

Edgar Wind. Kunst und Anarchie. Suhrkamp Verlag. Frankfurt a. Main/
Cambridge (Mass.) 1979. 218 pp. DM 30 or \$15.00.

Edgar Wind's Reith Lectures have recently been made available in a German version. The translator was able to intercalate numerous passages which Wind had formulated on paper in his native tongue, prior to his Stegreif delivery of that famous series in London.

It hardly needs stating, at this late date, that Wind's well known bravura as an extempore lecturer had very solid scholarly underpinnings. Both his living voice, with its conversational tournures, and his erudition -- wide-ranging and little short of stupendous -- come through to the reader, even in this slightly cumbrous redaction. Nor do his major themes and theses call for rehearsing. Suffice it to say that the Reith Lectures strike a subtle balance between classical iconography and experimental modes of reading products of the visual imagination. Of especial interest are Wind's observations on a recent art-historical trend to overvalue sketches made for, or individual details torn from, highly elaborated paintings, sculptures and architectural structures; on certain hazards attending the growing dissemination of artistic products among mass audiences; on the peculiar role of the Will in the generation of visual art and on the even more complex role -- sometimes authentic, but in the majority of cases inauthentic -- played by the viewer's Einfühlung (empathy) as he approaches the result or, even more precariously, the initial act of artistic creation.

Francis Golffing