THE STUDY of space and its corollary, perspective, has been a fertile field of research in the past fifty years. Most of the investigation, however, has been limited to ancient art and the Renaissance. The studies of space in the painting of the Middle Ages that have appeared are devoted generally to an individual work or to a group of related manuscripts. My purpose is to present the development of space in the medieval period as a whole. I have endeavored to determine the characteristic forms evolved through successive modification and to show the broad geographic distinctions in type as well as their relationships.

Influences formative of the type of space of a given period are necessarily present in the characteristics of the preceding style, but the factors that are active on the whole in determining spatial form are numerous and involve consideration of function, technique, iconography, and cultural background. The scope of this book, however, did not permit an exhaustive analysis of the relationship of these factors to the development of spatial principles.

A study of space in medieval painting in which the purpose is to obtain a composite picture, so to speak, of characteristic forms, depends to a great extent on the quantity of illustrative material, for only by analyzing a great many paintings of a given period can one determine the general principles underlying the type as a whole. I have consulted many sources, but it would be presumptuous to assume that my references approach a complete review of the painting of the Middle Ages. The problem of illustrative material is complicated further by the indefinite chronology of the painting of this era and by the consequent controversial issues. The principles governing the spatial form of a period and the stages in the development of that form must be determined, as far as possible, by the dated works before the criteria thus obtained can be used in studying chronological problems or questions of
attribution. This consideration limits the source material for the initial investigation. I hope that despite these limitations, the information gained may be helpful in solving individual problems and may throw some light on the general character and development of medieval art.

The references to books and periodicals in the footnotes are in many instances given in a shortened form. These titles are presented in full in the appended bibliographical list.

The study of the material incorporated in this book would have been impossible without library facilities. I wish to express my gratitude to the Fine Arts Library and the Avery Library of Columbia University, the Pierpont Morgan Library, the Frick Art Reference Library, the New York City Public Library, the British Museum, and the Bibliothèque Nationale for their cooperation in according me the use of their manuscripts and reference books.

I wish to thank the directors of the Institute of International Education for granting me two successive summer scholarships to the Institut d'Art et d'Archéologie of the University of Paris, which gave me the opportunity, so essential for this work, of pursuing my studies abroad. I also wish to acknowledge my indebtedness to the University Council of Columbia University for the fellowship that permitted me to devote my time exclusively to the preparation of the manuscript.

It has been my good fortune to have had the privilege of turning to a number of scholars for counsel during the preparation of this work. I wish to thank Professor William Bell Dinsmoor, Executive Officer of the Department of Fine Arts and Archaeology, Professor Emerson H. Swift, Professor Millard Meiss, and Professor Margarete Bieber, of Columbia University, for their many valuable suggestions and helpful criticisms. To Professor Erwin Panofsky, of the Institute for Advanced Study, whose publications on the subject of perspective are among the most important sources in the literature for this study, I wish to express my deep appreciation for his kind encouragement and interest. To Professor Meyer Schapiro, of Columbia University, I am greatly indebted for the suggestion of the subject and for his thoughtful supervision of my work. His generous advice, stimulating ideas, and scholarly guidance have been of inestimable aid to me in the preparation of this book.

Lastly, I wish to acknowledge my gratitude to the Committee on Re-
search and Publication in Fine Arts of the American Council of Learned Societies for the grant which helped to make this publication possible.

For permission to reproduce the paintings, which was so readily granted me, I wish to thank Dom Anselmo M. Albareda, Prefect of the Biblioteca Apostolica Vaticana (Figure 9); His Grace, the Duke of Devonshire (Figures 23, 24); Miss Belle da Costa Greene, Director of the Pierpont Morgan Library (Figures 20, 21, 22, 33, 47, 48, 73); Monsieur le comte A. de Laborde, Secretary-Treasurer of the Société Française des Reproductions de Manuscrits à Peintures (Figure 65); Mr. Eric G. Millar, Deputy Keeper of the Department of Manuscripts, the British Museum, acting for the Roxburghe Club (Figures 23, 24); Dr. Gisela M. A. Richter, Curator of the Department of Greek and Roman Art, the Metropolitan Museum of Art (Figure 7); Mr. H. S. Kingsford, Assistant-Secretary, and the Committee of the Society of Antiquaries of London (Figures 67, 68, 69, 70); the Trustees of the British Museum (Frontispiece, Figures 2, 3, 15, 17, 26, 34, 35, 37, 38, 44, 45, 61, 62, 66, 71, 72); the Director of the Fitzwilliam Museum (Figure 43); the Société des Amis de la Bibliothèque Nationale (Figure 16); Fratelli Alinari (Figures 5, 6, 8, 10, 11, 13, 14, 49, 51, 52, 54, 55, 56, 57, 58, 59, 77, 78); Les Archives Photographiques d'Art et d'Histoire (Figures 18, 25, 30, 31, 39, 42, 63, 76); the Julius Bard Verlag für Literatur und Kunst (Figure 46); Fratelli Bocca (Figure 27); the Karl Robert Langwiesche-Verlag der Blauen Bücher (Figures 19, 28, 29); the Nouvelle Société d'Éditions, Société Anonyme, formerly Editions G. van Oest (Figure 50); and the Propyläen-Verlag (Figure 4).

M. S. B.

New York
October 15, 1940