

ursprünglichen Gedanken aus dem Befund des Bildes zu entziffern und seinem eigenen Werk einzuschreiben verstand. Die Folgen dieses Sündenfalls waren tiefgreifend – und Reinhold Baumstark weiß sie alle in trefflicher Manier zu benennen.

Abschließend untersucht Christian Quaeitzsch das dem Akt des Kopierens – zumindest potentiell – innewohnende inszenatorische Element, zumal die in Madrid von Rubens „ausgewählten Gemälde unmittelbar in die Selbstdarstellung der Monarchie eingebunden waren“ (S. 118). Klug wird hier ein Netzwerk an Beziehungen und Bezügen transparent gemacht, die Rubens als neuen Tizian, vielleicht aber im herrschaftlichen und diplomatischen Gefüge weit wichtiger, Philipp IV. in der Rolle des Karl V. erscheinen lassen. In diesem Kontext kommt der Kopie ein enormer Stellenwert zu, wurden hier doch nicht durch den Flamen neue Bildschöpfungen in tizianesker Manier, sondern Tizians Werke, zwar nicht in sklavischer Nachahmung, aber gleichsam neu erschaffen. Quaeitzsch diskutiert in seinem Beitrag demnach die unterschiedlichen Funktionen und Bedeutungsebenen der Kopien, wobei er Rubens' Traktat ‚De Imitatio Statuarum‘ ebenso einzuflchten versteht, wie die Rolle des Vorbildes, des Kopisten und der jeweiligen Besitzer.

Der opulent mit Abbildungen ausgestattete Katalog umfasst eine Auswahl von insgesamt 17 Gemälden, über die sich noch einmal die gesamte Bandbreite der in den Essays besprochenen Aspekte darbietet. Darunter finden sich auch die als Vorlagen genutzten Originale von Willem Key und Tizian, nämlich ‚Junger Mann mit schwarzem Barett‘ und ‚Adam und Eva‘ sowie eine das ‚Mädchen mit Fächer‘ betreffende Replik des Venezianers. Dass Rubens sich nicht an dieser Fassung, sondern an dem zwei Jahre zuvor entstanden, heute aber verlorenen Original schulte, ist nicht zuletzt dem dargestellten Duftblättchen im Gewandausschnitt der Schönen zu entnehmen. Einmal mehr erschließt sich hier über das sorgfältig aufbereitete Material das enge Geflecht von Original, Replik und Kopie sowie die Bedeutung und Qualität der von Rubens ausgeführten Kopien. Nachfolgende Publikationen werden sich an dieser Vorlage zu orientieren haben.

MARTINA DLUGAICZYK
RWTH Aachen

Imaginationen des Urbanen. Konzeption, Reflexion und Fiktion von Stadt in Mittel- und Osteuropa, ed. by Arnold Bartetzky, Marina Dmitrieva und Alfrun Kliems; Berlin: Lukas Verlag 2009; 336 pp, colour and black and white illustrations; ISBN 978-3-86732-022-1

According to the introduction, the papers in the present book refer to ‘the material level of planning and building’, while at the same time linking that level ‘via reflective and artistic references to urban life’. (p. 9, all translations by the reviewer) Extending this dichotomy from discussions about planning, building, and urban life to the actual creation of architecture and urban spaces, the editors moreover boldly state that ‘skyscraper designs on drawing boards, sketches of houses, photographs of streets, or

films of housing developments remain primarily immaterial spaces, fictional places, topoi of the power of the imagination'. (p. 9) However, the subsequent brief discussion both of the terms mimesis, representations, and *Imaginationen*, and their importance for the book acknowledges that the relation between material and immaterial spaces is more complex. Yet again, the editors favour with the word *Imaginationen* a term that seems to guarantee the greatest possible distance from the worse than grey realities that used to characterise those Eastern European and Central European countries that were ruled by State-Socialist dictatorships. Concentrating on cities in these countries, the editors describe as important foci of the volume the ways artists, architects, writers, and other creative folks have perceived urban spaces during the socialist period, the question if artistic observations and creative responses had been mere means of state-sponsored propaganda, and whether visions of alternative spaces had anticipated any of the coming radical, political changes? (p. 10)

Regardless of this apparent theoretical emphasis of the volume, most essays stay away from theorising their subject matters which is not to say that some of them are not theoretically oriented. Depending on the topics—the essays range from, for example, architectural history, film studies, philosophy, literary studies, to architectural theory—most authors approach rather pragmatically the question after the relationship between the material world and the realm of ideas. After all, Lewis Mumford had already pointed out in *The Story of Utopia* from 1922 that 'man walks with his feet on the ground and his head in the air; and the history of what has happened on earth [...] is only one-half the Story of Mankind.' The history of cities was part of the earth-bound story of humanity, which required as its necessary counterpart that story, or history, which could only be found in the realm of ideas and thoughts.

The book starts off with two theoretically oriented essays, *viz.* Rudolf Jaworski's investigation of Eastern European cities as the storage space of collective memories and philosopher Miroslav Marcelli's reflections on the city in socialism and thereafter. The former explores the shift in the general perception of many eastern European cities from near-forgotten towns to places where history is visibly written into the urban fabric not least through historic buildings which in the West would have long been demolished. The latter paper discusses cities as a text to be approached best with strong doses of Barthes and Foucault; unfortunately, the paper is as vague and jargon-loaded as the sources apparently require.

The next set of essays approaches a small group of cities—primarily Warsaw, Berlin, Moscow, and Bucharest—from different angles and in changing constellations. Arnold Bartetzky focuses on the propaganda for the post-war reconstructions of Berlin and Warsaw and urban planning as an anticipation of a condition of happiness. Paul Sigel presents an overview of the development of Alexanderplatz in Berlin, while Marina Dmitrieva discusses visions of skyscrapers and anticipations that were attached to tall buildings in the Eastern bloc. These papers are comprehensive, include interesting details and analyses of urban and architectural schemes not necessarily widely known, and yet they remain somewhat dry and are not very reflective or critical of their subject matters.

The focus then shifts to 'underground' cultures as represented in literature, music, and film. Alfrun Kliem looks at Prague and how writers, like the Italian Angelo Mario Ripellino, the poet Egon Bondy, and the music band *Extempore* have cut different approaches into the urban fabric in order to isolate the essence of the city. Eva Binder's essay moves on to Moscow, especially how the post-USSR city is depicted in movies. This paper is somewhat surprising as it looks at cinematographic depictions of Moscow after the downfall of Communism. Thus it does not discuss reactions to state socialism but the movie maker's anticipations of future developments. The author disapproves of the materialist basis the new societal order has made available to the citizens of Moscow and Russia even at the costs of 'social distinction and selection' (p. 186). Against this Binders holds up in a rather nostalgic manner some main characteristics of the Soviet urban movies, *viz.* the sympathetic depiction of the 'circumstances of the *Intelligencija*, with its multi-layered personas and "serious" conversations', the artistic-cultural excitement of cities including museums and academic life, and, 'the principle of an equal distribution of material well-being'; the latter a rather surprising, if not to say incomprehensible statement. (p. 186)

The subsequent papers are kind of confusing, not because of their individual contents, but because no principle becomes apparent that may have determined their sequence. Accordingly, they are best read on their own. Most outstanding in the entire volume is the contribution by Andreas Guski on the meaning and importance of the square as an urban space in the culture of the Soviet Union and its predecessors. This paper is lucidly argued and includes great analyses of paintings while at the same time theorising its topic without, however, resorting to fashionable jargon.

More essays follow, among them Tímea Kovács's on Budapest and the changes the introduction of neon lighting brought to the urban realm, Gábor Gelencsér's on housing developments in Hungarian movies, Xavier Galmiche's on the Czech writer Bohumil Hrabal's written collage 'Diese Stadt steht in der gemeinsamen Obhut ihrer Bewohner' from 1967, Anne Cornelia Kenneweg's on the imaginations of Belgrad by the writer Vladimir Pi talos, and, at the end of the volume, Jacek Friedrich's learned discussion of both the term modernity and the propaganda for modernity in the Polish architectural discourse from 1945–49.

Overall, the collection of papers is uneven. It remains a mystery what holds the papers together other than the fact that they stem from a series of talks at the Centre for the History and Culture of East-Central-Europe at the University of Leipzig. What may have worked within the discursive framework of an ongoing research project does not automatically constitute a strong argument when pulled together in a single volume. In short, this book will interest those who are working on similar literary texts, movies, architectural building types, and geographical sites as those discussed in the volume. Anybody interested in either a more general introduction into the history of cities from behind the former Iron Curtain or in prolonged theoretical discussions of the role of *Imaginationen* within the interplay between two realms in which, according to Mumford, humans live will have to look elsewhere.

VOLKER M. WELTER
University of California, Santa Barbara