

machen von dem, was im Gebäude geschah“, beruht auf einer Überschätzung der Architektur und der spirituell-geistigen Situation der als „Publikum“ Bezeichneten und ihrer im liturgischen Zusammenhang weitgehend unerforschten Wahrnehmungsleistung. So werden leider die Leistungen des Autors bei der Auswertung der Sekundärliteratur und seiner Denkmälerkenntnisse durch den Verzicht auf die Quellenanalyse, durch die mangelnde Berücksichtigung des liturgischen Umfeldes und die fehlende begriffliche Klärung sehr stark relativiert. Noch die letzten Sätze bieten hierfür ein Beispiel, wenn der Autor feststellt, daß der Chorumgang „in erster Linie schön ist“ (S. 333) – selbst hier fehlt jegliche Auseinandersetzung damit, was im hohen Mittelalter unter „schön“ zu verstehen war.

Der Band schließt mit einem Literaturnachweis (S. 335–361), ohne Nennung der Quellen (u. a. werden auch Abt Suger von Saint-Denis und die Beschreibung seines Umgangschors mit Kapellenkranz nur nach der Sekundärliteratur, nicht nach der kritischen Ausgabe zitiert); es folgt ein Abbildungsverzeichnis und ein zweigeteilter Index. Dem Band sind 63 Tafeln beigegeben, darin Grundrisse unterschiedlicher Maßstäbe und Qualität, Fotos von neueren, dreidimensionalen Modellen, wenig genauen Verbreitungskarten (ohne England und Italien) sowie Abbildungen ohne instruktive Aussage (so etwa Abb. 42, 43, 45, 46, 48 und 64).

Der Band hinterläßt also einen zwiespältigen Eindruck: Gewiß arbeitet er die Forschungsliteratur auf und bündelt die Erkenntnisse vorwiegend zum einschlägigen französischen Sakralbau. Die Intention, die Bedeutung der Umgangschöre mit Kapellenkranz herauszuarbeiten, mußte bereits an der Unterschätzung der hermeneutischen Problematik und der damit verbundenen terminologischen Klärung scheitern. Unabhängig von dem gewöhnungsbedürftigen Sprachstil des Autors und seiner gelegentlich naiven Diktion und Herangehensweise waren somit weiterführende Ergebnisse lediglich in ortsbezogenen Details zu erwarten. Diese konnten im Rahmen dieser Rezension keine Erörterung finden. Auch methodisch bleiben Fragen offen (War es berechtigt, Umgangsstollen in Krypten mit heranzuziehen?). Die im Titel gestellte Alternative wurde jedenfalls in unbefriedigender Weise entschieden: Der Autor neigt in monokausaler Begründung dazu, einer nicht näher erläuterten „Machtrepräsentation“ den Vorzug zu geben gegenüber allen allegorischen und liturgiefunktionalen Deutungen des Umgangschors mit Kapellenkranz.

HANNS PETER NEUHEUSER
Köln

Anna Skriver: Die Taufkapelle von St. Gereon in Köln. Untersuchungen zur Wechselwirkung zwischen Architektur und Farbfassung spätstauferischer Sakralräume im Rheinland (*Medievalis. Beiträge zur Kunst des Mittelalters*, 2); Köln: SH-Verlag 2001; 228 pages including 113 plates (42 in colour), 29 figures and summary in English; ISBN 3-89498-090-7; € 49,80

Imagine stepping into the baptismal chapel of the church of St Gereon in Cologne in the year 1250. A profusion of bright colours, highlighted by gold, would have met the

eye: ochre, red, green, blue as well as black and white. These colours enhanced the architectural setting by giving emphasis to the higher parts of the wall and by differentiating between the load-bearing and decorative architectural members. The brightly-coloured architecture interacted with the two-dimensional painted architecture on the walls, where the painters introduced a completely new repertoire of architectural forms. For instance, the architecture of the chapel is determined by the pointed arch, whereas in the two-dimensional painted architecture the round-headed arch prevails. It is precisely because of this dichotomy that painting and architecture have not always been regarded as contemporaneous. However, it should be noted that the architecture of the late Staufen period is characterized by multiplicity of form. Indeed, the chapel itself has a longitudinal 'nef-unique' plan with an apse at the east end, but its octopartite vault suggests it is a centralized structure. It is therefore likely that this love of variety was merely carried further by the painters.

Whereas the architecture of the small chapel at St Gereon has been little studied, the paintings have, from the time of their discovery in the 1820s, excited a great deal of interest, as they are regarded as one of the key examples of interior wall painting of the Rhineland in the Staufen period, due to their completeness. Most interiors have lost their coloured finishing, and when it does survive, it has often suffered considerably at the hand of successive restorations. In most cases, the once so brilliant colours have faded. This also holds true for the painted interior of the baptismal chapel at St Gereon: the wall paintings here were restored in 1855–1859, in 1926–1931, and again in 1962–1966, when most of the polychromy of the columns and capitals was removed. It is thus very difficult to see what is original and what is not, and huge sections of the original scheme seemed to be lost forever. However, by scientific analysis of the pigments used, Skriver has been able to differentiate between the original medieval layers and later additions of the 19th and 20th centuries. Her research work, carried out in 1995, has borne out that traces of the original polychromy remained on all the parts of the architectural framework, especially in the least accessible places. On the basis of these finds it has been possible to get a very good idea of the original splendour of the chapel. In addition, reports on the wall paintings before their restoration and drawings and water-colours made in the 19th century also add to an understanding of the original appearance of the chapel's painted interior.

Anna Skriver does more than reconstruct the original interior of the St Gereon chapel. Her painstaking analysis of both architecture and painting makes it more than clear that, from the start, the chapel's interior was intended to be painted. The architect even made allowances for the painting: this is why he created blind windows and why the ribs at the springing of the vaults were not differentiated by plastic means. That the interior painting formed an intrinsic part of the original scheme holds true not only for St Gereon but also for two other sites with substantial remains of their original painted interiors, i. e. the chapel of St Mark at Altenberg and the choir of the Minster at Gerresheim. Painted architecture and true architecture thus functioned as an entity and should not be regarded as separate from one another. However, until Anna Skriver's study, this is precisely how architecture and paintings have been stu-

died. Scholars have not hesitated to date wall paintings far later than the buildings they adorn. This implies that scholars have, more often than not, regarded the painted decoration as inessential, and not as an intrinsic part of the original scheme, as they should have done.

Skriver's study also reveals some interesting aspects of the medieval planning process. Her detailed analysis of the architecture and its sculpture has shown that work started at the east, as it is here that we find the most complicated and worked-out sculptures. As work progressed, not only did another type of stone come into use, the capitals became more and more rudimentary. Apparently, some haste was in order. The same holds true for the paintings, those on the east side of the chapel are more worked out and complicated than those in the west. As work progressed, the painters seem to have adapted themselves more and more to the architectural setting.

In addition, Skriver convincingly manages to date the chapel and its painted interior very precisely. In an obituary of St Gereon it is mentioned that a canon named Hermann donated two years of his income for the building of the baptistery chapel at St Gereon. The wording of the obituary is such that it is clear this donation was effected only after his death. From other documents it is known that there were two successive Hermanns in the 13th century, one who is mentioned between 1214 and 1242 and another who is mentioned between 1244 and 1246. From his gifts to various ecclesiastical institutions in Cologne it is clear that the chapel's patron was the first Hermann, Hermann of Vilich. This dates the architecture to the period 1242–1243, while the painting would have been carried out in the period 1243–1245. This dating is supported by stylistic evidence. It is a well-known fact that the figurative paintings at St Gereon bear a very close resemblance to the representations of standing and sitting kings and emperors in the so-called *Chronica Regia Coloniensis* (now on the Bibliothèque Royale in Brussels) that was made for St Mary's at Aachen shortly after 1238, presumably in Cologne.

All in all, Anna Skriver has shown that sometimes, however unlikely the odds, a close analysis of a building's fabric can yield enough data to enable reconstruction of an original painted interior, even when huge sections of the polychromy are deemed lost. Her study provides us with an accurately dated example of a high Staufan interior and as such it forms a very valuable contribution to the study of Rhenish architecture.

ELIZABETH DEN HARTOG
Kunsthistorisch Instituut
Universiteit van Leiden