

vornherein die Entscheidung nun einmal für das alte Eckert-Konzept getroffen war, fielen offenbar andere, auch mögliche Ordnungskriterien gleich aus der Wertung. Die Bearbeitung der Entwürfe vertraute also ganz auf die Vorleistungen und erfolgte offensichtlich ohne eigenes Forschungsinteresse, sonst hätte bei der erneuten Durchsicht der Pläne auch endlich einmal auffallen müssen, daß SE 286+ (*Abb. 11a*) nicht nur der früheste Plan zum Würzburger Residenzbau in der einfachen „Brillenform“ ist, sondern zugleich auch die Qualität eines Umbauplans hat. Wegen der anfänglichen finanziellen Unpäßlichkeit bei dieser Bausache versuchte Neumann zunächst, den alten Dreiflügelbau Petrinis in eine erweiternde Umbauplanung einzubeziehen, was SE 286+ zeigt. Das läßt sich mit einem Situationsplan (Kunstabbl. Berlin, Hdz. 4672) und einem Stadtplan Neumanns von 1715 (Kopie von 1770 im Bayerischen Hauptstaatsarchiv, Abt. IV Kriegsarchiv) erhärten. Neumanns Umbauplan SE 286+ hat nämlich noch nicht die spätere Ausrichtung der Residenz auf die Bastionsspitze und hätte wegen seiner Längenerstreckung an der Südseite den Kammerbau überschritten, was m. E. die auf dem Plan eingetragenen parallelen Striche an der Südflanke andeuten könnten. Die Sammlung Eckert wird also zum zweiten Mal, wenngleich um den Abbildungsteil bereichert, und nun aber besonders im Vergleich zum heutigen Stand mit letztlich unbefriedigenden Plankommentaren publiziert. Hinzu kommt, daß nicht alle erhaltenen Pläne maßstabsgetreu reproduziert sind. Allerdings ist hier anzumerken, daß auch die Maßangaben zu den Plänen im alten Hotz-Katalog mit jenen im neuen Begleitband nicht immer übereinstimmen. Im extremen Fall gibt es also drei verschiedene Meßergebnisse.

Die Texte zum Skizzenbuch der „SE“, bearbeitet von Elisabeth Sperzel und Hans Peter Trenchel, fußen zwar auch weitgehend auf den Vorleistungen von J. Hotz, wurden aber teilweise mit neuen Querverweisen ergänzt, bis hin zu vorsichtigen Zuschreibungen an die bekannten Ausstattungskünstler in Neumanns Umkreis. Über die Dekorationsentwürfe im Bestand der „SE“ gibt es sicherlich noch manches zu erforschen.

So schön und hilfreich es auch ist, den erhaltenen Planschatz der „SE“ aus dem Mainfränkischen Museum in technisch gelungenen Faksimiles, die verbrannten Entwürfe in weniger ansprechender Bildqualität nun am häuslichen Schreibtisch oder in der Bibliothek durchblättern bzw. entrollen zu können, so erfüllt doch die wissenschaftliche Bearbeitung keineswegs immer den monumentalen Anspruch, mit dem diese Publikation allein schon in ihrem Format auftritt. Plan, Bauwerk und Text in Übereinstimmung zu bringen — das ist ein weites Feld.

Bärbel Manitz

HANS OTTOMEYER UND PETER PRÖSCHEL, *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarocks und Klassizismus*, mit Beiträgen von JEAN-DOMINIQUE AUGARDE, CHRISTIAN BAULEZ, DAVID HARRIS COHEN, ROLAND DE L'ESPÉE, ALASTAIR LAING, DENISE LEDOUX-LEBARD, MARIA PRZEWOŻNA, JEAN NÉRÉE RONFORT, MICHAEL STÜRMER UND F. J. B. WATSON. München, Klinkhardt & Biermann 1986. 2 Bände, 751 Seiten, mit zahlreichen Abb., 47 Farbtafeln. DM 560,—.

Jean Nérée Ronfort, author of the chapter on André-Charles Boulle, writes that the eighteenth century in France was "das Jahrhundert der vollendetsten Schöpfungen in der

Geschichte des Kunsthandwerks" (p. 459). However we feel about that claim, it indicates the high enthusiasm for the subject that has fired this publication. Objects made of gilt bronze or fitted with gilt-bronze mounts survive in such numbers as to persuade us easily that the gleaming metal served as a characteristic and omnipresent medium in the embellishment of French interiors. In view of those numbers, the authors have taken on an enormous task. A necessary decision was to deal with objects made entirely, or almost entirely, of gilt bronze, such as lighting fixtures, andirons and clock cases, rather than to include mounted pieces of furniture or porcelain. The limitation is helpful, because the sharper focus allows us the more readily to distinguish the styles of makers, who might sign torchères and clock cases with fair frequency but whose names appear only irregularly in documentation regarding cabinetmaking. Further, a whole object is apt to display a wider range of the workshop's repertory of form.

Herren Ottomeyer and Pröschel take up the first volume with seven chapters on key stylistic phases. They have wisely decided to part with such convenient but ultimately useless stylistic names as "Louis XV" or Louis "XVI" in the belief that the later French kings exerted hardly any personal influence on the development of styles. That which we know as "Louis XIV" style comes under the name by which it went at the time, "*goût moderne*", and this is a heady beginning. The art of Boulle, for instance, passes before us with a fresher sense of its novelty. Again following contemporary nomenclature, Rococo is "*goût pittoresque*" and the waves of Neoclassicism are treated as "*goût grec*", "*goût étrusque*" and "*style Empire*". These chapters are models of lucidity, their terminology carefully chosen and brilliantly deployed. Only the last chapter, on the nineteenth century, falls down to my taste through its by now tiresomely familiar carping against historicism. Plates grouped by types of object follow each of these chapters.

In the second volume of specialized studies, French scholars have joined their German, English, American and Polish colleagues in a remarkable feat of collaboration. One good reason for the decision to publish in German is the inclusion of a great body of under-published gilt-bronze objects in German palaces, notably in Munich and Ludwigsburg. The same international spirit extends to the plates, where there are beneficial comparative reminders of the productions of English, Austrian, German and Italian foundries.

The rise of the French gilt-bronze phenomenon is traced back to the Paduan sixteenth century (p. 8). It might one day be profitable to investigate the Gobelins manufactories of Louis XIV as a collective emulation of the court workshops of the Medici Grand-dukes in Florence where, as at the French court later on, original silver compositions came to be melted down but are recorded in bronze casts. At Florence, the silver groups involved had been cast after models by Giovanni Bologna. Not that the authors are oblivious of him — I relished the aperçu that the Mannerist *figura serpentina* was revived to play a rôle in multifaceted Rococo compositions (Ottomeyer and Pröschel, p. 89). In later phases, it might be shown, Renaissance motifs did not die out even though surrounded by many other types. Thus an Empire girandole-bearing girl (fig. 5.2.16) is a straight reiteration of Giovanni Bologna's *Fortuna*.

In this most luxurious field of endeavor, members of the practitioners' guild long continued to belong in the "quatrième rang, les mestiers d'entre les mediochres et les petits" (Watson, p. 437). And what a hazardous profession! A method of dissipating the deadly fumes that rose from mercury gilding was found only toward the end of the gilt-bronze heyday, around 1814. A capital founder, André-Antoine Ravrio, bequeathed 3,000 francs to the man who could reform the process, as Ravrio's epitaph so quotably declared (Ledoux-Lebard, p. 694):

Il descend dans la tombe en conjurant l'effet  
D'un métal meurtrier, poison long et funeste:  
Son corps n'est déjà plus, mais sa vertu lui reste  
Et son dernier soupir fut encore un bienfait.

Yet such were the profits in a good year that many hundreds of Parisian guilders had risked the consequences. Bad years are illustrated by Pierre Gouthière's reverses and by the steps that Napoleon took to rescue this highly developed industry, floating massive loans. Two of the present specialized studies, Christian Baulez on Gouthière and Denise Ledoux-Lebard on various Empire founders, stand out for their spirited literary styles and for their rich documentation of financial highs and lows.

One of the most fascinating and not fully answered questions remains the rôle of sculptors in this epic productivity, highly accomplished as it was not only in terms of articulation and finish, but in very basic terms of plasticity. Rare are the instances when we can be assured by documents that a work's sculptural success is accounted for by its having been modelled by someone certifiably first-rate. For example, the alert eagles on andirons made by Gouthière for the Duchesse de Mazarin only gain in vigor when we learn that they were modelled by Roland (Baulez, pp. 585, 592). Ranking sculptors such as Pajou or Boizot co-signed specially commissioned clocks with the founders. Pierre-Philippe Thomire was an exception in being a founder who had trained as a figural sculptor. Oftentimes when the word sculptor is used in these volumes it means decorative carver. An obvious explanation has to be that the workshops regularly employed artists as skilled at modelling figures as they were at shaping lyres and leafy branches. Ottomeyer and Pröschel seem to prove this when they show that clock figures previously thought to be by Falconet are actually from the foundry of François Vion (pp. 178—179), while others, hitherto ascribed to Pajou, are from the foundry of Jean-Louis Prieur (pp. 166—171). These are new names to students of sculpture but ones to contend with. An initiate will admire even more the exceptionally delicate figural ornament of François Rémond, who sold several models to Gouthière (Baulez, pp. 597—602). Cross-pollinating of models is another factor that complicates our picture of the workshops.

The illustrations are well printed. Considering the mass of material, it is perhaps a miracle that only one (5.1.2) is upside down. The captions present a wealth of new information, the compilers evincing a wide-ranging consultation of the graphic sources in libraries and print cabinets. A difficulty with the captions is the apparent wish to provide all available facts. The compilers bend over backwards to record data for museum pieces, so that credit lines, inventory numbers and even negative numbers appear, thereby only increasing the chance for errors. An odd slip occurs under fig. 3.3.4, where a further example of the Saint-Germain clock with a reading woman in The

Metropolitan Museum of Art is said to be in the same museum, inscribed "Eclipse du 1<sup>r</sup> Avril/1764", whereas there is no such second example at the Metropolitan. The clock case so inscribed has a standing figure of Astronomy attributed to Boizot (inv. no. 29.180.2).

The volumes will particularly aid cataloguers of collections. I will not apologize for a certain parochial flavor that must show through the following remarks meant to illustrate this enterprise's utility and its ability to stir up reflections.

(Figs. 2.8.1, 2.8.2) The Parma court had not only a rhinoceros clock by Saint-Germain, illustrated in the Palazzo Pitti portrait of a Bourbon-Parma princess by Laurent Pécheux, but it also had a Saint-Germain elephant clock. The elephant clock appears in another Pécheux portrait in the Metropolitan Museum, representing Maria Luisa of Bourbon-Parma in 1765 (ill. in James Parker, "French Eighteenth-Century Furniture Depicted on Canvas", *The Metropolitan Museum of Art Bulletin*, n. s. xxiv [1966], 180). The clock is shown head-on and slightly cut off at the left, but the beast's toes, trunk and tusk are visible, the whole corresponding to fig. 2.8.3.

(Figs. 5.2.5,6) The Metropolitan Museum owns a pair of these girandole-bearing male and female running figures, gilt but abraded (inv. nos. 19.182.1,2). In 1805, two bought by Prince Schwarzenberg were called "les Camilles", doubtless a loose appellation recalling the fleet-of-foot Roman maiden warrior Camilla. The Prince had bought them from the "Magazin de Curiosités de Coquille, 492 rue neuve des Petits Champs". The proprietor was presumably André Coquille, in 1812 a bronze founder at 55 rue Helvétius (Ledoux-Lebard, p. 709). Since the "Camilles" with their uneasy relationship of fixture to figure bear no close ornamental resemblance to any of the main houses' output, it is worth considering that they were manufactured in Coquille's own workshop.

(Fig. 5.12.9) Another pair of these tall ewers with Victory handles is at the Metropolitan Museum (inv. nos. 19.182.3,4), where we shall henceforth use the very convincing attribution to Claude Galle. The design exemplifies an important substrain, airy and fantastical, of Empire ornament.

(Fig. 6.3.18, the last illustration in vol. I) A globe-shaped clock with a swarm of putti surmounted by Father Time, modelled by Gustave Doré in 1879, is described as "eine der letzten originalen Bronzearbeiten". While it would be churlish to deny Doré his resourcefulness, the clock, like his huge and dizzying sculpture, *La Vigne*, in the Fine Arts Museums of San Francisco, is actually a prime example of historicism, being inspired by Clodion's model to commemorate the invention of the hot-air balloon. The model, in the Metropolitan Museum, was seen by all and sundry at the Exposition Universelle in 1867 (Preston Remington, "A Monument Honoring the Invention of the Balloon", *The Metropolitan Museum of Art Bulletin*, n. s. II [1944], 241—248).

To students of French eighteenth-century decorative arts, it will not come as news that the dean of such studies, Pierre Verlet, has meanwhile brought out a book, *Les Bronzes dorés français du XVIII<sup>e</sup> siècle* (Paris, Picard, 1987). Verlet embraces more types of objects, such as mounted furniture and porcelains, than do Ottomeyer and Pröschel, and he shows a characteristic bias for royal commissions within his chosen century, having little appetite for what came afterward (of the later Thomire, p. 214: "Que nous regrettons le bel artisan qu'il avait été au XVIII<sup>e</sup> siècle!"). It is not my intent to review

Verlet, but only to suggest how these recent studies complement and correct each other. Thus Verlet, ever precise, illustrates an inscription by a *marchand-mercier*, François Dambrière, whom Ottomeyer and Pröschel presume to be the maker of the andirons in question, misreading his name as Dambière (Verlet, figs. 231 and 297; Ottomeyer and Pröschel, fig. 4.1.15). On the other hand, Baulez knows from documentation that two superb trellised wall lights made for the Petit Trianon, now in the Museu Gulbenkian, and which Verlet continues to associate with Gouthière, are in fact by Thomire, 1788 (Baulez, f. n. 332 on p. 613; Verlet, figs. 35 and 39). Readers will want to consult both publications simultaneously. Verlet's is more selectively illustrated and is better indexed; the Munich project has areas of greater depth.

James David Draper

HELENE TROTTMANN, *Cosmas Damian Asam 1686—1739. Tradition und Invention im malerischen Werk* (Erlanger Beiträge zur Sprach- und Kunstwissenschaft, Band 73). Nürnberg, Hans Carl 1986. 171 S., 203 Abbildungen. DM 72,—.

Rechtzeitig zur Aldersbacher Asam-Ausstellung erschien die Erlanger Dissertation von Helene Trottmann, ein wichtiges Pendant zum Katalog. Hatte die Forschung zur Kunst der Brüder Asam bisher im wesentlichen das Kunstschaffen *beider* Brüder gemeinsam zum Gegenstand gehabt, sucht Helene Trottmann die Malerei des Cosmas Damian als einen Hauptfaktor im vielseitigen Zusammenwirken der Asamwerkstatt für sich zu untersuchen. In erster Linie geht sie stilkritisch vor, forscht aber auch den Wurzeln seiner Ikonographie und anderen Merkmalen seines Werkes nach — angesichts der spärlichen und lückenhaften älteren Forschung ein aufwendiges Vorhaben.

In einem ersten Schritt untersucht die Autorin Freskenzyklen, Tafelgemälde und Zeichnungen von Cosmas Damians Vater Georg Asam und präzisiert die Einflüsse fremder Künstler, etwa Johann Carl Loths, auf den Vater und die Zeit, als in seiner Werkstatt der Sohn (bis 1711) seine erste Ausbildung erfuhr. Ebenso schlüssig erhellt Helene Trottmann die Studienjahre in Rom, wo Cosmas Damian sich insbesondere an der Accademia di San Luca mit Meistern wie Charles François Poerson, Carlo Maratti, Benedetto Luti, Luigi Garzi u. a. auseinandersetzen hatte: anhand treffend gewählter Bildbeispiele zeigt sie Asams Rezeption überkommener Bildschemata und Motive und legt dar, wie der junge Maler im Spannungsfeld der verschiedenen Stilrichtungen seine eigene Handschrift entwickelte. Übernahmen aus fremden Werken zeigen, wie intensiv er sich mit vorgegebenen oder bewunderten Werken unterschiedlichster Tendenzen befaßte, ohne sich — selbst in der Situation der akademischen Abhängigkeit — einer der ausgeprägten Stilrichtungen anzuschließen. Eines der wichtigsten Forschungsergebnisse der Autorin ist in diesem Zusammenhang der Nachweis, daß für Cosmas Damians Stilbildung nicht allein die Einflüsse der großen römischen Maler, sondern vor allem auch die Begegnung mit den größten Bildhauern des römischen Barock bedeutsam gewesen ist, deren Werke er sowohl in den Kirchen und Palästen als auch an der Akademie als „Lehrmaterial“ vor Augen hatte. Hier liegen, wie Helene Trottmann erkannt hat, die Wurzeln