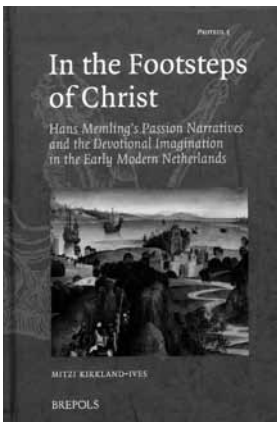


Der Innentitel spricht allerdings davon, dass Pieter Bruegel d. Ä. von der Autorin dargestellt worden sei. Vielleicht wird man dem Büchlein daher eher gerecht, wenn man die Kreativität im Umgang mit Fachbegriffen, die Unbekümmertheit beim Interpretieren und den Mut beim Vergeben von Symbolbedeutungen sowie die Tatsache, dass Weismann manchmal Dinge sieht, die andere nicht sehen, als Leistung schöpferischer Phantasie ansieht? Auch manch kunsthistorischer Text ist eher belletristisch angelegt, doch wenige erreichen eine vergleichbare syntaktische Komplexität.

So könnte man das Buch um des wertvollen Papiers willen in eine andere Reihe übernehmen und den Titel anpassen, etwa in ‚Literarische Variationen über freie Assoziationen zu einigen Bildern Pieter Bruegels d. Ä.‘. Und nur, wer als Herausgeber darauf besteht, dass es sich um ein Sach- beziehungsweise gar ein Fachbuch handelt, möge darüber nachdenken, die Publikation zurückzuziehen.

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Mitzi Kirkland-Ives; In the Footsteps of Christ. Hans Memling's Passion Narratives and the Devotional Imagination in the Early Modern Netherlands; Turnhout: Brepols 2013; 212 S., 25 Ill.; ISBN 978-2-503-53406-0; € 90

In this book, three of Memling's panoramic paintings – *Scenes from the Passion of Christ*, a panel preserved in the Galleria Sabauda in Turin, *The Seven Joys of Mary* in Munich, and the *Greverade Altarpiece* in Lubeck – have been selected for discussion and analysis. The book seeks to discuss the paintings' pictorial effects and their function for devotional practices by understanding the structure of pilgrimage and spiritual pilgrimage.

The first chapter introduces Memling's three panoramic paintings with detailed analyses of their iconographical programs, and focuses on the pictorial effect of his so-called 'continuous narrative' paintings. The Turin passion altarpiece was executed in 1470 for a Florentine merchant, Tommaso Portinari. Twenty-two episodes from *The Passion of Christ* and *Resurrection of Christ*¹ are arranged on the surface of one single picture plane in a carefully and elaborately created spatial structure. All of the episodes are carefully placed in the walled city of Jerusalem and the surrounding countryside. The picture depicts detailed episodes of before and after the crucifixion from 'Christ's entry into Jerusalem' to 'Men of Emmaus'.

1 Here, Kirkland-Ives gives 22 as a number of the depicted episodes. On the other hand, in his catalogue of Memling's complete works, Dirk de Vos also includes 'Christ Appearing by the Sea of Galilee' as the 23rd episode of the story depicted in the Turin Passion panel. Dirk de Vos, *Hans Memling. The complete works*, Gent 1994, p. 431.

Each episode differing in time and place from the others is separated by its construction and incorporated into the picture plane without interference to other episodes. The author calls this type of structure a painting of 'continuous narrative' format, since several episodes were simultaneously juxtaposed on a picture plane beyond the restriction of time and space, and the narrative follows the sequence and keeps the continuity by showing the space between one episode and the next.

Certainly, this feature specifically belongs to Memling, as we do not find the same format in any other contemporary works in the Flanders area – the author does not mention this fact, however. Memling's Flemish contemporaries such as Rogier van der Weyden and Dirk Bouts tended to divide the space between one theme and another clearly by placing distance between them so that different episodes would not be mixed. This could be achieved through a strict division between foreground and background, or via picture frames. When these painters added secondary episodes in a background, which could be also related to the main episode, the figures were normally depicted in a much smaller scale so that viewers would not miss the main theme, but still understand the relation of the added episode.

On the other hand, in Memling's Turin Passion panel – and this is probably what the author means – the interstices between the episodes are supposed to be recognized by viewers who can follow a gentle flow of the narrative sequence through them. It does not depict a mere few episodes taken from the Passion of Christ, which has a richness of narrative episodes, but juxtaposes as many episodes as possible in the same or a similar scale on the picture surface and treats them almost equally. Therefore, viewers could also direct their attention to the interstices between episodes rather than to one main episode in a picture. The author's theory about movement and continuity in Memling's narrative paintings sounds convincing enough, although it appears strange that such a feature of Memling's work is not shown through a comparison with his contemporaries' works. Besides, in my opinion, Memling is certainly influenced by Jan van Eyck and illuminations from Burgundy and the Netherlands for his narrative representations. However, such influential inspirations are not referenced.

As the author also mentions, the Turin panel clearly has a function that aids devotees in dedicating themselves to devotional meditation by providing richly detailed depictions of sacred episodes as material for their imagination.

Viewers stop at each depicted station where a certain event occurred, engage in devotional contemplation of the individual episode of the Passion of Christ, and move on to the next station – of course, in their imagination. They can imagine themselves as if they were actually accompanying Christ through his suffering. The way of spiritual pilgrimage is basically the same, so that the aspect of aids for spiritual pilgrimage itself is not a unique idea, but the originality of the author's thought lies in a different point. The author gives special attention to the sense of kinesthesia on the pictorial surface of the 'Turin Passion', which helps the narrative flow of the painting. In other words, both of these elements in the picture, the stillness of depicted episodes and the movement indicated by showing the flow of the narrative and thus emerged interstices, are the core pictorial effect of Memling's paintings as material for the



*Hans Memling,
Scenes from the
Passion of Christ,
c. 1470 (5)*

spiritual pilgrimage, which requires stillness for devotional meditation and movement to obtain an experience of a bodily performed pilgrimage.

This element of the movement, which is emphasized through a visual device of carefully constructed pictorial space, can be seen clearly in several parts of the painting and examples are shown in the book. At the upper left edge of the scene of 'Christ's Entry into Jerusalem', two women – possibly Virgin Mary and Mary Magdalene – are standing and two disciples are walking on the path between the women and Christ's party showing us the trajectory of the entire journey down the hill to the gate of Jerusalem. The process of the journey, which shapes a form of procession here, is as much focused upon as the theme of the sacred event itself. This 'processionality' corresponds to the narrative continuity, to which the author pays great attention. At the bottom left corner, which shows several events appearing together beyond time, in the scene where Christ is being arrested, a massive group of soldiers can be seen. The group reduces along the path down the hill back to the city gate, from which the soldiers have appeared, to show again the trajectory of the procession.

In short, the author's conclusion of this chapter is that the main features of Memling's continuous narrative paintings are the following: Each depicted episode is a station where devotees pause and can engage in meditation, and the process of moving from one station or event to the next is focused upon through the processional movement.

In the second chapter, the detailed information and features of the pilgrimage to Jerusalem are shown along with a number of testimonies about the pilgrimage experience. The author tries to investigate which elements of the actual pilgrimage and its accounts could have had an effect on Memling's continuous narrative paintings as aids for devotion on the Passion of Christ in the viewer's imagination.

According to the author, the pilgrimage experience has three important factors. Firstly, it is marked by great detail, that is, the focus on the details of the episodes from the life of Christ, which is then used to incorporate this focus into the devotional practice

in the imaginations of pilgrims and readers of those accounts. Thanks to those detailed travel accounts, which inform readers about the itinerary and the devotional experience itself, the religious practice undertaken by devotees of spiritual pilgrimage who are located far from the Holy Land, is put on the same level as the actual pilgrimage. Secondly, the structure of the pilgrimage to Jerusalem entails visiting various sacred places, under the control of Franciscan friars in the form of a procession along the itinerary. This procession from one station to the next in the Holy Land shaped a mimetic experience that pilgrims re-performed physically at the very place where the event occurred. Thirdly, it is also the feature of the Jerusalem pilgrimage that the geographical and topographical relation between events and places visited is more important than the sequential order in this processional pilgrimage. This is because they could be in a place where several events occur, which do not share the same time axis, such as the example the author used showing that pilgrims could consider Palm Sunday, the Entry into Jerusalem, and the Assumption of Mary at the same time on the Mount of Olives (73).

The author also finds this geographical emphasis in Memling's continuous narrative paintings. The simultaneous availability of several episodes which disregard the difference of time and place, is based on spatial and visual techniques that allow viewers to imagine the content that is not depicted and lead to the further apprehension of the sacred story.

However, in the 'Turin Passion', to show all episodes intended to be in the picture, two different episodes – unless they are not related in the sequence – had to be placed in different areas, as when Memling had to depict Christ's tomb twice to show the entombment and the resurrection. Thus, I think, not all elements of Jerusalem pilgrimage could be reflected in paintings and the relation between the Turin panel and Jerusalem pilgrimage is not clearly revealed.

The processional tradition in the fifteenth century had an urban character and was carried out through cities, which served as contributors. In this regard, the third chapter introduces various types of procession and considers their similarity to Memling's continuous narrative paintings. In such processions, the participants visit various places in the city, such as churches, streets and city gates along the itinerary to sing a hymn or to give a prayer at each station. There, they encounter the narrative episodes through varying representations of the life of Christ such as *tableaux vivants*, painted images, and theatrical performances. The author argues that the mode of their performance in the procession to commemorate the life of Christ shows the clear similarity to both the Jerusalem pilgrimage and the experience of spiritual pilgrimage in Memling's paintings. A more concrete relation is the stational character of the procession – whose manner is to be understood as a narrative retelling of the life of Christ – in connection with Memling's narrative paintings, where viewers can follow in the footsteps of Christ. The procession aimed to present the narratives of Christ's life by re-performing the sacred episodes so that they could more closely imitate him.

The emphasis in this chapter is put on showing the similarities between procession, Jerusalem pilgrimage, and devotional experience in Memling's continuous narrative paintings. As the Jerusalem pilgrimage at that time worked as a trigger for European

cities to develop a format of substitutive pilgrimage experience, it appears to us that the author found it necessary to discuss the features of the procession and the similarity between the Jerusalem pilgrimage and procession at this point. The artistic relation between *tableaux vivants* or other theatrical performances and Memling's paintings were not strongly mentioned in the book. Investigation of these elements could show another interesting factor of the influence between paintings and other media of representation.

The fourth chapter offers further examples of processional and devotional experiences in the devotee's imagination with the aid of three types of devotional objects: architecture, text and image.

According to the author, "the goal of devotee's devotions was to undergo a deeply emotional experience, a process of affective piety and profound compassion in their identification with Christ and re-enactment of Christ's experience" (126f.). Each type of devotional object was used as an external aid for meditation to reach the same goal. In an architectural space which was meant to reproduce the Holy Sepulchre or other architecture from Jerusalem,² visitors could somatically perform the retelling of the sacred episodes. The function's structure was the same in texts which provided devotees with a wealth of details, so they could imagine themselves as participants of devotional experience, which gave them a sense of kinesthesia without a physical movement. Between these, this is the third type, visual devices or images are placed. The devotional experience with these types of devotional objects is based on both the physical and imaginative sense. To support this argument, a variety of examples that are used for devotional practices are shown in this chapter.

Ehrenfried Kluckert explains the feature in paintings like those of Memling, where several episodes juxtaposed in one single picture space exist along the narrative sequence, with the word "Simultaneität"³. Yet, based on the same idea, the author uses the phrase 'continuous narrative' format instead. While both of them suggest something similar, Kluckert brought together the juxtaposition of several episodes in the same picture surface to the compositional concept of 'Simultaneität'. In contrast, the author puts an emphasis on the continuity that makes the narrative sequence work, through connecting the interstices between the episodes with a sense of movement and the unity of all the episodes depicted along the superior concept of story.

Looking at the stream of the whole book, the author focuses on the relation between Memling's continuous narrative paintings and the structure of the Jerusalem pilgrimage. Memling's continuous narrative format is therefore not compared with any contemporary paintings or any contemporary artist's style.

It is a future task to answer the question, whether this continuous narrative format of Memling belongs to his unique artistic sense or if he developed this through the inspiration of a certain picture or style, as the book does not address these questions. Nevertheless, the documentary value of this book is high, since detailed

2 In this chapter, the Jeruzalemkapel in Bruges erected by the family Adorne was given as an example (122–128).

3 Ehrenfried Kluckert, „Die Simultanbilder Memlings, ihre Wurzeln und Wirkungen“, in: *Das Münster* 27 (1974), S. 284–295.

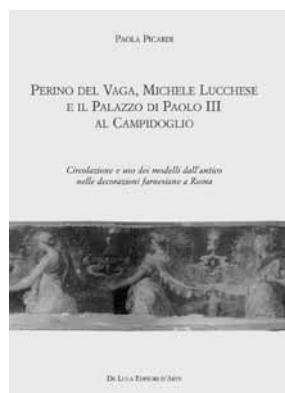
accounts about the Jerusalem pilgrimage and processional tradition in medieval European cities are precisely presented.

The author certainly tried to grasp the significance of Memling's continuous narrative paintings with relation to the structure of pilgrimage and the devotional practices associated with the pilgrimage. It is obvious however that the elucidation of the pilgrimage structure is emphasized, more than any observation regarding Memling's originality or the artistic sense of his paintings. Indeed, there are various similarities between the Jerusalem pilgrimage including related devotional practices and the paintings of Memling. More accurately, Memling's continuous narrative paintings belong to a group of external aids for devotees' meditations.

The enthusiasm of the Jerusalem pilgrimage and spiritual pilgrimage are clearly based on the contemporary spiritual ideology in the sense of *devotio moderna* as already pointed out in many sources. Yet, a connection to such contemporary thoughts and to the religious influences on Memling's patrons by means of documental evidence is not shown in this book. I believe, though, that this would be useful for further studies on Memling and on images as external aids for spiritual pilgrimage.

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Paola Picardi; Perino del Vaga, Michele Lucchese e il Palazzo di Paolo III al Campidoglio. Circolazione e uso dei modelli dall'antico nelle decorazioni farnesiane a Roma; Rome: De Luca 2012; 181 S., 117 s/w-Abb., 47 farb. Abb.; ISBN 978-88-6557-113-2; € 20

The suppression and confiscation of religious organizations and institutions in the wake of the Italian unification during the nineteenth century, had enormous repercussions on the country's religious cultural heritage. According to a law made in 1866 (art. 18, R.D. 7 July 1866, n. 3036), only monumental buildings and churches still in function were to keep their (artistic) possessions. Books, manuscripts, archives, artworks and other valuable objects that were not part of a collection or necessary for religious services were to be handed over to libraries, museums or other communal or national institutions. The rest of the artistic heritage was considered alienable.

This decision had enormous consequences, in particular for places with an exceptionally rich religious heritage. In her 2008 publication, Paola Picardi has extensively studied the effects for the city of Rome.¹ In her new book she focuses on one spe-

¹ Paola Picardi, *Il patrimonio artistico romano delle corporazioni religiose soppresse. Protagonisti e comprimari (1870–1885)*, Rome 2008.