

ZRC SAZU, UMETNOSTNOZGODOVINSKI INŠTITUT FRANCETA STELETA

# ALIAS



## ACTA HISTORIAE ARTIS SLOVENICA

Frančišek Karel Remp in slikarstvo  
v habsburških dednih deželah okrog leta 1700

Franz Carl Remp and Painting  
in the Habsburg Hereditary Lands around 1700

Franz Carl Remp und die Malerei  
in den habsburgischen Erblanden um 1700

26|2 • 2021

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# PREDGOVOR

## FRANČIŠEK KAREL REMB IN SLIKARSTVO V HABSBUŔSKIH DEDNIH DEŽELAH OKROG LETA 1700

Kljub razmeroma številnim slikam je ostal opus v Radovljici rojenega ter v Gradcu in na Dunaju delujočega slikarja Frančiška Karla Remba (1675–1718) široki javnosti doslej večinoma neznan. Prva in zaenkrat edina razstava Rembovih del je bila od 26. oktobra 1973 do 19. maja 1974 na ogled v Spodnjem Belvederu na Dunaju ter junija 1974 v vogalni sobi Stare galerije muzeja Joanneum v graški Neutorgasse. Razstavni katalog z naslovom *Der Barockmaler Franz Carl Remp 1674–1718* vsebuje sedem strani obsegajoč uvod v umetnikovo življenje in delo, kataložni del z dvajsetimi enotami, časovnico in seznam literature.

Georg Lechner se je s Frančiškom Karlom Rembom ukvarjal v okviru svoje leta 2010 na Dunaju obranjene doktorske disertacije. Ko je spomladi 2018 Lechner opozoril, da se jeseni bliža tristota obletnica Rembove smrti, vendar ni niti na Dunaju niti v Gradcu načrtovana kakšna razstava slikarjevih del, smo se odločili za organizacijo simpozija, ki je pod naslovom *Slikarji in naročniki. Frančišek Karel Remp in slikarstvo na Štajerskem okrog 1700* potekal 23. novembra 2018 v Laterneng'wölb dvorca Eggenberg. Naslednji dan so si udeleženci pod vodstvom Georga Lechnerja ogledali palačo Attems in pod vodstvom Paula Schusterja reprezentativne prostore dvorca Eggenberg. Simpozij so podprli univerzi v Gradcu in Mariboru ter Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Umetnostnozgodovinski inštitut Franceta Steleta. Bil je del bilateralnega projekta BI SLO-AT/16-17-18: *Umetnostni naročniki kot nosilci deželne identitete. Vloga in pomen naročnikov za gradnjo in opremo plemiških rezidenc in romarskih središč na Štajerskem*, ki sta ga financirala Javna agencija za raziskovalno dejavnost Republike Slovenije in Österreichischer Austauschdienst, ter temeljnega raziskovalnega projekta J6-7410: *Umetnostna reprezentacija plemstva. Naročništvo na Štajerskem v zgodnjem novem veku* (2016–2018), ki ga je financirala Javna agencija za raziskovalno dejavnost Republike Slovenije.

Simpozij so otvorili Georg Lechner s temeljnim prispevkom o Frančišku Karlu Rembu med Gradcem in Dunajem (*Franz Carl Remp zwischen Graz und Wien*), Christine Rabensteiner, ki je predstavila dela priseljenih in na Štajerskem rojenih baročnih slikarjev v depojih graške Stare galerije (*Werke immigrierter und gebürtiger steirischer Barockmaler. Ein Blick in das Depot der Alten Galerie*), ter Karin Požin s študijo o Rembovih stropnih poslikavah v palači Attems v Gradcu in likovnih virih zanje (*Case Study of Remp's Ceiling Paintings in Palais Attems in Graz. From Reproductive Prints to Frescoes*). V drugem delu je Edgar Lein predstavil ceno in vrednost slikarskih del okrog 1700 (*Preis und Wert der Malerei um 1700*), Tina Košak pa je na podlagi virov v mestnem arhivu v Antwerpnu raziskala trgovce z umetninami iz družine Forchondt in njihove štajerske stranke (*The Forchondt Art Dealers and their Styrian Clients. Excerpts from the Antwerp City Archives*). Renata Komić Marn je analizirala portrete Eleonore Marije Rozalije kneginje Eggenberg (*The Portraits of Eleonora Maria Rosalia Princess of Eggenberg*), Polona Vidmar pa je predstavila slikane genealogije štajerskega plemstva okrog leta 1700 (*Gemalte Genealogien des steirischen Adels um 1700*). Meje historične Štajerske so s svojimi referati presegli Ulrich Becker, ki je Stephanu Kesslerju pripisal upodobitvi Rešitve

Dunaja leta 1683 (*Weltgeschichte als Wimmelbild. Stephan Kessler und der Entsatz von Wien 1683*), Andreas Gamerith, ki se je ukvarjal s stropnimi poslikavami pred Trogerjem oziroma okrog leta 1700 v samostanih Zwettl in Altenburg (*Vor Troger. Aspekte der Wandmalerei um 1700 am Beispiel der Klöster Zwettl und Altenburg*), ter Martin Mádl z izčrpnim predavanjem o češkem stropnem slikarstvu okoli 1700 („*So ist nun ... der Pracht im Bauen so hoch gestiegen ...*“). *Profane Ceiling Painting in Bohemia around 1700*).

Udeleženci simpozija so svoje referate pripravili za tisk ali pa so prispevali nova raziskovalna spoznanja, ki jih v *Acta historiae artis Slovenica* objavljamo pod naslovom *Frančišek Karel Remb in slikarstvo v habsburških dednih deželah okrog leta 1700*. Prispevka Karin Požin in Georga Lechnerja poglobljata vedenje o Rembovih stenskih poslikavah v palači Attems in o delih, ki jih je ustvaril po selitvi na Dunaj. Nekatere Rembove oljne slike so obravnavane tudi v prispevkih Edgarja Leina, ki se je posvetil stroškom za slike na Štajerskem, ter Renate Komić Marn, ki je raziskala slike iz Attemsove zbirke v Slovenski Bistrici v slovenskih javnih zbirkah. Slikarstvo zadnjih desetletij 17. stoletja je tema prispevkov Polone Vidmar, ki se je posvetila delom Dominika Frančiška Kalina von Marienberg za Habsburžane, in Ulricha Beckerja, ki je upodobitvi Rešitve Dunaja atribuiral tirolskemu slikarju Stephanu Kesslerju. Andreas Gamerith je *Gallerio maior* v samostanu Zwettl predstavil kot eksperiment v stropnem slikarstvu poznega 17. stoletja v Spodnji Avstriji, zvezek pa zaključuje prispevek Martina Mádlja, ki se je posvetil transformaciji srednjeevropskega slikarstva okrog leta 1700 in pomembnim zgledom zanjo.

Upava, da bodo raznoliki prispevki in številne upodobitve spodbudili nadaljnje raziskovanje baročnega slikarstva.

Edgar Lein, Polona Vidmar

**PREFACE**

**FRANZ CARL REMP AND PAINTING  
IN THE HABSBURG HEREDITARY LANDS  
AROUND 1700**

The oeuvre of Radovljica born painter Franz Carl Remp (1675–1718) who worked in Graz and Vienna is little-known to the wider public despite his relatively numerous paintings. The first and only exhibition of Remp's works up to now was held from 26 October 1973 to 19 May 1974 at the Lower Belvedere in Vienna, and in the corner room of the present-day Universalmuseum Joanneum's Alte Galerie in Neutorgasse in Graz in June 1974. The exhibition catalogue entitled *Der Barockmaler Franz Carl Remp 1674–1718* includes a seven-page introduction to the artist's life and work, a catalogue comprising twenty units, a chronology, and list of sources.

Georg Lechner researched Franz Carl Remp in his PhD thesis, which he defended 2010 in Vienna. In the spring of 2018, Lechner drew attention to the fact that the 300<sup>th</sup> anniversary of the painter's death would occur in the autumn of the same year, and that neither Vienna nor Graz planned to commemorate the anniversary with an exhibition of the Baroque painter's works. We therefore decided to organize a conference entitled *Painters and Patrons. Franz Carl Remp and Painting in Styria around 1700* that was held on 23 November 2018 at the Laterneng'wölb in the Eggenberg Castle. The following day the participants went on a tour of the Palais Attems, guided by Georg Lechner, as well as a tour of Eggenberg Castle's monumental rooms guided by Paul Schuster. The conference was supported by the Universities of Graz and Maribor, and the Research Centre of the Slovenian Academy of Sciences and Arts, the France Stele Institute of Art History. It formed part of the bilateral project BI SLO-AT/16-17-18: *Art Patrons as Carriers of Province's Identity. The Role and Significance of Commissioners of Architectures and Furnishings of Aristocratic Residences and Pilgrimage Sites in Styria*, which was financed by the Slovenian Research Agency and the Österreichischer Austauschdienst, and the research project J6-7410: *Visual Representations of the Nobility. Early Modern Art Patronage in the Styria Province* (2016–2018), financed by the Slovenian Research Agency.

The conference opened with Georg Lechner's general and foundational contribution – Franz Carl Remp between Graz and Vienna (*Franz Carl Remp zwischen Graz und Wien*) – followed by Christine Rabensteiner, who presented the works of immigrant and Styria-born Baroque painters in storage in the Alte Galerie in Graz (*Werke immigrierter und gebürtiger steirischer Barockmaler. Ein Blick in das Depot der Alten Galerie*), and Karin Požin with her study of Remp's ceiling paintings in Palais Attems in Graz and their sources (*Case Study of Remp's Ceiling Paintings in Palais Attems in Graz. From Reproductive Prints to Frescoes*). In the second part of the conference there were papers on the wider context and Styrian art of the period. Edgar Lein gave a speech on the cost and value of paintings around 1700 (*Preis und Wert der Malerei um 1700*). Tina Košak presented a study of the art dealers from the Forchondt family and their Styrian clients based on sources in the Antwerp city archives (*The Forchondt Art Dealers and their Styrian Clients. Excerpts from the Antwerp City Archives*). Renata Komić Marn analysed the portraits of Eleonora Maria Rosalia Princess of Eggenberg (*The Portraits of Eleonora Maria Rosalia Princess of Eggenberg*), and Polona Vidmar presented the painted genealogies of Styrian nobility around 1700 (*Gemalte Genealogien des steirischen Adels um*



1700). The final section of the conference went beyond the borders of historical Styria: Ulrich Becker attributed the depictions of the Liberation of Vienna in 1683 to Stephan Kessler (*Weltgeschichte als Wimmelbild. Stephan Kessler und der Entsatz von Wien 1683*); Andreas Gamerith dealt with ceiling paintings in the Zwettl and Altenburg monasteries before Troger (*Vor Troger. Aspekte der Wandmalerei um 1700 am Beispiel der Klöster Zwettl und Altenburg*), and Martin Mádl gave a detailed paper on Czech ceiling painting around 1700 („So ist nun ... der Pracht im Bauen so hoch gestiegen ...“: *Profane Ceiling Painting in Bohemia around 1700*).

The conference participants prepared their papers for publication, or contributed new research findings, which are now being published in the *Acta historiae artis Slovenica* under the title *Franz Carl Remp and Painting in the Habsburg Hereditary Lands around 1700*. The contributions by Karin Požin and Georg Lechner deepen our knowledge of Remp's ceiling paintings in the Palais Attems, as well of the works he created after moving to Vienna. Some of Remp's oil paintings are also treated in the papers by Edgar Lein, who focuses on the cost of paintings in Styria, and by Renata Komić Marn, who discusses the paintings from the Attems collection in Slovenska Bistrica in Slovenian public collections. The topic of the papers by Polona Vidmar, who focuses on Dominik Franz Kalin von Marienberg's works for the Habsburg family, and Ulrich Becker, who attributes the depictions of the Liberation of Vienna to Tyrolian painter Stephan Kessler, is the painting of the last decades of the 17<sup>th</sup> century. Andreas Gamerith discusses the *Galleria maior* in the Zwettl monastery as an experiment in ceiling painting in late 17<sup>th</sup> century Lower Austria. The volume is concluded by Martin Mádl's contribution, which focuses on the transformation of Central European painting around 1700 and the models that were important for this transformation.

We hope that the diverse contributions and the numerous depictions will encourage further research in Baroque painting.

Edgar Lein, Polona Vidmar

# VORWORT

## FRANZ CARL REMP UND DIE MALEREI IN DEN HABSBURGISCHEN ERBLANDEN UM 1700

Trotz einer relativ großen Anzahl von Gemälden ist das Œuvre des in Radovljica in Slowenien geborenen und in Graz sowie Wien tätigen Malers Franz Carl Remp (1675–1718) einer breiten Öffentlichkeit bislang weitgehend unbekannt geblieben. Die erste und bislang einzige Ausstellung mit Werken des Malers wurde vom 26. Oktober 1973 bis zum 19. Mai 1974 im Unteren Belvedere in Wien und im Juni 1974 im Ecksaal der Alten Galerie des Joanneums in der Grazer Neutorgasse gezeigt. Das Katalogbändchen mit dem Titel *Der Barockmaler Franz Carl Remp 1674–1718* enthält eine sieben Seiten umfassende Einführung zu Leben und Werk des Künstlers, einen Katalogteil mit zwanzig Einträgen, eine Zeittafel und ein Literaturverzeichnis.

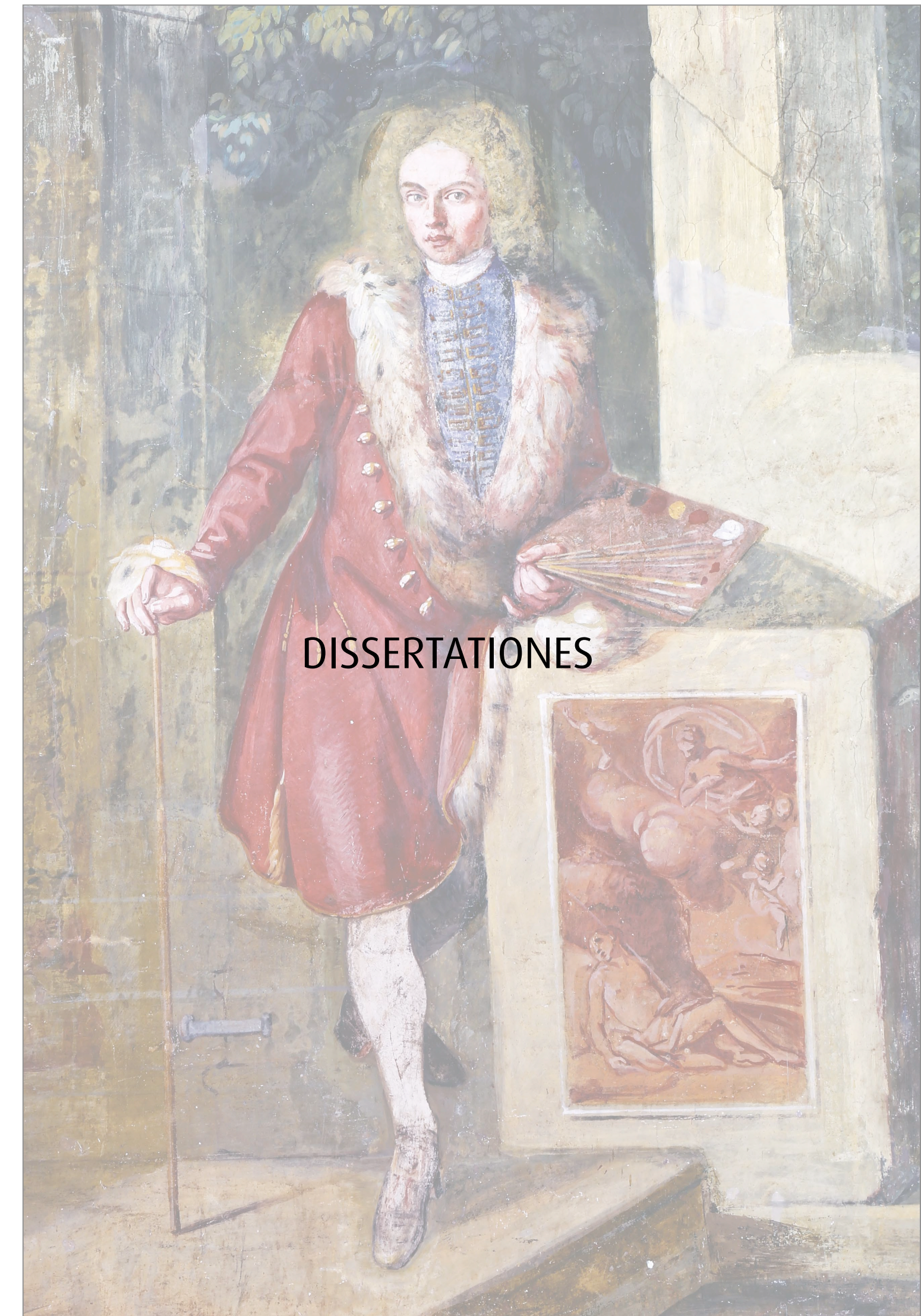
Georg Lechner hat sich im Rahmen seiner 2010 in Wien abgeschlossenen Dissertation umfassend mit Franz Carl Remp befasst. Als Lechner im Frühjahr 2018 darauf hinwies, dass sich der 300. Todestag des Malers im Herbst näherte, aber weder in Wien noch in Graz eine Ausstellung mit Werken des Barockmalers geplant sei, beschlossen die Herausgeber, eine Tagung zu organisieren, die am 23. November 2018 unter dem Titel *Maler und Auftraggeber. Franz Carl Remp und die Malerei in der Steiermark um 1700* im Laterneng'wölb von Schloss Eggenberg abgehalten wurde. Ergänzend dazu gab es am darauffolgenden Tag eine Besichtigung des Palais Attems unter der Leitung von Georg Lechner sowie eine Führung von Paul Schuster durch die Prunkräume von Schloss Eggenberg. Die von den Universitäten in Graz und Maribor sowie dem France Stele Institut für Kunstgeschichte am Forschungszentrum der Slowenischen Akademie der Wissenschaften und Künste unterstützte Veranstaltung war Teil des von der Slowenischen Forschungsagentur und dem Österreichischen Austauschdienst finanzierten bilateralen Projekts BI SLO-AT/16-17-18: *Art Patrons as Carriers of Province's Identity. The Role and Significance of Commissioners of Architectures and Furnishings of Aristocratic Residences and Pilgrimage Sites in Styria* sowie des von der Slowenischen Forschungsagentur finanzierten Forschungsprojekts J6-7410: *Visual Representations of the Nobility. Early Modern Art Patronage in the Styria Province* (2016–2018).

Den Anfang der Tagung machten Georg Lechner mit einem grundlegenden Vortrag über *Franz Carl Remp zwischen Graz und Wien* und Christine Rabensteiner mit *Werke immigrierter und gebürtiger steirischer Barockmaler. Ein Blick in das Depot der Alten Galerie* sowie Karin Požin mit einer *Case Study of Remp's Ceiling Paintings in Palais Attems in Graz. From Reproductive Prints to Frescoes*. Im zweiten Teil untersuchten Edgar Lein *Preis und Wert der Malerei um 1700* und Tina Košak *The Forchondt Art Dealers and their Styrian Clients. Excerpts from the Antwerp City Archives*. Renata Komić Marn analysierte *The Portraits of Eleonora Maria Rosalia Princess of Eggenberg* und Polona Vidmar präsentierte *Gemalte Genealogien des steirischen Adels um 1700*. Den Blick über die Steiermark hinaus weiteten Ulrich Becker mit seinem Vortrag *Weltgeschichte als Wimmelbild. Stephan Kessler und der Entsatz von Wien 1683*, Andreas Gamerith mit einem Blick auf die Malerei *Vor Troger. Aspekte der Wandmalerei um 1700 am Beispiel der Klöster Zwettl und Altenburg* und Martin Mádl mit einem umfassenden Vortrag zum Thema „*So ist nun ... der Pracht im Bauen so hoch gestiegen ...*“. *Profane Ceiling Painting in Bohemia around 1700*.

Die Referenten und Referentinnen überarbeiteten ihre Vorträge für die Drucklegung oder präsentierten neue Forschungsergebnisse, die wir in den *Acta historiae artis Slovenica* unter dem Titel *Franz Carl Remp und die Malerei in den habsburgischen Erblanden um 1700* veröffentlichen. Die Beiträge von Karin Požin und Georg Lechner erweitern das Wissen über Remps Wandmalereien im Palais Attems und über sein nach der Übersiedlung nach Wien geschaffenes Werk. Einige Ölgemälde Remps werden auch in den Beiträgen von Edgar Lein, der sich den Kosten für Gemälde in der Steiermark widmet, und Renata Komić Marn, die die Gemälde der ursprünglich in Schloss Slovenska Bistrica befindlichen Sammlung Attems in slowenischen öffentlichen Sammlungen untersucht, behandelt. Die Malerei in den letzten Jahrzehnten des 17. Jahrhunderts ist das Thema der Beiträge von Polona Vidmar, die die Werke Dominik Franz Calins von Marienberg für das Haus Habsburg präsentiert, und Ulrich Becker, der zwei Darstellungen des Entsatzes von Wien dem Tiroler Maler Stephan Kessler zuschreibt. Andreas Gamerith thematisiert die *Galleria maior* in Stift Zwettl als ein Experiment der Deckenmalerei des späten 17. Jahrhunderts in Niederösterreich. Der Band endet mit dem Beitrag von Martin Mádl, der sich der Transformation der mitteleuropäischen Wandmalerei um 1700 und ihren bedeutenden Vorbildern widmet.

Wir hoffen, dass die vielfältigen Beiträge und die zahlreichen Abbildungen zu einer weiteren Beschäftigung mit der Barockmalerei anregen werden.

Edgar Lein, Polona Vidmar



DISSERTATIONES

# The Patterns of the Transformation in Central European Ceiling Painting around 1700 and Franz Carl Remp in Brežice Castle

**Martin Mádl**

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## Izvleček

**Vzorci transformacije v srednjeevropskem stropnem slikarstvu okrog leta 1700 in Frančišek Karel Remp v brežiškem gradu**

### 1.01 Izvirni znanstveni članek

Stropno poslikavo v slavnostni dvorani brežiškega gradu je Frančišek Karel Remp izvršil za rodbino Attems v letih 1702–1703. Formalna inspiracija zanjo je bila najverjetneje grafična reprodukcija freske Pietra da Cortone v dvorani palače Barberini v Rimu. V 17. stoletju so bile kot predloge za monumentalne poslikave v Srednji Evropi uporabljene številne grafike različnega značaja in z različnimi motivi. Predvsem grafične reprodukcije slavnih stenskih poslikav v italijanskih umetnostnih središčih pa so v srednjeevropskem stropnem slikarstvu okoli leta 1700 sprožile kakovostni preobrat.

**Ključne besede:** stropno slikarstvo, freska, barok, grafika, Frančišek Karel Remp, Srednja Evropa

## Abstract

**The Patterns of the Transformation in Central European Ceiling Painting around 1700 and Franz Carl Remp in Brežice Castle**

### 1.01 Original scientific article

The ceiling decoration of the Great Hall of Brežice Castle was executed for the Attems family by the painter Franz Carl Remp in 1702–1703. Its form had most probably been inspired by an engraving, reproducing the fresco by Pietro da Cortona in the hall of the Palazzo Barberini in Rome. During the 17<sup>th</sup> century, many engravings of various motifs and types were used as models for monumental paintings in Central Europe. However, it was above all graphic reproductions of famous ceiling paintings in different artistic centres in Italy which inspired the qualitative turn of Central European ceiling painting around 1700.

**Keywords:** ceiling painting, fresco, baroque, engraving, Franz Carl Remp, Central Europe



1. Pietro da Cortona: *Jupiter crowning the prince*, ceiling painting, 1642–1644, Sala di Giove, Palazzo Pitti, Florence

When talking about European Baroque ceiling painting, we usually think of exquisite examples of the frescoes of the Italian *Seicento*, such as those made by Pietro da Cortona (1597–1669) in Rome or in Florence. His emblematic projects are characterised by a brilliant, robust and lively painting style, but also by opulent allegorical concepts. The motifs of Cortona's profane paintings are based on classical mythology and history; they depict ancient deities, explore political, religious and ethical themes, represent social careers and positions at court, in the Church, military hierarchy or government, and also portray family relationships and events as well as the fruits of economic success (fig. 1).<sup>1</sup>

Central European ceiling painting from the middle of the 17<sup>th</sup> century conveys a somewhat different impression. This was a transitional period in the region, during which clients and artists sought suitable models and understandable patterns of representation, which could be fulfilled with modest artistic capacities. Rather than the fundamental artistic values and thematic richness of the Baroque ceiling paintings, the priorities in Central European painting were choosing a suitable

<sup>1</sup> Cf. Walter VITZTHUM, A Comment on the Iconography of Pietro da Cortona's Barberini Ceiling, *The Burlington Magazine*, 103, 1961, pp. 427–433; Malcolm CAMPBELL, *Pietro da Cortona at the Pitti Palace. A Study of the Planetary Rooms and Related Projects*, Princeton 1976; Jörg Martin MERZ, *Pietro da Cortona. Der Aufstieg zum führenden Maler im barocken Rom*, Tübingen 1991 (Tübinger Studien zur Archäologie und Kunstgeschichte, 8); Steffi ROETTGEN, *Italian Frescoes. The Baroque Era*, New York-London 2007, pp. 142–187; Mina GREGORI, Palazzo Pitti, piano nobile. Gli affreschi di Pietro da Cortona nella Stanza della Stufa e nelle Sale dei Pianeti, *Fasto di corte. La decorazione murale nelle residenze dei Medici e dei Lorena. 2: L'età di Ferdinando II de' Medici (1628–1670)* (ed. Mina Gregori), Firenze 2006, pp. 91–134; Cecilia FROSININI, *Palazzo Pitti. Le pitture murali delle Sale dei Pianeti*, Cinisello Balsamo 2020; Steffi ROETTGEN, Götterhimmel und Theatrum Sacrum. Zur Erfolgsgeschichte der Deckenmalerei im barocken Italien, *Deckenmalerei um 1700 in Europa. Höfe und Residenzen* (eds. Stephan Hoppe, Heiko Laß, Herbert Karner), München 2020, pp. 47–67.



2. *Antipater of Macedon killing his mother Thessalonike, ceiling painting, ca. 1670, Eggenberg Castle, Graz*

medium, adhering to certain social conventions and observing the requirement to evoke comfort and luxury (fig. 2).<sup>2</sup>

From the middle of the 17<sup>th</sup> century, stucco and painted decoration became a practically mandatory part of the monumental spaces of aristocratic residences – town palaces, country castles and other buildings in Central Europe. In many early-stage projects, there is a striking difference between stucco and painted decoration. Stucco is usually the work of artists from the Ticino and Como regions and is performed at a high level of craftsmanship, but typically without a deeper conceptual burden. Painted images in stucco fields are, as a rule, based on literary concepts: they either illustrate classical texts or represent personified virtues, symbols and emblems. Around the middle of the 17<sup>th</sup> century, the paintings often have a more general meaning and are typically only indirectly connected to the client or to a specific cultural, social or political situation. The paintings from this period are largely the work of local artists. Their artistic qualities were often debatable. Central European workshop-trained artists rarely had enough experience in designing large wall and ceiling paintings, nor in fresco technique, and if they did not travel to Italy, they could not become acquainted with quality examples of wall or ceiling paintings; there were very few models to follow in Central Europe. The situation only changed with the arrival of the Ticinese fresco artist Carpofero Tencalla (1623–1685), who began operating in Central Europe in the mid-17<sup>th</sup> century.

<sup>2</sup> Studies on Central European ceiling painting focus mostly on fresco painting around 1700 and in the 18<sup>th</sup> century, while the poor quality of the local production around 1650 is noted only to a lesser extent in art historical literature. Cf. Martin MÁDL, *The Palace of Prince-Bishop Carl II of Lichtenstein-Castelcorn in Olomouc and its Decoration, Deckenmalerei um 1700 in Europa 2020* (n. 1), pp. 144–159.

Among the clients of this very busy artist were members of the Viennese Imperial court, leading aristocrats and prelates. Tencalla set an example not only for local artists, but also for his patrons, who came to demand higher quality thanks to his influence.<sup>3</sup>

The production of ceiling paintings in the 17<sup>th</sup> century was essentially driven and inspired by various graphic designs, which mediated a number of different artistic sources and subjects to the Central European area. Throughout the 17<sup>th</sup> century, illustrated editions of Ovid's *Metamorphoses*, Ripa's *Iconologia*, the Old and New Testaments as well as various hagiographic writings, were popular sources and frequently became models of ceiling painting cycles.<sup>4</sup> However, the situation was more complicated and it was not just sets of narrative scenes that were worth following.

The variety of graphic sources that painters used is well illustrated by the Michael Wenzel Halbax's (1661–1711) allegorical celebration of art, a ceiling painting dated to around 1710 in the Bishop's room (so-called *Kunstkammer*) in the Upper Austrian Augustinian monastery of St. Florian.<sup>5</sup> Beneath the large dome inspired by the designs of the Jesuit architect and artist Andrea Pozzo (1642–1709) are depictions of Apollo, who, in the presence of Minerva and the Muses, crowns the personification of Painting, and various attributes of art, including drawings and graphic designs, which are spread over the ledge of the balustrade framing the whole painted space (fig. 3). Various figural studies are depicted here, some possibly based on living models. In one of the open books we can read the title *Anatomia*. Below it, an anatomical study of a male figure with the exposed musculature is depicted on a sheet of paper falling over the balustrade. The anatomical study is similar to the engravings featuring in anatomical books from the 16<sup>th</sup> and 17<sup>th</sup> centuries, such as the treatise by Andreas Vesalius (1514–1564) *De humani corporis fabrica* or the work of William

<sup>3</sup> Cf. Werner KITLITSCHKA, Beiträge zur Erforschung der Tätigkeit Carpofo Tencallas nördlich der Alpen, *Wiener Jahrbuch für Kunstgeschichte*, 23, 1970, pp. 208–231; Jürg GANZ, Zur Tätigkeit des Malers Carpofo Tencalla südlich der Alpen, *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, 35, 1978, pp. 52–68; Ingeborg SCHEMPER-SPARHOLZ, Von Trautenfels über Eisenstadt nach Prag. Die Hesperidenfresken Carpofo Tencallas in Schloß Troia, *Ars baculum vitae. Sborník studií z dějin umění a kultury k 70. narozeninám Prof. PhDr. Pavla Preisse, DrSc.* (eds. Vít Vlnas, Tomáš Sekyrka), Praha 1996, pp. 143–149; Giorgio MOLLISI, Carpofo Tencalla. Un ciclo di affreschi sconosciuto, *Arte Lombarda*, 122/1, 1998, pp. 39–49; Ivano PROSERPI, *I Tencalla di Bissone*, Lugano 1999 (Artisti dei Laghi. Itinerari europei, 4); *Carpofo Tencalla da Bissone. Pittura del Seicento fra Milano e l'Europa centrale* (eds. Giorgio Mollisi, Ivano Proserpi, Andrea Spiriti), Pinacoteca Cantonale Giovanni Züst, Rancate, Ciniello Balsamo-Milano 2005; Jozef MEDVECKÝ, Zu den Quellen von Tencallas Malstil, *Ars*, 40/2, 2007, pp. 237–244; *Tencalla. Barokní nástěnná malba v českých zemích*, 1–2 (ed. Martin Mádl), Praha 2012–2013; Jozef MEDVECKÝ, *Anjelský hrad v Karpatoch. Carpofo Tencalla a ranobaroková výzdoba hradu Červený Kameň*, Bratislava 2015.

<sup>4</sup> For the reception of Ovid's *Metamorphoses* and Ripa's *Iconologia* in Central European art, see for example Karl MÖSENER, Deckenmalerei, *Barock* (ed. Hellmut Lorenz), München-London-New York 1999 (Geschichte der bildenden Kunst in Österreich, 4), pp. 303–380; Radka MILTOVÁ, *Mezi zalíbením a zavržením. Recepte Ovidiových Metamorfóz v barokním umění v Čechách a na Moravě*, Brno 2009; Jana ZAPLETALOVÁ, Tencallové a *Iconologia* Cesara Ripy. K metodám malířské a inventorské práce, *Tencalla 2012* (n. 3), pp. 154–167; Radka MILTOVÁ, *Ve společenství bohů a hrdinů. Mýty antického světa v české a moravské nástěnné malbě šlechtických venkovských sídel v letech 1650–1690*, Praha 2017. Cf. Helmut KRONTHALER, *Profane Wand- und Deckenmalerei in Süddeutschland im 16. Jahrhundert und ihr Verhältnis zur Kunst Italiens*, München 1992 (Kunstgeschichte, 52); Karl Alfred Engelbert ENENKEL, Jan L. de JONG, *Re-inventing Ovid's Metamorphoses. Pictorial and Literary Transformations in Various Media, 1400–1800*, Leiden-Boston 2020 (Intersections, 70).

<sup>5</sup> Ingrid FRANZL, *Michael Wenzel Halbax. Leben und Werk*, Innsbruck 1970 (doctoral dissertation), pp. 65–66; Thomas KORTH, Die Kaiserzimmer, *Die Kunstsammlungen des Augustiner-Chorherrenstiftes St. Florian* (eds. Theodor Brückler, Margareta Vyoral-Tschapka), Wien 1988, p. 294; Andrea Pozzo (eds. Vittorio De Feo, Valentino Martinelli), Milano 1996, pp. 204–229; Herbert KARNER, *Zur Rezeption des scheinarchitektonischen Werkes von Andrea Pozzo in den habsburgischen Ländern nördlich der Alpen im 18. Jahrhundert*, Wien 1995 (doctoral dissertation), pp. 94–95.





3. Michael Wenzel Halbax: *Apollo and Muses (Allegory of Arts)*, ceiling painting, 1708, Bishop's room, St. Florian Augustinian Monastery

Cowper (ca. 1666–1709).<sup>6</sup> A painter's drawing book stands open in front of the balustrade, in which a variety of shapes of eyes, noses and mouths can be seen (fig. 4). These types of design books seem to have been very popular among European artists. The plethora of motifs depicted in such design books compensated for the absence of academies, where artists could paint after living models. Such sources did not have scientific significance and accuracy, like anatomical atlases, but they did offer schematic graphic guidance on how to properly lay out the human face, parts of the human body and the whole human figure, often in motion or in various expressive, dramatic poses.<sup>7</sup> One of the figures near Apollo points a finger towards a perspective in an open treatise. We can recognise in it some of the well-known perspective schemes, especially the scheme of projection of vaulted spaces,

<sup>6</sup> Andreas VESALIUS, *Andreae Vesalii Bruxellensis, scholae medicorum Patauinae professoris, de Humani corporis fabrica Libri septem*, Basileae 1543; William COWPER, *The Anatomy of Humane Bodies, with Figures Drawn after the Life by Some of the Best Masters in Europe, and Curiously Engraven in One Hundred and Fourteen Copper Plates, Illustrated with Large Explications, Containing Many New Anatomical Discoveries, and Chirurgical Observations: to which is Added an Introduction Explaining the Animal Oeconomy /.../*, Oxford-London 1698. For treatise on anatomy, cf. *Rappresentare il corpo. Arte e anatomia da Leonardo all'Illuminismo* (ed. Giuseppe Olmi), Bologna 2004; *Il corpo in scena. I trattati di anatomia della Biblioteca Comunale Passerini-Landi* (ed. Marinella Pigozzi), Piacenza 2005; *Anatome. Sezione, scomposizione, raffigurazione del corpo fra Medioevo e età moderna* (eds. Giuseppe Olmi, Claudia Pancino), Bologna 2013.

<sup>7</sup> A similar drawing book appears on one of the painted trellis, which was supplied by the painter Leopold Seidel to the Sternegg Palace in Malá Strana in Prague in 1774. For drawing books and their use in the 17<sup>th</sup> century, cf. Jaap BOLTEN, *Method & Practice. Dutch and Flemish Drawing Books 1600–1750*, Landau 1985; Hans DICKEL, *Deutsche Zeichenbücher des Barock. Eine Studie zur Geschichte der Künstlerausbildung*, Hildesheim-Zürich-New York 1987 (Studien zur Kunstgeschichte, 48).



4. Michael Wenzel Halbax:  
*Apollo and Muses*  
(*Allegory of Arts*), detail  
with painter's drawing book,  
ceiling painting, 1708, Bishop's  
room, St. Florian Augustinian  
Monastery



5. Michael Wenzel Halbax:  
*Apollo and Muses*  
(*Allegory of Arts*), detail with  
painter's self-portrait, ceiling  
painting, 1708, Bishop's room,  
St. Florian Augustinian  
Monastery

known from the treatises of Piero della Francesca, Jean Pèlerin, Vignola, Jean Dubreuil or Andrea Pozzo. Similar schemes were followed by painters in practice, when projecting fictional architectural units on the walls.

Halbax also portrayed himself in the allegorical painting wearing an allonge wig, which underlines the artist's social self-confidence. The painter thus portrayed holds a palette and brushes and is finishing a canvas stretched over an oval frame held in front of him by a flying cupid, a *modeletto* of the fictional eccentric dome, arching over the depicted scene. With this motif, the painter demonstrates that he is well acquainted with the extended treatise of the Jesuit Andrea Pozzo *Perspectiva pictorum et architectorum*, from which he quotes here, and which was later recorded in the estate inventory taken after Halbax's death in 1711 (fig. 5).<sup>8</sup>

<sup>8</sup> FRANZL 1970 (n. 5), p. 256.

Pozzo's treatise was based on the work of the French Jesuit Jean Dubreuil (1602–1670) and the Italian Giulio Troili (1613–1685).<sup>9</sup> His work excelled in the originality and remarkable clarity of the motifs presented. Painting treatises on perspective provided guidance on how to design visually attractive architectural elements on various architectural surfaces – walls, ceilings, vaults and domes – and also how to construct complex figural compositions and their proportions not only in relation to real and fictional architecture but also from the viewer's perspective.<sup>10</sup> Among other things, they helped artists achieve a dramatic evocation of the themes they depicted: the paintings showed not only what is in the text, but also how the overall creation would appear to the viewer, if he was physically present.<sup>11</sup> In the case of paintings on ceilings and vaults, the new perspective schemes also made it possible to fulfil the ideal that deities, spirits, angels, virtues and non-earthly powers should, due to their supernatural essence, be depicted above the heads of those who beheld them, as Gérard de Lairese (1641–1711) indeed observed.<sup>12</sup>

Around the middle of the 17<sup>th</sup> century, new types of prints made after murals began to be published in Rome. Giovanni Giacomo de Rossi (1627–1691), in cooperation with different artists, published luxury albums reproducing the complete works and details of the most important painting cycles in Rome and Florence. There were albums presenting Carracci's paintings in the Farnese Gallery, or Cortona's paintings in the Palazzo Barberini and the Doria Pamphilj Gallery in Rome, but also in the Palazzo Pitti in Florence.<sup>13</sup> The sheets of these albums included not only illustrations

<sup>9</sup> Jean DUBREUIL, *La perspective pratique, necessaire a tous peintres, graveurs, sculpteurs, architectes, orfevres, brodeurs, tapissiers, et autres qui se meslent de desseigner /.../*, Paris 1663; Giulio TROILI, *Paradossi per praticare la prospettiva senza saperla, fiori, per facilitare l'intelligenza, frutti, per non operare alla cieca. Cognitioni necessarie à Pittori, Scultori, Architetti, ed à qualunque si diletta di Disegno /.../*, Bologna 1683. Cf. Marinella PIGOZZI, *Da Giulio Troili a Ferdinando Galli Bibiena. Teoria e prassi, L'architettura dell'inganno. Quadraturismo e grande decorazione nella pittura di età barocca* (eds. Fauzia Farneti, Deanna Lenzi), Firenze 2004 (Saggi e documenti di storia dell'architettura, 45), Firenze 2004, s. 119–132.

<sup>10</sup> Andrea POZZO, *Perspectiva Pictorum et Architectorum Andreae Putei e Societate Jesu. In qua docetur modus expeditissimus delineandi opticè omnia que pertinent ad Architecturam*, 1–2, Romae 1693–1700. Cf. Bernhard KERBER, *Andrea Pozzo*, Berlin 1971 (Beiträge zur Kunstgeschichte, 6); KARNER 1995 (n. 5); *Andrea Pozzo* (ed. Alberta Battisti), Milano-Trento 1996; *Andrea Pozzo* 1996 (n. 5); Peter VIGNAU-WILBERG, *Perspektive und Projektion. Andrea Pozzos Architekturtheorie und ihre Praxis*, München 2005 (Punctum, 19); *Andrea Pozzo (1642–1709). Pittore e prospettico in Italia settentrionale*, Museo Diocesano Tridentino, Trento 2009; *Mirabili disinganni. Andrea Pozzo (Trento 1642–Vienna 1709). Pittore e architetto gesuita* (eds. Richard Bösel, Lydia Salviucci Insolera), Roma 2010; *Andrea Pozzo (1642–1709). Der Maler-Architekt und die Räume der Jesuiten* (ed. Herbert Karner), Wien 2012 (Österreichische Akademie der Wissenschaften, Veröffentlichungen der Kommission für Kunstgeschichte, 11).

<sup>11</sup> Ernst Hans GOMBRICH, *Means and Ends. Reflections on the History of Fresco Painting*, London 1976, p. 32.

<sup>12</sup> Quoted after Gérard de LAIRESSE, *Des Herrn Gerhard de Lairese, Welt-belobten Kunst-Mahlers, Grosses Mahler-Buch. Worinnen die Mahler-Kunst in allen ihren Theilen Gründlich gelehret, durch Beweißthümer und Kupfferstiche erkläret /.../. Zweyter Theil /.../*, Nürnberg 1730, p. 169: *Es ist wohl wahr, daß in gewöhnlichen Tafeln die Götter, Geister, Halb-götter, Engel, Tugenden, und andere Mächten nicht weniger eingeführet werden können, ja zu und an dieselbe unabgesonderlich verknüpfet seynd: allein in den Deck-Wercken, deren Zenith oder Scheitel-Punct an der Höhe der Sternen-Himmel ist, müssen sie nothwendig darein kommen, indem sie unentbehrlich hineingestellet werden müssen, da meistens alle Vorbildungen eine Absicht auf ihre Personen, Eigenschaften oder Tugenden haben.* Cf. also MÖSENER 1999 (n. 4), p. 303.

<sup>13</sup> *Galeria dipinta nel palazzo del Prencipe Panfilio da Pietro Berrettini da Cortona intagliata da Carlo Cesio, vero originale. Si vendono da Gio. Giacomo Rossi in Roma alla Pace aliseгна di Parigi, 1661 (or later); Galerae Farnesianae icones Romae in aedibus Sereniss. Ducis parmensis ab Annibale Carraccio ad Veterum aemulationem posterorumq. admirationem coloribus expressae cum ipsarum monocromatibus et ornamentis. A Petro Aquila delineatae incisae. Io: Iacobi de Rubeis cura, sumptibus ac typis excusae. Romae ad Templum S. Mariae de Pace cum Privil. Summi Pontificis, 1677; Barberinae Aulae Fornix Romae Eq. Petri Berrettini Cortonensis picturis admirandus cuius spirantes*



6. Abram Godyn, attributed: *Jupiter crowning the prince* (after Pietro da Cortona), ceiling painting, 1687–1688, Troja Manor, Prague



7. Abraham Godyn, attributed: *Triumph of Bacchus and Ariadne* (after Annibale Carracci), ceiling painting, 1687–1688, Troja Manor, Prague

of stories, as was the case with most older graphic manuals, but also provided information about the reproducible arrangement of these paintings, thematic syntax, their perspective and decorative frames. These were very alluring patterns that attracted the attention of customers and artists, and significantly influenced a number of projects.<sup>14</sup>

We can surmise that several albums reproducing significant realisations of murals were purchased for example by Count Wenzel Adalbert of Sternberg (1643–1708), who himself visited important European artistic centres during his grand tour. Subsequently, he provided these albums to painters who decorated his apartments in the Troja Manor near Prague in the years around 1690. At least two of the paintings in the castle – in the gallery and in one of the rooms on the first floor – are inspired by Cortona's famous *Sala di Venere* in Florence's Palazzo Pitti, which represented Pallas Athena rescuing a young aristocrat from the arms of Venus and setting him on the path of virtue, where he is to accompany Hercules. Another of the paintings – on the vault of the cabinet on the ground floor – reproduces a painting from the *Sala di Giove* and depicts Jupiter bestowing a crown of glory for his virtuous deeds upon a hero accompanied by Hercules and then welcoming him to Olympus (fig. 6). Another cabinet is decorated with a painting that is an adaptation of Carracci's fresco from the Farnese Gallery (fig. 7). The vault of one of the bedrooms on the ground floor is covered by a painting based on a graphic reproduction of an oil painting by Nicolas Poussin (1594–1665), which decorated the bedroom in Cardinal Richelieu's palace in Paris. Figures of resting ancient gods were added to the fields in the lower, oblique part of the vault, which again were taken from the Palazzo Pitti. The frescoes in the Troja Manor, which reproduce paintings by various outstanding European artists, are work of several different painters. This is one of the reasons why it must be assumed that the designs were not owned by the artists themselves, but were provided by the client.<sup>15</sup>

We also see later engravings being reproduced in other significant painting projects. For example, in the Wrbna Palace in Prague, the painter Johann Jakob Stevens of Steinfels (1651–1730) imitated Cortona's motif of Aeneas' duel with Turnus from the Doria Pamphilj Gallery in Rome. Another motif from the same cycle – the Triumph of the Goddess Ceres – had already been used by Carpofero Tencalla in the colonnade of the Flower Garden in Kroměříž (Moravia).<sup>16</sup> We can find other similar examples in the Central European area.

*imagines et monocromata in hisce delineamentis ad similitudinem adumbrata Urbani VIII. Pontificis Maximi virtutes exprimunt, Romae ca. 1677; Heroicae virtutis imagines, quas eques Petrus Berrettinus Cortonensis pinxit Florentiae in aedibus sereniss. Magni Ducis Hetruriae in tribus cameris, Jovis, Martis, et Veneris. Curâ, & sumptibus Ioannis Iacobi de Rubeis, cum Privilegio Summi Pontificis concessa Anno MDCXCI. die 22. Octobris. Romae, Apud Dominicum de Rubeis eiusdem Ioannis Iacobi Haeredem ad Templum S. Mariae de Pace /.../. Superiorum Permissu, Romae 1691.*

<sup>14</sup> Friedrich POLLEROS, *Die Kunstgeschichte und ihre Bilder im 17. Jahrhundert. Reiseführer und Sammlungskataloge, Marburger Jahrbuch für Kunstwissenschaft*, 41, 2014, pp. 121–123; Kurt ZEITLER, *Grande Decorazione. Italienische Monumentalmalerei in der Druckgraphik*, Berlin–München 2018, pp. 13–41.

<sup>15</sup> For the paintings in the Troja Manor and their models, cf. David BAREŠ, *Nikolas Poussin v Tróji. Nástropní freska Triumf pravdy má svoji předlohu, Dějiny a současnost. Kulturně historická revue*, 33/2, 2011, p. 7; Martin MÁDL, *Praha – Troja. Zámek Václava Vojtěcha ze Šternberka: apartmány v přízemí, Tencalla 2013* (n. 3), pp. 477–551; Martin MÁDL, 'ANTEEAT VIRTUS VIRTUTEM FAMA SEQUITUR': The Paintings Decorating the Apartments in the Chateau Troja in Prague, *Looking for Leisure. Court Residences and their Satellites 1400–1700* (eds. Sylva Dobalová, Ivan P. Muchka), Prague 2017 (Palatium e-Publications, 4), pp. 227–255 (<http://www.court-residences.eu/uploads/general/Leisure%202017%20update.pdf>).

<sup>16</sup> Jana ZAPLETALOVÁ, *Kroměříž. Květná zahrada (Libosad). Kolonáda, Tencalla 2013* (n. 3), pp. 150–155.



8. Franz Carl Remp: *Glorification of the Attems family*, ceiling painting, 1702–1703, Great Hall, Brežice Castle



9. Cornelis Bloemaert after Pietro da Cortona: *Glorification of the Barberini family*, engraving, ca. 1642, Rome

In conclusion, I would like to at least briefly mention the paintings that Count Ignaz Maria Attems (1652–1732) had made in the Great Hall in Brežice Castle (German Rann) in the Slovenian part of Styria. These paintings are composed of various allegorical themes and mythological scenes, the main purpose of which is to celebrate the virtues, growth and prosperity of the Attems family (fig. 8). In this case, the outline of Cortona's painting on the ceiling of the Great Hall in the Roman Palazzo Barberini can be recognised behind the composition of various themes on the hall ceiling. Further, in this case, we can surmise that the composition of the Roman fresco was mediated by a graphic model, namely the album *Aedes Barberinae ad Quirinalem*, which Cortona prepared for Girolamo Teti in 1642, or the album *Barberinae aulae fornix* published in Rome by Giovanni Giacomo de Rossi between 1677 and 1682. Both of these albums reproduce individual segments of Cortona's composition, from which it was possible to assemble a model of the entire ceiling decoration (fig. 9).<sup>17</sup> At the same time, the Roman pattern had to be adapted to the dimensions of the Brežice Castle hall, which was longer than the Roman one. The paintings in Brežice were created in the years 1702–1703. The painter Franz Carl Remp (1675–1718) is generally considered to be their author, though Antonio Maderni (1660–1702) may have also contributed to the composition. Remp then depicted himself on the wall of the hall in formal attire and in an allonge wig, with a palette and

brushes in his hand, but also with a walking stick (fig. 10). Remp's self-portrait radiates a similar social self-confidence as Halbax's own portrait in St. Florian.<sup>18</sup>

<sup>17</sup> Cf. VITZTHUM 1961 (n. 1), p. 428.

<sup>18</sup> Barbara Murovec noted the connection between the paintings in Brežice and the decoration of the hall in Palazzo Barberini and the possible contribution of Antonio Maderni; Barbara MUROVEC, Antonio Maderni (1660–1702). Je bil pozabljeni Weissenkircherjev zet iz Capolaga prvi Attemsov freskant?, *Slovenska umetnost in njen evropski kontekst. Izbrane razprave I* (ed. Barbara Murovec) Ljubljana 2007, pp. 120–121; Barbara MUROVEC, "Insignis pictor Austriacus". Zur Erforschung der barocken Deckenmalerei in der Steiermark, *Baroque Ceiling Painting in Central Europe/Barocke Deckenmalerei in Mitteleuropa. Proceedings of the International Conference* (eds. Martin Mádl, Michaela Šeferisová Loudová, Zora Wörgötter), Praha 2007, pp. 20–21. Cf. also Georg Matthias LECHNER, *Der Barockmaler Franz Carl Remp (1675–1718)*, Wien 2010 (doctoral dissertation), pp. 56–58, 121–122, Cat. No. W1 (with older literature).



10. Franz Carl Remp: *Glorification of the Attems family, detail with painter's self-portrait, wall painting, 1702–1703, Great Hall, Brežice Castle*



11. Johann Jakob Stevens von Steinfels: *ceiling decoration (after Paul Decker?), before 1714, Přebořovský Palace, Prague – Lesser Town*

In terms of the quality of painting, the Troja Manor in Bohemia and Brežice Castle fall short of the Italian models. Nevertheless, we can identify the reception of these graphically mediated projects as a powerful artistic stimulus that introduced new decorative systems to Central European painting. Instead of individual scenes used to convey a more general meaning and conceived as *quadro riportato*, which had predominated until then, thanks to these graphic models, complex, multi-layered allegorical images came to be represented, which in turn reflected the specific cultural and social contexts of the works and also enabled the clients to impart topical messages relevant to their time. They probably gave the local artists a sense they were participating in current artistic trends and, at the same time, allowed them more freedom in the execution of their works, as is suggested by their self-portraits, which began to appear more often on wall and ceiling paintings around 1700. At the beginning of the 18<sup>th</sup> century, graphic design manuals for ceiling paintings also appeared in Augsburg, beginning with the album *Fürstlicher Baumeister* published in 1711 by Paul Decker.<sup>19</sup> Decker's album, as far as is known, does not offer reproductions of existing paintings, but rather a spectrum of fantasy themes that artists could follow. Moreover, in the case of Decker's engravings, these are themes specifically adapted for use on the ceilings and vaults of castle and palace interiors, often framed in perspective quadrature, but also in new fashion frames imitating

<sup>19</sup> Paul DECKER, *Fürstlicher Baumeister Oder: Architectura Civilis, Wie Grosser Fürsten und Herren Paläste mit ihren Höfen, Lusthäusern, Gärten, Grotten, Orangerien und anderen darzu gehörigen Gebäuden füglich anzulegen und nach heutiger Art auszuzieren /...*, Augsburg 1711.



arabesques, designed around 1700 by designers at the court of the French king Louis XIV. Graphic albums thus became not only a storehouse of motifs and a source for the intellectual exploration of themes in Central European ceiling painting, but also a tool that mediated a more general stylistic change that we can observe in European painting at the threshold of the 18<sup>th</sup> century (fig. 11).

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## Vzorci transformacije v srednjeevropskem stropnem slikarstvu okrog leta 1700 in Francišek Karel Remb v brežiškem gradu

### *Povzetek*

Sredina 17. stoletja je bila na obravnavanem območju prehodno obdobje, v katerem so naročniki in umetniki iskali primerne modele in razumljive vzorce reprezentacije, ki bi jih lahko udejanjili v okviru skromnih umetniških zmožnosti. Bolj kot za osnovne umetniške vrednote in tematsko bogastvo stropnega slikarstva je šlo za izbiro primernega medija, ustreznega družbenim konvencijam ter zahtevam po udobju in razkazovanju razkošja. Produkcijo stenskih slikarij so v 17. stoletju bistveno usmerjale in navdihovale različne grafične predloge, med njimi ilustracije Ovidijevih in drugih antičnih besedil pa tudi anatomske vzorce, perspektivne študije in druge grafike, ki so na srednjeevropsko območje posredovale številna »poživila«. Okoli sredine 17. stoletja so začeli v Rimu tiskati novo zvrst grafičnih listov, povezanih s stenskim slikarstvom. Giovanni Giacomo de Rossi (1627–1691) je objavil razkošne albume z reprodukcijami celote in detajlov najpomembnejših slikanih ciklov v Rimu in Firencah. Inspiracija za veliko stropno poslikavo slavnostne dvorane v brežiškem gradu, ki jo je Francišek Karel Remb naslikal v letih 1702–1703, je bila najverjetneje grafična reprodukcija freske Pietra da Cortone v rimski palači Barberini. Receptura podobnih projektov, ki so jih posredovale grafike, je pomenila močan impulz, ki je v srednjeevropsko slikarstvo vpeljal nove dekorativne sisteme.