

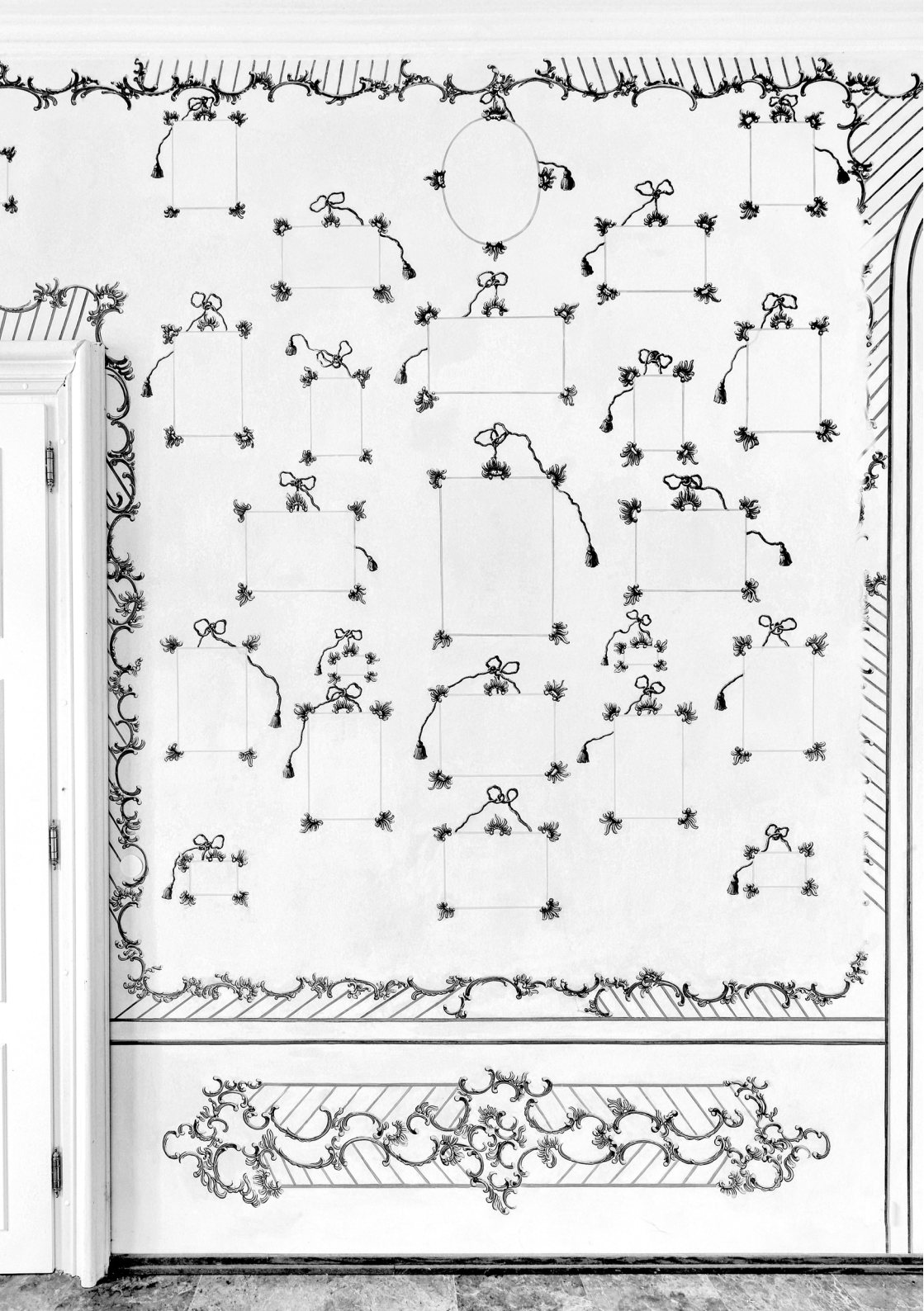
ARTISTIC AND ARCHITECTURAL HERITAGE
OF THE NOBILITY BETWEEN OLD AND
NEW REGIMES:
TRANSFORMATIONS, REINTERPRETATIONS
AND NEW USES

UMETNOSTNA IN ARHITEKTURNA
DEDIŠČINA PLEMSTVA MED STARIMI
IN NOVIMI REŽIMI:
TRANSFORMACIJE, REINTERPRETACIJE
IN NOVE NAMEMBNOSTI

INTERNATIONAL CONFERENCE
MEDNARODNI ZNANSTVENI SIMPOZIJ

PROGRAMME AND ABSTRACTS
PROGRAM IN POVZETKI

Ljubljana, ZRC SAZU, 22–24 June 2022 / 22.–24. junij 2022



Wednesday, 22 June

Venue: ZRC SAZU, Atrij, Novi trg 2

15.00 (CET) Registration

15.30

Welcome and Introduction

Dr. Oto Luthar, director ZRC SAZU

Dr. Helena Seražin, Deputy Head of the France Stele Institute
of Art History ZRC SAZU

Dr. Tina Košak, project leader

15.45–18.00

SESSION 1 The Falls of Old Regimes and Their Aftermath

Chair: Miha Preinfalk

Antonio Urquizar-Herrera (Madrid): The End of Legal Entailments and the
Situation of the Collections of the Old Nobility in Nineteenth-century Spain

Andrej Žmegač (Zagreb): A Family Album

Discussion

16.45–17.00 Coffee break

17.00–18.00

Arianna Candego (Venice): The Molin Collection Between
the Old and New Regimes

Valeria Paruzzo (Trento): Ca' Rezzonico in the Nineteenth Century:
The Dispersal of its Collections and the New Uses of the Palace

Discussion

18.00–18.15 Break

18.15–19.00 Keynote speech

Adriana Turpin (London): The Transfer, Translation and Appropriation of French
Eighteenth-century Styles in the Aristocratic Interiors of Nineteenth-century
Britain

19.30 Dinner

Thursday, 23 June

Venue: ZRC SAZU, Atrij, Novi trg 2

9.30–11.30

SESSION 2 From Private Aristocratic Collections to Public Museums

Chair: Renata Komić Marn

Martin Nixon (Dubai): The Palazzo Biscari Museum in Catania, Sicily:
Archaeology, Academies, and the Work of Aristocracy

Tanja Gomiršek (Nova Gorica): Count Silverio de Bagger's Museum Collection
in Dobrovo

Whitney Dennis (Madrid): "The Man who Lived in a Museum":
The Reconstruction of the Duke of Alba's Liria Palace (1936–1957)

Tomaž Lazar (Ljubljana): Material Heritage of the Nobility in the Arms
and Armour Collection of the National Museum of Slovenia

Discussion

11.30–12.00 Coffee break

12.00–13.00

SESSION 3 Aristocratic Collecting and the Influence of the Bourgeoisie

Chair: Adriana Turpin

Nikita Balagurov (Helsinki): Art and Embourgeoisement at the Russian Court:
Museum of the Grand Duke Alexander Alexandrovich in Anichkov Palace in
Saint Petersburg

Michela Degortes (Lisbon): The Palmela Collection: A Glance at the Pattern of
Patronage and Collecting in Portugal Between the Eighteenth and Nineteenth
Centuries

Discussion

13.00–14.30 Lunch

14.30–16.00

SESSION 4 Social and Identity Perspectives

Chair: Tina Košak

Martina Frank (Venice): New Patrons for a New Social Order: the Aggregations
to the Nobility During the First Period of the Lombard-Venetian Kingdom

Kamila Kłudkiewicz, Michał Mencfel (Poznan): The Stateless Nation's Elite:
The Collections of the Polish Aristocracy 1795–1918

Maria Rogucka (Krakow): From Czartoryska to Jasiński: Collecting,
and Being Collected, in Occupied Poland

Discussion

16.00–16.30 Coffee break

16.30–18.00

SESSION 5 New Styles of Manors and Castles

Chair: Franci Lazarini

Dubravka Botica (Zagreb): New Life of Baroque Castles in North-western Croatia:
The Renovation of the Erdödy and Vranyczany Family Castles at the End
of the Nineteenth and Beginning of the Twentieth Century

Tomaš Valeš, Jan Galeta (Brno): Manors of Aristocratic 'Coal Barons'
on the Borders of Austria-Hungary and Prussia

Margarida Elias (Lisbon): One of the Last Palaces of Lisbon: The Mansion
of the 4th Duke of Lafões in Rua dos Anjos (1914)

Discussion

18.15 Dinner

Friday, 24 June

Venue: ZRC SAZU, Prešeren Hall, Novi trg 4

9.30–11.00

SESSION 6 Administration and Heritage Protection

Chair: Renata Komić Marn

Marija Wakounig (Vienna): Art Collectors, Patrons and Monument Protectors:
Johann and Franz von und zu Liechtenstein

Kristina Uhliková, Šárka Radostová (Prague): Administrators of Aristocratic
Collections in the Czech Lands

Silvija Lučevnjak (Našice), Jasminka Najcer (Osijek): Saving the Heritage
of Noble Families of Slavonia and Slovenia after World War II –
a Comparative View

11.00 –11.30 Coffee break

11.30–12.30

SESSION 7 Renovations and New Uses of Palaces and Castles

Chair: Helena Seražin

Silvia Marin Barutcieff (Bucharest): Old Edifices, New Uses: Three Residential
Buildings of a Romanian Aristocratic Family and their Destiny after 1939

Joaquim Rodrigues dos Santos (Lisbon): Restoration of Fortified Manor Houses
by the Portuguese Dictatorial Regime

12.30–14.00 Lunch

14.00–15.30

SESSION 8 Confiscations, Musealisation and Sales of Art Objects

Chair: Tina Košak

Renata Komić Marn (Ljubljana): Sequestered, Sold, Confiscated: Artefacts
from the Szapary Collection in the Pomurje Museum in Murska Sobota

Bartol Fabijanić (Zagreb): The Paintings in the Strossmayer Gallery of Old Masters
in Zagreb from Several Castles in Continental Croatia

Marcela Rusinko (Brno): “Keep Those Kitsch Away from Czech Hands!”
Ethnic Cleansing in the Light of Provenance Research: Nobility Furnishings
on the Post-WWII Czechoslovakia Art Market

Discussion

15.30 Closing Remarks



ZRC SAZU
Umetnostnozgodovinski
inštitut Franceta Steleta



The Conference is dedicated to the 50th anniversary of the independent institute now called the France Stele Institute of Art History of the Research Centre of the Slovenian Academy of Sciences and Arts.

Simpozij posvečamo 50-letnici delovanja samostojnega inštituta, danes imenovanega Umetnostnozgodovinski inštitut Franceta Steleta Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti.



abstracts
povzetki

Nikita Balagurov (Lund University)

Art and Embourgeoisement at the Russian Court Museum of the Grand Duke Alexander Alexandrovich in Anichkov Palace in Saint Petersburg

Close familial ties with European courts exposed the future Alexander III of Russia (1881–1894) to the changing practices of collecting and art patronage in London, Paris and Copenhagen. These influences, together with the aftermath of the Great Reforms in Russia, were crucial in shaping the heir's public and private personas in general, and in the establishment of his own museum of decorative art at the Anichkov palace in Saint Petersburg, in particular. Drawing on previously untapped sources, my paper attempts to reconstruct Alexander's museum: its interiors, the distribution of Alexander's collection across the museum space, and its functioning at the 'Minor court' of the heir to the Russian throne. I contextualize the creation of the museum in the early 1870s within the discourses and practices of museum building in the second half of the nineteenth century. The figure of its curator, Dmitrii Grigorovich, helps to understand the specifics of the Anichkov palace museum. As the Secretary of the Imperial Society for the Encouragement of the Arts, Grigorovich was in charge of a number of museums in Moscow and Saint Petersburg established to educate young artists and craftsmen. This semi-public and educational quality is also evident in the heir's museum, which was nonetheless maintained as a private space. Scrutinizing the pragmatics of the museum organization sheds light on the shifting concepts of art patronage and taste at the Russian imperial court in the second half of the nineteenth century.

Dubravka Botica (University of Zagreb)

New Life of Baroque Castles in North-western Croatia: The Renovation of the Erdödy and Vranyczany Family Castles at the End of the Nineteenth and Beginning of the Twentieth Century

The topic of the artistic and architectural heritage of the nobility has long been only sporadically researched in Croatian art history, especially in the twentieth century. Recent exhibition projects have presented the legacy of some families (*Magnificent Vranyczany*, Zagreb, 2016; heritage of families related to Hungary, *Ars et Virtus. 800 years of common artistic heritage*, Zagreb / Budapest, 2021–2022). This paper will present the renovation and refurbishment of older castles from the baroque, owned by two families: Vranyczany and Erdödy. These families carried out extensive interventions on their estates in North-western Croatia in the late nineteenth and early twentieth centuries, a period that represents the last age of splendour, or a kind of swan song of these buildings. The Vranyczany family, as new nobility, created significant artistic and social centres in their estates in Sv. Križ and Laduč, and especially in Oroslavje. The Erdödy family, as an example of the old nobility, breathed new life into the old family seats in the estates of Jastrebarsko and Novi Marof with refurbishment and renovations. The new nobility proved to be more ambitious, bringing new content and furnishings in the then popular Neo-Baroque and Neo-Rococo style, as well as new garden layouts in the romantic style next to the castles, where greenhouses with exotic plants and arboretums were located. An intense period of decline followed in the interwar period due to agrarian reform and continued in the socialist period after the Second World War. Today, it is only possible to reconstruct their furnishings through archival sources and photographs.

Arianna Candeago (University Ca' Foscari, Venice)
The Molin Collection Between Old and New Regimes

Taking as its starting point the case study of Girolamo Ascanio Molin (1738–1814), a Venetian senator who at the end of the eighteenth century became an esteemed art collector thanks to an encyclopaedic nucleus of over 40,000 various old and modern items, the paper examines the effects that the fall of the Serenissima had on the patrician artistic patrimony. Through unpublished printed and manuscript sources, it will describe the evolution of the Molin collection, highlighting how the political, social and cultural upheavals of the time were able to point the taste of the conservative nobility in a new direction, while also determining the (public) future of its artworks. This could be seen as a reflection of the attempts to strengthen Venetian identity through an anti-Napoleonic perspective and of a new approach to the city's ancient past.

Michela Degortes (University of Lisbon)
The Palmela Collection. A Glance at the Pattern of Patronage and Collecting in Portugal Between the Eighteenth and Nineteenth Centuries

In his book *Les Arts en Portugal* (1846), the Prussian art writer and connoisseur Atanazy Raczyński appointed the statesman and diplomat Pedro de Sousa Holstein (1781–1850) as one of the principal art collectors among the Portuguese elite. Newly nobilitated with the titles of count, marquis and first duke of Palmela, Pedro descended from a family of diplomats. He inherited his cultured interests and remarkable collection of antiquities and paintings from his father, Alexandre de Sousa Holstein, who served as ambassador in Rome, where he had founded a Portuguese academy of fine arts (1791) and been the patron of several artists. Thanks to his ambitious social strategy, Pedro managed to significantly improve the family's wealth and estates as well as their art collection. Focusing on the history of the Palmela collection, from its formation and dispersal up to the present day, this paper aims to provide a deep insight into the historical events that led to the change in patronage patterns in Portugal. The change could be attributed to the rise of the bourgeoisie and emerging merchant class, often favoured with new noble titles, from the second half of the eighteenth century. Lastly, the paper addresses the sale of some of the family residential buildings after the Portuguese revolution of April 1974.

Whitney Dennis (UNED, Madrid)

“The Man who Lived in a Museum”: The Reconstruction of the Duke of Alba’s Liria Palace (1936–1957)

Amidst the closure of noble palaces in the first third of the twentieth century in Madrid, Liria Palace, home of Jacobo Fitz-James Stuart, 17th duke of Alba, persisted as “the last bright star” of the established aristocracy, where the musealized art collection was central to the duke’s allure and distinction. In 1936, incendiary bombs destroyed the palace, in an initiative led by the Nationalist insurgent forces of Francisco Franco. While the occupying Republican militia salvaged the majority of the art collection, the structure was consumed by fire. In 1942, Jacobo signed Edwin Lutyens’ final plans to rebuild the palace, which was completed in 1957. This paper will compare the museography of the reconstructed palace with that of the original to identify the similarities and differences of their designs. Given the overwhelmingly similar appearances and decorative schemes, it will consider the importance of the “fiction of continuity” of the established nobility in the context of the mid-twentieth century in Spain, while also taking note of updates. In the history of the musealization of noble art collections, the rebuilding of Liria Palace is a remarkable manifestation of the significance of an art collection’s display for the established nobility. This case study provides the opportunity to trace the musealization of a noble collection from its beginnings in the nineteenth century until the mid-twentieth, and examine the evolution of its displays and functions, and how this may have contributed to Jacobo’s resolution to rebuild Liria Palace.

Jan Galeta and Tomáš Valeš (Masaryk University, Brno)

Manors of Aristocratic ‘Coal Barons’ on the Borders of Austria-Hungary and Prussia

The Upper Silesian coal basin on the border of Austria-Hungary and Prussia (today’s Czech Republic and Poland) has undergone rapid industrial development since the beginning of the nineteenth century, transforming from a sleepy corner of Central Europe into a centre of heavy industry and coal mining known as the ‘black country’. The proposed paper traces how the local aristocratic castles and manors reflected this transformation. On the one hand, there were local noble houses with a history dating back to the Middle Ages, and on the other, newly ennobled industrial entrepreneurs. Examples of the first group are the Larisch-Mönichs, who enriched their estates literally amidst the smoke of industrial plants, and on the contrary, the Wilczeks, who made their primary residence the romantically rebuilt Kreuzenstein in distant Austria. The second group could be represented mainly by the Tiele-Wincklers in Prussia and the Rothschilds in Austria.

The Rothschilds bought and reconstructed Schillersdorf Château (Czech: Šilheřovice, Pol. Szylerzowice) and made it their summer residence from where they could oversee their industrial empire. This Silesian palace will be the main interest of the proposed paper, as the Rothschilds transformed it into a British-style manor. It shows the skilful strategy of the Rothschilds, who applied typically English motifs in the architecture and in the management of the estate. The specific form of representation of the noble family through the various works of art that they purchased through Europe and collected in Schillersdorf (e.g. paintings of Jan Brueghel the Elder or French Rococo furniture) also deserves attention.

The presentation of the Rothschild engagement in Schillersdorf, set in the broader context of the activities of the other noble houses mentioned above, will allow a new perspective on hitherto neglected aspects of this industrial region and Central European collecting, patronage, and representation.

Margarida Elias (New University of Lisbon)

One of the Last Palaces of Lisbon: the Mansion of the 4th Duke of Lafões in Rua dos Anjos (1914)

The plan for the palace that the 4th Duke of Lafões, D. Caetano de Bragança (1856–1927), built in the vicinity of Anjos, in Lisbon, dates from 1914. The inscription of this house in the typology of a noble mansion is due to its being a large single-family house, with a façade ennobled by the House of Lafões' coat-of-arms. It is a building planned in accordance with the Beaux-Arts style, with the main façade facing Anjos Street. The location of the building is one of its most interesting features, since, at this time, the area in which it stood was outside the noble city centre. The Dukes of Lafões were part of the former Titular Portuguese nobility, descendants from the kings of Portugal, with a family palace in Beato, where the 4th Duke was born. The reasons for the construction of the house in Anjos, far from the city centre, may relate to his family history. In 1904, D. Caetano married a Spanish lady, Leonor de Osete y del Alamo (1871–1921), who was already the mother of their seven children, the first of whom was born in 1893. Regardless, D. Caetano was certainly a curious figure of the traditional nobility, because, in addition to being a great estate owner, he was known as a bullfighter, hunter and bohemian, and was very fond of fado.

Bartol Fabijanić (Strossmayer Gallery of Old Masters, Zagreb)

The Paintings in the Strossmayer Gallery of Old Masters in Zagreb from Several Castles in Continental Croatia

On the example of the selected paintings from the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts in Zagreb, this paper will demonstrate how the newly introduced state policies of the post-WWII Federal state of Croatia led to the foundation of the notorious Commission for Gathering and Protection of Cultural Monuments and Antiquities (KOMZA), which resulted in the great influx of artworks to Croatian museums in the immediate post-war period. This will be shown on the number of paintings from the Strossmayer Gallery's holdings which pre-war belonged to famous Croatian families such as Eltz, Drašković, Jelačić or Erdődy. In their castles and mansions, spread all over continental Croatia, these families accumulated and formed in the interwar period respectable art collections, which in the dynamic and turbulent events of the Second World War and its aftermath were dispersed and transferred to various locations. The previous owners of such collections – proclaimed by the new government as state enemies, subjected to forced emigration from the country or who perished in the war – were dispossessed of their belongings and their estates confiscated by the new communist state immediately after the war. The paper will shed fresh light upon several paintings from the Strossmayer Gallery in Zagreb whose pre-war provenance was unknown until very recently, and will restore the memory of their previous owners – the Croatian nobility – who, through further persecution by the organs of the post-war socialist state of Yugoslavia, experienced the fatal blow to their existence.

Martina Frank (University Ca' Foscari, Venice)

**New Patrons for a New Social Order: the Aggregations to the Nobility
During the First Period of the Lombard-Venetian Kingdom**

After the ups and downs of the first Austrian domination and the Napoleonic Kingdom of Italy, the long-standing issue of noble titles in the territories of the former Republic of Venice came to a conclusion following the establishment of the Lombard-Venetian kingdom. If until 1815 the old patriciate of Venice, which in fact ceased to exist after 1797, continued to claim and hope for the recognition that would restore and perpetuate its status as a homogeneous group distinct from the nobility of the mainland, these expectations were disappointed and a homologation of titles was achieved. This measure favored an increase in matrimonial unions between Venetian families and nobles of the mainland or other Italian provinces, with the consequent formation of new patrimonial aggregations. However, as analyzed by Renzo Derosas, the economic collapse of the patrician families was dramatic, spectacularly demonstrated by the massive sales of real estate and land. This contribution will identify the passages of property and its purchasers and will investigate the residential behavior of the new owners in Venice and in the villas of the mainland. It will focus on lesser-known cases, which have been studied to draw a more articulate and complete overview. Specifically, we will try to define the link between the purchase and requalification of a residence and the conferral of nobiliary titles. To this end, it will be necessary to examine the requests for the conferment of noble titles presented between 1815 and 1830 to the Heraldic Commission, focusing in particular on foreigners and on individuals and families extracted from the class of Venetian citizens.

Tanja Gomiršek (Regional Museum Goriški muzej, Nova Gorica)

Count Silverio de Baguer's Museum Collection in Dobrovo

Count Silverio de Baguer de Corsi y Ribas was born on the 2nd December 1838 in Saint Petersburg. After graduating in law, like his father, who was first an ambassador in Cairo and subsequently in Vienna, Silverio de Baguer also devoted himself to the diplomatic service. In Gorizia, he met the Catterini family and on 25th June 1872 married Cecilia Catterini-Erzberg. Cecilia was the only heiress of the Catterini family. She owned the villa in Piazza Catterini in Gorizia and also extensive estates with castles in Blanchis near Mossa and Dobrovo in Goriška brda. In Dobrovo Silverio de Baguer set up a museum, which as early as 1885 had a printed catalogue. The museum collection consisted of a wide variety of objects – counting 2.000 pieces – which was typical for nineteenth century museums. According to his interests, and official and personal connections, the count kept collections of coins from antiquity to the nineteenth century, fossils and minerals, archeological objects, oil paintings, valuable books and various diplomatic gifts. The Dobrovo collection dates to the time when museums and many museum collections were established. On the basis of the Gorizia Provincial Assembly's 1861 decree, the Provincial Museum was established, which was then in 1871 divided into two parts: historical and natural science. As early as even before the First World War, Count Silverio de Baguer donated part of Dobrovo's collection to the Provincial Museum. The focus of this research lies in the personality of the Count de Baguer, the structure of his museum collection, the provenance of the objects and the importance of the collection in the County of Gorizia.

Kamila Kłudkiewicz and Michał Mencfel
(Adam Mickiewicz University, Poznan)

**The Stateless Nation's Elite: The Collections of the Polish Aristocracy
1795–1918**

In 1795 the Polish-Lithuanian Commonwealth collapsed and disappeared from the map of sovereign states in Europe, divided between the neighbouring powers: Russia, Prussia, and Austria. It was not before 1918 that it was reborn as the (second) Republic of Poland. The political catastrophe in the late eighteenth century triggered radical changes in Polish social structure, in particular within the upper classes. It was only then that the aristocracy in the true sense of the term – understood as a stratum of the nobility distinguished by a family title – emerged from the nobility; neither the Crown (Poland) nor Lithuania had aristocratic titles of native origin. This new social class was comprised of a group of families (Potocki, Lubomirski, Czartoryski, Działyński, Raczyński etc.) who had been granted the hereditary title of baron, count or prince by the new sovereigns, and who were, as a rule, cosmopolitan, cultivating relations with their European counterparts. The Polish aristocrats were notable for their ideas and lifestyle and collecting became an important element of the latter.

The phenomenon of collecting among Polish aristocrats had two characteristic features. First, it had its own distinct dynamics, evolving from patriotically oriented collections of national memorabilia to supranational collections, created in accordance with contemporary trends in Western Europe. Second, it held an important position in the life of the stateless nation. In the absence of state patronage, aristocratic collections assumed the role of public institutions. At the end of the nineteenth century, some of them were transformed into private museums (e.g., the Princes Czartoryski Museum in Krakow, the Lubomirski Museum in Lviv).

Compared to other European countries, the Polish situation is, therefore, special for at least two reasons. First, while in Europe the aristocratic culture slowly regressed after 1794, in Poland, under foreign governments, it was only being born and developed. Second, as private collections replaced non-existent public museums, aristocratic collecting took on the duties of the state.

The aim of the paper is to describe this situation based on the collections of selected families and to analyse its causes and consequences.

Renata Komić Marn (ZRC SAZU, Ljubljana)

**Sequestered, Sold, Confiscated: Artefacts from the Szapary Collection in
the Pomurje Museum in Murska Sobota**

The research addresses the question of the provenance and fate of the aristocratic heritage which was sold off at public sales in Slovenia between the two world wars, and then confiscated from their new owners after the Second World War by the new Yugoslav State authorities. One of the research questions asks for what purpose the new bourgeois social elite (i.e., industrialists, intellectuals, teachers, doctors, pharmacists, diplomats) bought aristocratic heritage at interwar sales, and what function was given to it by the new owners. Also, we are interested in the role that this heritage played within Slovene public collections after the Second World War and in the mass confiscations and nationalization of property. In addition to the collections in the National Gallery and the National Museum of Slovenia, we are particularly interested in the situation in Slovene regional museums, which later became provincial, as these institutions are most often installed in former aristocratic residences – palaces, mansions and castles. In provenance research, we frequently encounter past and current attempts by the authorities and museum workers to blur or hide the provenance of the artefacts they received from the storage of “national property”. Therefore, when researching the provenance of artefacts (especially paintings) that came to public collections after the Second World War, it should be borne in mind that interwar sales and auctions were visited mainly by representatives of the social class that suffered greatly under the communist regime after the war. The role and importance of court documentation on interwar sales in Slovenia, especially auction records, will thus be discussed, as they represent an important link between early modern probate inventories and minutes of post-war confiscations. In a case study, the fate of items from the collection of Count László Szapary, which are kept in the Pomurje Museum in Murska Sobota Castle, i.e. the count's former residence, will be explored.

Tomaž Lazar (National Museum of Slovenia, Ljubljana)
**Material Heritage of the Nobility in the Arms and Armour Collection
of the National Museum of Slovenia**

Among the various status symbols associated with European nobility, arms and armour have played a particularly conspicuous role both as a means of self-identification and a physical link to the past, valuable enough to be preserved for posterity. Armoury inventories from the Late Middle Ages and the Early Modern Period provide considerable information on the military equipment formerly owned by the noble elite of the Slovenian lands. These records also indicate that some of the material stockpiled in castle armouries was of little practical value, and apparently consisted of trophies or old, already obsolete items considered worthy of long-term preservation or display. Collecting antique arms and armour became particularly popular during the nineteenth-century Romantic revival. Nevertheless, scant remains of this martial heritage have survived to the present day in any shape or form, incorporated into various Slovenian museum collections.

Some of the most interesting are found in the National Museum of Slovenia, by far the oldest national institution of its kind, already established in 1821. Surprisingly few objects in the museum's arms and armour collection boast a known provenance. Yet among those, a significant number were acquired from more or less prominent members of the local nobility, and some of these acquisitions also included larger ensembles of antiques clearly accumulated in a deliberate manner, and over a longer period of time.

**Silvija Lučevnjak (Našice Regional Museum, Našice),
Jasminka Najcer (Josip Juraj Strossmayer University of Osijek)**
**Saving the Heritage of Noble Families of Slavonia and Slovenia
after World War II – a Comparative View**

From the eighteenth to the middle of the twentieth century, in the area of today's eastern Croatia known as Slavonia, lived noble families who owned valuable art collections. Most of these collections had been created by importing works of art from European cultural centers; however works by local and domestic artists also found a home among those collections. Transfers of this material began in the interwar period, especially due to the weakening of the economic power of the nobility caused by the agrarian reform, and such processes also took place in the area of today's Slovenia. Those collections suffered additional decline during World War II, when the war posed a significant threat to them. In the post-war period, the nobility experienced complete social and political degradation and the new communist regime implemented aggressive measures resulting in a change in ownership of a large number of works of art, which predominantly entered the collections of museum institutions and became state property. Following the democratic changes in Slovenia and Croatia, there has been a growing interest in researching the heritage of noble families, especially the provenance of works of art in public collections originally owned by the said noble families. This paper presents basic information regarding the history of art collections owned by the Slavonian noble families and ways to save their heritage in the post-World War II period. The paper also provides an overview of contemporary research on the phenomenon of transfer and nationalization of works of art owned by the nobility, in comparison with research in the field of heritage of the Slovenian nobility. The noble Adamovich family is especially prominent; they owned estates in Slavonia and Slovenia before World War II and left a significant mark on economic, political and cultural events in this area.

Silvia Marin Barutcieff (University of Bucharest)

Old Edifices, New Uses: Three Residential Buildings of a Romanian Aristocratic Family and their Destiny after 1939

This paper aims at investigating the contemporary destiny of three residential buildings, edified by a Romanian noble family in different historical moments (1640, 1784 and 1814). The Golești family, with roots in medieval Wallachia, contributed substantially to the modernization of nineteenth-century Romania. The four Golești brothers were deeply involved in the Revolution of 1848 and they participated afterwards also in the transformation of the cultural, social and political landscape of their country. The present paper will examine how the three residential buildings were repurposed during the twentieth and twenty-first centuries, before, during and after the communist period. The study will take into consideration the social and political circumstances in which the analysed examples of the Golești family architecture have changed their owners, appearance and function during the last 80 years.

Martin Nixon (Zayed University, Dubai)

The Palazzo Biscari Museum in Catania, Sicily. Archaeology, Academies, and the Work of Aristocracy

With its many rooms and large collection of objects, the museum in the Palazzo Biscari, Catania was a stop on the Grand Tour for European intellectuals who travelled south of Naples. Its visitors included Goethe and classicists such as Johann von Riedesel and Richard Payne Knight. Prince Ignazio Paternò Castello (1714–1786), the museum's patron, was a high-ranking Sicilian aristocrat who corresponded with, and hosted, a Europe-wide network of scholars. In addition to the museum, he created a learned academy and published on the archaeological excavations which he funded.

The museum housed Greek and Roman statues, pottery, and coins, as well as fossils, minerals, and lava from nearby Mount Etna. The collection and its arrangement move beyond the earlier aristocratic *Wunderkammer* to position Ignazio as a protagonist in the new sciences of archaeology, palaeontology, geology, and the taxonomies of the 1754 *Encyclopédie*. The museum and its subterranean and petrified contents allow him to become the centre of a network of elite collectors, academicians, and writers. Ignazio's wealth derived from feudalism, but the museum furthered his ambitions as an intellectual whose interests united the classical past with new ideas of scientific modernity.

Ignazio's academy, and his opening of the museum to the public, associated him not just with the eternal values of Greece and Rome, but also with new meritocratic ideas of the promotion of knowledge. During the nineteenth and twentieth centuries, the decline of the Sicilian aristocracy as drivers of intellectual fashions can be related to the fate of the museum collection itself, which became the object of rivalry amongst Ignazio's heirs, and is now part of the city museum.

Valeria Paruzzo (University of Trento)

Ca' Rezzonico in the Nineteenth Century: The Dispersal of its Collections and the New Uses of the Palace

The Venetian Ca' Rezzonico is one of the most splendid palaces along the Grand Canal and houses today the illustrious museum of eighteenth century Venice. Commissioned in the seventeenth century by the Bon family, the Palace was inhabited from 1750 by the powerful and recently ennobled Rezzonico family, whose members were also active as patrons and collectors.

The fall of the Serenissima in 1797 and the subsequent Napoleonic (1805–1814) and Habsburg rules over Venice (1798–1806 and 1815–1866) disrupted the city's already compromised social, political and economic situation, and coincided with the widespread decline of the patriziato, the Venetian nobility. Also, the main branch of the Rezzonico family was extinguished in 1810.

Little attention has been paid to the Palace's history during the foreign occupations of the city. The paper will thus focus on the gradual dispersal of the Rezzonico's rich collections and the interesting re-use of the building itself during the nineteenth century. The palace underwent drastic changes, being divided up into smaller apartments and transferred through various owners and tenants – foreign diplomats, aristocrats, members of the bourgeoisie, art dealers and artists – who repurposed its rooms in completely different ways.

Joaquim Rodrigues dos Santos (University of Lisbon)

Restoration of Fortified Manor Houses by the Portuguese Dictatorial Regime

Compared to other European countries, the construction of fortified manor houses in Portugal was heavily restricted by the Portuguese Crown in the Middle Ages. In fact, all Portuguese castles were royal property, and the castle captains were nominated by the king or someone under his jurisdiction, having to pay royal homage. Therefore, it was not possible to build any fortification without authorisation from the Portuguese Crown, and even manor houses or palaces with battlements or other defensive structures – even if decorative – were forbidden. Most of the fortified manor houses existing in Portugal belonged to the highest nobility, usually with familial relations to the Portuguese Royal Family. Most of the Portuguese fortified manor houses fell into ruin over time due to the lack of dignified living conditions and magnificence required by the Portuguese aristocracy from the Renaissance onwards; the obsolescence of defensive structures with the emergence of pyroballistics; and the decay of some aristocratic families. However, between the 1930s and 1960s, many of the ruined fortified manor houses were restored by the dictatorial regime installed in Portugal from 1926 to 1974. The dictatorship of the *Estado Novo*, which was nationalist and conservative, used Portuguese heritage as an ideological instrument of propaganda, including the former fortified manor houses; the Direcção-Geral dos Edifícios e Monumentos Nacional (DGEMN) was the state institution responsible for all interventions in Portuguese built heritage. This proposal aims to analyse the context of the ideological restoration of Portuguese medieval fortified manor houses under the dictatorial regime. To this end, it will address symbolism, restoration by the DGEMN's actions, and contextualisation of fortified manor houses in Portugal, by focusing on selected case studies.

Maria Rogucka (Jagiellonian University, Krakow)

From Czartoryska to Jasieński: Collecting, and Being Collected, in Occupied Poland

Princess Izabela Czartoryska, a Polish aristocrat, founded the first museum on Polish land in 1801, in the city of Puławy. Its mission was to safeguard national treasures and memorabilia, as well as to preserve the memory of the country during the period of political independence. In Poland, museums have been established since the second half of the nineteenth century, in the cities of Warsaw, Krakow, Lviv, Vilnius, and Poznan, increasing in number during the first decade of the twentieth century and - for obvious reasons - after 1918. The terms “collector” and “collecting” came into use in Poland relatively late, as borrowings from the French language. The paper’s goal consists, firstly, of tracing case studies focusing on the Polish nobility’s collections (both within and outside of the country), as well as their preservation practices with regards to their goods and artifacts. Then, we will return to the revival of vernacular modernism and, in particular, to the collection of Polish activist Feliks Jasieński. Finally, the presence of Jewish collectors of Polish art in Warsaw will allow us to examine the reception of Polish nationhood from the inside out.

Marcela Rusinko (Masaryk University, Brno)

‘Keep Those Kitsch Away from Czech Hands!’ Ethnic Cleansing in the Light of Provenance Research: Nobility Furnishings on the Post-WWII Czechoslovakia Art Market

Significant social restructuring and radical ethnic cleansing in the borderlands in post-WWII Czechoslovakia was – among other – fundamentally evidenced by the contemporary art market. Massive state appropriations and transfers of furnishings from the mostly ex-German and ex-Hungarian nobility residences manifested themselves in a huge wave of frenetic auction sales organized by the state bodies in inland centres, as well as in both official and unofficial antiquity exports. Although complex sources on these sales are often lacking, the uniquely preserved archive material on the Auction House Ditrich in Brno enables us to reconstruct these processes throughout the whole Moravian and Silesian territory. The archive points not only to individual noble families’ movable assets being dislocated from the residences and traded but also serves as a basis for provenance research that can be conducted, for example, on the items subsequently eliminated for the state museums. Many of these rich post-war museum acquisitions have been treated by these institutions as anonymous, with no discernible individual historical memory. The documents on the mass auctioning of confiscated, mostly ex-German, nobility assets point as well to the ethnic and social disputes of the time, which arose on the market between the sellers of confiscates and representatives of contemporary Czech living art. This multi-level national as well as clearly economic based conflict was also triggered by basic differences concerning the lifestyle and taste of expelled German nobility elite and the parallel modern art identity art (i.e. the interests and expectations) of the Czech middle classes as potential receivers and buyers. With a certain licence, we could read such manifestations of resentment as a last chapter in the ambivalent historical process of dealing with the weakening aristocratic element in the age of modernism.

**Adriana Turpin (Institut d'Études Supérieures des Arts, Paris
and London, and Society for the History of Collecting, London)**

**The Transfer, Translation and Appropriation of French
Eighteenth-century Styles in the Aristocratic Interiors
of Nineteenth-century Britain**

In the early nineteenth century, primarily as a result of the sequestration and sales of the French royal and aristocratic collections in the French Revolution, the market for eighteenth-century French decorative arts grew exponentially, with the result that the interiors of many British aristocratic houses took on the characteristics of the French 'ancien régime'. Sometimes called the 'old French style' or 'tous les louis', British interiors were often a mix of all the eighteenth-century styles combined. In the same vein, while the arrival of works of art from France offered an unprecedented opportunity to buy genuine antiques, these were often combined with new pieces, they might be copies or they might be modern pieces created in an eclectic mix of old and new tastes.

In this talk, I would like to analyse how the aristocratic style of one country was transferred and appropriated and reconfigured by the new consumers. The mechanisms of this transfer have been analysed as a product of dealers' inventiveness, particularly in the first half of the nineteenth century, and its appeal to the British aristocracy is well-documented. As the taste for eighteenth-century decorative arts gained ground, French revival interiors were found not only in aristocratic houses, but increasingly in the London homes of plutocrats, rich industrialists and bankers. The appropriation of French taste thus offers the opportunity to explore the ways in which this style came to be part of the British consciousness and the ways in which collecting and accumulating furnishings in the French taste might be used to fashion social identity. Concerns about the merits of these French works of art ranged from issues of authenticity and attribution to provenance and quality. These attributes were reflected in sales catalogues, while exhibition reviews and writings on contemporary taste and interior furnishings both criticised and praised the French style. Through the furnishings themselves, further insights into the relevance of these issues to their collectors can be investigated in the context of the complex relationships within and among British social groups of the period.

Finally, the decline in wealth of the British aristocracy led to the sales of their collections, which were now to be bought by the new wealth, exemplified by the

Hamilton Palace sale of 1882, where the most magnificent pieces belonging to the 12th Duke of Hamilton were sold to dealers on behalf of the industrialist princes of Britain and America. A further question can thus be explored as to whether this was a change in taste or a true marker of the decline of aristocratic wealth.

Kristina Uhlíková (Czech Academy of Sciences, Institute of Art History, Prague) and Šárka Radostová (National Heritage Institute, Prague)
Administrators of Aristocratic Collections in the Czech Lands

The article deals with historical aristocratic collections in the Czech lands from the beginning of the nineteenth century until after the nationalization of collections and buildings. The focus of attention is on understanding the role of collection managers. The starting point for the study was knowledge gained in the research of art collections in state-administered castles and chateaux in the Czech Republic, where aristocratic collections make up the basic set elements. In addition to the artistic and historical evaluation of individual works of art, this project of the National Heritage Institute also focuses on research into their provenance. Information regarding the methods of how works of art were obtained, their preservation, and inventarization at specific aristocratic residences thus increases in importance. The researched collections differ to a large extent in the degree to which their owners were involved and in their personal and family strategies of representation. While attention has already been focused on the personalities of aristocratic collectors themselves, their administrators have been overlooked. Administrators often became active artists and collectors themselves. The paper, which is an introduction to this topic, summarizes current research findings and introduces selected personalities and the spectrum of their activities. An attempt is made to capture their diverse roles, their different positions, and the influence they had on composition and organization, as well as on how they made collections accessible to the public. Although a number of archival sources have not been preserved, certain administrators have left a significant mark on collections, relevant even today. The Colloredo-Mansfeld, Metternich, Auersperg, and d'Este collections in particular will be presented in this respect. This question will also be addressed from the present-day perspective; a state institution – the National Heritage Institute – has played the role of administrator for approximately fifty years.

Antonio Urquizar-Herrera (UNED, Madrid)
The End of Legal Entailments and the Situation of the Collections of the Old Nobility in Nineteenth-century Spain

Academic literature has very commonly dealt with nineteenth-century aristocratic collections only from the point of view of their dispersal, digging into the frequent sales and auctions in London and Paris. The abolition of the *mayorazgo* (primogeniture) has been considered a milestone in this process. In this paper, I propose an analysis that incorporates a different point of view: one that values the strategies of reorganisation of the estates that many old noble houses undertook in that period, taking into account the interpretation of the contemporary discussions on the primogeniture and the status of artworks and historical relics. At that moment, when the abolition of primogeniture was decided, many families (Osuna, Alba, Híjar, Medinaceli, Villahermosa, etc) were redefining their family strategies and the scope of the noble artistic and historical policies facing the surge of the bourgeoisie. This connection with the legal debates on the primogeniture offers an enriching angle for the analysis of cultural and social changes in the transition between the old regime and the contemporary world.

Marija Wakounig (University of Vienna, Vienna)

Art Collectors, Patrons and Monument Protectors: Johann and Franz von und zu Liechtenstein

The contribution deals with the unequal brothers and princes of the Principality of Liechtenstein, Johann (1840–1929, II. Der Gute 1858–1929) and Franz (1853–1938; I. 1929–1938), both of whom are among the most prolific and significant patrons, art collectors and preservationists of their time. Above all, the role of Franz must be determined, as he was always overshadowed by his eldest brother with regard to art collection and patronage. In the first decades of his 71-year long reign in Liechtenstein, Johann II travelled through Europe and not only supplemented and expanded the Viennese Sammlungen des Fürsten von und zu

Liechtenstein (Liechtenstein. The Princely Collections, <https://www.palaisliechtenstein.com/en/visits/general-information.html?start=1>), but also sought advice from the General Director of the Berlin Museum Wilhelm von Bode (1845–1929). Since Johann increasingly withdrew from public from the 1890s and delegated official tasks to Franz (who was also a frequent traveller and art-affin), it is questionable who initiated the decisive buying initiatives for the Sammlungen from then on, or who, after the collapse of the monarchy, was genuinely responsible for the negotiations between Liechtenstein and Czechoslovakia, etc. Furthermore, Franz provided as President of the “Central Commission for Research and Monument Preservation”, significant impetus for the legal implementation of the Federal Monuments Office (against the resistance of the nobility and the Church), while as the curator of the “Museum for Art and Industry”, he prevented several objects from being sold or demolished and was the supervisor of the renovation of Vaduz Castle (1904–1914).

Andrej Žmegač (Institute of Art History, Zagreb)

A Family Album

Among the Croatian nobility, the Vranyczany family is one of the largest and most important. Its members became economically powerful thanks to trade and were successful entrepreneurs in this typically bourgeois economic sector. At the same time, in the nineteenth century, by acquiring nobility in the Habsburg state, they ascended to elite circles of society. During and after World War I, their hitherto successful entrepreneurship experienced some failure, and they were affected, like all landowners, by agrarian reform. The fate of their property, especially real estate, is presented in an album compiled by one of the family members during the socialist era and handed over for storage to the State Archives. It is not only a comprehensive source of information on family ownership but also a view of one of its members on their own past, way of life and the role of the Vranyczany family.



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ARTISTIC AND ARCHITECTURAL HERITAGE OF THE NOBILITY
BETWEEN OLD AND NEW REGIMES: TRANSFORMATIONS,
REINTERPRETATIONS AND NEW USES

UMETNOSTNA IN ARHITEKTURNA DEDIŠČINA PLEMSTVA
MED STARIMI IN NOVIMI REŽIMI: TRANSFORMACIJE,
REINTERPRETACIJE IN NOVE NAMEMBNOSTI

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