

z. B. auch die nach links oben, spitz in Zacken auslaufenden Felsformationen, wie auf Holbeins Scheibenriß mit einem Schweinehirten im Kupferstichkabinett Basel (*Abb. 11a*; Katalog der Holbeinausstellung 1988, Nr. 9) und den hier abgebildeten Beispielen aus dem *Lob der Torheit* (*Abb. 10b, 11b 11c*). Daß diesem Phänomen Gewicht zukommt, zeigt der Vergleich mit Zeichnungen, die für Ambrosius Holbein in Anspruch genommen werden können. Auf der kleinen Zeichnung im Kupferstichkabinett Karlsruhe mit „Herkules und Antäus“ sind die Berge im Hintergrund ähnlich schnell gezeichnet (*Abb. 12a*), der Zug der Feder ist jedoch eindeutig von links nach rechts gerichtet. Auch die Gestaltung des Terrains wirkt hier anders. Die Gräser sind stärker rhythmisiert und schließen sich lanzenförmig zusammen. Einzelne sind deutlich nach rechts orientiert. Noch stärker findet sich dies auf Zeichnung Nr. 55 im *Lob der Torheit*, die von den meisten Autoren Ambrosius Holbein zugeschrieben wird (*Abb. 12b*). Daß Ambrosius Holbein sowohl mit der rechten als auch mit der linken Hand gezeichnet hat, haben verschiedene Autoren beobachtet (zuletzt J. E. von Borries, in *Kunstchronik* 6, 1989, S. 288 ff., 293).

Diese nicht bewußt eingesetzten stilistischen Phänomene sind umso aufschlußreicher für den Zusammenhang der Zeichnungen, als ihnen insgesamt keine einheitliche Konzeption zugrunde liegt. Auch waren sie wohl kaum dazu bestimmt, in einem drucktechnischen Verfahren reproduziert zu werden. Der Zeichner verliert beim Umblättern das soeben ausgeführte Werk aus dem Blick und stellt sich auf einen neuen Zusammenhang ein. Wie die Analysen von Erika Michael gezeigt haben, reagierte er sehr unterschiedlich, spontan und individuell auf den Text, bisweilen läßt sich gar kein einleuchtender Zusammenhang mehr erkennen. Warum also sollten die Zeichnungen einen „einheitlichen Stil“ aufweisen, der vielleicht bei einer von Anfang bis Ende gleichmäßig und bildhaft ausgeführten Zeichnung oder bei einem Gemälde zu erwarten wäre?

Der Zuschreibung von Zeichnungen im *Lob der Torheit* an Hans Herbst können wir uns nicht anschließen. Daß der Tisch jedoch von Hans Herbst stammt, und eine Beteiligung von Hans oder Ambrosius Holbein äußerst unwahrscheinlich ist, kann wohl kaum mehr bezweifelt werden. Wir können ihn in Zukunft „Herbst-Tisch“ nennen.

Christian Müller

CHRISTIAN VON HOLST, *Joseph Anton Koch. 1768—1939. Ansichten der Natur*. Katalog der Ausstellung in Stuttgart (Staatsgalerie, 26. 8.—29. 10. 1989) und Innsbruck (Ferdinandeam, 21. 11. 1989—18. 1. 1990). Stuttgart, Cantz 1989. 352 Seiten, zahlr. Abb. u. Taf.

Compared with his fellow landscape painter and almost exact contemporary Caspar David Friedrich, Joseph Anton Koch, whose work was of seminal importance for both his own and the younger generation of artists, particularly in Rome, has suffered unconscionable neglect. Not since 1939, when the centenary of his death was marked by a commemorative show in Berlin, had any significant exhibition of his paintings and drawings been organized until the recent retrospective held at the Staatsgalerie in Stuttgart and subsequently at the Ferdinandeam in Innsbruck. Moreover, for almost half

a century the only substantial monograph available on the artist was the *catalogue raisonné* by the doyen of Koch studies, Otto R. von Lutterotti, *Joseph Anton Koch, 1768—1839. Mit Werkverzeichnis und Briefen des Künstlers*, which was published in 1940 in the series *Denkmäler deutscher Kunst* and revised in 1985 (see *Kunstchronik* 40, 1987, 28—37). Given the paucity of the literature on Koch, Christian von Holst's handsome and intelligently written vade-mecum is to be particularly welcomed, the more so since it provides valuable new insights into Koch's *œuvre* as a whole and important information on many of the individual works.

As has increasingly become the norm with recent exhibition catalogues, the volume here reviewed was devised to fulfill two discrete functions: to answer the immediate needs of the visitor to the exhibition on the one hand, and to serve independently as a lasting work of reference on the other. In reconciling these two requirements, the author has exercised characteristically sound judgement, producing both an admirably compact companion to the exhibition and a self-contained monograph of such erudition that it is certain to be recognized as an indispensable addition to the standard texts.

As well as detailed entries for each of the 167 exhibits, which span almost the whole of Koch's career, the book incorporates a most useful chronological survey of the artist's life and work; a penetrating introductory essay providing a contextual background of developments in contemporary artistic, literary, and scientific thought; a compilation of the artist's own statements (together with others by Ludwig Richter and Josef von Giovanelli) concerning his working methods; a select bibliography; and a table detailing important events in world affairs during the period in question. The volume is lavishly illustrated throughout and contains a wealth of comparative material, together amounting to a pictorial conspectus of Koch's *œuvre*. All the exhibits are reproduced, mostly on a legible scale, and no fewer than 140 of the 260 illustrations are in colour, though the quality of these is variable and some give a very false impression. Twelve of the colour plates are full-page and reproduce details from drawings, watercolours and oil paintings with a degree of clarity that allows an insight into some of Koch's technical procedures and provides adequate means for assessing something of the quality of the originals.

Holst's lucid introductory essay (like his section on the artist's techniques) inevitably relies heavily on information previously published by Lutterotti, to whose life-long pioneering researches the author pays appropriately generous tribute, but his succinct account of Koch's artistic evolution amounts to considerably more than a mere digest of facts culled from easily accessible sources. On the contrary, it is evident that Holst has appraised every aspect of the artist's career afresh and subjected the works themselves to close, unprejudiced scrutiny. His intimate familiarity with the details of Koch's life and times is at once apparent in the unselfconscious manner in which the many disparate strands of the discussion are skilfully interwoven. One of the principal objectives of the exhibition was to evaluate the extent to which Koch's work mirrors the intellectual preoccupations of the age. By means of apposite quotations from Goethe, Schiller, and others; through reference to the ideas of Rousseau, Heinse and Alexander von Humboldt (whose pamphlet *Ansichten der Natur* inspired the volume's subtitle); and by adducing the poetry of Albrecht von Haller, Beethoven's *Pastoral Symphony* and the alpine landscapes of Caspar Wolf, Holst conveys some sense of the cultural *milieu* of

the period and demonstrates how strong were the affinities that existed between Koch and his illustrious contemporaries in other fields.

Those qualities of clarity and concision which distinguish the introductory essay are the hallmark of the individual catalogue entries, which cumulatively further enhance our perception of the artist. Here the author deals systematically with such matters as provenance and iconography, discusses Koch's compositional methods, and draws attention to related paintings or drawings and subsequent copies or variants. Several new works are published for the first time together with a smaller number hitherto considered lost. Some of the paintings are shown to have resulted from collaboration between Koch and other artists, among whom Dahl, Dräger, Genelli, Horny, Richter and Schick are the most prominent, and Holst advances persuasive arguments that a handful of Koch's works (*Hercules at the Crossroads*, *Jacob's Return to Canaan*, *Ganymede*) were autobiographical in intention. One of the most useful functions that the author performs in the catalogue section is to reconsider the dates assigned to certain pictures and, on the basis of careful stylistic analysis, to postulate new ones which, on the whole, I find convincing. Another important function Holst provides consists in the precise topographical identification of landscapes that were formerly either vaguely or inaccurately described or not identified at all.

Considerable space is devoted to the question of Koch's sources, in particular with regard to those artists by whom he was most influenced. Koch's eclecticism led to accusations of plagiarism and lack of originality and, though he was justified in refuting the charges, it is clear how indebted he was to the example of Dürer, Poussin, Reinhart and others at various stages of his development. Holst examines in turn the impact on Koch of landscapes by Gessner, Wolf and Aberli; of prints after Poussin and Claude and the great Renaissance masters; of Carstens and Neo-Classical sculpture; and, finally, of Johann Christian Reinhart. One figure whom he seems to me to have overlooked was George Augustus Wallis, long resident in Rome, whose Ossianic subjects were the talk of fashionable Europe and may well have directly influenced Koch. In the case of Koch's *Monastery of S. Francesco di Civitella* of 1814 (nos 99 and 104) one can surely detect the effect on him of Wallis's painting *Ave Maria* of 1807 or earlier, of which he spoke in glowing terms in a letter to Karl Friedrich von Üxküll. Though the painting itself is now lost, a drawing in the Thorvaldsens Museum shows how close it must have been in subject and composition to the paintings by Koch in Berlin and Karl-Marx-Stadt.

But it would be invidious to make more of this. Holst's book is a work of considerable scholarship presented in language that is truly a delight to read. The comprehensive treatment that he gives to his subject, the stimulating introductory essay, the important new light which is shed on the artist and his works, and the generally high quality of the reproductions combine to make this volume superlative value for money and an outstanding contribution to the literature on Joseph Anton Koch.

Colin J. Bailey