the occasional English claim that “Gothic never died in Britain” or the occasional American reference to seventeenth-century wooden structures in New England or the New Netherlands as “Gothic.” Nevertheless Semper was pointing in the same direction as the much younger Rudolf Redtenbacher, who in a publication of 1881 wrote of “embryonic forms” in Late Gothic “capable of further development.” This was the direction taken in Butterfield’s secular work, and Philip Webb, and, in Germann’s view, by William Morris; by Gaudi; and by Sir Thomas Graham Jackson, who in 1915 saw a relationship between some aspects of Gothic and the new reinforced concrete. One of Germann’s latest illustrations shows Baudot’s St.-Jean de Montmartre (1894–1901), an intending Gothic work in reinforced concrete.

The author’s rather funny list of sometimes mutually exclusive maxims uttered by Gothic revivalists opens a short discussion of Functionalism which leads in turn to his fascinating exposition of the Bauhaus as a child of the Bauhütte, the mediaeval masons’ stoneyard, school, lodge, and drafting-room which Zwingler revived for the years when he was completing Cologne cathedral as a “canon of Gothic art.” The romantic eighteenth-century expansion of Freemasonry (even into Roman Catholic circles) having led to the super-romantic nineteenth-century notion that Freemasons and a fortiori mediaeval masons possessed some materially as well as spiritually valuable secrets, the Bauhütte had several good labels on it when Barry and Pugin set up a new one at the New Palace of Westminster. Reichensperger later mentioned Bauhütten not only in Cologne but in Hamburg, Soest (Westphalia), and elsewhere. Reichensperger himself was intoxicated with geometry, as many Germans and Englishmen were intoxicated by triangulation and quadrature (adumbrated in connection with Gothic architecture in Cesariano’s Italian edition of Vitruvius [1521] where also a sort of secret of harmony and of the “organic whole” had been suggested). Germann reproduces some of Cesariano’s illustrations, and also a charming drawing of the Cologne Bauhütte in 1846. Although he concludes with a seven-page abstract, his real conclusion is that the Bauhütte, the “most fertile idea conceived by the German Gothic Revivalists” as “practical, non-academic training in the various building crafts and . . . nucleus for an ideal Christian and bourgeois state,” was (despite Gropius’s earnest wishes) not successfully developed in the Bauhaus, which “remained a mere school.” Let someone take it from there.

The breadth of Germann’s view in all other respects is matched by some of his less familiar plates. There one is struck by the rather English-looking elements in Piel’s St.-Nicolas, Nantes (completed however by Lassus with a junior Chartist choir); by other English hints in F. von Schmidt’s St. Stephan, Krefeld; by French elements in much of Street; by the Franco-English severity of Pugin’s St. Mary’s, Killarney; by the rather English look of Viollet le Duc’s church at Aillant-sur-Tholon; and by the Sicilian suggestions in Lasaux’s polychrome St. Arnulf, Nickenich.

The only unsatisfactory part of the book is the spottry index.

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This is the catalogue of an exhibition held at the Neue Sammlung, the Museum for Design, in Munich, presenting the ten International Expositions from 1851 to 1900. It is virtually a transposition of the exhibition panels into book form and must be read with this in mind.

In an introductory text Beutler tries to give the political and social background of the expositions as well as a touch on their architectural settings. Though he is aware of the many interests which formed the nineteenth-century world’s fairs—that made them, in the end, with growing complexity of motives and resources, almost Wagnerian Gesamtkunstwerke—he points out that their essence was the promotion and glorification of mass-produced goods. This links them with our own commercial times, though the products of industry were then still seen ideally as promoting the wellbeing of mankind and enhancing the quality of life.

A second text contributor, Gunter Metken, sees the exhibitions and their publications as efforts to absorb the new machines into the human experience by giving them demonic, organic, romantic attributes and qualities, and showing them in settings that integrated them by using accustomed iconography, often achieving a surrealistic effect.

Beutler’s comments seem chosen a bit arbitrarily from a complex mass of material too great to encompass in a brief essay, while Metken’s interpretations shine in the light of twentieth-century experiences rather than in that of the events themselves.

More matter-of-fact are the comments of contemporaries which are added in a final section of text, ranging from Prince Albert to Julius Lessing, director of the Berlin Museum of Applied Arts. The latter was perhaps the most astute observer of all who wrote Das halbe Jahrhundert der Weltausstellungen (Berlin, 1900), a discerning review of the same ten exhibitions treated here. It was an equally brief study but one from which we get a stronger feeling of reality and meaning. Of course, Lessing was much closer, in fact, a participant.

The bulk of the book consists of contemporaneous pictures, with many intelligent and informative comments. Some of the usual kitschy histrionics are included but there are also felicitous discoveries here, examples that show the beginnings of familiar aspects of our world today, and many forms of classical functional modernity which have long been a major concern of the Neue Sammlung.

If assessed as interpretation of complex nineteenth-century happenings, the book lacks completeness and depth, though there are bright flashes and insights. In fairness it should rather be seen as a pointer, as a stimulator for further search into the vast treasure trove of nineteenth-century material. This it does with the high standard of organization and graphic presentation that characterize all efforts of the Neue Sammlung.

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Michel Dansel, Au Père Lachaise; Son histoire, ses secrets, ses promenades, Paris: Librairie Arthème Fayard, 1973, 270 pp., 39 pls. 35 F.

At the end of his Tomb Sculpture, Erwin Panofsky stated: “He who attempts to write the history of eighteenth-, nineteenth, and twentieth-century art must