

the anonymous pilgrim of Piacenza, Adomnán of Iona, John of Würzburg, and Theoderic already provide a vast variety of conceptions to intertwine the dimensions of space and time and produce complex mental (in Adomnán's case also actual) maps, mindscapes, and virtual spaces. (The so-called *Itinerarium Burdigalense* is not regarded by Fischer as a narrative pilgrim text, despite the presence of some of these elements; see 44–46.)

Fischer's division of the case studies in two groups according to their particular dominant function (texts that allow one to imagine the pilgrimage and to contemplate the sacred places, and texts that provide the reader with additional encyclopedic knowledge beyond religious topics) might be arguable in some cases. Riccolodo da Monte Croce and Felix Fabri, for instance, equally provide the reader with encyclopedic information through innumerable digressions explaining various matters, including non-religious topics. Nonetheless, it becomes clear that narrative pilgrim texts had several functions that allowed reading them in quite different ways. If Fischer's selected texts from the fourteenth and fifteenth centuries can be regarded as representative, then it is clear that the narrative structures and strategies, as well as the overall content, of pilgrim texts shifted in the later Middle Ages. This is occasionally noted (see 38, 48–49, 64, 244), but the reasons are not discussed beyond some general remarks of a changing interest in the environment at the time. It would have been interesting to know, for instance, to what extent the different structures that can include a more personal narrative style and a rational or critical approach were fostered by changing writing and reading cultures, by altering expectations on the side of the reader and/or by the influence of other literary genres. Following this avenue, it would have been stimulating to discuss the changing narrative structures within the context of the reciprocal relation between medieval Latin and vernacular pilgrim texts that are, with the exception of Fabri's spiritual pilgrimage guide entitled *Sionpilger*, not considered by the author.

In sum, however, Fischer's ample and methodical study provides a valuable and fresh perspective. It certainly will stimulate research regarding the narratives of the journey to the Holy Land, as well as to Rome, Santiago, and other Christian pilgrimage places, and it would be thrilling to see her results in the light of a cross-cultural comparison with Jewish and Muslim narrative pilgrim texts.

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IVAN FOLETTI and ADRIEN PALLADINO, eds., *Inventing Medieval Czechoslovakia 1918–1968: Between Slavs, Germans, and Totalitarian Regimes*. (PARVA Convivia 3.) Rome: Viella, 2019. Paper. Pp. 197; black-and-white figures. €25. ISBN: 978-8-8331-3310-2.

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By reference to selected topics in medieval art history, the editors of this slim volume seek to explore the ways in which historiography, during the period noted in the book's title, was, to greater or lesser degree, "determined by the political and social context" (12). It thus contributes in a tightly focused way to a large corpus of scholarship on this general topic. In particular the articles in the book concentrate on the way ideologies and nationalism shaped interpretations of specific medieval artists and their works.

In a brief introduction the editors set up the framework of what follows and identify three versions of art historiography they see reflected in this region and period. One included art historians whose writings officially supported nationalist, Nazi, or Communist political ideas. A second included those who sought to overcome the compromises of politics, while the third was characterized by scholars who turned inward, hoping not to be compromised by one or another kind of regime, thereby often foregoing publication in general. In the Czech

lands of this period, ideologies were sometimes conditioned by language, whether German, Czech, or Russian, each of which was broadly represented in the territory being treated.

The first article, by Ondřej Jakubec, surveys German and Czech art historiography from the late nineteenth into the early twentieth century. Examples of the latter that treated the early modern period and later Neo-Gothic and Neo-Renaissance style gave rise to an interpretation of Bohemian art as part of a universal, though abstract, phenomenon that differentiated it from what was thought to characterize German art and architecture. It focused particularly upon what came to be regarded as the concept of a “Bohemian Renaissance” and dominated Czech art history for upwards of a century. Certain architectural forms—façades and tall gables among them—were thought to be particularly distinctive of this concept. Some elements of this, for example influences of rustication, were eventually able to be utilized in Marxist historiography. There are many interesting insights in this chapter, but its chronological focus is less on the medieval than the early modern.

The next article, by co-editor Ivan Foletti, treats the Kondakov Institute, founded in Prague in the interwar period to honor the work and contribution of the Russian Byzantinist and Russian icon specialist Nikodim Kondakov. (This Institute and its later Seminar, which has in one form or another continued to this day, is one of the sponsors of the volume under review.) Kondakov emigrated to Prague after the Russian Revolution, having been encouraged by, among others, Czechoslovakia’s president Tomáš Garrigue Masaryk, who had sponsored the “Russian Action,” a national project to support Russian intellectuals in the emigration. Foletti argues that the Institute served as an internationalizing cultural influence and, as such, shaped a geopolitical outlook in Czechoslovakia. Moreover, using a recently discovered text in the archives of George Vernadsky, Foletti analyzes some of the ways the Institute was able to survive as an independent entity during the Nazi Germany Protectorate of the Second World War.

Medieval art in Silesia is the subject of the study by Jan Klípa, who shows that the Austrian influence there had far less impact than the German in shaping a historiographical tradition. His discussion is focused primarily on the possible German or Czech character of panel paintings in the second half of the fourteenth century and the first half of the fifteenth century, in particular one depicting Saint Anne from the Carmelite monastery in Strzegom. His depiction of the difference between how German nationalist scholars and Czech scholars have treated these materials is lucid and effective. He also brings in some modern Polish historiographical scholarship showing its interest in claiming the cultural tradition in Silesia for Poland. The same expertise is reflected in co-editor Adrien Palladino and Sabina Rosenbergová’s treatment of the work by Anton Pilgram, a late fifteenth-century Moravian sculptor best known for his self-portraits in St. Stephen’s cathedral in Vienna. What his ethnic (and, by extension, national) identity was and what kind of traditions his art represents have been vigorously debated in the scholarship. The contribution of this article is that it devotes much of its attention to Pilgram’s sculptures from the Old Town Hall in Brno and the fifteenth-century altarpiece from Znojmo, revealing broader dimensions to Pilgram than his traditional depiction as a “German artist.” The final article in this volume, by Jan Galeta, examines the history of medieval Brno, once the capital of the Margraviate of Moravia. This city, with its mixed population of German and Czech, eventually became, after 1945, almost exclusively Czech. During the century from 1850 to 1950 that Galeta focuses on, there was a competition and dialogue between German and Czech historiography that constituted a kind of microcosm of the larger set of issues implied in the overall theme of this book. For example, were the Czechs there first or did German settlement antedate the later Slavonic arrival? Medieval artistic and archaeological remnants along with nineteenth-century Neo-Gothic revivals and “medievalized” reconstructions in the twentieth century have all figured in this debate.

Although the chronological boundaries indicated in the title are not always adhered to in these articles, and the Communist period is less fully analyzed than it could be, this is

a welcome volume. It treats an area that is little understood in the anglophone world, and the specific examples used are generally less familiar than those from western medieval Europe. But the volume achieves its goals, providing well-focused illustrations of the ways the present has sought to control the past.

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ALESSANDRA FOSCATI, *Saint Anthony's Fire from Antiquity to the Eighteenth Century*, trans. FRANCIS GORDON. (Premodern Health, Disease, and Disability.) Amsterdam: Amsterdam University Press, 2020. Pp. 264; color and black-and-white figures. €99. ISBN: 978-9-4629-8334-2.  
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If we were to ask students of medieval history what Saint Anthony's fire was, the reply is often confident and simple: "ergotism, of course." However, as with so many aspects of history, it's not that simple. This book on Saint Anthony's fire is an English language text updating a work on the same topic that was originally published in Italian in 2013 (*Ignis Sacer: Una storia del "Fuoco Sacro" dall'antichità al Settecento*). Alessandra Foscati explains that she has updated the text and added further research to a number of sections. Our question here is whether this book identifies and interprets the relevant sources for this topic to enable us to properly understand this phenomenon of the medieval and early modern period.

The introduction considers the complexities of how to interpret records that mention the term *ignis sacer*, or holy fire. The use of social diagnostic labels in historical texts is heavily dependent on the perspective of those choosing to allocate such terms in the past, and frequently changes and evolves as centuries pass. The modern biological diagnosis of ergotism (gangrene triggered by the consumption of cereals contaminated by *Claviceps* fungus) is often interpreted today as the cause of the holy fire in past populations. However, we should be careful not to simply translate one term for the other. It is only when the symptoms and signs of the past disease are described along with the social diagnostic term, such as *ignis sacer*, that we can assess whether such a link is appropriate in that particular example. Foscati asks us to discard the fallacy that *ignis sacer* = Saint Anthony's fire = ergotism, which appears to stem from eighteenth-century commentaries.

Part 1 describes a range of examples where the term *ignis sacer* was used in classical texts and highlights that when symptoms and signs of disease were given, they share little in common with those of medieval texts or modern ergotism. By the tenth century the same diagnostic label was being applied to widespread outbreaks of illness with symptoms and signs that appear much more compatible with our modern understanding of ergotism. In the medieval period, however, the term *ignis sacer* appears also to have been used to describe other causes of gangrene, not just ergotism. We hear about the various healing shrines and pilgrimage destinations for people suffering with burning pains. From the twelfth century, we start to hear use of the term *Saint Anthony's fire*. However, Saint Anthony was not the only saint available for those with these symptoms. The various terms used in the past to describe collections of gangrene-like symptoms similar to Saint Anthony's fire included Our Lady's illness, Saint Laurence's fire, and Saint Martial's disease.

Part 2 brings together the textual evidence for Egyptian-born Saint Anthony and the order of the hospital brothers named after him. Three separate abbeys in France all claimed to have the body of Saint Anthony as a relic, which caused controversy over the centuries. Accounts of those using the hospital of Saint-Antoine-en-Viennois in France suggest that its function was to care for those with gangrene or other diseases that required amputation. Other than surgical amputation of affected limbs, there was little active medical care provided at the hospital before