

Diesen neuen Band der schnell wachsenden Reihe hat Manfred Akermann sehr sorgfältig und gründlich betreut. Sogar eine geraffte Post-, Kultur- und Stülgeschichte der Postkarte liefert er in seinem Einleitungskapitel »Ansichtskarten als historische Bilddokumente«, bevor er sich den Darstellungen Heidenheims zuwendet – und damit immer zugleich der Stadt Heidenheim als einem sich rasch wandelnden und entwickelnden Abbildungsgegenstand und auch dem Stil und der Auswahl, die in den Darstellungen wirksam sind. Den einmal erhobenen Anspruch auf komprimierteste Information und hilfreich deutende Erläuterung hält er auch in den Bildunterschriften durch, die nicht nur oft in Vergleiche mit dem heutigen Zustand münden, sondern gelegentlich auch Hinweise bieten auf das, was sich hinter oder in den abgebildeten Gebäuden findet. So kann man aus einer Postkartensammlung ein Kapitel Heimatkunde ableiten! Bemerkenswert auch die »Gebrauchsanweisung« am Schluß des Vorworts: »Beim Betrachten der nachstehend reproduzierten alten Heidenheimer Ansichtskarten sollte man es nicht bei einem nostalgischen Rückerinnern bewenden lassen. Vielmehr sollten die Bilder jedermann die Verpflichtung vor Augen führen, bei allen notwendig werdenden Veränderungen innerhalb des historisch gewachsenen Stadtbilds mit äußerster Behutsamkeit und im vollen Bewußtsein der Verantwortung vor der Geschichte dieser Stadt vorzugehen.« Willy Leygraf

Kunst und Architektur

KARL DIETRICH ADAM und RENATE KURZ: **Eiszeitkunst im süddeutschen Raum**. Konrad Theiss Verlag Stuttgart 1980. 172 S., 72 teils farbige Bildtafeln. Leinen DM 68.– Format und Ausstattung – nicht zuletzt die prachtvollen farbigen Abbildungen – erinnern auf den ersten Blick an die Bände über Römer und Alamannen aus dem gleichen Verlag.

Hier sind sie alle beieinander: die als weibliche Gestalt gedeutete Elfenbeinfigur aus dem Stadel im Hohlenstein (Lonetal), Mammut und Pferd aus dem Vogelherd, die Funde aus dem Keßlerloch bei Thayngen und einige Kostbarkeiten sonst. Aber da beginnt schon die Imitation: eine knapp vier Zentimeter große »anthropomorphe Skulptur« vom Petersfels bei Bittelbrunn z. B. wird an drei ganz verschiedenen Stellen abgebildet, beim ersten Mal erschöpft sich der Bildtext in den Angaben von Fundort, Bezeichnung, Material und Größe; zu den weitergehenden Erläuterungen an den beiden anderen »Fundstellen« oder gar im Text fehlt jeder Verweis – der Laie bleibt ratlos. Er versucht, sich systematisch sachkundig zu machen. Mit Hilfe der Bilder gelingt ihm das auf Anhieb nicht, denn die scheinen weder nach Fundorten, noch nach Material oder Thematik, sondern nur nach druck- und bindetechnischen Bedingungen geordnet zu sein: Tafeln, Abbildungen und Schaubilder (die eigentlich Kartenskizzen sind – und dazu noch Namenloses: Seite 80). Als trügerisch erweist sich aber auch die Hoffnung, durch einen übersichtlichen Text weitergeführt zu werden: Da gibt es nach ei-

nem »Vorwort« zum Ganzen noch »Ein Vorwort« zu einem Teil und zu diesen sechs Zeilen eine Anmerkung von eineinhalb Seiten und zu dieser wiederum elf Zeilen »Nachweise«. (Und auch diese Bezeichnung sollte man nicht immer allzu sehr beim Wort nehmen, manchmal wird auch nur verwiesen. Und daß sich die Vogelherdplättchen in Privatbesitz befinden, ist wohl nicht mehr richtig.) Wer dies alles aber hinnimmt und sich mit vielem Hin- und Herblättern und -denken durch das Buch hindurcharbeitet, der erfährt viel über den Eiszeitmenschen und über dessen Kunst und über deren Zeugnisse aus dem süddeutschen Raum sowie über deren Erforschung, die nicht selten von handfestem Streit über Echtheitsfragen begleitet war. Und dann erst kann er sich mehr als nur ästhetisch-genießend mit den Abbildungen und Tafeln auseinandersetzen und diese recht würdigen.

Willy Leygraf

BURGEN UND FESTE PLATZEL. Der Wehrbau vor Einführung der Feuerwaffen. (Glossarium artis. Wörterbuch zur Kunst, Band 1) Max Niemeyer Verlag Tübingen 1977 (2., vermehrte Auflage). 280 Seiten, 173 Abbildungen. Kartiert DM 46.–

FESTUNGEN. Der Wehrbau nach Einführung der Feuerwaffen. (Glossarium artis. Wörterbuch zur Kunst, Band 7) Max Niemeyer Verlag Tübingen 1979. 298 Seiten, 190 Abbildungen. Kartiert DM 46.–

Wer Literatur über Befestigungsarchitektur und -technik liest, stößt auf zahlreiche Fachausdrücke, die schon in der eigenen Sprache, vollends aber in fremdsprachlichen Werken Schwierigkeiten bereiten. Das Glossarium artis wird künftig eine unentbehrliche Hilfe zum Verständnis sein. Es ist Definitionswörterbuch, systematisch angelegtes Fachwörterbuch, Synonymenwörterbuch und Bildwörterbuch in einem. Der Band »Burgen und feste Plätze« ist deutsch-französisch, der Band »Festungen« deutsch-französisch-englisch verfaßt. Beide Bände sind aus der Zusammenarbeit mehrerer Fachleute aus verschiedenen Ländern hervorgegangen. Die Erklärung der deutschsprachigen Ausdrücke – nur sie können hier beurteilt werden – sind im allgemeinen zuverlässig und verständlich, die Zeichnungen sehr übersichtlich und instruktiv. Unsicherheiten gibt es bei verfassungsgeschichtlichen Begriffen: Zum Beispiel brauchte eine »Dynastenburg« nicht lehensfrei zu sein, und eine »allodiale Burg« konnte auch dem Dienst- und Niederadel angehören – aber es geht hier ja vor allem um bauliche und technische Termini. Nicht immer ganz überzeugend ist die Gliederung der Abschnitte, aber über die Register läßt sich alles auffinden. Leider ist die Aufmachung für ein Handbuch oder Lexikon recht unhandlich und die schreibmaschinengeschriebene Textschrift geradezu primitiv. In dieser Beziehung sind die beiden Bände von dem Niveau lexikographischer Werke anderer Sachgebiete noch weit entfernt. Das bereits in zweiter Auflage erschienene und erweiterte Glossarium ist also inhaltlich und formal noch verbesserungsfähig, aber es ist schon jetzt ein erfreuliches und wichtiges Hilfsmittel der Burgen- und Festungskunde.

Hans-Martin Maurer

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