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(Bei Doz. György Ruzsa) Konstantina Kandjilieri: Die Baugeschichte und Dekoration der Kathedrale Hagios Demetrios in Saloniki.

(Bei Doz. Gy. F. Széphelyi) Koppány Varga: Die Königskrönung Josephs I. in Buda 1867. Provisorische Architekturen und Dekorationen.

(Bei Doz. Sándor Tóth) Zsombor Jékely: Monographie der Sekler Pfarrkirche zu Gelence (Bau und Freskendekoration aus dem 14. Jh.). - Annamária Filepko: Skulpturen der Abteikirche von Vértesszentkereszt in Ungarn (13. Jh.). - Szilárd Papp: Das Paulinerkloster in Nagyvázsony (15. Jh.).

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b) *Neuere Kunstgeschichte*

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#### BEI DER REDAKTION EINGEGANGENE NEUERSCHEINUNGEN

*Pantheon*, Jg. L, 1992: Neil K. Morgan, A Trecento Panel with Byzantine Elements in Canada; Angeli Janhsen-Vukićević, Systematische Verwendung von Farben bei Piero della Francesca; Paul Pieper, Ein Diptychon der Spätgotik als Andachtsbild; Charles D. Cuttler, Undercurrents in Dürer's 1500 „Self-Portrait“; Wolfgang Pfeiffer, Eine Altdorfer-Kopie von Hans Mielich; Jonathan J. G. Alexander, Matteo da Milano, Illuminator; Christian Hornig, Giorgione – oder nicht? Mit einem Verzeichnis der abzuschreibenden Gemälde; Herwarth Röttgen, „Mein Haus soll ein Bethaus heißen, ihr aber habt eine Diebeshöhle daraus gemacht.“ Das Paradigma für Caravaggios „Martyrium des hl. Matthäus“ und die innere Verwandtschaft zweier unterschiedlicher Themen; Helmut P. Riedl, Erich Schleier, Ein unbekanntes Hochaltarbild Antiveduto della Grammaticas in Todi und weitere Neuzuweisungen; Erich Hubala, Rottmayrs Quellwunder des Moses (1706); Hubert Hosch, Franz Josef Spiegel und die Benediktinerabtei Zwiefalten. Zur Geschichte einer Beziehung und zur Revision der Münsterausstattung; Hans Dickel, Natur als Landschaft – Caspar von Voghts „Ornamented Farm“ in Klein Flottbek bei Hamburg; Anna Kozak, Hans Thoma und die alten Meister; Heide Eilert, „Der Akt steht nicht...“ Zur Problematisierung der Maler-Modell-Beziehung in literarischen Texten zwischen Romantik und Frühmoderne; Joachim Heusinger von Waldegg, El Lissitzky „Der Konstrukteur“ (Selbstbildnis) von 1924: Künstlerbildnis zwischen Funktionalismus und Utopie; Kenneth Bendiner, Matisse and Surrealism; Roland Bothner, K. R. H. Sonderborg – jenseits der Malerei; Rudij Bergmann, Vom Geheimnis der Kunst, vom Geheimnis des Lebens – Wolf Vostell; Doris Schmidt, Maß gewinnen – zum Werk von Andreas Bindl; Marlene Baum, „Meine Arbeit ist autobiografisch“. Zur Symbolik in Werk und Vita von Niki de Saint Phalle; Walter Schott, Bayerische Geschichte in zwei frühen Tafeln des Jan Pollack; Monika Dachs, Antonio Cicognara als „Restaurator“: Die Überarbeitung der Colleoni-Tarocchi aus dem Atelier der Cremonenser Malerfamilie Bembo; Andreas Lommel, Die Rankengöttin. Betrachtungen zu den Variationen eines mythologischen Komplexes und seiner Darstellung; Irmtraud Schaarschmidt-Richter, Die Entdeckung des unsichtbaren Raums: Kunstfestival an der japanischen Inlandsee; Thomas Bender, Das rätselhafte Vermögen des bildenden Künstlers. Zur Psychoanalyse bildnerischen Gestaltens. München, Bruckmann, 1992. 198 S., 325 sw-, 14 Farb-Abb., DM 118.-.