



Dehio, Riegl and Dvořák. Editorial

This fifth volume of *Conversaciones...* is dedicated to three texts in German written at the beginning of the 20th century. They all make reference to the well-known text by Alois Riegl (1858-1905), *The modern cult of monuments*, published by the Austrian art historian in 1903, and which has been translated to numerous languages, particularly since the 1980s. In *The cult*, Riegl proposed a rationalization of the character of monuments, as well as a clear classification of the values that can be attributed to them. Although there had been previous references to the different values of monuments, particularly Adolphe Didron's report from 1791, with this text Riegl systematized and institutionalized them from very different perspectives; he also opened the possibility to consider new types of heritage. Riegl published this text as part of a larger legislation project for the Austro-Hungarian Empire, under the patronage of Archduke Franz Ferdinand, heir to the throne and promoter of the defense of monuments. When he was appointed as general conservator at the Imperial and Royal Central Commission for the Research and Care of Architectural Monuments, Riegl's objective was to create a series of documents that would allow the development of a piece of legislation for the protection of heritage, of which *The Cult* was the preliminary text.

In this volume of *Conversaciones...*, we first present a speech made by the German historian Georg Dehio (1850-1932) in January 1905, *The protection and care of monuments in the 19th century*, on the occasion of the anniversary of the German emperor. In it, Dehio rejects, without specifically mentioning them, the main ideas proposed by Riegl in *The cult*, to which he opposed a national view of the protection of heritage. In a text full of references to previous publications, Dehio describes his vision for a new era in the conservation of monuments, which he qualifies as socialist; in it, the protection of heritage is seen as a collective duty, which is above individual interests. Dehio also considers both the material and spiritual nature of heritage should be taken into consideration, as well as the importance of the context in which it is located, and which should also be protected.

The second text presented here, *New trends in the care of monuments*, by Alois Riegl, is the critical answer to Dehio's speech, as well as to another publication at the time by the German architect Bodo Ebhardt, which we do not republish here, but where he defended stylistic restorations which were so widely made in the 19th century (and with which both Dehio and Riegl dissented). Riegl opposed a wider interest to Dehio's nationalism, as well as a humanism that allowed a multiethnic perspective, in accordance with the Austro-Hungarian Empire of the beginning of the 20th century. Riegl also presents his approach to analyze and find solutions for possibly conflicting values of heritage, also emphasizing the importance of the context of monuments.

The third text, *Catechism of the care of monuments*, by Max Dvořák (1874-1921), successor of Riegl as general conservator, offers a detailed manual on the importance of protecting monuments, which allowed the dissemination of these ideas. It contains general guidelines to provide practical advice and raise awareness on the importance of monuments. This text, initially published in 1916, and re-edited in 1918, emerged at the time of the fall of the Austro-Hungarian Empire, but it allowed the creation of a model for the protection of monuments in Austria after World War I.

These three texts contain lessons which are still valuable today. In addition to their value of providing evidence of the evolution of our discipline, the consensus of all three authors, Dehio from the academic world, and Riegl and Dvořák from a governmental institution for the care of heritage, in rejecting stylistic restorations, and the clarity in their motives for it. They also combined their interest in cataloguing monuments with the development of conservation policies. The rejection of ultranationalist ideas also has a particularly relevant eco today, given the political context existing in numerous countries, and the implications this has had for cultural heritage, as well as for culture in a broader sense. The three main authors, although they are relatively unknown to those who do not read German, have nevertheless, had an important influence in numerous countries, even if this has not been mentioned explicitly. For Sandro Scarrocchia, the ideas developed by Riegl and Dvořák are fundamental to understand many of the approaches of Cesare Brandi, as well as some of the elements included in the *Venice Charter*. Another field which was influenced by their ideas has been the cataloguing and recognition of categories of heritage. According to Thalía Montes, the initial works by Riegl were a reference for the first inspectors of monuments in Mexico in the early 20th century, and particularly, the recognition of the value of colonial heritage. The publication *Hierros Forjados* by Antonio Cortés, published in 1935, which was directly inspired by Riegl's early works, and in the same manner, would have influenced the work of Genaro García, when he was director of the National Museum in Mexico City, and as a promotor of legislation for the protection of monuments.

Due to all of the above, the articles accompanying the central texts are particularly interesting, given that their authors explore both the context in which they were generated, and the relevance of the ideas of the three authors. Andreas Lehne, in "The last words of Alois Riegl," offers a description of the multiethnic context of the Austro-Hungarian Empire in which Riegl generated his writings, and which undoubtedly influenced his conception of monuments, as well as his model of values, and the conception of heritage that derived from it. He also describes the evolution of the Imperial and Royal Central Commission for the Research and Care of Architectural Monuments, and the context in which the initiative to legislate the protection of monuments was developed. Lehne also describes the concept of *Stimmung*, which was central to Riegl's conception of heritage, and he offers a detailed description of his axiology of monuments.

The text by Sandro Scarrocchia, "Dvořák and the trend in the conservation of monuments," complements Lehne's article by extending the analysis to the important influence that Dvořák had, both as a disciple of Riegl, and because of the proposals he developed. In addition to Dvořák's publications, he widely disseminated his ideas through lectures at the University of Vienna, and he consolidated the legal and institutional protection of heritage in Austria. Scarrocchia also emphasizes the current relevance of many of Dvořák's other writings on art history, which he has analyzed in depth, and whose ideas he has sought to disseminate through edited and commented compilations, both in German and Italian.

Beatriz Mugayar Kühl, in "The ideas on preservation at the beginning of the 20th century in German-speaking countries: some lessons for Brazil today," takes the analysis of the three central texts of this volume to the Brazilian context. She focuses on one of the premises

that have actually motivated this journal: the need to read in their full version the texts of the authors, and the importance – and difficulty – of translations. Language barriers can be formidable in limiting the knowledge and understanding of fundamental writings in the history of conservation, as Kühl explains in this critical text; she also emphasizes the need to get to know these important German-speaking authors, and others as well, in order to be able to propose sound-based and reasoned conservation proposals today.

Luis Amaro, on another hand, in “A review of the theoretical contributions of Alois Riegl,” centers his analysis on one of the authors; he analyzes the role played by Riegl as a precursor of many ideas which are still extremely relevant today, particularly his broad vision of the conception of heritage, and the fundamental role of the state in its protection. Amaro also highlights, as Kühl did, the importance of knowing the historiography of our profession, as a sound basis for decision making in the present.

Simona Salvo, in “More than modern, contemporary. Riegl and the protection of cultural heritage in the last decade,” also centers her essay on the figure and contributions of Alois Riegl. She particularly emphasizes the importance and current relevance of his theory of values, and their significance in the conservation of memory nowadays.

José de Nordenflycht, in “Heritage catechism: conviction, discipline and translation,” makes a reflection on art history in Austria at the beginning of the 20th century, and on the importance that these ideas and proposals had for the development of heritage conservation policies. He also analyzes the interesting role played by art historians in the development of catalogues of monuments, and how this shapes and complements conservation activities. As other authors before, he focuses on the role of translations, and the importance in selecting terminology to faithfully convey concepts.

Lorete Mattos, in “The meeting of conservation of cultural heritage and psychoanalysis: a possible metaphor,” offers an extremely interesting perspective for the review of our professional development, in tune with the effervescent atmosphere of Vienna at the end of the 19th century and the beginning of the 20th century. During this period, Freud developed his ideas on psychoanalysis. According to Mattos, many of the gaps still existing in our discipline, in terms of concepts and terminology, could be reviewed with the help of psychoanalysis, a proposal that certainly opens new possibilities.

Given this diversity of narrations and positions, and the richness of the texts, you will undoubtedly find material for many discussions and curiosity to explore other works by these authors. We hope you will enjoy reading this new volume of *Conversaciones*...

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