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STEPHEN MURRAY *Building Troyes Cathedral: The Late Gothic Campaigns*. Bloomington and Indianapolis, Indiana University Press, 1987, 257 pp., 120 illus., $47.50 (cloth).

Stephen Murray's *Building Troyes Cathedral: The Late Gothic Campaigns* is chiefly concerned with the structure's sequence of construction rather than with its "erectional" procedures or with methodology, although the latter is not completely absent by any means. Its primary focus is the structure's sequence of construction. It usually seems, for the medieval period, that, when the documents are preserved, the building is destroyed, and for surviving buildings the documents have been lost. Troyes Cathedral is an exception; indeed, as Murray points out, there is almost an embarrassment of riches. These riches take the form of the fabric accounts primarily from the period ca. 1294-1549, which, because of their relatively late date, are quite detailed, recording not only payments for materials and labour, including workmen's names, but also the topographical location of work within the building.

Few cathedrals were in construction for as long a period as was Troyes. Begun ca. 1200, work on the structure continued to ca. 1550 or later. Even so, it was not completed, for the south façade tower was never built. And did any other major church suffer so many collapses in the course of its protracted building history? According to Murray's reckoning, 18 masters worked on the construction of the cathedral (p. 6).

The basic facts and history of Troyes's construction, as well as the significance of the fabric accounts for its understanding, will already be familiar to many readers from Murray's several published articles. The present text re-presents these materials in a more leisurely and detailed narrative with the addition of summaries of national and local political and economic history during the period of the major building campaigns. Added to the text (112 pages) are selected extracts from the building accounts in the original Latin or French with Murray's translations: some of these have appeared *in extenso* in the footnotes of Murray's articles. This material, forming Appendix B (83 pp.), is followed by two others. Appendix C (17 pp.) offers an extensive analysis of the workshop and revenues, primarily in the form of 11 tables and charts, while Appendix D (10 pp.) provides a detailed description of the nave flyers, one of the most complex problems of the cathedral's building history.

Themes already broached by Murray in his earlier publications continue to be in evidence here: the problem of artistic identity and personality, and the definition of workshops and regionalism in Gothic architecture. The complex history of the construction is clearly told, although a summary table would have been useful

for reference and guidance (as in his 1975 article). The brief discussion (pp. 54-56) of the choir screen of 1381-98 curiously appears out of sequence, otherwise the organization is straightforwardly chronological, beginning with a review of the building history of the east end (the subject of a separate study: N. Bongartz, *Die frühen Bauteile der Kathedrale in Troyes, Architekturgeschichtliche Monographie* [Stuttgart, 1979]). Four chapters focus on the erection of the nave and west façade, the last not surprisingly an extended consideration of the contribution and career of Martin Chambiges.

As the preface makes clear, the book has been a long time in the making. The end product is very readable for, as we are again told, the author in the final campaign made the decision to reshape his study from an "'archaeological' monograph" into "a work intended for a wider audience" (unspecified). To accomplish this latter goal, Murray occasionally seems to invite or imply the reader's complicity by use of "we" or "our," but this usage of what is really the "royal we" does not, I think, create the intended informality or establish the "involvement" of the members of that wider audience. More important, this decision has other more significant, if not necessarily more successful, consequences. Thus, while the building history is recounted in detail, stylistic comparisons with contemporary buildings are very few (out of 120 plates, only 22 are of 13 other buildings), and are brief. Comparisons to earlier buildings are also minimal and generalized. This lack may frustrate some art historians, and I wonder if it will also create problems for the "wider audience" where a knowledge of Early, High, and Rayonnant Gothic, for example, is certainly useful as a background, if not absolutely necessary to follow the text. One may ask if there can be a wide audience for a relatively narrow, "specialized" study of both a building and a period which are neither of general renown or interest. In this respect, it is one of the curiosities of the book that so little is actually said about the definition of the Late Gothic style, and one of its surprising features is that what is said is rendered in somewhat apologetic tones. In other words, the author's confidence in his material appears to be constrained by the traditional (and excessive, in my opinion) regard for the monuments of the thirteenth century; he, like several of the masters of Troyes, labours in its shadow. Feeling as I do that later Gothic is underrated, certainly understudied, I was anticipating a more positive and fuller presentation of the Late Gothic design.

There are two aspects of the cathedral's building history which Murray leaves unexplained and which therefore left this reader with a nagging curiosity—or lack of a clear understanding. One is the fact that the central tower, built ca. 1300, was probably wood. Is this not highly unusual for a large-scale "Gothic" cathedral? The second concerns the collapse of the two east bays of the nave—all that had been erected at the time—in 1389. It

is ascribed in the fabric accounts to the fall of a clerestory window; yet it is difficult to see why the failure of a window arch, as Murray puts it (p. 35), would bring down the entire upper elevation. Even so, might not the collapse of a window arch be the result of a larger failure elsewhere in the upper structure? Murray does not speculate about the mechanism of the failure.

With regard to one other aspect of the design, I again wished for a fuller discussion. In his consideration of the façade design, Murray does not present any comparisons with other Late Gothic façades, or with earlier examples of the same general type. He correctly, and justifiably, praises the ingenuity of Martin Chambiges's three-bay design — narrower than the five aisles behind it, but deeper than any nave bay—as solving the dilemma resulting from having buttressed the west end of the new nave against the old pre-Gothic west tower, without specifically noting that the "Parisian" master did not resort to the solution of Notre Dame for a five-aisled nave: massive towers, two aisle bays wide and two aisle bays deep. In his reconstruction of the earlier design of the Reims master, Bleuet, Murray suggests the transept façades of St. Denis as a prototype, or precedent, for the tower placed in the line of the external aisles. But surely the façade of Bourges Cathedral is a more relevant structure, since the transept of St. Denis, which one should think of as having four towers, is a unique case.

The above scarcely constitute major issues or criticisms, and neither do the following reservations about certain instances of description, perception, or choice of words. I found the use of "visions" to describe the seven major campaigns of questionable wisdom and utility. In this context, it is too suggestive of mysticism for what was an essentially rational process that had to be planned out and laboriously executed. I think "idea" or "concept" (of the building or of the contemporary style) would have been preferable. Then too, on several occasions, Murray comments on the element of wit or amusement in the design or on the part of the designer. Here I felt it would have been of benefit for him to have spelled out his assessment for the benefit of the reader (I, for one, while not, I hope, lacking a sense of humour, did not grasp the wit of particular design details). As for the work of Anthoine Colas (fig. 85), I do not quite see this particular instance as fairly characterized as a "*mess* of interpenetrating mouldings*" (p. 73). Again, in terms of visual perception, I would not characterize mid-thirteenth-century or Rayonnant façades as flat or two-dimensional (pp. 96, 102). The façades of Amiens or Reims, however stylistically categorized, hardly strike me as flat. That of Notre Dame may well be (and rather exceptionally at that), but would one call it a Rayonnant design?

Structurally, the book is difficult to use. The notes are grouped at the rear of the book, and the plates towards the middle of the text section. With fingers in two places, the problem is compounded by the references to the texts of the fabric accounts in Appendix B, placed between text and notes. Furthermore, the photographs do not have even an approximate relationship to the order to which they are referred in the text. Their organization—exterior before interior, general views before details, west to east, north to south—while logical on its own terms, actually contradicts the constructional history of the building, and in following the text

causes the reader to skip around a great deal. Furthermore, I must admit I found the numbering of the bays from west to east instead of east to west, following the sequence of construction, continually annoying. Admittedly, by entering at the west, visits to most buildings are conducted backwards, historically speaking: at Troyes, with its remarkably extended building history, the trip from the west entrance to east end is longer than most.

Murray's transcription and translation of the fabric accounts, his photographic documentation, and his execution of the considerable number of detail drawings for this book as a whole demonstrates the wide range of his enviable capabilities and qualifications. He is to be congratulated for bringing his Herculean labours over Troyes to a successful, fruitful, useful, and handsome conclusion.

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MONIQUE BRUNET-WEINMANN   *Medium: Photocopy*. Montreal, Editions NBJ, 1987, 144 pp., 70 black-and-white illus., 16 colour plates, $35.00 (cloth).

Medium: Photocopy is essentially a set of bilingual texts in French and German with an English translation that was meant to accompany an exhibition of photocopy art at Montreal's Saidye Bronfman Centre in the fall of 1987. The exhibition was unique for two reasons: (1) exhibitions of photocopy art are still a rarity, and (2) this was the first exhibition to feature German art at the Bronfman Centre.

What is photocopy art? In the context of this book and the resulting exhibition, photocopy art refers to art produced by photomechanical means. The best known of these processes is Xerox or Xerography, but this is a trademark of a particular process and the term is jealously guarded by its creators. There are, of course, other processes by other manufacturers, but the idea and the results are much the same. Author Brunet-Weinmann valiantly attempts to find a term that covers all of the bases and comes up with *copygraphy*, which, she says in the English translation of her original French text, "has the advantage of sounding right phonetically" (p. 33). This may well be the case with the resulting French term, but I find the English translation awkward. She admits, however, that even this term has its problems as there is the danger of confusing the term *copy*, in the definition of the process, with a lack of originality in the art of the artists who use a copy machine, or process, in their work.

The idea of artists using a mechanical process in making art is not new, a point not missed by Brunet-Weinmann, but new technologies open new vistas to those creative people who have the talent and vision to use them. Contrary to popular belief, artists tend to be quite conservative when it comes to using new materials or processes in their work. The reason for using older processes in printmaking was, and is, that they offer the capability to reproduce a multiple image. This is not always, or even principally, the goal of the copy artist,