

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.