

## FOREWORD

# ARTISTIC AND ARCHITECTURAL HERITAGE OF THE NOBILITY BETWEEN OLD AND NEW REGIMES

The present thematic issue of *Acta historiae artis Slovenica* comprises nine original scientific articles based on the papers presented at the international scientific conference titled *Artistic and Architectural Heritage of the Nobility Between Old and New Regimes: Transformations, Reinterpretations and New Uses*, which took place at the ZRC SAZU in Ljubljana between 22 and 24 June 2022 as a part of the research project *Art and the Nobility in Times of Decline: Transformations, Translocations and Reinterpretations*.<sup>1</sup>

For the first time in such an extensive international context, the conference provided an opportunity to present new insights and allowed for an in-depth discussion of how aristocratic commissioners, collectors, and artwork owners were confronted with the new political and social circumstances during the decline of this social class. Moreover, the conference speakers discussed various aspects of the reception and new uses of aristocratic heritage after the collapse of the old regimes—including the Venetian Republic, the Austro-Hungarian Monarchy, the Polish-Lithuanian Commonwealth, and the Russian Empire—as well as during and after a number of historical milestones from the French Revolution to the two world wars and the Spanish Civil War.<sup>2</sup> The thematic issue at hand presents a selection of these contributions.

Kamila Kłudkiewicz and Michał Mencfel address the very significant research topic of the collection trends of the elites in the broader context of the collective social adherence perception after the abolition of the Polish-Lithuanian Commonwealth, especially the development of national identity in the 19<sup>th</sup> century. In addition to art collections, collections of national and historical

<sup>1</sup> The project *Art and the Nobility in Times of Decline: Transformations, Translocations and Reinterpretations* (J6-1810, July 2019 – June 2023) and the associated international conference were financed by the Slovenian Research and Innovation Agency from the state budget. The project took place at the France Stele Institute of Art History, the Milko Kos Historical Institute of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, as well as at the Faculty of Arts and the Faculty of Civil Engineering, Transportation Engineering and Architecture of the University of Maribor. For the project results, see the project webpage “Art and the Nobility in Times of Decline: Transformations, Translocations and Reinterpretations,” accessed September 25, 2023, <https://uifs.zrc-sazu.si/en/node/100694>.

<sup>2</sup> For the programme and summaries, see Tina Košak, ed., *Artistic and Architectural Heritage of the Nobility Between Old and New Regimes: Transformations, Reinterpretations and New Uses; International Conference; Program and Abstracts / Umetnostna in arhitekturna dediščina plemstva med starimi in novimi režimi: Transformacije, reinterpretacije in nove namembnosti; Mednarodna konferenca; Program in povzetki* (Ljubljana: ZRC SAZU, 2022), accessed September 25, 2023, <https://uifs.zrc-sazu.si/sites/default/files/Artistic%20and%20Architectural%20Heritage.pdf>.

memorabilia turn out to be crucial. Among these, the collection of Princess Izabela Czartoryska, which the contribution in question analyses as a case study, is essential. Based on the example of Venetian Senator Girolamo Ascanio Molin, Arianna Candea examines how political changes influenced collecting practices. Under the impression of the circumstances following the fall of the Venetian Republic after the French occupation in 1797, Molin intentionally started to collect everyday objects and artworks that alluded to the golden age of Venice in response to the disorientation caused by the new regime, perceived as foreign and oppressive. This is additionally supported by the fact that Molin bequeathed the collection to the city to make it as broadly accessible to the Venetian public as possible. Based on the example of the Ca' Rezzonico Palace in Venice, Valeria Paruzzo's contribution explores the fate of the furnishings and the new uses of Venetian patrician palaces during the period when the city was under Austrian administration. The fate of this famous palace by the Grand Canal was initially determined by the extinction of its original owners, the Rezzonico family, in 1810. At that point, the palace furnishings were largely sold off, while the building's functions kept changing dramatically until 1936, when it was transformed into The Museum of 18<sup>th</sup> Century. The studies of archival sources and photographic documentation shed crucial light on the differences in the furnishing practices and residence renovation trends between the established old and new nobility. The examples analysed by Dubravka Botica are exceedingly telling. In the 19<sup>th</sup> century, the members of the old noble family of Erdődy would furnish the interiors of their renovated residences in Croatia with artworks of the old masters from their own art collections, created over the centuries to emphasise their distinguished status and importance. On the other hand, the members of the Vranyczány-Dobrinović family, the representatives of the new nobility, established themselves as renowned patrons of contemporary artists, while their country estates became the meeting places for the Croatian artistic community of the time. Noble owners would often entrust the administering of their collections, especially more extensive ones, to special custodians. Šárka Radostová and Kristina Uhlíková compare the approach of the lower and higher nobility and the imperial family to this phenomenon. The strategy of the state, which took over the property of the Habsburg-Lorraine dynasty after the establishment of the Czechoslovak Republic in 1918, represents a special segment. In addition to the aristocratic heritage owners, the crucial aspects that influenced the manner in which the custodians approached the role entrusted to them were their personality, education, ambitions, and life experience, as well as the nature of the collections themselves, as they often required special skills and erudition. The example of the Alba collection in the Liria Palace in Madrid, which Whitney Dennis discusses in her article, demonstrates that even well into the 20<sup>th</sup> century, some members of the great noble dynasties saw their family collections as a way of justifying their position in the society. Based on the preserved archival inventories and photographs of the Liria Palace interiors, the author of the article analyses the placement of the Alba collection in the period leading up to the Spanish Civil War, during which the palace was destroyed, and after 1957, when it was restored. She explains the collection's significance for its owners and its use to visualise the relevant family history with Pierre Bourdieu's idea of the "fiction of continuity".

The new political authorities perceived and appropriated the aristocratic artistic heritage in various ways. Marcela Rusinko analyses the nationalisation and auctioning of the private property and furnishings from the former German and Hungarian noble residences in Czechoslovakia after Second World War. By consulting the relevant sources, she examines the amount and quality of the selected noble families' movable property and establishes a starting point for further research into the provenance of individual objects. The post-war ethnic, social, and economic conflicts led to prominent class and social shifts, resulting in new trends in art collection and dwelling culture.

Silvia Marin discusses the fate of three residences commissioned by several generations of the Golescu family in the 17<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> centuries. Until as late as the 21<sup>st</sup> century, the survival of aristocratic residential buildings depended on the successful coordination of efforts to ensure the continuity of noble families and their material heritage. This process was also influenced by the emergence of modern Romania, followed by the multiplication and expansion of the volume of donations intended for public monuments. As a rule, the aristocratic residences in some of the Central European successor states of the Habsburg Monarchy were negatively associated with the nobility's century-long domination and feudalism and perceived as the legacy of defeated foreigners (to some extent already after First World War but even more so after Second World War). The situation in Portugal represents an interesting comparison. As Joaquim Rodrigues dos Santos explains, between 1926 and 1974, the nationalist and conservative *Estado Novo* dictatorship used Portugal's medieval fortifications, which had always been considered a symbol of Portuguese independence, as an instrument of ideological propaganda. To this end, it restored or creatively renovated them in accordance with its ideas of medieval castle architecture and then used the restored buildings for ceremonial and tourism purposes.

All of the studies presented are based on archival analyses. Based on selected examples, each of them sheds light on various aspects of the (self-)representation and reception of nobility and its artworks during what was probably the most turbulent period for this social class; from continuity and preservation on the one hand to neglect and destruction of their heritage on the other hand; from the elimination and sale of noble movable heritage to the appropriation and remodelling of aristocratic residences for the benefit of individuals, selected groups, and post-war society.

With its way of life, networking, dynastic and inter-familial connections, mobility, and living practices, nobility has always transcended the confines of a single political system and the borders of individual countries. Therefore, it is appropriate to consider aristocratic heritage, its continuities, as well as its ruptures in broader transnational contexts and from different perspectives. We hope that the present issue and the contributions contained herein will represent a notable stimulus for further international networking and research.

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## PREGOVOR

# UMETNOSTNA IN ARHITEKTURNA DEDIŠČINA PLEMSTVA MED STARIMI IN NOVIMI REŽIMI

Pričujoča tematska številka *Acta historiae artis Slovenica* prinaša devet izvirnih znanstvenih člankov, zasnovanih na podlagi referatov, predstavljenih na mednarodni znanstveni konferenci *Artistic and Architectural Heritage of the Nobility Between Old and New Regimes: Transformations, Reinterpretations and New Uses*, ki je od 22. do 24. junija 2022 potekala na ZRC SAZU v Ljubljani v okviru temeljnega raziskovalnega projekta *Umetnost v času zatona plemstva: transformacije, translokacije in reinterpretacije* (J6-1810).<sup>1</sup>

Konferenca je prvič v tako obsežnem mednarodnem kontekstu omogočila predstavitev številnih novih spoznanj in poglobljeno diskusijo o soočanju plemiških naročnikov, zbirateljev in lastnikov umetnin z novimi političnimi in družbenimi okoliščinami v času zatona tega družbenega sloja. Udeleženci konference so obravnavali tudi različne vidike recepcije in nove namembnosti plemiške dediščine po razpadu velikih starih režimov, med drugim Beneške republike, avstro-ogrške monarhije, poljsko-litovske zveze in ruskega cesarstva, med številnimi prelomnimi dogodki in po njih, od francoske revolucije do obeh svetovnih vojn in španske državljanske vojne.<sup>2</sup> V tematski številki podajamo izbor prispevkov.

Kamila Kludkiewicz in Michał Mencfel se osredotočata na raziskovalno tematiko vprašanja zbirateljskih trendov elit v širšem okviru pojmovanja kolektivne družbene pripadnosti po ukinitvi poljsko-litovske zveze, zlasti razvoja nacionalne identitete v 19. stoletju. Poleg umetnostnih zbirk se kot ključne kažejo zbirke nacionalnih in historičnih memorabilij; med slednjimi ima posebej velik pomen zbirka kneginje Izabele Czartoryske, ki je v prispevku analizirana kot študija primera. Kako so politične spremembe vplivale na zbirateljske prakse, analizira tudi Arianna Candeago na primeru beneškega senatorja Girolama Ascania Molina. Pod vtisom okoliščin, ki so sledile padcu Beneške republike po francoski zasedbi leta 1797, je Molin namenoma začel zbirati predmete iz vsakdanjega življenja in umetnine, ki so aludirale na zlato dobo Benetk, kot odgovor na dezorientacijo, nastalo

<sup>1</sup> Projekt *Umetnost v času zatona plemstva: transformacije, translokacije in reinterpretacije* (J6-1810), julij 2019 – junij 2023) in mednarodno konferenco je iz državnega proračuna financirala Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije. Projekt je potekal na Umetnostnozgodovinskem inštitutu Franceta Steleta in Zgodovinskem inštitutu Milka Kosa ZRC SAZU ter na Filozofski fakulteti in Fakulteti za gradbeništvo, prometno inženirstvo in arhitekturo Univerze v Mariboru. Za rezultate projekta gl. Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU, Programi in projekti, dostop 25. 9. 2023, <https://uifs.zrc-sazu.si/sl/programi-in-projekti/umetnost-v-casu-zatona-plemstva-transformacije-translokacije-reinterpretacije>.

<sup>2</sup> Za celoten program in povzetke vseh prispevkov gl. Tina Košak, ed., *Artistic and Architectural Heritage of the Nobility Between Old and New Regimes: Transformations, Reinterpretations and New Uses; International Conference; Program and Abstracts/Umetnostna in arhitekturna dediščina plemstva med starimi in novimi režimi: Transformacije, reinterpretacije in nove namembnosti; Mednarodna konferenca; Program in povzetki* (Ljubljana: ZRC SAZU, 2022), dostop 25. 9. 2023, <https://uifs.zrc-sazu.si/sites/default/files/Artistic%20and%20Architectural%20Heritage.pdf>.

zaradi novega režima, ki so ga dojemali kot tujega in zatiralskega. To še dodatno podpira dejstvo, da je Molin zbirko zapustil mestu z namenom, da bo dostopna čim širši beneški javnosti. Prispevek Valerie Paruzzo na primeru palače Ca' Rezzonico v Benetkah odgovarja na vprašanje usode opreme in novih namembnosti beneških patricijskih palač v obdobju, ko je bilo mesto pod avstrijsko upravo. Usodi znamenite palače ob Velikem kanalu je sprva botrovalo izumrtje njenih prvotnih lastnikov, članov rodbine Rezzonico, leta 1810. Njeno opremo so takrat po večini razprodali, njene funkcije pa so se močno spreminjale, dokler niso leta 1936 v njej odprli muzeja umetnosti 18. stoletja. Študije na podlagi arhivskih virov in fotodokumentacije pomembno izpostavljajo razlike v praksah opremljanja in prenove rezidenc med starim, uveljavljenim, in novim plemstvom. Nazorni so primeri, ki jih analizira Dubravka Botica. Člani stare plemiške rodbine Erdődy so v 19. stoletju interierje svojih prenovljenih rezidenc na Hrvaškem opremljali z likovnimi deli starih mojstrov iz svojih stoletja nastajajočih umetnostnih zbirk z namenom, da bi poudarili svoj visoki status in veljavo, predstavniki novega plemstva, člani rodbine Vranczyány-Dobrinović, pa so se uveljavili kot pomembni naročniki sodobnih likovnih umetnikov – njihove podeželske posesti so postale srečevališča tedanje hrvaške umetniške srenje. Plemiški lastniki so upravljanje in skrb za svoje zbirke, zlasti večje, nemalokrat zaupali posebnim skrbnikom oziroma upraviteljem. Šárka Radostová in Kristina Uhlíková primerjata pristop nižjega in višjega plemstva ter cesarske družine, posebno kategorijo pa tvori strategija države, ki je po ustanovitvi Češkoslovaške republike leta 1918 prevzela premoženje habsburško-lotarinske cesarske družine. Ključni vidiki, ki so poleg lastnikov plemiške dediščine vplivali na to, kako je upravitelj oziroma skrbnik pristopil k zaupani mu vlogi, so bili njegova osebnost, izobrazba, ambicije in življenjske izkušnje ter tudi narava samih zbirk, ki so nemalokrat zahtevale posebne sposobnosti in erudicijo. Da so nekateri člani velikih plemiških dinastij še globoko v 20. stoletju v rodbinskih zbirkah videli možnost utemeljevanja lastnega položaja v družbi, je razvidno na primeru zbirke Alba v palači Liria v Madridu, ki jo v svojem prispevku obravnava Whitney Dennis. Avtorica na podlagi ohranjenih arhivskih popisov in fotografskih posnetkov interierjev palače analizira umestitev zbirke v času pred špansko državljansko vojno, med katero je bila palača porušena, in po letu 1957, ko je bila prenovljena. Pomen zbirke za lastnike in vizualiziranje rodbinske zgodovine z njo pojasnjuje z Bourdieujevo idejo »fikcije kontinuitete«.

Nove politične oblasti so plemiško umetnostno dediščino pojmovale in si jo prisvajale na različne načine. Marcela Rusinko analizira poddržavljanje in dražbe zasebne lastnine in opreme iz nekdanjih nemških in madžarskih plemiških rezidenc na Češkoslovaškem po drugi svetovni vojni. S pomočjo obravnavanih virov evidentira obseg in kakovost premoženja izbranih plemiških družin in oblikuje izhodišča za raziskave provenience posameznih predmetov. Povojni etnični, socialni in gospodarski konflikti so pripeljali do pomembnih razrednih in družbenih premikov in botrovali novim trendom v zbirateljstvu in bivalni kulturi. V članku Silvie Marin je predstavljena usoda treh rezidenc, ki jih je v 17. in 19. stoletju ter na začetku 20. stoletja naročilo več generacij družine Golescu. Preživetje plemiških rezidenčnih stavb vse do 21. stoletja je bilo odvisno od uspešnega usklajevanja prizadevanj za kontinuiteto plemiških družin in njihove materialne dediščine, na procese pa je vplival tudi nastanek sodobne Romunije, čemur je sledilo množenje in povečanje obsega donacij, namenjenih javnim spomenikom. Medtem ko so plemiške rezidence v nekaterih srednjeevropskih naslednicah habsburške monarhije do neke mere že po prvi, še bolj izrazito pa po drugi svetovni vojni praviloma negativno povezovali z nadvlado in fevdalizmom ter v njih videli zapuščino premaganih tujcev, je bilo stanje na Portugalskem nekoliko drugačno. Kot pojasnjuje Joaquim Rodrigues dos Santos, je nacionalistično in konservativno naravnana diktatorska oblast *Estado Novo* portugalske srednjeveške utrdbe, ki so že od nekdaj veljale za simbol portugalske neodvisnosti, v letih od 1926 do 1974 izkoristila kot instrument ideološke propagande

in jih v ta namen obnovila oziroma kreativno restavriral v skladu s svojimi predstavami o srednjeveški grajski arhitekturi, nato pa obnovljene stavbe uporabljala v protokolarne in turistične namene.

Vse predstavljene študije temeljijo na analizah arhivskega gradiva, vsaka pa na svoj način, temelječ na izbranih primerih, osvetljuje različne vidike (samo)reprezentacije in recepcije plemstva in njegove umetnosti v verjetno najturbulentnejšem obdobju za ta družbeni razred: od kontinuitete in ohranjanja na eni do zapostavljanja in izničevanja plemiške dediščine na drugi strani; od izbrisa in prodaje njihove premoženjske dediščine do prisvajanja in predelav njihovih rezidenc za potrebe posameznikov, izbranih skupin in poveljne družbe.

Plemstvo s svojim načinom življenja, mreženjem, rodbinskim in medrodbinskim povezovanjem, mobilnostjo in bivanjem vselej je in tudi še danes presega okvire enega samega političnega sistema in meje posameznih držav, zato je prav, da njegovo dediščino, njeno kontinuiteto in prelo-me obravnavamo v širših transnacionalnih kontekstih in z različnih vidikov. Želimo si, da bi bila ta številka revije in prispevki v njej pomembna spodbuda za nadaljnje mednarodno povezovanje in raziskovanje.

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