

hält das Buch ein nützliches Glossar für den in der Ordensgeschichte weniger informierten Leser sowie ein Stichwortverzeichnis.

Auf S. 116 werden Vytautas und Jogaila (Jagiello) als Brüder bezeichnet, während sie in Wirklichkeit Vettern waren. Eine solche Kleinigkeit fällt jedoch nicht ins Gewicht bei der überaus positiven Beurteilung dieses Buches, zu dem Autor und Verlag gleichermaßen zu beglückwünschen sind.

Berlin – Kopenhagen

Sven Ekdahl

Die Länder der Böhmisches Krone und ihre Nachbarn zur Zeit der Jagiellonen-könige (1471-1526). Kunst – Kultur – Geschichte. Hrsg. von Evelin Wetter. (Studia Jagellonica Lipsiensia, Bd. 2.) Thorbecke. Stuttgart 2004. 454 S., zahlr. s/w Abb. (€ 74,-.)

Accounts of the arts of the lands ruled by the Jagiellonians other than those belonging to the Polish-Lithuanian Commonwealth have until recently recorded a deficit. While the Jagellonian period in Poland has been celebrated as a golden age, and has accordingly garnered an abundant literature, studies on arts of the era in Hungary have been scant, and comparatively little has been written on the epoch in the Czech lands. Even historical surveys have tended to downplay arts of the period in Bohemia.

In September, 2000 the Leipzig *Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas* promoted an inter-disciplinary conference held in Kuttenberg/Kutná Hora to remedy this situation: its results are here under review. This conference stems from the project “Die Bedeutung der Jagiellonen für die Kunst und Kultur Mitteleuropas (ca. 1450-1550)” conceived by Robert Suckale, and directed by the GWZO, whose first conference revealed the desideratum of having another such a colloquium devoted specifically to the Czech lands.¹ Although the conference concentrated on Bohemia, the organizers also wanted (as stated in the foreword) to take a supernational perspective. Their call for papers evidently had a broad appeal: the thirty-two published papers represent a wide spectrum of participants and interests, and they moreover constitute approximately only a third of the initial submissions.

The published volume groups the papers according to five sections: the historiographic problematic, courtly representation, civic self understanding, clergy and the culture of the orders, international interconnections (*Verflechtungen*). In contrast with the first volume in the series, no paper considers large questions, key among them the international or for that matter national context. Only the papers in the first section, notably a comprehensive essay by Jiří Fajt on Czech historiography of the Jagiellonian era, and one by Hellmut Lorenz on the mixture of Gothic and Renaissance elements in sculpture and architecture in Central Europe (*Mitteleuropa*) as a “Stil zwischen Stilen” take a broader view. (The third essay in this section, a fine paper by the editor Evelin Wetter, on Transylvanian silver, is clearly more limited in scope.) But Lorenz’s observation of a style between the Renaissance and Gothic styles does not refer to the research, publications, and scholarly sessions organized by Matt Kavalier and others, which demonstrate that his description fits many other contemporaneous phenomena throughout Europe.

Even granting that a collection of contributions to a conference is by nature miscellaneous, the essays in this book seem more than usually diverse, and this even though almost ninety percent are on art history. Among those devoted to Bohemian lands, a few treat historical issues (Jaroslav Pánek, Franz Machilek, and Petr Hlaváček). Others survey some of the major artistic figures or monuments and their relationships with other

¹ See for example THOMAS DACOSTA KAUFMANN: Will the Jagellonians again have their Day? The State of Scholarship on the Jagellonians and Art in the Hungarian and Czech Lands, in: *Die Jagiellonen. Kunst und Kultur einer europäischer Dynastie an der Wende zur Neuzeit*, ed. by DIETMAR POPP and ROBERT SUCKALE, Nuremberg 2002, pp. 207-14.

regions, such as Benedikt Ried (Franz Bischoff and Arthur Saliger), Master IP (Jiří Kropáček), the altarpiece in the castel chapel in Pürglitz/Křivoklát (Michaela Probst), or the impact of Arnold of Westphalia in North Bohemia (Franz Bischoff). Klara Kaczmarek-Patralska presents some of the results of her dissertation research on Wendel Roskopf, a subject hitherto much in need of study. Still others treat Bohemian manuscript illumination (Milada Studničková on Kutenberg codices; Jan Royt on Hussite iconography) and wall painting (Zuzana Všečeková on Last Judgement iconography in South Bohemia).

Among the Czech lands, Bohemia proper is thus alone in being paid any real attention. Just one paper devotes extensive discussion to anything much in Moravia (by Karel Maráz on aristocrats's seals), and Kaczmarek-Patralska is unique in treating some monuments from Silesia or Upper Lusatia. Some of these lacunae may be made up by a forthcoming volume related to a conference organized by the GWZO on Upper Lusatia. Yet the period in Silesia deserves more study, as does the Jagiellonian era in Moravia, where large exhibitions on the Gothic and Renaissance periods held a few years ago were focused more locally, and left the international and especially the Jagiellonian connections open to debate. Some major works and artists of the period in Bohemia, and in Prague itself, such as those by the still anonymous Master of Leitmeritz/Litoměřice, placed as a reminder on the cover of this book, also still lack modern monographs.

While the papers devoted to the Czech lands are most numerous, they fall far from constituting a majority. In addition to Wetter's, several other studies are devoted to art and architecture in or from the lands of the Hungarian crown. These include papers on altarpieces in Leutschau/Levoča (in present Slovakia) and its master Master Paul (by Janos Véghe and Zoltán Gyalóka), on architecture in Transylvania (Kinga German), and on relations between Vienna and Pressburg/Bratislava, as exemplified by manuscripts (Dušan Buran). Among the most important contributions in this book are essays by Jiří Fajt on the relation between aristocratic patronage in Upper Hungary (Slovakia) and the Jagiellonian court, and by Szilárd Papp on the stylistic relationships of the castle chapel in Siklós: Papp points to possible connections with Jagiellonian Buda and Prague.

Other papers discuss relations between architectural forms in Poland (Krzysztof Czyżewski and Marek Walczak) or between sculpture in Vienna and in Upper Hungary (Michaela Ottová). Some touch on the general topic more tangentially, including papers on Austrian-Polish connections (Lothar Schultes on sculpture), on mid-fifteenth-century architecture on the Wawel (Adam S. Labuda), or more generally still on transnational diffusion of painting in Central Europe (Robert Suckale on the painter Johannes Siebenbürger). But it is hard to see what other papers, on Slovenia (Tomislav Vignjević, Jure Mikuž), or on the motif of the sleeping nymph (Zita Ágota Pataki) have to do with the subject of the conference, except that they fall within the period.

As the editor recognizes (in the foreword), despite the desire to "internationalize" research perspectives, most of the contributions remain contained within national limits. While presenting much of interest, this volume thus points to the need for continuing research, as well as for an exhibition which would not only attract general interest but stimulate greater consideration of the transnational connections that were fostered during the reign of a dynasty whose members ruled over many peoples.

Princeton

Thomas DaCosta Kaufmann

Option Europa. Deutsche, polnische und ungarische Europapläne des 19. und 20. Jahrhunderts. Hrsg. von Włodzimierz Borodziej, Heinz Duchhardt, Małgorzata Morawiec and Ignác Romsics. Bd. 1: Essays; Bd. 2: Regesten; Bd. 3: Texte. Vandenhoeck & Ruprecht. Göttingen 2005. 228 S.; 556 S.; 323 S. (€ 49,90.)