

differenzieren (z. B. Ruinentempel), um deren Leistung gegenüber dem Auftraggeber Albani genauer zu bestimmen. Dies betrifft auch das veränderte Verständnis der Rolle Winckelmanns. Vor allem aber erhebt sich das Problem einer Klassifikation der Villa als „markantes Beispiel für wechselnde traditionelle und zugleich moderne Tendenzen in der Kunst der Aufklärung zwischen Barock und Klassizismus“ (Beck/Bol, Einleitung S. IX). Die Verfasser der Beiträge entscheiden sich nicht eindeutig, entweder vom „frühen Klassizismus“, „Klassizismus“, einem „Eklektizismus“ oder „Neoklassizismus“ zu sprechen. Dies wird besonders dann deutlich, wenn innerhalb eines Zusammenhangs dieselbe Konstellation mit diesen unterschiedlichen Klassifikationsetiketten versehen wird (z. B. S. 117 ff.).

Die Beiträge kommen darin überein, daß die ca. 1760 entstandene Villa Albani den Umbruch zwischen Barock und Klassizismus in Italien markiert; der Einfluß Winckelmanns wird relativiert. Andererseits zeigen die an manchen Punkten über die Terminologie hinaus voneinander abweichenden Auffassungen — was die Lektüre dieses umfangreichen Bandes noch reizvoller macht —, daß die Villa Albani erneut zu einem wichtigen Thema der Kunstgeschichtswissenschaft geworden ist. Die „Forschungen zur Villa Albani“ haben für zukünftige Studien vieles an Grundlagenarbeit geleistet.

Ludwig Tavernier

RUDOLF BERLINER UND GERHART EGGER, *Ornamentale Vorlageblätter des 15.—19. Jahrhunderts*. 3 vols. Munich, Klinkhardt & Biermann, 1981. 141 pages of text, 1710 illustrations.

The 1981 edition of Rudolf Berliner's *Ornamentale Vorlageblätter* is due to the enterprise of the same publishing house, Klinkhardt & Biermann, that issued the original one of 1925/26. Aware of the continuous demand for a practically unobtainable book of reference that had become a classic, the publishers decided to launch this new edition, consisting of three most handsome volumes. Nevertheless, one is tempted to ask the question whether the original title is still justifiable, applied as it is to a partly re-written, enlarged and updated publication?

This new edition includes 60 per cent more and often larger illustrations of *Vorlageblätter*. These are by no means photomechanical repetitions derived from the earlier edition. New photographs have been taken wherever advisable. All are of admirable clarity and technical perfection. The new author, Gerhard Egger, has reorganized the existing material according to chronological and geographical principles, amplifying as well as updating it to include the periods of Historicism and the subsequent arts and crafts movements leading up to 1910. Berliner had stopped earlier, in 1798 to be precise, at a period when he felt that a preference for fashion over style had discouraged the urge for free invention. But after the passage of over fifty years, it now is possible to reconsider Historicism with a certain

detachment, and see the more recent movements in a clearer light. What had previously appeared to be faithful repetitions of bygone inventions have in fact acquired a distinct revival period flavor. Therefore the longer perspective of the younger author is fully justified. This contribution shows him at his best, and fills a definite need.

Yet it is obvious that however closely the new author aims at following Berliner, his concept of the basic character of ornament is totally opposed to that of Berliner, who had approached his favorite subject in an almost Puritan way. He considered ornament as surface decoration, whereas Egger goes beyond these boundaries. He followed ornament to its varied applications on particular objects of various shapes, sizes and materials. Occasionally, he continues Berliner's comments to the illustrations by referring to previous or subsequent usage of similar ornament as, for instance, with reference to a Moresque design enclosing a shaped medallion by the Master "F", seen earlier in Persian carpets, and later on French book bindings of the type preferred by Grolier. He includes *Vorlageblätter* featuring objects of decoration or utility, such as one of the twenty-one designs for phantastic shell-shaped or actual nautilus cups, traditionally attributed to Cornelis Floris, published by Hieronymus Cock, Antwerp 1548, though listed by Egger as by Floris' brother Jacob. The younger author is willing to accept the fact that ornament be subjected to abbreviation, repetition, enlarging or re-interpretation to suit a particular purpose, a fact which the purist that Berliner was, had refused to tolerate.

Berliner's fundamental contribution had been his definition of the sequence of styles and motives offered in the *Begleitwort* that has unfortunately been completely re-shaped. His way of explaining fluctuations of style in various countries, whether of regional or international significance, remains unsurpassed in clarity, brevity and, above all, in modesty. Where else can one find such pertinent descriptions of the original meaning of acanthus foliage north and south of the Alps, of grotesque, Moresque, arabesque, cartouche, rollwork, auricular and rocaille ornament? It is fortunate, however, that most of Berliner's annotations to the original sequence of illustrations have been retained, although without quotation marks or initials indicative of where Berliner ends and Egger continues. Such an omission is difficult to understand or to excuse, particularly if we bear in mind that the average reader is unable to compare both editions. On the other hand, Egger introduced consecutive numbering to replace the cumbersome references to plates and figures. But there is no concordance between old and republished illustrations; also one would have appreciated the introduction of captions, to increase the visual pleasure by means of supplying pertinent information at a glance.

The remarkable output of engraved ornament begins with the introduction of new techniques in the fifteenth-century, practiced north and south of the Alps. Woodcuts, engravings on copper, and the later etchings were initially executed by masters trained in the workshops of goldsmiths, if not by the goldsmiths themselves. Such graphic art was increasingly dependent on the printing press, to

assure a broad circulation and a possible reprinting. The earliest sheets were issued singly or in loose sequences that might be numbered, unless introduced by title-pages. Gradually, entire pattern-books for the use of specialists evolved, addressed to goldsmiths, cabinet-makers, embroiderers or lacemakers among them. Few designs display signatures that might disclose who invented and who engraved, or if one and the same master was also the publisher. Professionals among these publishers usually print their name, town and date on title-pages. Copyright or special privileges were of little effect and short duration, valid only within the immediate territory of a head of state. The inventors were rarely well-known painters, through the names of Dürer and Leonardo occur. In Italy, masters pursuing pure ornament, derived their inspiration predominantly from ancient Roman monuments, such as the Ara Pacis or the Golden House of Nero on the Esquiline, whereas the German ornamentalists, often referred to as *Kleinmeister*, particularly those of Nuremberg and Augsburg, favored densely organized acanthus foliage as playground for unruly putti amidst birds and animals. Occasionally goldsmiths would publish their designs as applied to their own productions as, for instance, did Christoph Jamnitzer of Nuremberg (1610), Adam van Vianen (not Paulus von Vianen) of Utrecht (n. d.), and Johannes Lutma the Elder of Amsterdam (1654). Designers attached to the splendid court of Louis XIV acted differently: their efforts were foremost devoted to create harmonious interiors, with special attention paid to all and every detail, frequently by means of ornamental friezes or borders for walls, tapestry panels, stucco decoration, and also to be engraved on silver or gold. Jean Bérain was among the most successful of these masters. In Germany, meanwhile, Augsburg goldsmiths produced an ever increasing number of pattern-books, filled in part with new inventions, but more frequently with things seen and admired elsewhere, or realized in their own goldsmith's workshop, motivated by commercial instincts — that of attracting prospective clients. These few remarks may serve to appreciate why Berliner bypassed such pattern-books. They illustrate the application of ornament in a practical rather than suggestive way. Moreover, they are far removed from original invention or source of inspiration. However, Egger's decision to include these designs in "his" book adds a new dimension to it: that of becoming a useful tool for the establishment of date and possible region of origin of hitherto unidentified objects.

It is hard to understand why the name of Juste Aurèle Meissonnier, chief protagonist of the French rococo movement, had been omitted. He certainly prepared the way that led from Watteau and Boucher to Pillement, and who made it possible for François Cuvilliés to introduce the freedom of rococo form into Bavaria, and hence all-over Germany. Meissonnier's asymmetrical waterfall designs, amidst shells and rock formations, not only suggested the name of a stylistic movement but of an entire epoch. The English scene seems somewhat remote to the author who, only in passing, mentions Adam, without specifying that there were two very active brothers, Robert and James, whose combined

efforts as architect and designer launched the neo-classical style, certainly in England. On the other hand, the French scene under Louis XVI is well outlined and fully understood, in connection with the neo-classical movement and archaeological discoveries. Egger appreciates the importance of Piranesi's vedute of ancient Rome and her monuments. One is reminded of the fact that Goethe knew some of these prints from earliest youth, as his father had collected them as ideal decoration for his house, indicative of the owner's special interests. These prints, in Goethe's birthplace in the Frankfurt Hirschgraben, kindled a first flame of enthusiasms in the young poet, as he tells us in *Dichtung und Wahrheit*, that made him set out on his journeys to Italy.

The Napoleonic age brought about a complete reorganization of taste and manners, as well as of wealth. The French Empire style spread rapidly, reaching Vienna at the time of the Vienna Congress, in 1814, when the Viennese academician, Georg Pein, published his first ornamental engravings. The popular, more modestly orientated Biedermeier style of Germany and Austria offered simplified variations on that theme, admirably suited to the comfortable domesticity of a cultured bourgeoisie.

The designs then published show a perplexing combination of old and new ornament. The former was to invite faithful copying in whatever material and size, the latter to encourage contemporary creativity. Concurrently, the collecting of plaster casts and galvanic reproductions, specially of Renaissance goldsmith's work, was pursued, mainly for study purposes and artistic inspiration but, as we must add, also for occasional abuse through misinterpretation. Almost unfailingly, historical considerations formed the point of departure, and romantic attitudes set the mood. Entirely new however, after 1800, were the methods of reproducing designs. Inexpensive printing was adopted, in books or maps with loose plates for easy handling in busy workshops, besides illustrated catalogues of exhibitions and trade fairs of national or international importance. Engraved or etched reproductions disappeared; that is precisely why Berliner would not include that type of *Vorlageblätter* in his publication. Indeed, it is to be argued whether this traditional term is justifiable at all when linked to mechanically multiplied illustrations.

Egger, now on his own, gives a fascinating account of these later developments, to which his native Vienna had contributed so essentially. Although predisposed to favor his native ambience above all, he does not neglect to indicate what happened elsewhere, particularly in England, where William Morris launched his naturalistic style in defiance of advancing industrialization, and in defence of the arts and crafts movement. His highly stylized plant and flower motives are in essence linked to impressionism in contemporary paintings. This, then, meant a definite turning away from the now declining Historicism and Gothic Revival styles, including also the short-lived interlude in favor of Celtic interlace ornament. Egger dwells on the importance of title-pages and border decoration of printed books. He illustrates the cover design by Heinrich Leffler from the 1898 first volume of the Vienna

periodical *Kunst und Kunsthandwerk* that was to play such an integral part in spreading connoisseurship and encouraging the formation of taste in contemporary art. Objects owned by the Vienna museums were published side by side with recent productions, introduced by leading authorities and artists. The foreword to this first volume is most informative and allows us to enter into the spirit of that turn-of-the-century period. A. v. Scala, who signed the introduction explains the scope of this enterprise, namely to improve the taste of artist and collector (Hebung des Geschmacks beim Erzeuger sowie beim Erwerber), and to bring about the closest possible relationship between the great arts and the arts and crafts (Herstellung thunlichst enger Beziehung zwischen der hohen Kunst und dem Handwerk). In 1903 came the establishment of the *Wiener Werkstätten*, supported among others by Klimt, Schiele and Kokoschka. Egger has now reached a period when the basic premises of the *Ornamentvorlage* as a guide for the practicing artist have disappeared. In part this is due to a renewed emphasis on individual creation, this being a logical reaction against the serialized output of modern industry. Of equal importance is the growing part of modern photography in spreading the designs of finished objects. Hence the return to a renewed appreciation of individual creativity, as displayed by those unwilling to follow popular trends of mass production. Egger's splendid account of this closing phase confirms unwittingly the wisdom of Berliner in ending his pursuit of ornament about 1800. This, then, allows the younger author to display his firm grasp and competence in leading beyond, across new territory.

Yvonne Hackenbroch

Varia

BEI DER REDAKTION EINGEGANGENE NEUERSCHEINUNGEN

- Francesco Clemente. Pastelle 1973—1983.* (Ausst. Berlin, Essen, Amsterdam, Edinburgh, Tübingen 1984/85.) Mit Beiträgen von Rainer Crone, Zdenek Felix, Lucius Grisebach, Joseph Leo Koerner. München, Prestel Verlag 1984. 199 S. mit 108 Taf., davon 84 in Farbe, 182 Abb. im Werkverzeichnis sowie 43 Vergleichsabb. DM 48,—. ISBN 3-7913-0642-1.
- Otto Dix — Zeichnungen, Pastelle, Aquarelle, Kartons und Druckgraphik der Jahre 1912—1969 aus der Stiftung Walther Groz in der Städtischen Galerie Albstadt.* Bestandskatalog. Veröffentl. der Städt. Galerie Albstadt, 34/1984. Mit Beiträgen von Otto Breicha, Alfred Hagenlocher, Eva Karcher, Otto Conzelmann. Albstadt 1984. 288 S. mit 69 S/w- u. 24 Farbtaf., 300 Kat.-Nrn. mit Abb. ISBN 3-923644-05-1.
- Raphael — Reproduktionsgraphik aus vier Jahrhunderten.* Kataloge der Kunstsammlungen der Veste Coburg, hrsg. v. Joachim Kruse. Katalog: Susanne Netzer. Coburg 1984. 107 S. mit 400 Kat.-Nrn. u. über 100 Abb. DM 15,—.
- Karl-Henning Seemann — Bildhauer und Zeichner.* Einf. v. Edgar Hertlein. Stuttgart, Edition Cantz 1984. 252 S. mit 279 Abb. auf Taf. ISBN 3-922608-35-3.