

**Early Modern Art Towards
Tradition and Modernity
Part 2: Partners and Rivals**

Warsaw, 28 – 29 June 2018

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Early Modern Art Towards Tradition and Modernity

Part 2: Partners and Rivals

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Międzynarodowa konferencja naukowa „Sztuka nowożytna wobec tradycji i nowoczesności”, edycja druga: „Współpraca i rywalizacja” (angielski tytuł: „Early Modern Art Towards Tradition and Modernity”, vol. 2: „Partners and Rivals”) – zadanie finansowane w ramach umowy 928/P-DUN/2018 ze środków Ministra Nauki i Szkolnictwa Wyższego przeznaczonych na działalność upowszechniającą naukę.

PROGRAMME

Thursday 28 June 2018

- 9.30-10.00 **Registration**
- 10.00-10.30 **Welcome**
- 10.30-11:15 **Keynote lecture**
- MARIO CARLO ALBERTO BEVILACQUA (Università degli Studi di Firenze)
“Renaissance architecture: Western and Eastern patterns between the 15th and the 20th centuries”
- 11.15-11.30 **Coffee**
- 11.30-13.00 **SESSION I**
- AMY FREDRICKSON (Courtauld Institute of Art, London)
“Medici Court Patronage Networks: Giovanna Fratellini, a Case Study”
- ANNA OLEŃSKA (Institute of Art, Polish Academy of Sciences, Warsaw)
“Friends and/or Rivals. Gardens and Gardening for Female Founders in the 18th /19th c.”
- KELLEY HELMSTUTLER DI DIO (University of Vermont, Burlington)
“Italian Friends and Partners at the Court of Spain: Pompeo Leoni and His Circle”
- 13.00-14.30 **Lunch**
- 14.30-16.30 **SESSION II**
- MATEJA JERMAN (Ministry of Culture of the Republic of Croatia, Zagreb)
“Goldsmith Workshops in Venice and Augsburg: Unknown Masters versus Prominent Individual Artists”
- NINA KUDIŠ (University of Rijeka, Rijeka)
“Paintings by Titian, Tintoretto and Their Disciples in Dalmatia: Rivalry, Tradition, Donors and Professional Honesty”
- MEREDITH CROSBIE (Independent scholar)
“Le Court and Barthel: Rivals in Baroque Venice”
- DAMIR TULIĆ (University of Rijeka, Rijeka)
“It All Runs in the Family: Fathers and Sons as Partners and Rivals in the 18th Century Venetian Sculpture Workshops”

Friday 29 June 2018

- 9.30-10.00 **Registration**
- 10.00-10.45 **Keynote lecture**
HARALD KLINKE (Die Ludwig-Maximilians-Universität München)
“The History and Future of Digital Art History”
- 10.45-11.00 **Coffee**
- 11.00-13.00 **SESSION III**
GAIA NUCCIO (Palermo Polytechnic School, Palermo)
“Results of a Multidisciplinary Approach: Digital Reconstruction of Jesuit’s Church of Noto and the Church of Padri Somaschi by Guarino Guarini”
SANTIAGO GONZÁLEZ VILLAJOS (Universidad Autónoma de Madrid, Madrid)
“Reassessing Early Modern Architecture in Spain with Digital Methods: the World of Francisco de Luna (c.1480?-1552)”
DRAGANA PETROVIC (Vienna University of Technology, Vienna)
“Saving Earthen Heritage in Serbia with Digital Technologies, a Case Study Bač Fortress Suburbium”
VOICA PUȘCAȘIU (“Babeș-Bolyai” University, Cluj-Napoca)
“Timelines as Tools for Teaching Art History”
- 13.00-14.30 **Lunch**
- 14.30-16.30 **SESSION IV**
KATARZYNA KOLENDO-KORCZAK (Institute of Art, Polish Academy of Sciences, Warsaw)
“The Tin Sarcophagus of King Sigismund Augustus (1572). New Meanings in the Innovative Form as a Result of Partnership between a Founder, an Artist and Inventors of the Ideological Programme”
SABINE JAGODZINSKI (German Historical Institute, Warsaw)
“Representation Strategies of Royal Prussian Nobles in 17th/18th c.: the Przebendowski and the Czapski Families”
KONRAD NIEMIRA (Institut d’histoire moderne et contemporaine, Ecole normale supérieure, Paris; Institute of Art History, University of Warsaw, Warsaw)
“Jean Claude Pingeron and the False, Deceitful and Treacherous Race of Sarmatians”
DAAN LODDER (Utrecht University, Utrecht; University College Roosevelt, Middelburg)
“Rivalry among Unequals: Goethe’s Intellectual Paternity of Felix Mendelssohn Bartholdy, Composer, Painter and Writer”
- 16.30 **Closing remarks**

Abstracts



AMY FREDRICKSON

Courtauld Institute of Art, London

“Medici Court Patronage Networks: Giovanna Fratellini, a Case Study”

Giovanna Fratellini (1666-1731) was educated within the realm of the Medici Court and held the patronage of Vittoria delle Rovere and Violante Beatrice of Bavaria. Women are often missing from the historical timeline of seventeenth-century art; however, this research will uncover a once celebrated portraitist. Additionally, it will contextualize Fratellini's patronage in Florence, Siena, and Bologna. A synchronic scope will consider the contemporary artists who influenced her style, the cross-cultural impact of Baroque portraiture, and the rise of pastel paintings in the Medici court. The originality lies in the fact that there is limited secondary source material on Fratellini and her artistic output and this project is based on archival evidence. Two contemporary biographers, Niccolò Gaburri (1676-1742) and Francesco Moücke (1700-1758), provide insight into her artistic career; however, their works have some inaccuracies, which are evident in the analysis of archival materials. Pastel portraits became popular in Florence during the seventeenth-century, as they were appreciated by Cosimo III (1642-1723). Fratellini mastered pastel in the workshop of Anton Domenico Gabbiani (1652-1726), through Domenico Tempesti (1655-1737), and alongside contemporary artist Benedetto Luti (1666-1724). Fratellini's celebrated skills secured commissions

from Florence, Bologna, and Siena. Through archival documents there is evidence that Fratellini was invited to paint pastel portraits of Siennese Medici court members. The Stuart family, in exile and residing in Bologna, requested portraits by Fratellini as gifts for relatives in other European courts. Correspondence between Fratellini and the exiled King James Edward Stuart (1701-1766) proves that outside courts revered her talent. Portraits were popular gifts and souvenirs between the European courts and Grand Tourists. Fratellini's ability to travel between courts and locations popular on the Grand Tour places her work on both a national and international scale. This research sheds light on a once celebrated Florentine painter, removing her from the darkness of being forgotten by history.

ANNA OLEŃSKA

Institute of Art, Polish Academy of Sciences, Warsaw

“Friends and/or Rivals. Gardens and Gardening for Female Founders in the 18th /19th c.”

As elsewhere in Europe, gardens (particularly those laid out in modern, picturesque style) enjoyed great popularity in the Polish-Lithuanian Commonwealth in the late eighteenth century. However, unlike in the rest of the Western world, it was predominantly women who created gardens here. To a large extent, thanks to their agency, the landscape garden became part of an emerging Polish aristocratic culture. The aim of this presentation is to examine the role of gardening for female aristocrats during the second half of the eighteenth and the turn of the nineteenth century, particularly in relation to their lifestyle, identity and self-perception, as well as to the socio-historical context. Focusing on the endeavours of both well-studied players like Izabela Czartoryska neé Flemming or Helena Radziwiłł neé Przezdziecka, and less renowned ones (like i.e. Izabela Branicka or Anna Potocka Wąsowicz neé Tyszkiewicz), it will search for the meaning of these gardens to a number of female owners who turned these private spaces into sites where individual activities took place and various agendas were promoted. Instead of stressing formal and stylistic problems with the common concept of the role of these women in

advocating the new gardening style, we allude to the notions of public versus private, categories of pleasure, fashion, stylized forms of social interactions, as well as rivalry and emulation (also against the activities of male founders).

“Italian Friends and Partners at the Court of Spain: Pompeo Leoni and His Circle”

Italian artists, merchants, and diplomats settled at the court of Madrid in the 16th and 17th centuries, but few fully assimilated into Spanish society. Instead, they formed a community of expatriates that lived in the same area, attended the same churches, served as godparents for each other's children, intermarried, and they even employed the same notaries. They used this network to further their successes at the court. This is particularly evident in the Italian artists who worked for the royal family and members of the aristocracy in, and around Madrid. They were able to negotiate contracts together, promising greater efficiencies and superiority of quality than local artists could provide, and in organizing their work as they did, they introduced a new type of workshop system into Spanish art production.

One of these artists, the sculptor Pompeo Leoni, left Milan for Spain with a shipment of sculptures his father, Leone Leoni, had made for Charles V. Pompeo Leoni only returned to Italy for a couple of short trips after that, and instead, he made his life as an Italian expatriate at the Spanish court. His integration into Spanish society and his successes as an artist were almost entirely dependent on the Italian community that had formed there. Leoni quickly made important contacts with the Tuscans at the court, making use of his father's origins from Arezzo. He connected not only with artists like Bartolome Carducci (Bartolome Carducho) and Patrizio Cascesi (Cajés), but also with the Florentine agents and

merchants, and other Tuscan men who passed through the court. He also associated with men from Milan and Genoa at the court and they helped him with legal issues he faced as well as in shipping materials and works of art to and from Italy. Taking one example, the construction and decoration of El Escorial, the multiple partnerships between Italian artists at the court and the great benefit these connections could provide for a patron are evidenced. The Italians not only provided desired all'italiana stylistic elements to the ensemble, they also had the connections that allowed for identifying and garnering materials to be shipped from Italy and an intricate system of carvers, casters, shippers, framers, painters and sculptors, that in the span of a few decades, resulted in an enormous and elaborately decorated high altar chapel, which includes the largest bronze project of the Renaissance, produced by Pompeo Leoni and his network of artists from Italy. In this paper, I will discuss Pompeo Leoni's tight-knit circle of Italian friends, co-workers, and other contacts that were an integral part of his successes in Spain, where he became revered as one of the greatest sculptors of Iberian art history. I will examine closely the Tuscan/Milanese contingent in Madrid and especially focus on Leoni and his collaborators, Jacopo Trezzo and Giovanni Battista Comane, and discuss how their fraternal and familial ties grew alongside their successes as artists at the court.

MATEJA JERMAN

Ministry of Culture of the Republic of Croatia, Zagreb

“Goldsmith Workshops in Venice and Augsburg: Unknown Masters versus Prominent Individual Artists”

Artworks made of precious metals were not marked with goldsmiths' or workshops' hallmarks before the early modern period. At the time, in every European town that was renowned for goldsmithery, a complex production control system was developed. Specialized institutions carefully monitored the export of these, rather expensive items. Today, the hallmarks together with the design of the object enable us to connect the artworks with their authors. Goldsmiths' workshops active under the auspice of the Venetian lion, had symbolical names like Orso (bear), Bue (ox), Croce (cross) or, for example, Cappello (hat). Goldsmiths that were active in such workshops remained rather anonymous. Quite differently, the goldsmiths' workshops in Augsburg were usually named after the main goldsmith that was revered as if he were painter or sculptor. Thus, a comparison between the ways Venetian and Augsburgian workshops were organised could yield some important results. It could also be interesting to analyse who were the donors and on what occasions the commissions were usually made, how the new stylistic elements were implemented. Were the Augsburg goldsmiths more advanced in the application of new techniques when creating luxurious items? Is it possible that differences in production depended on the economic strength of the Republic of Venice and the Holy Roman Empire? Finally, did the political structure

of these two states allow the competition on the art market among the goldsmiths and their workshops?

All these issues will be tackled in the case study of several goldsmiths' works preserved in Northern Adriatic, especially in the area of Istria and Quarner Region, since it was divided between the Venetian Doges and Habsburg emperors during the early modern period. The paper will also discuss how much the purchase of a Venetian or an Augsburgian artwork expressed a political affiliation or merely personal aesthetic inclination. Through digital analysis of imprinted hallmarks and by consulting the existing base of goldsmith marks, some artworks will be connected to Venetian workshops and specific goldsmiths, whose names are known from archival sources. The paper will also discuss some of the most significant Augsburgian artworks still present in Istria and Quarner regions.

NINA KUDIŠ

University of Rijeka, Rijeka

“Paintings by Titian, Tintoretto and Their Disciples in Dalmatia: Rivalry, Tradition, Donors and Professional Honesty”

In the territory of modern Dalmatia, several paintings have been attributed to Titian and Tintoretto, both traditionally and by some 20th century Croatian scholars. It is rather significant that the donors from Dubrovnik preferred the paintings by Titian while the inhabitants of the Venetian *Stato da Mar* usually chose to order the works from Tintoretto and his workshop. The wealthy confraternity of St. Lazarus under whose protection the merchants of Dubrovnik that traded with the East were assembled, ordered a polyptich by Titian and his workshop, and so did one of Dubrovnik's most influential families - the Pucić's (Pozza's). On the other hand, the Town Council of Korčula ordered an altarpiece for the main altar in the Cathedral around 1550 from an emerging young painter - Jacopo Tintoretto. In 1561, the Dominicans from the small village of Bol, on the island of Brač, also decided to obtain an altarpiece by Jacopo Tintoretto.

The well-known rivalry between the two painters and their artistic spheres of influence significantly affected the commissions coming from the periphery of Serenissima and the neighbouring states such as the Republic of Dubrovnik. While the strategies and choices made by donors reflect their tendency to obtain a painting that would express their refinement, wealth, affiliation to certain centres of power or even piety, the strategies adopted by the famous painters reflect, more than anything, their business pragmatism.

The second generation of painters, that is, Titian's and Tintoretto's relatively weak disciples produced quite a significant number of paintings for the donors from Dalmatia. Rather than artistic rivalry, their strategies tend to reflect a mere business competition.

The paper intends to discuss Dalmatian paintings attributed to Titian and Tintoretto in the light of the abundant archival documents about their commissions, but also in the light of significant new findings concerning their authorship. It will also present several hitherto unknown works by Marco Vecellio and Domenico Tintoretto and discuss the circumstances that led to their commission.

MEREDITH CROSBIE
Independent scholar

“Le Court and Barthel: Rivals in Baroque Venice”

In seventeenth-century Venice, the arts were dominated by mostly immigrant artists. Two sculptors – Giusto Le Court, from Flanders, and Melchior Barthel, from Dresden – overshadowed all other competitors through the 1650s and 60s. They collaborated on several high-profile altars and monuments, but in 1665 Barthel quickly left Venice. His retreat cleared the way for Le Court to become the foremost sculptor in the lagoon city, and for the rest of his career he was referred to as the ‘Bernini of the Adriatic’.

This paper will compare Le Court’s and Barthel’s careers and their sculptural styles, which are so similar that scholars still debate the attribution of certain works by them. This study will shed light not only on their significant contributions to Venetian sculpture, but also on the darker side of their achievements, where egos and rivalry decided the course of history.

“It All Runs in the Family: Fathers and Sons as Partners and Rivals in the 18th Century Venetian Sculpture Workshops”

The research of marble baroque Venetian sculpture has intensified significantly during the last two decades. Numerous new insights were being published continuously, discussing hitherto unknown or unattributed works and commissions, while the names and careers of quite a few forgotten sculptors have been emerging. Considering the multitude of masters active in the capital of Serenissima and their personal stylistic expression, the *Settecento* Venice appears now as one of the most important European centres of the sculptural production. There, new generations of sculptors had come of age mostly in the family workshops for centuries, until the Accademia di Belle Arti was founded in 1750. Sons and nephews of the masters usually acquired knowledge and skills under their wings, continuing the family “brand” over generations. The donors were thus sure to obtain required quality when ordering from a specific *bottega* or sculptor.

The members of such families were equally partners and rivals. The famous sculptor Giovanni Bonazza (1654-1736) brought up three successful sons and collaborators: Francesco, Antonio and Tommaso. Alvise Tagliapietra (1670-1747) also had three sons that were practicing sculpture: Carlo, Giuseppe and Ambrogio. The example of the Groppelli family is a bit more complicated, but also much more interesting: the oldest brother Marino (1662-1728) worked mostly by himself, while his two younger brothers Giuseppe

(1675-1735) and Paolo (1677-1751) collaborated in a common workshop and signed their sculptures together. Such practice makes it very hard to distinguish their personal contributions in their oeuvre. Marino’s sons, Francesco and Giovanni Battista, also used to sign together the commonly produced sculptures and altars like their uncles. Their family name and reputation provided them with commissions long after their father’s death. The case in point is the church of St. Blasius (Sveti Vlaho) in Dubrovnik that was built by Marino Groppelli between 1706 and 1715. Some 33 years later, the donors commissioned the erection of the main altar of the church adorned by sculptures by his son Francesco.

A great sculptor, Giuseppe Torretti (1664-1743) trained his nephew, partner and heir, Giuseppe Bernardi (1694-1774), the first teacher of the famous Antonio Canova. The relationship between the uncle and his nephew was not that idyllic, since Bernardi lamented that he executed numerous sculptures when he was young but his prominent uncle Giuseppe stole all the glory. The aim of this paper is to demonstrate the specific aspects of the process of transmitting knowledge and skills in the Venetian sculpture workshops of the 18th century. It will also discuss the family business strategies, including keeping and spreading the fame of the family name. It will also shed some light on divergences, quarrels and rivalry in getting commissions and acquiring glory.

**“Results of a Multidisciplinary
Approach: Digital
Reconstruction of Jesuit’s
Church of Noto and the Church
of Padri Somaschi
by Guarino Guarini”**

Digital technologies are a powerful mean for studying, safeguarding and spreading knowledge on cultural heritage. In the architecture and archaeology fields, campaigns of survey realized with laser scanning, photogrammetry, and 3D modelling give the possibility to create virtual archives to preserve and spread information, and much more. Digital tools are found also to be important in the process of creating knowledge on historical architecture, thanks to a strong partnership with historical research. Such a multidisciplinary approach could help fill the gaps that traditional methods haven't been able to, and to take advantage of a different point of view to make discoveries. Gaps derive mainly from the lack of a complete range of data, necessary to achieve the comprehension of a building. There is material data (the building itself often with stratification that testify to the transformation process that it underwent), and historical data (bibliographical and documentary, written or iconographic), that are not always present and researchers have to face the incomplete set of data. In order to underline advantages deriving by a multidisciplinary approach two case study will be considered, both related to 17th century Religious Orders' architecture. The first one is the digital reconstruction of the Church of the Jesuit's Order in the ancient town of Noto (South Est of Sicily), completely shaken to the ground by 1693 earthquake. This is related to the project EFIAN (Experimental Fruition Ingenious Ancient Noto) involving four partners: Universities of

Architecture of Catania and Palermo and two private partners. The research group of Unipa realized digital reconstructions of four sites of the city, by the means of a previous campaign of survey and a constant crossing competence work between specialist in restauration of architecture, historical research and experts in running of cloud data and 3D modelling of architectural heritage. The study on Jesuit's church was affected by the lack of material data, but bibliographical and archival data were present, although iconographical data were not corresponding to the existing archaeological remains. Although the work was individual, the steady interaction of specialized researchers was fundamental for the achievement of the result. The second case is an individual work realized through gained competence in historical research and 3D modelling of historical buildings. It deals with the study and digital reconstruction of the Church for Padri Somaschi of Messina by Guarino Guarini. It is a particularly controversial study for the complete lack of any material data, indeed the church was never built, and archival data that have never been found. The work started from an accurate analysis of the engravings representing the church, contained in Guarini's treaty *Architettura Civile*, and a review of the artwork. In this case the process of comprehension of geometrical and architectural devices of the church, functional to the work of digital reconstruction lead to a new degree in knowledge of this project and of the activity of its architect.

SANTIAGO GONZÁLEZ VILLAJOS

Universidad Autónoma de Madrid, Madrid

“Reassessing Early Modern Architecture in Spain with Digital Methods: the World of Francisco de Luna (c.1480?-1552)”

This paper presents a concrete approach to social networks for the particular case of Francisco de Luna (c. 1480?-1552). Although this master developed his architectural work in the 16th century, knowledge about him is scarce and fragmentary, mainly because he was linked to modern-day peripheral areas that, nevertheless, had a crucial role in shaping Early Modern Spain during the period. Studies developed in the last three decades demonstrate that his biography deserves further attention, since he was the master of works for both the Diocese of Cuenca and the Priory of Uclés in a moment of extraordinarily productive architectural activity. The latter was a vast political entity under the rule of St James's Knights that developed from the southern part of modern day Madrid Region at the centre of the Iberian Peninsula to the Holy City of Caravaca de la Cruz in Murcia. It shaped a corridor-like territory towards the South East that opened the crown of Castile to further connections in the Mediterranean via the historic port of Cartagena. A reconstruction through Geographic Information Systems (GIS) of this territory is presented besides the series of pilgrimage networks that local historians have detected connecting Caravaca to the main urban settings of the period. This invites reconsidering connectivity within these networks, in order to understand the development of 16th century Spanish architecture.

Furthermore, the world of Francisco de Luna, in the Beckerian sense of the term, is reconstructed and analysed from a comparative stratigraphical method, through a matrix developed through

spreadsheet tools that allow to realise the significance of this master as belonging to the generation of pioneers who shaped the visual language of the grotesque Hispanic Renaissance traditionally known as *Plateresco*, from which Luna's son-in-law Andrés de Vandelvira was to become a peak master. The resulting network includes figures connected both to Luna and Vandelvira. It includes the most important masters of the period, by revealing Luna's significance from a 'period eye' perspective. Moreover, the relationship between Luna and the Toledan architect Alonso de Covarrubias via the French carver Etienne Jamete at Sigüenza Cathedral has revealed an important connection between the Toledan, when he was a young talented stone carver, and an unknown master named Francisco de Baeza, whose only known production is Sigüenza, despite its remarkable quality and early chronology in the use of the grotesque. Baeza's activity in Sigüenza decreases, while Luna's increases in Cuenca and Uclés. In addition, archival records and Renaissance architectures in Ubeda before the works of Vandelvira are scarce and deeply connected to Spanish Romanesque buildings as it is shown in Sigüenza. These facts open up interesting lines of research to develop a hypothesis that may hold Luna and Ubeda were the same master. Finally, further connections between Luna and the Aragonese crown, that started ruling Naples in the Quattrocento, might be inferred from the relation of Luna to the city of Alcaraz and stylistic connections in relation to communication networks towards the kingdom of Navarre.

DRAGANA PETROVIC

Vienna University of Technology, Vienna

“Saving Earthen Heritage in Serbia with Digital Technologies, a Case Study Bač Fortress Suburbium”

The lack of on-site, hands-on architectural education during graduate studies, has led to the founding of the Group of Architects in December 2010. Even before, the main idea was to provide actual contact between the living earthen heritage in Serbia and the students and young professionals.

Living earthen heritage can be found across Serbia in various forms and techniques, from the rammed earth and adobe houses in northern Serbia, timber framing houses with the earthen infill in eastern Serbia and the wood-earth-stone combined houses in south-east Serbia. By the definition, they are found in rural and remote areas with poor or no infrastructure, quite often completely abandoned.

The authors of the Summer School in Architecture were extremely fortunate to come across the small and relatively remote town of Bac and its completely unbelievable preserved Fortress Suburbium street which is a unique example of continuously living earthen heritage in Serbia.

In the past eight years the authors have been working constantly on educating the students, young professionals and the locals about the significance of this extremely valuable ambient, its protection, and correct maintenance, promoting and teaching the forgotten earthen building techniques and introducing modern monitoring and survey tools, equipment and platforms.

The platform, which is being developed, will be used as an interactive map of earthen building stock, open also to non-institution based young professionals and educated enthusiasts, with the account based privileges for cataloguing of the unlisted earthen objects, as well as a foundation for implementation of the legislative and building standards, which, at the moment, do not exist in Serbia, and therefore it is forbidden to build the new objects using the earthen techniques.

VOICA PUȘCAȘIU

“Babs-Bolyai” University, Cluj-Napoca

“Timelines as Tools for Teaching Art History”

This paper has its roots in a much older research, which begun when Digital Art History was not yet common, especially in Romania. Unfortunately, it stayed abandoned until now, when this new field managed to resurrect a much loved, but half-forgotten research on the importance of data visualization in teaching Art History. The usefulness of timeline charts, when it comes to visualizing a period in history, which contains many personalities in various fields of culture, is easily observed, as this type of chart graces the pages of many studies. However, the digital turn is able to provide much more than a static image printed in a book. It offers up the opportunity for an interactive timeline, suitable for containing a great deal more information/data/images/etc. Thus, this is the direction, in which this study hopes to continue, even though at the moment it lacks many of the proper tools.

The case study taken under consideration in this particular presentation is a timeline section spanning the years between 1750-1920 – this period was chosen at random, but also in a way in which it would cover a variety of political and artistic issues. There is a separate “layer” for each field: one for historical events and personalities containing 26 “events” and from the ascension of George the 3rd to the throne of England to the Russian Revolution and 7 historical figures among which Napoleon Bonaparte, Abraham Lincoln, Queen Victoria, and Vladimir Illyich Lenin feature. The second “layer” is dedicated to the life

spans of 32 artists such as Goya, Manet, or van Gogh, their countries of origin are marked in different colors, which are constant throughout the layers and they each have at least three important works marked at the appropriate place on their timeline. The third such “layer” is dedicated to 28 writers and authors and their literary masterpieces from Goethe’s *Faust* to Oscar Wilde’s *Portrait of Dorian Grey*. And the final “layer” is a view of the period’s greatest 17 composers such as Mozart, Chopin, Dvorak, and Debussy.

As you will be able to see from this (still primitive) illustration, one of the main focus here is to create interdisciplinary timelines that make it easier to follow how the artistic production in various mediums from visual art, to music, to literature has been influenced by the same historical event and/or personality. Another aspect is how the same subject was undertaken in each medium with its specificity, and lastly this kind of view is suitable for an iconographical study – as you are able to see at a glance, how a subject transforms (or stays the same) with time. How did Napoleon’s missions influence the arts of the time? What was the relationship between Mallarmé’s *L’après-midi d’un faune* and Debussy’s *Prélude à l’après-midi d’un faune*? And how does Goya’s *Naked Maja* nude compare to Gauguin’s *Nevermore* one, and what is the latter’s connection to Edgar Allan Poe? These are the questions, which this type of visualization pose and maybe offer up an answer.

**“The Tin Sarcophagus of King
Sigismund Augustus (1572).
New Meanings in the Innovative
Form as a Result of Partnership
between a Founder,
an Artist and Inventors of the
Ideological Programme”**

Fhe tin sarcophagus of King Sigismund Augustus is both an innovative and exceptional work of art in various respects. Historical sources inform that it was designed and ordered in 1572 in a pewter workshop in Gdańsk. The idea and concept of this interesting coffin was invented during the king's life, and undoubtedly Sigismund Augustus was one of the main inventors of it.

This unique object was not only the first tin (or made of any other metal) sarcophagus of a king of Poland, but it was probably also the earliest sarcophagus of this type in Europe. The tradition of a monarch's burial in an extraordinary, metal coffin overlaid with a splendid ornamentation rich in ideological meanings was present in the Polish-Lithuanian Commonwealth during the end of 16th and 17th centuries and was initiated by the Sigismund Augustus's funeral.

The iconographical programme is entirely original. The ideological meanings were invented by humanists and authors closely related to the King, while Sigismund himself was one of its inventor. The decoration contains representations of sleeping personifications of the five senses and the watching immortal soul. The concept of the representation of sleeping sens-

es is innovative, closely associated with eschatological disputes on relations of soul and body discussed during the Lateran Council. These theses are also represented in the ideological programme of the Sigismund Chapel at the Cracow Cathedral.

Last, but by no means least, we should mention the heraldic cartouche with the state coat of arms of the Polish-Lithuanian Commonwealth. The coat of arms of the Grand Duchy of Lithuania was represented in the manner invented and adapted by Sigismund Augustus, which is known mainly from numismatic objects. According to the latest historic research Sigismund Augustus made efforts to create the new state heraldry, and the king's sarcophagus is an apparent proof of it.

Concluding, the tin sarcophagus of King Sigismund Augustus is an innovative work in various aspects and an interesting example of partnership between a founder, an artist and inventors.

**“Representation Strategies
of Royal Prussian Nobles
in 17th/18th c.:
the Przebendowski
and the Czapski Families”**

From the Peace of Toruń in 1466 until the First Polish Partition in 1772, Early Modern Royal Prussia – as a province – enjoyed considerable political autonomy within the Rzeczpospolita. Its inhabitants strongly identified with the region (Land), a process of changing intensity characteristic of both parts of the former State of the Teutonic Order, whose territory was divided into Royal and Ducal (later Kingdom of) Prussia.

In Royal Prussia freedom, privileges of the estates and, especially, the voluntary nature of accepting the sovereignty of the Polish King, shaped the view of patricians and nobles as well. This included at the same time the notion of a certain otherness, with regards to the rest of the Polish-Lithuanian Commonwealth and the intrinsic proximity to the ideals of this state (in contrary to those in the Ducal Part of Prussia). The Prussian nobility itself was heterogeneous in origin, religious denomination, and resources. They were living with sometimes conflicting duties towards the noble family, loyalty to a court, regional, as well as supraregional, political aims, and, last but not least, personal ambitions. These complex relationships led to different forms of partnership and rivalry not only among the Prussian nobility internally, but also among the nobles and the wealthy and politically active citizens.

Between the members of the Przebendowski and the Czapski families, for example, there was rivalry for the supremacy in Prussia (positions, duties, reputation) on the one hand and a cooperation between them as “compatriots” (in terms of representatives of the country/region) regarding a career in the Polish-Lithuanian Commonwealth on the other. In Gdańsk, as the main city of the region, the leading citizens competed in representation with the nobility living in the same neighbourhoods, engaging the same artists and craftsmen, or partly adopting the same artificial patterns of court culture.

Focusing on the end of the 17th and the first half of the 18th century, as well as on two magnate families in Royal Prussia, the paper examines various forms of representation the nobles pursued. It addresses the following questions: In which way did forms of representation differ? In which way did they coincide, and why was this case? Did the nobles reach the same aims with different forms? Does this express rivalry or partnership?

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“Jean-Claude Pingeron and the False, Deceitful and Treacherous Race of Sarmatians”

The adventitious life and extraordinary career of Jean-Claude Pingeron (1730-1795) has never been a subject of a research. Pingeron is almost forgotten not only in his homeland, France, but also in the countries where he worked during his life: Poland and England. If he appears in literature, the mentions are always brief and, with no exaggeration, we can say that his presence is a presence of a spectrum. The life of this talented engineer, architect, inventor, translator, and *home de lettres*, gives however a great example of the role that sociability, friendship and rivalry played in the 18th century art world.

My aim is not just to add a missing piece to the puzzle of the history of patronage in Poland and history of mobility of French artists or even the introduction of a forgotten figure, but first of all the analysis of his career and definition of the social factors that shaped it. In my paper I will focus on the Polish episode of his career. After the promising beginning at the court of Sanguszko family, in 1763 Pingeron went to Zamość to serve Jerzy Klemens Zamoyski. After that short period, he went back to France and never returned to Poland. In my presentation, I will show the motivations of his decision and explain why he

kept for many years a negative view of the time he spent in Poland. I am interested not only in historical facts, but also their social and psychological impact. Pingeron, who for many years felt deceived, used and cheated by his Polish clients (whom he called in his letters “false Sarmatians”), is a great example of what rivalry, trust, and friendship means in the art culture of the era.

My main source for this project are the letters sent by Pingeron to his friend, Pierre-Michel Hennin, a secretary of the French Embassy in Dresden and Warsaw, housed nowadays in the archives of the Library of the French Institute in Paris.

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“Rivalry among Unequals: Goethe’s Intellectual Paternity of Felix Mendelssohn Bartholdy, Composer, Painter and Writer”

“Poor is the pupil who does not surpass his master”, Michelangelo is reported to have once said. Highlighting the fluidity between partnership and rivalry, this paper discusses the power dynamics within relationships characterized by ‘intellectual paternity’ among artists and their – often multidisciplinary – mentors in the nineteenth century. From antiquity through the middle ages to the early modern era, Plato’s dialogues have provided guidelines for the pedagogical and didactical relationship between a learned male teacher and his (historically usually male) protégés. Relatively unexplored in this context is the extent to which this relationship involved a ‘rivalry among unequals’.

As a case study for the early modern take on ‘intellectual paternity’, this paper discusses the relationship between Johann Wolfgang von Goethe and his protégé Felix Mendelssohn Bartholdy (FMB). Based on their correspondence and that between FMB and his family about this mentorship, it shows how not only an affinity for certain themes was transferred from the intellectual father figure onto his pupil, but also certain ideological dispositions – such as the aim of balancing typical (neo-)classical, Enlightenment and Romantic values.

The prime methodological challenge this study faces are the hermeneutics of unearthing from the vast familial and professional network of FMB’s affiliations those notions, ideas, suppositions and dispositions which he gained exclusively – or at least primarily – from Goethe. Although the tasks of mapping out these affiliations, amongst others with prominent intellectuals such as Schleier-

macher, Hegel, Kierkegaard, the Schlegel brothers and Carl Friedrich Zelter, and of weighing their influence upon FMB’s art and ideas ultimately require qualitative methods, the process is significantly expedited by quantitative (big data) analyses of FMB’s vast collection of over 6000 letters.

In keeping with the classical and medieval model of intellectual paternity, the exchange between Goethe and FMB was not limited to a single artistic or academic discipline and rather aimed to cover as broad a spectrum as possible, including musical composition and performance, painting, drawing and sculpting, as well as philosophy, philology, theology, biology and politics. Nor was the exchange confined to the (then still fledgling) German national context. FMB travelled extensively, often to places where Goethe had gone before him (most famously to Rome), and used his mentor’s travel writings as an artistic compass and format upon which to base his own travel writings. How and to what extent, in these instances, did FMB seek to emulate Goethe? To what degree was a sense of competition actively encouraged and fostered by Goethe in FMB? And could Goethe’s decision to let FMB complete the musical composition to his poem *Die Erste Walpurgisnacht*, instead of FMB’s ‘other mentor’ Zelter, have been the result of a rivalry among mentors? In answering these and other poignant questions, this paper sheds light on the importance to such a relationship of a sense of protection, affection and (mutual) admiration, but also on the relevance of a sense of competition, envy, dominance and submission.

