

The Madonna of the Prickly Pear Cactus: Tradition and Innovation in 19th- and 20th-Century Christian Art in the Holy Land. By Nurith Kenaan-Kedar. (Jerusalem: Yad Ben-Zvi Press. 2010. Pp. 168. \$35.00. ISBN 978-9-652-17317-1.)

In *The Madonna of the Prickly Pear Cactus*, Nurith Kenaan-Kedar provides the reader with a valuable survey of the several specific sites in the Holy Land during the nineteenth and twentieth centuries. The reader is presented with three separate Christian traditions within the time frame that the author has chosen: the Armenian Christian, Greek Orthodox Christian, and Latin or Roman Catholic churches. Within each instance, Kenaan-Kedar provides a historical context in which to view the individual works selected as well as a comparison of works of the same theme produced over a period of centuries. In the instance of her discussion of the icon paintings of the Forty Holy Martyrs of Sebaste, the reader is presented with an early example of this composition from the fifteenth century as well as a number of later iterations of this theme. It is interesting to see how each artist, true to the essential message transmitted in these icons, has responded with the sensibilities of his or her particular time. One can see, as time progresses, the definite influence that Western styles of painting have exerted over the traditional late-Byzantine style. The result is a painting style that is neither completely Eastern nor Western but would aptly represent its place of origin as a crossroads of different cultures. Kenaan-Kedar also directs the reader's attention to the introduction of representations of local buildings or landmarks in the painter's compositions. These additions "ground" the paintings to the specific locale and community of faithful believers, making the biblical stories and the lives of the saints even more vivid to the faithful viewer. Although this addition of locale is certainly not a new idea in the history of painting, it is yet another example of the confluence of artistic ideas and conventions evident at the time of the creation of these paintings.

There is certainly a wealth of work contained in this book that bears consideration, but the two most recent churches featured in the book are worthy of mention—the Church of the Visitation at Ain Karim and the Church of the Annunciation at Nazareth. The older of the two churches at Ain Karim is a lovely ensemble of architecture and mosaic and murals that, taken as a whole, becomes one well-integrated work of art. Of particular appeal are the large window openings that bear the obvious influence of Arabic art. The window openings harken to the open fretwork and marquetry of the Arab world. The innovative design of the Church of the Annunciation allows the pilgrim to view the church within the church through an opening in the floor of the upper level. It is a vibrant architectural expression that allows the ancient and the contemporary to work in harmonious juxtaposition—a point-counterpoint duet. Both architects, however, were Italian.

It is unfortunate that this book does not contain the contemporary work of the native artists and architects working today in the Holy Land. In addition, although examples are cited of mosaics representing different ethnic Madonnas, none seems to express the artistic tradition of that place. Each was masterfully executed, but all seemed to represent the viewpoint of a foreign culture. Where is the Virgin of the Holy Land?

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Antikatholizismus: Deutschland und Italien im Zeitalter der europäischen Kulturkämpfe. By Manuel Borutta. [Bürgertum Neue Folge. Studien zur Zivilgesellschaft, Band 7.] (Göttingen: Vandenhoeck & Ruprecht. 2010. Pp. 488. €61.95. ISBN: 978-3-525-36849-7.)

Manuel Borutta's *Antikatholizismus: Deutschland und Italien im Zeitalter der europäischen Kulturkämpfe* is a book with a very large and ambitious scope. Indeed, its central arguments require it to be so. According to Borutta, anti-Catholicism played a far larger role in modern European history than often is acknowledged. Its central role throughout the long nineteenth century prompted liberals time and again to take action against everything from clerical influence in election campaigning to the continued existence of religious orders. Borutta demonstrates that the *Kulturkampf*, far from just referring to the decade after the 1871 unification of Germany, can just as well be applied to many other events throughout the century in both Germany and elsewhere. His two main areas of focus are Germany and Italy; yet Borutta emphasizes the transnational, European-wide scope of the struggles. Even though Borutta is interested in the interaction between the discourse and the events, another major issue that he foregrounds is the important role played by newspapers, journals, books, and other media in spreading and reinforcing anti-Catholic views. In drawing out these and many other more specific arguments, Borutta provides scholars with a well-researched and informative book.

One of the most interesting and illuminating sections of Borutta's book comes in the first part that posits anti-Catholicism in the framework of Orientalism. As evidence of incompatibility with modern progress, Catholicism was treated as static, exotic, and primitive. Borutta provides a particularly fascinating discussion of this in his comparisons of how writers depicted Catholics in Europe with how European colonizers described indigenous peoples elsewhere. Moreover, he shows that even the more positively inclined Romantics asserted the same basic vision of Catholicism as fundamentally belonging to "the Other." In the Italian case, much of the focus of this Orientalizing discourse on Rome proved particularly tricky to navigate in the recasting of the home of the pope into a city representing the new nation-state.