

Betrachter ist, wäre nach der Absicht der Vergleiche zu fragen. Vielleicht geht es nicht um den abgewehrten Blick, sondern um die Verweigerung des Blickens.

Als kleine Unrichtigkeiten sind aufgefallen eine Formulierung auf S. 239, nachgewiesen erst in Anm. 52, S. 244; im Literaturverzeichnis fehlt Chapman 1990 (erwähnt in Anm. 26, S. 127). Die in diesem klar gestalteten Buch unproblematische Versetzung der Abbildungen Nr. 52, 55 und 56 ermöglicht die sinnvolle Gegenüberstellung der Farbtafeln Abb. 52 und 57.

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Matthew Gale (Ed.): Dali & Film; The Museum of Modern Art New York 2007; 238 pages, 175 ill.; ISBN 978-0-87070-730-8 (clothbound), US \$ 60,00; ISBN 978-0-87070-729 (paperback), US \$ 40,00

While Salvador Dali is generally recognized as one of the prominent and most provocative Surrealist painters of the twentieth century, he is less recognized for his obsessive involvement with film throughout his long career. Dali completed two major films with the great Spanish director, Luis Bunuel, titled *Un Chien Andalou* (1929) and *L'Age d'Or* (1930) when he was still in his twenties. In each case, Dali was instrumental not only in conceiving and writing the film scripts, but also as Bunuel's close affiliate throughout the productions. After completing these films, Dali's reputation as an important figure in Surrealist filmmaking – along with Bunuel, Rene Clair, Man Ray, and Germaine Dulac – was confirmed. Even so, his restless desire to continue further into cinema never produced another masterpiece.

Instead the focus of his desire gravitated toward painting, which is where he had always been. As Matthew Gale, the editor of this volume, reveals, it was not only the fact that Dali continued to write scripts, provide concepts, and set designs for films both by others and about himself, he was also depending on lighting techniques in film to enhance his work as a painter.

The great majority of Dali's film scripts were unrealized during his lifetime. His early support of comedy, particularly in the work of Buster Keaton, Harpo Marx, and, to a lesser extent, Charlie Chaplin, and his brilliant rants against „art film,“ inevitably lead him to Hollywood. Two of Dali's most preposterous, yet entertaining essays, „Surrealism in Hollywood“ (1937) and „My Cinematographic Secrets“ (1954), inadvertently expose the artist's frustration in dealing with the Hollywood crowd, despite his legitimate praise for entertainment films over the more pretentious experimental films being made in Europe. Although he was asked to direct and design dream interludes for three different Hollywood films, only one was ever realized: *Spellbound* (1944) by Alfred Hitchcock. The essay devoted to Dali's work on this film by Sara Cochran is objective, pragmatic, and revelatory as we learn how Dali's participation in this film – particularly the magnificent ballroom scene – was gradually reduced, cut, and compromised by the requirements of the box office. Dali was rarely one to

hold resentments. Although disillusioned and hurt by the director's decision, he forged ahead, always with new ideas for films and, later, television projects. Many of these, of course, were related to presenting himself as a painter of genius. In another essay by Michael R. Taylor on a film script never produced, entitled „Giraffes on Horseback Salad“ (1937), we learn of Dali's infatuation for Harpo Marx as Hollywood's true Surrealist. In fact, the script was written to showcase Harpo's heightened potential for absurd comedy, but was rejected by the producer. The same year in Harper's Bizarre, Dali wrote: „If Harpo is a specter, Garbo, his antagonist, is a phantom.“

In preparing this book as the accompanying document to a major traveling exhibition by the same title, „Dali & Film,“ Matthew Gale, was assisted by Surrealist scholars, including Dawn Ades, Montse Aquer, and Felix Fanes.

The exhibition opened in the summer of 2007 at the Tate Modern, and will travel to three venues in the United States, including the Los Angeles County Museum of Art, the Salvador Dali Museum in St. Petersburg, Florida, and completing its itinerary at The Museum of Modern Art, New York. As a compendium of scholarly documents, *Dali & Film* offers a carefully chosen series of essays, many of them dealing with film scripts and related projects that Dali was never able to see through to completion. In spite of his embrace of fashion and popular culture, these documents reveal how far advanced of the general audience he was as an intellectual and visual poet, even though it would be this same audience that would make Dali one of the most celebrated and well-known painters of the twentieth century.

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Petra Marx: Die Stuck-Emporenbrüstung aus Kloster Gröningen. Ein sächsisches Bildwerk des 12. Jahrhunderts und sein Kontext; Berlin: Lukas Verlag 2006; 372 S., 153 z. T. farbige Abb.; ISBN 978-931836-87-0, € 36,00.

Kloster Gröningen, ein nordöstlich von Halberstadt links der Bode gelegener Ortsteil der Stadt Gröningen, die auf dem rechten Flussufer liegt, geht auf eine Stiftung des 10. Jahrhunderts zurück. Der Bruder Siegfried des Markgrafen Gero, des Gründers vom Damenstift Gernrode, habe – so berichtet die Chronik des Joh. Georg Leuckfeld 1710 (oder 1727?) – 934 den Königshof Gröningen zum Geschenk bekommen und 936 eines familiären Unglücks, des Verlustes seiner Kinder wegen, seine Güter westlich der Bode dem Kloster Corvey übergeben, welches sofort Mönche dort ansiedelte. Diese Stiftung einer dem Reichskloster unterstellten Benediktinerpropstei bestätigte der Abt von Corvey am 26. Mai 936. Eine Abhängigkeit von Corvey, 1154 päpstlich verbrieft, bestand bis zur Aufhebung 1550. Demzufolge war dem Kloster größere Bedeutung seitens der Historiker nicht zugestanden. Graf Siegfried gehörte jedoch wie sein Bruder zu den Großen der Frühzeit sächsischer Könige. Nach seinem Tod 937 scheint er aber im Schatten Geros mehr oder weniger in Vergessenheit geraten zu sein. Man wird davon ausgehen können, dass Siegfried in dem von ihm gestifteten Klosterbe-