life," as the spiritual and physical nexus of scenes of the creation or of Paradise. In fact, the fountain is often the chief feature of the medieval garden, and it is frequently depicted out of all proportion to the size of the garden in which it appears. Compare the fountain in works as remote from each other as the **Adam and Eve** in the fifteenth century Bible Moralisée; the **Earthly Paradise** in the Très Riches Heures; the 1512 Garden of Eden from *Vita Christi* (Antwerp), and the Garden of Earthly Delights by Bosch (figure 35). Vegetal and mineral forms intermingle in Bosch's crystal-line **Fountain of Life** in the left panel of the Prado Museum triptych. Usually associated with the **Fountain of Eternal Life** from whose springs flow forth the four rivers of Paradise, this fountain is thus closely interwoven with such Old Testament passages which metaphorically refer to:

...the Lord, the fountain of all living waters.  
*Jeremiah, 17:13*
In a figurative sense, the Lord is spoken of as a Fountain or source of life:

The fear of the Lord is the fountain of life for the man who would escape the snares of death.

Proverbs 14:27.

It is also the Fountain of Living Waters which becomes one of the attributes of the Virgin Mary:

...and thou givest them water from the flowing stream of thy delights; for with thee is the fountain of life, in thy light we are bathed with light.

Psalm 36:8-9

The most prominent feature of the Hortus Conclusus is a symbol for the Immaculate Conception of the Virgin as supported by the verses in the Song of Solomon 4:12;

A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed.

Regarding the fountain as a gathering place for the faithful, the miniature depicting the meeting of the three magi in the section devoted to the Life of Jesus in the Très Riches Heures, Chantilly, 1416, may be cited (figure 34). Here the assemblage occurs at one of the monuments constructed by Charles V to line the route from Paris to St. Denis. As the faithful converge upon the Fountain of Life in Van Eyck's Adoration of the Lamb, so the three Magi with their splendid retinues, gaze towards the pilgrimage site. The form of the structure itself is that of a hexagonal spire crowned with spike finials, adorned with nudes, while the others are visible in niches below.
Architecturally, the tower is similar to the one encasing the **Fountain of Life** in the aforementioned scene of the terrestrial Paradise.

Sometimes the baptismal font is represented in a manner which evokes thoughts of the **Fountain of Youth**. Variations on the theme of the **Fountain of Life** exist in the north in the early sixteenth century. Used as a symbol of Redemption, the **Fountain of Salvation** in the central panel of a sixteenth century triptych, attributed to the Netherlandish school, and dated ca. 1520, represents the **Fountain of Life** overflowing with the blood of Christ. Literary, and medieval in its conception, this fountain,

...fed simultaneously by the blood issuing from Christ's wounded side and the milk spurting from the breast of the Virgin, is cited as a strange amalgam to produce the elixir of salvation.8

Also related to the cult and liturgy of the "Precious Blood", is the **Fountain of Life**:

...with joy shall we draw water from the fountains of the Saviour

Isaiah 12:3

These compositions, however diverse in detail, belong to one group; and that they represent, not merely allegories of Redemption, the Passion or the Eucharist, but the whole Catholic dogma of "Grace."9 Thus the fountain symbolizing Christ crucified may also be interpreted as the **Fountain of Grace** and it is this connotation which may be applied to two versions of the same painting—the Oberlin and Prado, **Fountain of Life**.10 The fountain itself, with hosts below,
is the Gothic type which became quite popular toward the mid-fifteenth century as portrayed by a number of Northern artists.

In view of the persistence of medieval forms in the Renaissance, it is hardly surprising that reminiscences of secluded cloisters or chivalric romances are frequent in the sixteenth century garden. As Eden becomes indistinguishable from the garden of love, the duality of the fountain as religious and secular becomes even more apparent. It seems probable that the Renaissance fountain of love descends from the fountain which was part of the tradition of the earlier garden of love as vividly portrayed by Guillaume de Lorris and Jean de Meung in the thirteenth century allegorical poem, Roman de la Rose.

But now let us talk of the beautiful things that are enclosed in this lovely park...It is indeed right that it should be so, for all good things well forth from the same fountain, one that waters the entire enclosure, from its streams drink the animals who wish and deserve to enter there...The fountain is so precious and health-giving, so beautiful and clear, clean and pure, that after they have drunk from it, they can never be thirsty...

Then he says also that, since it never stops, the fountain is brighter than pure silver.

The fountain that I have spoken of, with its beauty and its usefulness as a cure for all tired out animals, always rolls its delicious waters, sweet, clear, and lively, from three fine springs. It needs no marble stone nor the covering of a tree, for the water, never ceasing, comes from a source so high that no tree can grow so tall that the height of the water is not greater.
These few passages, underline the fanciful perception of fountain imagery as seen throughout the Romance. The fountain had come to be interpreted both as a meeting place of all the faithful and as a kind of boundary mark between the Old Law and the New, the state of nature and the state of grace.\textsuperscript{12}

If as in the medieval adventure the villa is considered as a fortress of love, one may view the villa garden as the garden of love.

Here [Garden of Love] hearts are changed; intelligence and moderation have no business here, where there is only the simple will to love, that Cupid, son of Venus, sowed the seed of love that had dyed the whole fountain, here that he stretched his nets and placed his snares to trap young men and women; for love wants no other birds. Because the seed that was sown, this fountain has been rightly called the Fountain of Love, about which several have spoken in many places in books and in romances...\textsuperscript{13}

With this notion of the garden rather firmly entrenched as a suitable surrounding for love, the fountain at the centre of this terrestrial paradise became the focal point; the gathering place of lovers.

In embarking on a more secular realm, it will become apparent that although the theme changes stylistically, the elements are relatively constant. Perhaps impelled by the impact of Boccaccio's tales, the motif of the couples making love or music near the fountain is recurrent in fifteenth century art.\textsuperscript{14}
Fountains illustrating the Echo and Narcissus legend in Ovid's *Metamorphosis* also fall within the same category. It is however, via the medium of North European prints of the fifteenth century, that the *fons amoris* tradition is most widely diffused. Similar examples are visible in works such as Antonio Vivarini's (studio), *The Fountain of Love*, National Gallery of Victoria, Melbourne; Pinturicchio's *Susannah and the Elders* in the Vatican Borgia apartments; and in the Northern prints of Dürer, Aldegrever and Holbein. Because the sixteenth century German engravings stress the more erotic components, the Love theme becomes further allied to the *Fountain of Youth*.

As pointed out by Bertha Wiles, the complex and fanciful water accessories of Italian fifteenth and sixteenth century fountains, as well as the vertical lines of the candelabra forms, were quite assimilable to German taste. One of the most elaborate of the early sixteenth century Renaissance type fountains may be seen in a painting by Altdorfer, *Rest on the Flight into Egypt*, Berlin, dated 1510. Musical angels hover around the rim of the fountain which completely overwhelms the Holy Family seated beside it. An inscription on the tablet of the fountain indicated to Friedlander that the painting was probably done by the artist as a "ex voto" to the Virgin. Similar elements are observed in the magnificent woodcut,
The Holy Family at the Fountain, ca. 1512-15, in which the three-shelled font within the chapel is decidedly outside medieval variations, and typically Renaissance in mode.\textsuperscript{20}

Strongly interwoven with the tradition of the Fountain of Life and the Fountain of Love is the theme of rejuvenation, as expressed in the Fountain of Youth. This *aqua vitae* is also a water of oblivion, a water symbolizing regeneration and baptism. The idea of purification, renewal and a rebirth of energy is evoked. For like Baptism, the Fountain of Youth purifies, reawakens and rejuvenates the spirit.\textsuperscript{21} The cleansing aspect of water was particularly significant in the ritual practices performed at sacred fountains. Ablution was considered as a sign of grace and it became a function of the fountain to provide the means for purifications prior to the invocation of a saint.\textsuperscript{22} It is this notion that water has the property of changing the soul as well as the body which is transformed from a religious to a secular context in the sixteenth century. An instance of this may be cited from the last chapter of the medieval romance; *Hypnerotomachia Poliphili*, (1499) by Francesco Colonna,\textsuperscript{23} where the heroine, Polia, is led to a sacred fountain where certain rites are performed; thereby the regeneration formerly associated with Baptism, is now allied to the Fountain of Love.

While representations of the Fountain of Life decline with the "waning of the Middle Ages," the idea of the
Fountain of Love (figure 36)—and to a slightly lesser degree, the Fountain of Youth—is revived and expanded in the Renaissance. Inspiration undoubtedly was furnished by the pages of Colonna's fanciful romance, for a number of fountains therein depicted, are in complete harmony with the seeds of a new art which was then budding forth north of the Alps. Always present in the Hypnerotomachia is the theme of courtly love as first expressed in the Roman de la Rose. In its reaction to Renaissance humanism, it serves as an epilogue to the Middle Ages.

Origin and Significance of the Octagonal Fountain

Early Christian writers were at odds with the spirit of numerological abstraction and gnostic speculation on the mystical and magical property of numbers. Nevertheless, the number held for them a rich store of traditional allusions and symbolical meanings. The Neo-Platonic number theories, important in the Roman period, found their way into the Middle Ages through the learned interpreter of this tradition, Augustine.

The octagonal plan, well nigh universal for medieval fountains of civic and garden alike, derives from the imagery developed by the church and widely disseminated by the monasteries. Its importance is in the significance of the number involved.
The Church Fathers built their teaching of numbers on: a tradition of natural or elementary numbers, such as the five fingers on the hand; astrology, the Babylonian science which Abraham took with him from Ur (Genesis 15:17), there are twelve signs of the zodiac; and the Pythagorean numerology, all things relate to numbers. Man was created on the sixth day. Christ was crucified on the sixth day. Where modern man observes a mere coincidence of numbers, medieval man saw a significant relationship.

There were eight survivors on the Ark. Christ was Resurrected from the dead on the eighth day. This and other biblical octaves combined with other numerological traditions, related the number eight very strongly to the tradition of the Resurrection.

The number eight had already acquired connotations of sanctity among the ancient Hebrews: it was the eighth day which was of plenty after fasting, of purification after uncleanness, of circumcision after birth.

Eight was a significant number in the Greco-Roman world as well. For Cicero it was numerus plenus, a perfect number. Eight columns supported the canopy over most sacred fountains and funeral brothroi. The octagonal form was also used for mausolea, which in turn gave rise to important building types in Islamic and Christian civilizations.
Christian baptism being a ritual participation in the death and resurrection of the Lord, funerary architecture was the model chosen for the baptistery, especially in post-Constantinian Italy. It has been known for sometime that the prevalent octagonal form in baptisteries and fonts, had definite symbolic meaning.

According to Paul Underwood, the key to the meaning of the number eight, with respect to baptism, is found in the first four of the eight distichs which were inscribed around the font of Saint Ambrose's baptistery of St. Thecla, at Milan.

The temple of eight niches rose up for holy use, The octagonal fountain is appropriate for that rite (baptism), It was fitting that the house of holy baptism rise up in this number, By which, true salvation returned to mankind. With the light of Christ rising again, of Christ who opens the gates of death, And raises the dead from their tombs And freeing confessed sinners from the stain of sin, Cleanses them with the water of the pure-flowing font.

Even when large octagon buildings ceased to be built as baptisteries, the baptismal font retained the resurrection number in its octagonal shape. Fountains in the atria of early basilicas, monastic cloister fountains, and western manuscripts, assumed the octagonal shape through their association with the saving waters of eternal life. Therefore, generally speaking, it would seem that round or octagonal baptisteries were introduced into Christian
architecture only after the middle of the fourth century, and that they did not become common until the fifth century.\textsuperscript{34}
CHAPTER IV

THE FOUNTAIN OF LIFE:

PRADO AND OBERLIN PAINTINGS

The suitability of the title, "Fountain of Life," that has come to be firmly attached to both paintings, has never been to my knowledge clearly established. The modern conception of the title is through illustrative, scriptural passages that refer, in one way or another, to fountains or living waters. An examination of Carolingian and Gothic manuscript illuminations established the importance of fountain imagery operative prior to fifteenth and sixteenth century prototypes. Throughout this chapter an attempt will be made to demonstrate the ways in which medieval concepts of imagery formulate a major portion of the iconographic content of the paintings.

From the various antiquarian sources, one is able to reconstruct a number of varied interpretations relating to the same theme—"The Fountain of Life." To some of these antiquarians, the fountain existed in Eden, to others it stood in Eden as an allegorical figure of
Christ or Ecclesia. To others, it stood for the Virgin or the Sacred Christian Scriptures, especially the Four Gospels.

In 1952, the Allen Memorial Art Museum at Oberlin, Ohio, acquired an Hispano-Flemish painting known as the Fountain of Life or the Triumph of the Church Over the Synagogue (figure 38). A near identical painting known as the Fountain of Living Water, The Mystic Fountain and the Fountain of Grace, now hangs at the Prado Museum in Madrid (figure 37).

The Prado Painting

The Prado painting was brought to the attention of scholars in 1838. It had been in the monastery of Our Lady of El Parral near Segovia since its presentation as a gift by Henry IV of Castile, in 1455. The Prado's panel is probably the first Flemish painting to enter Spain. Acquired by the Prado in 1872, it was long attributed to one of the Van Eyck brothers; it is now considered to be by an unknown follower of Van Eyck.

The Oberlin Painting

Late in the eighteenth century, Antonio Ponz had seen another painting identical to that at El Parral in a chapel of the Cathedral of Palencia. The Palencia paint-
ing is next mentioned by a French art critic who saw it in Paris in 1863. Now in the Oberlin collection, it is attributed to an unknown Spanish artist and dated ca. 1500 on the basis of external and internal evidence. The Oberlin picture is a copy of a mid-fifteenth century work, already archaic in technique and conception. For a proper understanding of the Fountain of Life, the tradition of its late medieval iconography as well as the concepts current at the end of the fifteenth century may now be considered.

**Subject of the Painting**

The subject and format of the painting immediately remind one of the central panel of the Ghent altarpiece, the Adoration of the Lamb. Unlike the naturalistic setting of the subject provided by the Van Eycks, the unknown Flemish artist of the Prado's Mystic Fountain relied on an archaic format; that of the conventional set for miracle plays into which pictorial elements borrowed from Jan Van Eyck's latest paintings were introduced. On the medieval stage heaven and earth were represented by two levels and the stage "mansions" were multi-purpose props, in this case the towers of the Celestial Jerusalem. Christ enthroned is flanked by the Virgin and St. John. The Apostle contemplates a passage in his Book of Revelation.
At Christ's feet, a lamb reposes on a small dais. In a grotto, directly below, a spring gives rise to the stream flowing through a clump of grass. Music-making angels sit on the flowery mead (figure 41), others grace the towers grasping important scrolls. In the centre of the terrestrial level there is an elaborately decorated, octagonal fountain. Numerous communion wafers, borne by the stream emptying into the basin, float upon the water's surface. A tabernacle tower rises by the fountain. A much larger one crowns the throne of the Saviour. Immediately behind the tabernacle tower and the fountain stands an aedicule with twin towers; representing the church, it fittingly occupies the centre of the vertical plane between the celestial and terrestrial levels. The stream flowing through Paradise must pass through it in order to emerge at the font.

Contrasting groups fill the terrestrial space on either side. At the Lord's right hand, in hierarchical ranks, kneel the Christians led by the Pope and the Holy Roman sovereign (figure 39). But on the other hand, the Jewish ranks are in disarray and confusion. Led by the high priest blindfolded and holding a broken lance, they bear scrolls whose inscriptions will clarify the meaning of the picture (figure 40).
Scriptural Allusions

The general theme of the painting can now be related to the appropriate scriptural source and the import of the inscriptions present in the painting asessed.

Fountain Imagery in John. The Apocalyptic theme of the picture is based on Revelation 22:1:

Then the angel showed me the river of life, rising from the throne of God and of the Lamb and flowing crystal clear down the middle of the city street.

The river of life flows from the throne of the Messiah, the Fountain of Life. In the fourth chapter of his Gospel, John and Jesus use this metaphor in speaking of himself and His Messianic role. Jesus had been baptized and was returning to Galilee. Stopping at Jacob's well, he had these words for the Samaritan woman:

Whoever drinks this water will get thirsty again; but anyone who drinks the water that I shall give will never be thirsty again; the water that I shall give will turn into a spring inside him, welling up into eternal life.

John 4: 13-14

This passage is closely related to the following from Revelation:

I am the Alpha and the Omega, the Beginning and the end. I will give water from the well of life to anybody who is thirsty.

Rev. 21:6
And again:

The Spirit and the Bride say 'Come.'
Let everyone who listens answer 'Come.'
Then let all who are thirsty come:
All who want it may have the water
of life, and have it free.

Rev. 22:17

Inscriptions in the Painting. An angel in the
tower above the Hebrews holds a banner inscribed with a
verse from the Song of Songs:

Fountain that makes the garden grow
fertile, well of living water,
streams flowing down from Lebanon.

Sg. 4:15

A Christian interpretation of this text sees Christ as the
Messianic fountain, vivifying the New Israel with living
water. By extension, the image is applied to the Church
as the Body of Christ.

In the original Prado painting the banners held
by the Jews were inscribed with meaningless pseudo-Hebrew
lettering (figure 42). Genuine Hebrew was substituted by
the master of the Oberlin copy. Although authentic
Hebrew inscriptions are substituted in the Oberlin paint-
ing, there does appear to be minor errors in translation.
From such errors, it is possible to imagine that the
Flemish artist was assisted by a Jew conversant in Hebrew
and familiar with the Concordance. According to a familiar
ecclesiastical convention, the remaining verses of a psalm
are inferred from the quotation of the first line alone.
The text on the pennant held by the high priest is from
Chronicle 1:16:34, and can be found repeated in the first lines of psalms 106, 107, 118 and 136. It is a stock formula of praise:

It is good to give thanks to the Lord;
for his love endures forever.
Chronicle 1:16:34

Give thanks to Yahweh, for he is good
his love is everlasting.
Psalm 106, 107, 118, and 136.

In the light of the situation and behaviour of the Jews as depicted in the painting and of the general context of the work, Psalm 106 is peculiarly apt. The Psalm is prefixed with the inscription, "National Confession:" its form is that of a collective entreaty:

We have sinned quite as much as our fathers,
We have been wicked, we are guilty;
Our ancestors in Egypt never grasped the meaning of our marvels.
Ps. 106:6-7

They refused a land of delight,
having no faith in his promise;
they stayed in their camp and grumbled,
they would not listen to the Lord's voice.
Ps. 106:24-25

At the feet of the high priest the inscription reads:

He has won a name by his marvellous deeds;
the Lord is gracious and compassionate.
He gives food to those who fear him,
Ps. 111:4-5

This is a reference to the Eucharist couched in terms of the miracle of the manna and quails (Ex. 16:14).

The text on the banner to the right is a fragment of the Fourth Psalm:
more joy to my heart than others ever knew, for all their corn and wine.
In peace I lie... Ps. 4:7-8

The importance of this quotation in the context of the picture is not clear. Perhaps the verse may be interpreted as an anti-Semitic expression of reproach addressed to Jews because of their reputed wealth by envious Christians.

**Confrontation of Church and Synagogue**

By the end of the Middle Ages, after more than a millenium of scriptural exegeses, every detail of the Old Testament had been related as a type of some element in the New. Numerical coincidences, antitheses, similarities and parallels of all kinds had been noted. Thus, in the Adoration of the Lamb by Jan Van Eyck, the Apostles are complemented by their Old Testament counterparts, the Prophets.

The Church was usually complemented by, or contrasted to the Synagogue. The confrontation of the followers of Christ and Moses in the Fountain of Life has its origin in the pictorial convention of the crucified Lord, flanked by the allegorical figures of the Church and the Synagogue, the former receiving the blood from the side of Christ in a chalice and the latter, face averted, blindfolded, and
holding a broken lance (figure 43). This motif harkens back to the lance of Longinus and forward to the broken lance of the high priest in the *Fountain of Life*.17

This tradition of the juxtaposition of Ecclesia and Synagogue becomes a frequently repeated motif in the development of Northern twelfth and thirteenth century sculptural iconography. The continued use of the confrontation of Christian and Jewish motif, becomes particularly disseminated throughout Germany in the thirteenth century. Dr. Kidson, in a recent discussion of Germanic sculpture,18 drew my attention to a number of sculptural prototypes, formally establishing a certain pattern, or tradition, of personifying both the Church and the Synagogue.

I do not suggest the sculptural tradition of placing both Ecclesia and the Synagogue in a relatively close position facing each other across a Church portal, originates in Germany. On the contrary, "statues of Ecclesia and Synagogue existed at Reims cathedral, and perhaps at Chartres."19

The two beautiful figures of Ecclesia and Synagogue (figure 47) at both sides of the portal at Bamberg, represent the German taste for Gothic sentimentality. Harmonious in proportion and balance in movement, they breathe a stateliness and austere heroism which recall fifth century Greek statues despite the fact that both Gothic and Germanic traits are mingled with a monumental
classicism. Two beautiful statues at Strasbourg (figures 45 and 46) are, like those at Bamberg, placed on either side of the portal. Executed at about the same time, they seem also connected with them somehow in spirit. Yet their difference is characteristic. The statues at Strasbourg are more slender, elegant, closer to the developed Gothic style in France, the turn of their bodies suggesting a classical conception in the round. Perhaps it is this sense of German realism that becomes manifested in Italian sculpture of the late thirteenth century by way of the influence of Giovanni Pisano.

Comparing the figure of Synagogue from Strasbourg (figure 46) to the high priest in the fifteenth century Fountain of Life, similar iconographic detail is retained. Both personifications retain the broken lance tradition and both stand blindfolded head averted. An interesting difference does occur between the sculptural and pictorial motifs. In both the Regensburg manuscript and the Prado Fountain of Life, the figure representing Synagogue is personified as a male. On the other hand, at both Strasbourg and Bamberg, Synagogue is a young, beautiful female.

To conclude this confrontation of Ecclesia and Synagogue, therefore, by the fifteenth century, there existed a well defined tradition of the juxtaposition both in manuscript illumination and sculpture.
Eucharistic Aspects in the Painting

Just as the Middle Ages followed the allegorical interpretation of the Scriptures, elaborated by the Church fathers, so they also accepted, and even made more precise, the patristic inculcation of the efficacy of such most potent symbols as the water of baptism and the bread and wine transubstantiated in the Eucharist. The Gospel of St. John is dominated by the theme of the Christian Passover, replacing the Jewish Passover. The basis for the organization of the diverse elements of the book seems to have been the Jewish Liturgical Feasts. The fourth division of John's Gospel is entitled "Another Passover, the Bread of Life." Its sixth chapter not only gives a very thorough exposition of the Christian Eucharist, but does so by comparing it with and contrasting it to the Jewish Passover. Indeed, "He taught this doctrine at Capernaum, in the Synagogue" (Jn. 6:59). It is not surprising, therefore, to find the rejection of the Eucharist by Israel, a theme familiar to medieval Christians. As the Eucharistic liturgy changed its form from that of a ritual meal to that of an allegorical re-enactment of the passion and sacrificial death of the Lord, it only served to increase Christian belief in anti-Eucharistic malevolence on the part of the Jews.
In view of the errant extremes of the Eucharistic piety flourishing at the end of the Middle Ages, the *Fountain of Life* presents a lofty conception of the close relationship between Baptism and the Eucharist. It is more biblical and patristic than contemporary practice would have led one to expect. Nevertheless, the painting owes its existence to the all but idolatrous cults of *Corpus Christi* (Body of Christ), and of the Precious Blood: popular devotions which would have amazed the Apostles. These religious developments cannot be examined here, save to mention the legend of the Grail as a contributing factor to the cult of the Precious Blood.\(^{23}\)

The Baptismal Aspect

Of all the natural phenomena, water has been the basic and most universal integrating element in religious symbolism. The waters have signified a formless virtuality from which all forms arise and all must return. Contact with the water has meant dissolution; immersion in it, death; and emersion, purification and regeneration.\(^{24}\)

This view of Baptism is\(^{25}\) ultimately based upon the Pauline doctrine, most clearly expressed in St. Paul's epistle to the Romans:

Know ye not that so many of us as were baptized into Jesus Christ were baptized unto his death?
Therefore we are buried with him by baptism until death: that like as Christ was raised from the dead by the glory of the Father, even so we also should walk in newness of life.

Romans 6:3-4

The Form of the Fountain

The all but universal type of baptismal font in the Middle Ages was that of a basin supported on a plinth. Baptismal font types, as I have already stated in Chapter III, symbolically recreate the image of a fons vitæ.

There can be no doubt that the first font to be recognized as the Fountain of Life occurred in 435 A.D., within the Lateran Church in Rome. The inscription bears evidence useful in deciding the date of origin and the provenances of the illumination of the fons vitæ in its guise as a baptismal font. Accordingly, the verses read:

The city, a people to be consecrated, here springs into being from fruitful seed: which the Spirit brings forth from impregnated waters. Be dipped in the sacred stream, 0 sinner called to purity: whom the water will receive old, but bring forth new.

There is no distinction among those born again, whom one font, one Spirit, one faith make one.

From her virginal womb Mother Church gives birth in the stream to her children, whom she conceives through the breath of God. Wouldst thou be pure, cleanse thyself in this bath, whether thou art oppressed by original sin or thine own guilt.

This is the fountain of life, which purges the whole world, taking its course from the wound of Christ.
Hope for the Kingdom of Heaven, ye who are reborn in this font; the blessed life does not accept those who are born only once. Let not the number or the kind of his sins frighten anyone; born of this stream he will be holy.26

It should be clear that the inscriptions are overwhelmingly concerned with the concept of baptism as a rebirth.

But the less specialized form of the fountain chosen by the artist of the Fountain of Life enabled the image to take on a broader significance. The octagon, associated with baptism, is also a paradisial motif, reflecting the octagonal dais for the Lord's throne and for the Lamb.

The Significance of the Tabernacle

The structure of the fountain with inset panels of coloured marble follows that of the Ghent altarpiece, but Van Eyck's brass hydrant with its gargoyle spouts has given way to a tabernacle tower. The tabernacle crowned Eucharistic custodia of Gothic Churches was a feature of font lids in Northern Europe (figure 44).27 In both examples, it was a sign of the sacramental presence of Christ. On the tabernacle, the carved figures of the pelican and the phoenix, symbols of the sacrifice and resurrection of Christ, signify that the fountain, both Baptismal and Eucharistic, is the dwelling place of Christ among men:

He will make his home among them.  
Rev. 21:3
Baptism and the Ritual Combat. Conflict with the monster of the deep is a frequently encountered mythological theme. Ritual re-enactment of this combat forms a part of many initiatory rites. Baptism as a re-enactment of the descent of Christ into the abyss and his victorious resurrection, retains this mythic element in the exorcisms prominent in its ritual. The battle of virtues and vices became a familiar decorative motif on medieval fonts as an unnatural consequence. The confrontation of the Christians and Jews, therefore, could be seen as a consonant, ant, the disregard for the sacred rite of Baptism.

Messianic Aspect

In its integrating role, water as a medium of the divine life appears in connection with various functions and epiphanies of the divine: as a life-giving fluid; as a vehicle of the Holy Spirit; as Wisdom, Law, World of God, and the Messiah.

If any man is thirsty, let him come to me. Let the man come and drink who believes in me! As the scripture says: From his breast shall flow fountains of living water.

John 7:37-8

The historical context of this pronouncement by Jesus is most instructive. It is recorded in the fifth section of John's Gospel devoted to the activity of Jesus
during the Feast of Tabernacles.²⁹

It was a fall harvest festival with prayers for rain as enjoyed upon the Israelites by Zechariah.³⁰

Zechariah 14:18

Not only is the fourteenth chapter of Zechariah the scriptural source for John 7:38, it is also the background for the twenty-second chapter of Revelation.

Fountain Imagery and the Ancient Celebration of the Feast of the Tabernacle

Each day of the festival at Jerusalem saw a ritual procession down to the fountain of Gihon which supplied the pool of Siloam.³¹ While the Priest filled a golden pitcher with water, the choir sang:

And you will draw water joyfully from the springs of salvation.

Isaiah 12:13

The Temple is associated with the fountain in Ezekiel:

He brought me back to the entrance of the Temple, where a stream came out from under the Temple threshold.

Ezekiel 47:1

Since the Temple had been dedicated on the Feast of Tabernacles, it was honoured during the festivities along with the fountain of Gihon. It should be noted here that Jesus spoke of himself as the Temple (John 2:19-21).

Most important, the Messianic hope expressed in fountain imagery was the dominant theme of the festival.
at the time of Jesus, and remained so for several centuries thereafter. The painting expresses the notion of the Messiah as Temple according to the verses from Revelation 21:22-23:

I saw no temple in the city; for its temple was the sovereign Lord God and the Lamb.

Conclusions

In the Eucharistic aspect examined above, it should be noted that Christian Eucharistic doctrine was taught by John in a Jewish setting and undoubtedly over Jewish objections. A conspicuous feature of the Fourth Gospel is its polemical attitude toward the Jews. It goes beyond a defense of Christian claims to a pointed attack on Judaism, employing in some instances Judaic legal principles or a rabbinical mode of argumentation. Furthermore, the strength of the painting lies in the effectiveness of its poignant attack on Judaism, when Spain, under religious pluralism, sought to assimilate all religions into a predominately Christian society.

It can be seen from this how pregnant with meaning the Fountain of Life could be for a Christian, especially if he were a converso (well versed) in the scriptures. It is well therefore, to remind ourselves that theology, in the eyes of those who commissioned this
picture, was an exact science. Hence, theological and symbolical paintings are likely to be exact representations of rigidly defined dogmas or ideas rather than fanciful compositions, and will only be understood by those acquainted with these dogmas or ideas. 

The objectivity of the painting strongly suggests that a systemized programme was dictated by a learned individual, who chose the subject primarily for its polemical effectiveness.
CHAPTER V

CONCLUSIONS

The fountain as an image of any given society maintains its primary function, that of satisfying our physical desire for water. It is not surprising to find our modern fountain designers replacing the human physical relationship with a less functional aspect, that of an entirely aesthetic motivation.

...Fountains, in that they contain not only the architectural and sculptural elements appealing to the eye, also contain the animate and often dynamic element of water...appealing to the ear as well as to their eye...and perhaps to something deeper as well.1

What we have witnessed throughout this paper is a study of the functional expression of fountains. Perhaps the major difference between medieval and modern fountains, therefore, tends to be in their nature of functionalism, the former acting as a catalyst of a society, the latter becoming visually aesthetically oriented in a new tradition.

One must keep in mind that this idea of an aesthetic traditionalism developed throughout the Middle
Ages as the plastic arts moved in a classically inspired direction. The *Fonte Maggiore* exemplifies not only the functional aspects of fountains, but also by means of a highly conceived sculptural program, it fulfills the second part of fountain duality—that of achieving aesthetic effectiveness.

In literature, or perhaps more explicitly, Italian literature, the fountain was invariably presented in very generalized terms; a fact reflecting:

1. The character of language as an artistic expression.
2. The weight of tradition.
3. The medieval view of reality.

Language as a Medium. The nature and properties of any given medium are a major determinant of the techniques required to shape it and of the kind of motifs which become traditionally associated with it. The poet or novelist works with the sounds and meanings of words, the cadence of speech and the inherited conventions of his craft. The Italian novelist, working in the timeless immediacy of his world, was content with the manifold richness of words and their evocative resonance. The recording of the visual appearance of a particular thing was a matter thought best left to sculptors, painters and architects.

The Weight of Tradition. The ghost of classical culture was visible in the ruined monuments, but it was
everywhere audibly present in the spoken word of church, court, chancery and university. Therefore, it is not surprising that the Middle Ages, living in the presence of the great models of the past, did not value originality. Certain literary topics recur, century after century. The earliest appearance of the fountain tradition in Western literature as the garden spot of the heart's desire, of life after death, is in Homer's great epic, the Odyssey. The *locus amoenus* of Latin pastoral poetry and chivalric romances enjoyed a great vogue in medieval prose and Latin poetry, especially after the eleventh century. The tree and meadow, spring and brook, birds and flowers, shade and gentle breeze were its familiar elements intending to evoke a certain quality of experience more than to describe the particulars of a place. The new vernacular literature was also influenced by the traditional topics, ideal images, of which the natural world was only an obscure reflection in a pond or mirror.

The Medieval View of Reality. Platonic idealism dominated the outlook of the Middle Ages due largely to the influence of Augustine. Everything in nature was regarded as a copy, more or less perfect, of the ideal, an attitude which survives throughout the early years of the Renaissance. The pervasiveness of any image can be discerned in the frequent appearance of the word *speculum* (mirror) in book titles and its re-occurring use
as a literary figure by medieval and Renaissance writers.\textsuperscript{7}

\textit{Omnis mundi creatura
quasi liber et pictura
nobis est in speculum,
nostre vitae, nostre sortis
nostre status, nostre mortis
fidele signatum}.\textsuperscript{8}

Little stress was placed on the distinction between natural spring and artificial fountain since they mirrored the same ideal \textit{fons}. Semblance was an essential property of their reality. The artist saw the fountain in terms of the qualities of the eternal model it obscurely reflected, rather than in terms of the appearances of a particular instance. With the advent of the mode of complete visual representation, the metaphysical mirror image was finally set aside.

\textbf{The Fonte Maggiore}

The importance of the \textit{Fonte Maggiore} to the Perugians of today, gives one a fair indication of the importance of such a structure as an image transmitter throughout the closing decades of the thirteenth century. Not only does the fountain retain its function as a centre of civic activity, it also relates through its sculptural program, the historical significance of an Italian commune of the Middle Ages. Perhaps the visual image of communication replaces in this particular instance, the aesthetic values held by modern designers.
Ironically, fountains are meant to invite contact; people seem irresistibly drawn towards them to dangle their fingers in the cool water. Some of this attraction is without doubt a function of their setting. Yet, today the observer is completely physically removed from the fountain by the iron cage fence. One is no longer invited to participate in the natural pleasure of immersion.

The most important aspect of the fountain is its highly conceived sculptural ornamentation. Man is shown in relation to the cosmic cycle of the earth. An intense systematic formalism exists at a highly organized level. Every figure, every relief panel divulges the political, the social and the historical relationship in a clearly defined encyclopedic manner.

The sculptural technique of the two Pisan artists brings this form of art into a highly stylized manner. In Italy, the antique existed as a force in its own right, at first resisting and then tempering the new style which filtered southwards from beyond the Alps. For this reason Gothic in Italy evolved not as a dialect of French Gothic, but as an independent language with a syntax, grammar and vocabulary of its own. Therefore, under the initiation of Nicola and Giovanni, Italian sculpture was the outcome of a personal, strongly defined will to form.
The Fountain of Life

The Oberlin painting (figure 38), offers an opportunity to compare the relationship of the new pictorial language of the Early Renaissance to the older, traditional organic imagery of the preceding centuries. There exists a definite literary source transmitting its inspiration into a pictorial medium.

The central motif of the fountain depends upon John's following of the angel's command "write down all you see in a book" (Rev. 1:11). The visual artist of an archaic culture would have responded like John, setting down his vision of the Heavenly Jerusalem, apparently untroubled by any limitations inherent in his medium. His graphic symbols shared the same pre-rational origins as speech. It is perhaps in this capacity of image transmission, that the Fonte Maggoire and Prado-Oberlin Fountain of Life, reach a comparatively paralleled function. In its capacity for multiple meanings and inclusiveness, the archaic visual language resembled speech upon which it was to a large extent dependent.¹⁰

The pictorial language of the Fountain of Life is that of a complete visual representation.¹¹ Successful translation of verbal propositions into its pictorial terms was more demanding that the use of the traditional conventions. Jan Van Eyck had succeeded in giving pictorial
expression to St. John's vision, but the less capable painter of the Oberlin and Prado pictures betrays the confusion of tongues in attempting the same theme. The image is nevertheless inevitably diminished in the process of materialization, the medium necessarily imposing its bias and definition on the image-sign. The timeless image is reduced to a facsimile of a particular object in a determinate space. The mode of complete visual representation is fundamentally at odds with the process of archaic imagery expressing itself in myth and allegory.
FOOTNOTES

INTRODUCTION


3 To understand the concept of image formulation, see Kenneth Boulding's The Image (Ann Arbor, Michigan: 1961), pp. 45-46.

4 Ibid., p. 47

5 Ibid., p. 58.


7 Boulding, op. cit., p. 70.

CHAPTER I


2 Ibid.

3 Ibid. Although this psychological appeal of fountains is predominately a Renaissance and Baroque concept, it can be interpreted to a certain extent throughout the Middle Ages.

4 Bacon's quote may be found in Morton, ibid., p. 17.
5 There are a number of excellent references for an exhaustive study of fountains in antiquity. See particularly: Giuseppi Ungarietti, *Fontane d'Italia* (Rome: 1967), and Federico Mastrigli, *Acqua Acquedotti e Fontane di Roma* (Rome: 1928).

6 As an example; Daniel Waley, *The Italian City Republics* (Toronto: 1969), pp. 58-59; cites a number of illustrations showing the location of the fountain and its proximity to such structures as the Palazzo Republico or the Duomo. His photographic example shows the relationship of the fountain at Bevagna to its major counterpart, the Palazzo dei Consoli.

7 I do not feel it is necessary to dwell on the evolution of the fountain in the antique. Roman hydraulics is thoroughly covered by Vitruvius, *De architteturae*, Book VIII, Chapter VI, (See Appendix C). See also the two excellent monographs dealing with the problem of water systems in the antique; B. Dunkley, "Greek Fountain Buildings Before 300 B.C.", *British School at Athens* (London: 1939) Vol. 36., pp. 142-204; Jane Maynard, *Bernini's Fountains*, M.A. Thesis (University of British Columbia: September 1967).

8 For an illustration of this type of Greek fountain see B. Dunkley, *op. cit.*, p. 155, plate 4.

9 William Heywood, *A History of Perugia* (London: 1910), pp. 357-8. In this particular instance, there is a duration of twenty-six years from the fountains conception and the ultimate physical entry of the first drops of water into the cistern.


12 Practical considerations indigenous to the form of the columnar fountain made this type difficult to abandon, for its installation provided easy access to the drinking water.


14 Ibid.


21 From the Carolingian period onward, Monastic scriptoriums were founded, with the intent above all, to copy ancient manuscripts, and the illustration of sacred texts grew to be a new interpretation of those texts. David Diringer's *The Illuminated Book: Its History and Production*, divides the various monastical institutions into different schools of production.


23 Ibid., p. 201


26 Hanns Swarzenski, op. cit., p. 10.


29 According to Kurt Weitzmann's Illustrations in Roll and Codex: A Study of the Origin and Method of Text Illustration (Princeton, N.J.: 1970), p. 104; the ultimate exploitation of artistic possibilities in manuscript tradition was the creation of a single picture which filled a full page. Figure 3 belongs to the Godescale Gospels, ca. 781-83, Paris Bibliotheque Nationale. Andre Lejard, Art of the French Book, p. 9, pl. 15, maintains that figure 2 belonged to Charlemagne's son, Louis the Pious. It represents a section of a very beautiful Gospel-book which he presented to the Abbey of Saint-Medard, in Soissons, on the occasion of his visit there in A.D. 827. See also; Paul Underwood, op. cit., plate 26.

30 In the case of the fountains in the arches of the Canon Tables, seven columns surround a circular piscina, or bathing basin.

31 Strzygowski, "Der Pinienzapten als Wasserspeier", Romisches Jahrbuch fur Kunstgeschichte (1903), xvii, p. 199. On the contrary to Strzygowski's argument, I feel the cross-hatched area marks the actual height of the basin. According to the eight columns, it would seem highly possible to suggest the basin represents the octagonal allusion to liturgical numerology.

32 Ibid. The topic of fountain numerology shall be clarified in Chapter III.


34 Underwood, op. cit., p. 51.


CHAPTER II


3 Fasola, ibid., notes that following the various natural disasters to the fountain, it was incorrectly restored in 1471 and reconstructed properly in 1948-9. Therefore, the fountain as we view it today, generally speaking, represents the thirteenth version.

4 According to John White, Art and Architecture in Italy 1250-1400 (Middlesex: 1966), p. 403; the baptismal font in San Frediano at Lucca is a closer parallel to the Perugian type, than the Monreale fountain.

5 Ibid., p. 51. See also; Toesca, Storia dell'arte Italiana (Turin:1913), p. 714 and figures 458 and 459 for illustrations of the Monreale fountain.

6 For a complete compilation of the History relating to Gaia see; Ann Hanson, Jacopo della Quercia's Fonte Gaia (Oxford:1965).

7 Bertha Wiles, Fountains of Florentine Sculptures and Their Followers, from Donatello to Bernini, (Cambridge, Mass.:1933), p.3.


9 G.H. Chrichton, Nicola Pisano, p. 95. Each inscription is in the form of a poem set up in hexameter verse.


11 Vasari's mention of a "friar of the Silvestrini," refers to Fra Bevignate of the Benedictine order.


14 Nicco Fasola, **La Fontana de Perugia**, p. 59. He lists, in chronological order all archival material relating to payment of commissions and materials. Ample documentation helps one to understand the complexity of personalities and material substances needed to complete the project. For example: Anno 1281..."Item dedit Pucio Mafey de civitate aretina pro opere quod fecit in leone et grifone postis ad fontem, pro mercede sua...Venerdì 7 marzo."


16 John White, *op. cit.*, p. 52.

17 Ibid.

18 Henry Osborn Taylor, **The Medieval Mind** (London: 1938), Vol. II, pp. 345-352. Vincent compiled the most famous of the medieval encyclopedias, employing in that labour, enormous numbers of assistants. His ponderous **Speculum Majus** is drawn from the most serviceable contemporary scholastics. Encyclopedias attempted to include all knowledge, and still were influenced in their aim by a religious purpose.


20 Ibid., pp. 51-2.

21 The only prototypes of political sculpture in Italy before this time occurs in the Norman province of Sicily under the auspices of Frederick II. Here, the emphasis is on the association of Norman imperial rule juxtaposed to that of the Caeseropapistic Roman portraiture of the first through to the fourth centuries A.D.: The development of Northern thirteenth century realistic portraiture cameabout prior to the initiation of Italian examples. As pointed out by Peter Kidson, "Thirteenth Century German Sculpture at Bamberg, Naumburg and Magdeburg," lecture delivered 17 March 1972, at the University of British Columbia; German sculpture, particularly in Naumburg, included a vast prolifera of character portrayals. A very important example of this type is the representation of Ekkehard and Uta (ca. 1250-60). For examples see; H.W. Janson, **Key Monuments of the History of Art** (New York: 1959), pp. 488-89. It is perhaps by way of northern realism that Giovanni Pisano in particular inherited within his sculpture, a sense of humanistic naturalism.


26 Ibid.


31 Ibid.

32 Georgio Vasari, *op. cit.*, p. 46.


34 Crichton, *op. cit.*, p. 95.

35 A. Venturi, *op. cit.*, p. 16.

36 Crichton, *op. cit.*, p. 95.


38 Ibid.


41 Crichton, op. cit., p. 97.

42 In illustration of the agreement and divergence of opinion M. Sauerland, Die Bildwerke des Giovanni Pisano (Dusseldorf: 1904), attributes the bronze group to Giovanni; whereas, Swarzenski gives it to Nicola. On the other hand, both agree in attributing the "Ecclesia Romana" to Giovanni. Venturi, Giovanni Pisano (Bologna: 1928), ascribes to Giovanni the Bronze group, the statues of the middle basin and most of the reliefs on the lowest basin, Nicola being responsible for the rest. Sauerland, on the other hand, denies Nicola any share in the reliefs, but sees his style in a number of the statues, while he attributes the historical and allegorical panels to Arnolfo. Swarzenski again excludes Arnolfo from all part in the sculpture and his opinion in a detailed analysis is contained in a few words on page 56: "Apart from exceptions the sculpture is in fact the common work of both sculptors. At one point Nicola is more prominent, at another Giovanni. The influence of Giovanni is more evident in the reliefs, that of Nicola in the statues."

43 Most sources agree that the statue refers to Salome. See Venturi, op. cit.; Fasola, op. cit.; and Hoffman-Curtis, op. cit.. To be Judith as suggested by J.W. Cruickshank, Umbrian Towns (London: 1912), p. 84; the head would be carried on a silver charger. At the same time there should be some evidence of a sword. The whole matter of the identification of each figure in correct iconographical relationship is dealt with by Erwin Panofsky, Studies in Iconography (New York: 1967), p. 12.

44 The original griffins are now in the Civic museum.

45 See, Hoffman-Curtis, Das Program der Fontana Maggiore in Perugia; for a reproduction of her diagrammatical view of the positioning of the various pieces of the sculptural program, see my Appendix "A."

46 The numerical classification in Appendix "B" is taken from Ayrton, Giovanni Pisano, pp. 44 and 57. By using a number system, the whole program can be seen in retrospect when compared to Appendix "A."

47 J.W. Cruickshank, op. cit., p. 87.

48 Ibid.

50 Cruickshank, op. cit., p. 88.

51 According to Crichton, Nicola Pisano, p. 101, the first extant scenes of the Vienna Genesis contain the Fall and Expulsion from Paradise. Representations of Adam and Eve appear on Christian sarcophagi; see, O. M. Dalton, Byzantine Art and Archaeology (Oxford: 1911), p. 193, plate 116, for an example of a sarcophagus.

With the revival of architecture in the twelfth and thirteenth centuries, the Creation of the world and the Fall of Man came to be common representations in mosaic, an illustration which can be found in the Duomo at Monreale, and in the north portal sculpture of Chartre Cathedral. For an example, see A. Gardner, Medieval Sculpture in France (Cambridge: 1931), p. 253, plates 250 and 252.

52 Perhaps, E. Panofsky's Early Netherlandish Painting (New York: 1971), p. 138; iconographic interpretation can be related to the Perugian Old Testament figures—Samson slaying the Philistines (prefiguring the triumph of Christ over sin); the death of Samson (prefiguring the Crucifixion); and the victory of David over Goliath (prefiguring Christ's victory over the Devil).


54 To the relatively infrequent occurrence of illustrations of the months in the early Middle Ages, the twelfth century succeeds with a wealth of examples, especially in France and Italy—an increase in which the custom of using the theme in sculpture on the portals of the many churches built during this period played a large part. See J.C. Webster, "The Labours of the Months: in Antique and Medieval Art," Northwestern University Studies in the Humanities, No. 4 (1938), p. 57.

55 "The signs of the Zodiac, proclaim, as they do in the facades of so many cathedrals and abbey churches, that the King of Kings rules the physical as well as the spiritual universe." Erwin Panofsky, op. cit., p. 138.

56 Crichton, op. cit., p. 98, plate 8.

57 Ibid.

58 J.C. Webster, op. cit., p. 58.

59 Ibid.
Webster, ibid, p. 94. "The thought of man's activities upon earth at its various phases accompanied these divisions of the year, are determined by the climatic changes which marked them, and occasionally referred to by the amount of clothing which the human figures wear."

A. Venturi, op. cit., IV, p. 17.

A. Venturi, op. cit., IV, p. 17.

Taylor, The Medieval Mind, Vol. II, pp. 156-57. He suggests the basis for Liberal studies had no truer home than the cathedral school of Chartres. Contemporary writers picture the manner in which this study was there made to perform its most liberal office, under favourable medieval conditions, in the first half of the twelfth century.

Ibid.

Ibid.

Ibid., p. 154.

Ibid., p. 93.

C.W. Previte-Orton, The Shorter Cambridge Medieval History, "The Later Roman Empire to the Twelfth Century", Vol. I, (Cambridge: Cambridge University Press: 1952), p. 629. Hugo of St. Victor (ob. 1141) was a genuine mystic: mystical insight surpassed the capacity of reason. He fostered the Church's inbred love of allegory in the interpretation of Scripture, its way of extracting the last grain of significance from the sacred text, which accorded with the medieval search for and submission to ancient, inspired, authoritative pronouncements, the citadel or the refuge of all partisans seeking to justify their cause in morals, politics, or creed.

H. O. Taylor, op. cit., p. 93.


By an ancient society, I refer to the Old Testament Kingdoms.

The question of temporal and ecclesiastical authority and their manipulation of power within a given civic area, is clarified by Joseph Berington, The Literary History of the Middle Ages (London: 1846), pp. 236 ff.

73 See H.W. Janson, Key Monuments of the History of Art, p. 489; for an illustration of the Master of Naumburg's, Ekkehard.

74 Heywood, op. cit., p. 91.

75 John White, op. cit., pp. 52-3.

76 G.H. Crichton, Nicola Pisano, p. 103. Perhaps, as Crichton suggests "the bronze group was probably done by Giovanni. Although the various scholars disagree in some of the attributions, most do agree the work is connected in some way with both Nicola and Giovanni." The third name suggested by G.N. Fasola, La Fontana di Perugia, pp. 40-41; is that of Arnolfo di Cambio.

77 M. Ayrton, op. cit., p. 53; see also White, op. cit., p. 53; for an association of the figure Rubeus, the craftsman who signed the basin.

78 Ibid.

79 See Cesare Gnudi, Nicola Arnolfo Lapo L'Arca di S. Domenico in Bologna (Florence: 1948), plates 81, 82, 83, 97, and 98.

80 M. Ayrton, op. cit., p. 53. The two animals again repeat the allusion to the Guelph authority and the city of Perugia.

81 Fasola, op. cit., p. 70, states that the Perugia symbols may originally have stood on a separate column, like the lion of St. Mark in Venice. It is also possible that they post date the fountain, an argument partly based on the water piping adapted to the group which passes through the creatures heads. Of the twelve protomes he accepts eight as original.
CHAPTER III


3 Erwin Panofsky, Early Netherlandish Painting (New York: 1971) Vol. 1, p. 216; discusses the fountain as one of the oldest symbols of salvation, and refers to the passage in Revelation 22:1, identifying the fountain with the "pure river of water of life, clear as crystal, proceeding out of the throne of God and the Lamb."

4 Ibid., p. 216, note 2; mentions the "countless representations of the Fountain of Life in the specific context of Genesis." See Figure 37.

5 Variations on this theme appear in a number of other Bosch paintings including the Venetian, Palazzo Ducale, Garden of Eden, wherein the souls of the elect gaze upon the fountain of life, and in the left panel of the Last Judgement triptych in Bruges, in which a Fountain of Life is displayed amidst visions of Paradise. For an interpretation of these fountains which appear in the works of Bosch, see W. Franger, The Millennium of Hieronymus Bosch (Chicago: 1951).

6 Panofsky, op. cit., p. 216.

7 To cite but a few examples of the Hortus Conclusus, see the 1435 Speculum Humanae Salvationes, or the even more explicit statement in the illustration of the same manuscript where Mary is associated with the Garden; see Frank Crisp, Medieval Gardens (London: 1924), Vol. II, especially figures 10 and 11. Quite popular too in sixteenth century art were those series illustrating the story of the Life of the Virgin.

8 G. Bazin, "Images et Documents", L'Amour de l'Art, 26, No. 2 (1946), p. 40; notes the rarity of this fusion, i.e., the Redemption symbolized by the Fountain of Life and nourished by the blood of Christ. Nowhere else does this intercession occur.

9 The modern reader, accustomed to identifying "Grace" with a thanksgiving before meals, may find it hard to realize the enormous part played by this conception within the
Catholic dogma. The standard works in relation to the subject of Grace are somewhat formidable. Joseph Pohle's "Christian Grace", Catholic Encyclopedia, Vol. VI (1909), p. 714. The author says this authority is "the pillar on which, by a special ordination of God, the majestic edifice of Christianity rests in its entirety." Among the three fundamental ideas--sin, redemption and grace--grace plays the part of the means indispensable and divinely ordained to effect the redemption from sin through Christ, and to lead men to their eternal destiny in heaven. "Grace is in fact conceived as the essence of the divine or spiritual life, and the Christian dispensation--particularly the Christian sacraments--as the medium through which it reaches mankind."

Obviously, Christ is, for Christians, the source of such spiritual life. Hence, the blood which he shed for man's redemption easily became identified with grace; which is the free gift of a "supernatural" merit or quality to "natural" man. Theological dualism divides the universe into the "world of nature" and the "world of grace."

10 Joshua Bruyn, "A Puzzling Picture at Oberlin, The Fountain of Life," Bulletin of the Allen Memorial Art Museum (Oberlin, Ohio, 1958), 16, pp. 5-17. Bruyn demonstrates how painting reinforces the mystical equation between the Fountain of Life and Christ crucified (figure 43), thus bearing out the medieval commentaries.

11 Guillaume de Lorris and Jean Meun, The Romance of the Rose, trans. by C. Dahlberg (Princeton, N.J.: 1971), pp. 334-335. Depictions of fountains are common throughout manuscripts of the Romance: a number of love scenes occur by a fountain which is stylistically more or less the same--either hexagonal or round basins from which rises a pillar, with provisions for water jets (figure 36). For further illustrations of the romantic fountains see both: Maria Gotheim, History of Garden Art (London: 1928), Vol. I., p. 197, figure 133; and Frank Crisp, op. cit. According to Gotheim, the fountain which keeps the lawn from getting dry and bare becomes a natural focal point for lovers in a secret or enclosed garden.

12 Erwin Panofsky, op. cit., p. 216.

13 Guillaume de Lorris, op. cit., p. 53.

14 See also F. Gombrich, "Botticelli's Mythologies," Journal of the Warburg and Courtauld Institute, viii, (1945), pp. 7-60. On pages, 40-1 Gombrich notes that the main themes in the late Quattrocento "were drawn from the world of chivalry and courtly love," with such subjects as gardens, bowers of love and Fountains of Youth, forever reappearing.
14 Ovid, *Metamorphoses*, trans. and ed. by Frank J. Miller (London: 1951); 2 vols.; see especially volume I, III, pp. 407 ff; where Narcissus falls hopelessly in love with his own image reflected from the water.

15 These examples are preceded by a number of earlier Florentine works. See; R. van Marle, *Iconographie de l'Art Profane au Moyen-Age et a la Renaissance* (The Hague: 1932). The chapter dealing with the "Jardin d'Amour" particularly, pp. 426-445, are especially illustrative of the *fons amoris* tradition. The popularity of this theme in fifteenth-century Germany and Italy is stressed. See also; ibid., figure 453. Van Marle, *Italian Schools of Painting* (The Hague: 1927), Vol. 9, pp. 105-6; mentions the effect of Italian artists on German engravers of the fifteenth century. Marle's illustration notes too, the fountain dated ca. 1440, comprised of a hexagonal base and a slender column interrupted by a cylix which goes back to the tradition of Paolo di Stefano.


17 Pinturrichio's painting contains an inordinately grand fountain, in a somewhat relatively small garden landscape.

18 Bertha Wiles, *Fountains of Florentine Sculptors from Donatello to Bernini* (Cambridge, Mass.: 1933) p. 29. She notes the transformation which the Italian fountains underwent when translated into German taste, i.e., the tendency was to suppress the basins and emphasize the central shaft.

19 Max Friedlander, *Albrecht Altdorfer* (Berlin: 1921-3), pp. 31-32, plate 33. He calls attention to a number of disparate features of the composition, including the marvelous and impelling fountain, which is more appropriate as the focal point of a town marketplace than as a monument along the water's edge. Although the style of the fountain undoubtedly derives its prototype from Italian prints, it is interesting to note the existence of cruder versions in Germany.

20 Franz Winzinger, *Albrecht Altdorfer Graphik* (Munich: 1963), Vol. I, pp. 79-81, Catalogue No. 83. He traces the sources of this fountain to the Master of Tarocchi or a student, follower of Mantegna.

He discussed the metaphorical significance of the Fountain of Youth. Moreover, special note is made of the healing powers "...l'etre va demander a la fontaine une premiere, preuve de querison par un reveil de l'energie..."  
Ibid., p. 200.

22 The Christian fountain of purification, corresponds to the Islamic tradition of the ritual ablution, required before the five daily orations, the mosque being provided with ablution fountains for that purpose. Mohammed taught that water was the perfect indispensable, and priceless element of purification. The washing of hands and the rinsing of the mouth before and after the meals was customary.


25 Medieval man saw Christ as the second Adam, engineering a new Creation by his death on the sixth day of the week, making a purposeful parallel with the creation of Adam on the sixth day.


27 Cicero, Somnium Scipionis De Republica, vi:12. Cicero taught that seven and eight were perfect numbers; eight was perfectus octonarius; (perfected octave).

28 John D. Hoag, "The Tomb of Ulugh Beg and Abdu Razzag at Ghazni; a Model for the Taj Mahal," Journal of the Society of Architectural Historians (1968), xxvii, pp. 234-48. The octagonal tower with a lower encompassing passageway for ritual circumambulations in Iranian sepol­charms and Italian baptisteries both stem from pagan mausolea. The octagonal fountain is very common as a paradisial image in Iran.

30. The Church of the Holy Sepulcher in Jerusalem was the grand model of octagonal churches as well as baptisteries in Western Europe. The Baptistery of the Latern in Rome was the immediate prototype of the Italian, French, and Germanic baptisteries. For the distribution of these baptisteries see Guglielmo de Angelis D'Ossat, "Origine e Fortuna dei Battisteri Ambrosiani," Arte Lombarda (1969), xiv, pp. 1-21.


32 Underwood, op. cit., p. 81.

33 Ibid., The inscription, probably placed there during the rebuilding of the church at the end of the fifth century, shows the importance of baptismal functionalism within the Christian Church.

34 Krautheimer, op. cit., p. 133.

CHAPTER IV

1 See Raul Underwood, "The Fountain of Life," The Dumbarton Oaks Papers (1950), p. 49. He describes the various codices and manuscripts all alluding to the thematic interpretation of fontes vitae.


3 Ibid., p. 239.


5 Ibid.

6 Wehle, op. cit., p. 239; also Bruyn, op. cit., p. 13.

7 Spires of Gothic open-work were common as font covers as well as eucharistic tabernacles in South Netherlands and German churches by the mid-fifteenth century; see J. Gorden Davies, The Architectural Setting of Baptism (London: 1962), figure 44; and Bruyn, op. cit., p. 15.

8 Bruyn, op. cit., p. 17.
9 The only major error seems to occur in the High Priests' banner: here he breaks or separates, the name of the Lord. A conversant Jew would not make such a blasphemous mistake. Furthermore, minor errors do occur in each of the other inscriptions. In keeping with the correct Concordance spelling, the verses, when read right to left, cannot, in most cases, be carried on. They seem to be cut-off before completion.

10 All translations are in accordance to Rudolf Kittel's Biblia Hebraica (Stuttgart: 1937).

11 The Hebrew verse from the Priests' banner reads:

והנה לילות יין שלוב כר לעולים חם

(I Chr. 16:34)

12 The last verse of this psalm (Ps. 106:48) is a doxology concluding the fourth book of the psalter. Psalm 107, is a hymn of thanksgiving, it is very different in mood. It can only be considered appropriate in the most general sense. Psalm 118, processional hymn for the "Feast of the Tabernacles" and Psalm 136, "Litany of Thanksgiving," are both joyful outpourings and at odds with the pictorial context.

13 The inscription contains only Psalm 111:4, and the first line of verse 5.

14 The scroll is ripped, perhaps intentionally leaving out the pre-nominal suffix. Furthermore, the text is ended abruptly in verse 8, giving no indication it should be continued.

15 See Ephraem Syrus, Ma'arrath Gazze: the Book of the Cave Treasures, trans. by E.A. Budge (London: 1927), pp. 221 ff. In these pages the Syrian author ingeniously compares in detail the events of Creation week and Holy Week, drawing parallels of all kinds, perceiving contrasts and similarities.

16 According to Jacobus de Voraigne's Golden Legend (Toronto: 1948), p. 191; Longinus was the Centurion assigned to Christ's crucifixion, and it was he who pierced the side of Christ with a lance.

17 See Maurice Vloberg, L'Eucharistie dans l'Art (Paris: 1946), Vol. I., p. 159. The author deals with the evolution of the iconography surrounding the crucifixion as a Eucharistic motif in a work which covers the whole gamut of Eucharistic symbols throughout Christian history.
18 Peter Kidson, "Thirteenth Century German Sculpture at Bamberg, Naumburg and Magdeburg," a lecture delivered at the University of British Columbia, (March 17, 1972).


21 According to linguistic interpretations, the Hebrew root word Pesach (Passover) persists in the word for Easter in all European languages except English.


25 Texts reflecting the views of baptism are very extensive. See, Krautheimer, op. cit.; and Paul Underwood, op. cit., pp. 43-138.

26 Underwood, op. cit., p. 54.

27 See Gorden Davies, op. cit., p. 71, plates 24 and 25; also Francis Bond, Fonts and Font Covers (London: 1908), pp. 282-83. For an illustration of a tabernacle font cover see figure 44.

28 An interesting parallel of this persistent conflict may be found in the Biblical tale of Jonah and the Whale. The swallowing of Jonah by the sea monster and his deliverance after three days was taken to be a type of triumphant resurrection of the Lord over the powers of death and the underworld.

29 According to the editors of the Jerusalem Bible, New Testament; John employed the annual cycle of a Jewish liturgical feasts to define progressive stages in the mission of Jesus culminating in the last Passover. The
original organization and structural plan of the Gospel of John is still disputed; not all Biblical scholars agree with the divisions suggested above.


32 Ibid.

33 R. Brown, op. cit.


CHAPTER V


2 It has happened historically that a favoured medium in culture has entered a strong influence upon other media; ie., the influence of Gothic architecture on ivory carvings and manuscript illuminations throughout the Middle Ages.

3 Once that objective had occurred to the artists, that is. It has been shown above that the early stage of graphics are content with conceptual images comparable to words.

4 Homer's Odyssey contains: the uninhabited goat island, Od. ix, 132 ff; the garden of Alcinous, Od. vii, 112; the grotto of Calypso, Od. v, 63; the grotto of the nymphs, Ithaca, Od. xiii, 102; and the perpetual spring of Eysium, Od. iv, 565; cited in E.R. Curtius, European Literature and the Latin Middle Ages, trans. by W.R. Trask (New York: 1953), p. 183.
6 It is possible to search the works of Augustine and discover that according to his philosophies, Platonism had created an intellectual and intelligible world, wherein a dissolving dialectic turned the cognition of material phenomena into a reflection of the mind's ideals.

7 H.O. Taylor, op. cit., p. 57.

8 Frederick B. Artz, The Mind of the Middle Ages (New York: 1966), p. 378. "All Creation is like a book and picture; our lives, our fate, our state, our death are faithfully presented to us as in a mirror."


10 So fundamental is language to the process of thought that speech unconsciously becomes the model of other languages in other media. See Edward Sapir, Language: An Introduction to the Study of Speech (New York: 1949), pp. 13-23.

11 By "complete visual representation" is meant that the use of various kinds of perspectives, and other pictorial devices in the creation of naturalistic illusion on a two-dimensional surface. Admittedly, the Fountain of Life retains many pictorial archaisms, and is still far short of full development of the mode.


APPENDIX A

APPENDIX B

The following numerical list is in accordance to the classification found in Michael Ayrton's *Giovanni Pisano* London: Thames and Hudson, 1969.

RELIEF PANELS

38 January
39 February
40 March
41 July
42 August
43 September
44 The Lion and Griffin of Perugia
45 Grammar. Dialectics
46 Rhetoric. Arithmetic
47 Samson and the Lion. Samson and Delilah
48 A Morality
49 David and Goliath
50 April
51 May
52 June
53 October
54 November
55 December
56 Geometry. Music
57 Astrology. Philosophy
58 The Fall and Expulsion from Eden
59 Romulus and Remus
60 Romulus and Remus and Rhea Silva. Now in the Galleria Nazionale, Perugia
61 A Fable from Aesop
62 An Eagle
63 An Eagle with inscription

ANGLE FIGURES FROM THE UPPER CISTERN
15 The City of Rome, now in the Galleria Nazionale, Perugia
16 The City of Chiusi
17 The City of Perugia
18 Lake Trasimeno
19 St. Herculanus
20 The Cleric of Herculanus
21 Matteo da Correggio
22 St. Michael
23 Aulestes
24 Ernano di Sasseferrato
25 Victory
26 St. Benedict
27 St. John the Baptist
28 Solomon
29 David
30 Salome
31 Moses
32 St. Peter
33 The Church of Rome
34 Theologia
35 St. Paul
36 The Cleric of St. Lawrence
37 St. Lawrence
1. There are three methods of conducting water, in channels through masonry conduits, or in lead pipes, or in pipes of baked clay. If in conduits, let the masonry be as solid as possible, and let the bed of the channel have a gradient of not less than a quarter of an inch for every hundred feet, and let the masonry structure be arched over, so that the sun may not strike the water at all. When it has reached the city, build a reservoir with a distribution tank in three compartments connected with the reservoir to receive the water, and let the reservoir have three pipes, one for each of the connecting tanks, so that when the water runs over from the tanks at the ends, it may run into the one between them.

2. From this central tank, pipes will be laid to all the basins and fountains; from the second tank, to baths, so that they may yield an annual income to the state; and from the third, to private houses, so that water for public use will not run short; for people will be unable to divert it if they have only their own supplies from headquarters. This is the reason why I have made these divisions, and also in order that individuals who take water into their houses may by their taxes help to maintain the conducting of the water by the contractors.

3. If, however, there are hills between the city and the source of supply, subterranean channels must be dug, and brought to a level at the gradient mentioned above. If the bed is of tufa or other stone, let the channel be cut in it; but if it is of earth or sand, there must be vaulted masonry walls for the channel, and the water should thus be conducted, with shafts built at every two hundred and forty feet.
4. But if the water is to be conducted in lead pipes, first build a reservoir at the source; then, let the pipes have an interior area corresponding to the amount of water, and lay these pipes from this reservoir to the reservoir which is inside the city walls.

5. The conducting of the water through lead pipes is to be managed as follows. If there is a regular fall from the source to the city, without any intervening hills that are high enough to interrupt it, but with depressions in it, then we must build substructures to bring it up to the level as in the case of channels and conduits. If the distance round such depressions is not great, the water may be carried round circuitously; but if the valleys are extensive, the course will be directed down their slope. On reaching the bottom, a low substructure is built so that the level there may continue as long as possible. This will form the "venter". Then, on reaching the hill on the opposite side, the length of the venter makes the water slow in swelling up to rise to the top of the hill.

6. But if there is no such venter made in the valleys, nor any substructure built on a level, but merely an elbow, the water will break out, and burst the joints of the pipes. And in the venter, water cushions must be constructed to relieve the pressure of the air. Thus, those who have to conduct water through lead pipes will do it most successfully on these principles, because its descents, circuits, venters, and risings can be managed in this way, when the level of the fall from the sources to the city is once obtained.

12. But if there are no springs from which we can construct aqueducts, it is necessary to dig wells. Now in the digging of wells we must not disdain reflection, but must devote much acuteness and skill to the consideration of the natural principles of things, because the earth contains many various substances in itself; for like everything else, it is composed of the four elements. In the first place, it is itself earthly, and of moisture it contains springs of water, also heat, which produces sulphur, alum, and asphalt; and finally, it contains great currents of air, which, coming up in a pregnant state through the porous fissures to the places where wells are being dug, and finding men engaged in digging there, stop up the breath of life in their nostrils by the natural strength of the exhalation. So those who do not quickly escape from the spot, are killed there.
FIGURE 1
CIVIC FOUNTAIN AT VITERBO
FIGURE 2

FOUNTAIN OF LIFE FROM THE GOSPELS OF SAINT MEDARD DE SOISSONS
FIGURE 3

FOUNTAIN OF LIFE FROM THE GODESCALC GOSPELS
FIGURE 4

FOUNTAIN OF LIFE FROM THE MAUSOLEUM OF GALLA PLACIDIA AT RAVENNA
FIGURE 5

FOUNTAIN OF LIVING WATER
FROM THE REICHENAU MANUSCRIPT,
BAMBERG
FIGURE 6
FONTE MAGGIORE AT PERUGIA
FIGURE 7
FONTE MAGGIORE AT PERUGIA
FIGURE 8

FONTE GAIA AT SIENA
FIGURE 9

BAPTISMAL FONT IN THE CHURCH OF SAN FREDIANO AT LUCCA
FIGURE 10
BAPTISTERY PULPIT AT PISA
(1260). NICOLA PISANO
FIGURE 11

PULPIT FOR THE CHURCH OF S. ANDREA AT PISTOIA (1297-1301).
GIOVANNI PISANO
FIGURE 12
DETAIL OF THE RELIEF PANEL
FROM THE FONTE MAGGIORE.
THE LION AND THE GRIFFIN
FIGURE 13

DETAIL OF THE FALL OF MAN, FROM THE FONTE MAGGIORE
FIGURE 14

RELIEF PANEL, FONTE MAGGIORE
FIGURE 15

RELIEF PANEL, FONTE MAGGIORE
FIGURE 16
RELIEF PANEL, FONTE MAGGIORE
FIGURE 17

RELIEF PANEL, FONTE MAGGIORE
FIGURE 18

RELIEF PANEL, FONTE MAGGIORE
FIGURE 19

RELIEF PANEL, FONTE MAGGIORE
FIGURE 20

RELIEF PANEL, FONTE MAGGIORE
FIGURE 21

RELIEF PANEL, FONTE MAGGIORE
FIGURE 22

RELIEF PANEL, FONTE MAGGIORE
FIGURE 23

RELIEF PANEL, FONTE MAGGIORE
FIGURE 24

RELIEF PANEL, FONTE MAGGIORE
FIGURE 25

RELIEF PANEL, FONTE MAGGIORE
FIGURE 26

RELIEF PANEL. DETAIL OF RHETORIC AND ARITHMETIC
FIGURE 27

UPPER CISTERN
FIGURE 28

UPPER CISTERN
FIGURE 29

UPPER CISTERN
FIGURE 30

UPPER CISTERN
FIGURE 31

UPPER CISTERN
FIGURE 32

THE GARDEN OF EDEN FROM
LES TRES RICHES HEURES DU
DUC DE BERRY
FIGURE 33
MEETING OF THE THREE MAGI
FROM LES TRES RICHES HEURES
FIGURE 34

THE FOUNTAIN OF LIVING WATERS FROM LES TRES RICHES HEURES
FIGURE 35
HIERONYMUS BOSCH. DETAIL OF
THE PRADO, GARDEN OF EARTHLY
DELIGHTS
FIGURE 36

THE "TRINITARIAN" FOUNTAIN
OF LIFE FROM THE ROMANCE OF
THE ROSE
FIGURE 37

FOUNTAIN OF LIFE OR LIVING WATERS. PRADO MUSEUM
FIGURE 38

FOUNTAIN OF LIFE. OBERLIN COLLEGE MUSEUM
FIGURE 39

DETAIL OF THE OBERLIN FOUNTAIN OF LIFE: THE CHRISTIANS
FIGURE 40

DETAIL OF THE OBERLIN FOUNTAIN OF LIFE: THE JEWS
DETAIL OF THE OBERLIN PAINTING: MUSICAL ANGELS
FIGURE 42

DETAIL OF THE PRADO PAINTING:
THE JEWS
FIGURE 43

THE CRUCIFIXION WITH PERSONIFICATIONS OF LIFE AND DEATH, CHURCH AND SYNAGOGUE FROM THE REGENSBURG MANUSCRIPT
FIGURE 44

FONT COVER FROM THE CHURCH
OF SUDBURY ST. PETER, ENGLAND
FIGURE 45

THE FIGURE OF ECCLESIA FROM STRASBOURG CATHEDRAL
FIGURE 46

THE FIGURE OF SYNAGOGUE FROM STRASBOURG CATHEDRAL
FIGURE 47

ECCLESIA FROM BAMBERG CATHEDRAL
FIGURE 48
SYNAGOGUE FROM BAMBERG CATHEDRAL