

Abstracts

Christine Fischer: Opera seria nördlich der Alpen – venezianische Einflüsse auf das Musikleben am Dresdner Hof um die Mitte des 18. Jahrhunderts, in: **zeitenblicke** 2 (2003), Nr. 3.

The musical culture of the courts of central Europe in the eighteenth century is characterised by the success of the Opera seria, a musical and dramatic genre which, notwithstanding its Italian origins, quickly spread to the whole of Europe and was adapted to local requirements and conditions. This paper examines the activities of Maria Antonia Walpurgis of Bavaria (1724-1780), Electoral Princess of Saxony, who from her arrival in Dresden in 1747 played a very active role in the musical life of one of Europe's principal courts. Thanks to her musical interests, Maria Antonia built working relationships with some of the pre-eminent musicians of her time, who became her teachers – above all Johann Adolf Hasse, who had received part of his training in Venice before being appointed as the director of music at the Saxon court in 1730. Hasse, who has only recently been rediscovered as a composer, assisted the princess in her Opere serie efforts. Equally important was the association with Pietro Metastasio, who was not only the most famous librettist of the Opera seria, but also an heir to the Arcadian tradition. The Accademia dell'Arcadia made the princess an honorary member in recognition of her Opere serie 'Talestri' and 'Il Trionfo della fedeltà', which mark the apex of her activity as a composer. This underlines the important role of the search for 'true good taste' and the preference for the simplicity of ancient music, as Italian music was understood in contrast to music in the French taste. After 1766, the works of the princess, which were marked by the influence of the Venetian tradition on the musical life at the Dresden court, came to be criticised in Germany for their Italian style.

Jörg Garms: Piranesi da Venezia a Roma, in: **zeitenblicke** 2 (2003), Nr. 3.

The paper aims to provide a synopsis and partial re-evaluation of the numerous individual themes developed in the extensive Piranesi literature (including still unpublished conference papers) on the question of the Venetian prerequisites in the work of the 'architectus venetus' – as he continued call himself for all of his life – and which of them remained relevant in his glorification of Rome, his adopted home. It encompasses biographical, artistic and humanistic strands, plus techniques, genres and motives, methods, points of view and visualisations. In addition to the teaching and the influences of older and contemporary Venetian art, parallel developments in the two cities, convergences and subsequent divergences of the artist in relation to the Venetian heritage are discussed. Individual points concern his training, the key concept of 'magnificenza', classical and anti-classical elements of his art, the compositional principle of the candelabra etc.

Corinna Höper: Bassano – Venedig – Rom: "Il dolce intaglio di Volpato", in: **zeitenblicke** 2 (2003), Nr. 3.

The engraver Giovanni Volpato (about 1735-1803), a student of Francesco Bartolozzi in Venice, moved to Rome in 1770. He was an able and productive engraver of genre and landscape prints in the Venetian taste, but his output is most notable for his repertory in the Roman classical tradition, reproducing the works of Raphael, Michelangelo, the Carracci and their school.

Volpato's main claim to fame are the forty-six plates after Raphael's Vatican Loggie, published in 1776-1777, of which a few hand-coloured examples also exist, and which profoundly influenced European interior decorating tastes well into the nineteenth century. In 1776, Alessandro Verri wrote to his brother Pietro of this publication: "Dopo che si sono stampate in Roma le Loggie del Vaticano tutto ha cambiato di gusto. Le carrozze, i muri, gli intagli, le argenterie, hanno preso gli ornamenti di quel fonte perenne di ogni varietà."

The collaboration with Gavin Hamilton for the 'Scholae Italia Picturae' and the reproductions from the Galleria Farnese and the Cappella Sistina as well as the Museo Pio Clementino and of antique statues in a repertory for artists reveal his interest in artistic training. In a certain sense, it could be said that Volpato acted as a counterpart to Piranesi and that the two of them had a precise and well-considered division of labour in terms of the various products in demand from the tourist public, which flocked to Rome for cultural instruction and appreciated engravings for their portability. The importance of engravings as easily transported and distributed merchandise was recognised for the first time by Luigi Lanzi when he defined the eighteenth century as the "secolo di rame".

Wiebke Fastenrath Vinattieri: Sulle tracce del primo Neoclassicismo. Il viaggio del principe ereditario Friedrich Christian di Sassonia in Italia (1738-1740), in: **zeitenblicke** 2 (2003), Nr. 3.

Friedrich Christian, Electoral Prince of Saxony (1722-1764), makes a trip to Italy from 13th May 1738 through 7th September 1740. A travel journal, written by his own hand, and his tutor's reports afford profound insights into the artistic currents of the time in Rome. Being taken under the wing of the Cardinals Alessandro and Annibale Albani allows Friedrich Christian to become acquainted with the intellectual elite and the most renowned artists in Rome, as well as familiar with the art of Raphael and the Bolognese-Roman baroque classicists. In Rome's Accademia dell'Arcadia and the Académie de France he comes into contact with the ideal of simplicity and the 'imitation' of antiquity. His stay with Scipione Maffei in Verona during the return journey from Rome to Venice is equally characteristic of this. In Venice, in turn, Friedrich Christian's knowledge of the inventarisation of the local 'Statuario Pubblico', the former collection of antiquities in the Antisala of the Library of San Marco, is particularly notable. With these new impressions, Friedrich Christian returned to Dresden, where Anton Raphael Mengs started out in his career as an artist and where, a few years later, Johann Joachim Winckelmann lived. In Rome, under the auspices of Cardinal Alessandro Albani, Mengs and Winckelmann were to subsequently lay the painterly and theoretical foundations of Neo-classicism.

Susanna Pasquali: Scrivere di architettura intorno al 1780: Andrea Memmo e Francesco Milizia tra il Veneto e Roma, in: **zeitenblicke** 2 (2003), Nr. 3.

Andrea Memmo's place in the history of architectural theory was secured by his publication of the 'Elementi d'architettura lodoliana, ossia l'arte del fabricare con solidità scientifica e con eleganza non capricciosa' (Rome, 1786), which was instrumental in recording for posterity the novel architectural concepts that Venetian Franciscan Carlo Lodoli had formulated verbally between 1730 and 1750.

Based on the – hitherto presumed lost – 'Piano Accademico', which Memmo had developed around 1767 for the Venetian Academy with the purpose of reforming the teaching of the visual arts (sculpture, painting and architecture), this paper aims to clarify the importance to Memmo of his stay in Rome. This can be substantiated through the letters he wrote while preparing his work on Lodoli. In the Rome of the 1780s, the relations with the Accademia di S. Luca on the one hand and his friendship with the Spanish ambassador José Nicolas de Azara on the other hand were of prime significance to Memmo. Azara had encouraged him to write about Padre Lodoli in order to be able to compare Lodoli's thoughts with those of Azara's friend Francesco Milizia.

Helga Puhmann: Eine Karriere im Schatten von Rosalba Carriera. Felicita Sartori / Hoffmann in Venedig und Dresden, in: **zeitenblicke** 2 (2003), Nr. 3.

Felicita Sartori was born around 1714 in Pordenone as the daughter of the notary Felice Sartori and his wife Tommasa Scotti. She received her initial artistic training from about 1724 in Görz from her uncle, the copperplate engraver Antonio dall'Agata. He arranged for her, at the age of fourteen,

to join the household of Rosalba Carriera in Venice, from whom she received instruction in painting miniatures and in pastel, as well as in various printmaking techniques.

Together with Rosalba's sisters, Felicita was one of the key assistants to Venice's most famous artist of the time, who was being showered with commissions since her trip to Paris in 1720-1721. The enormous productivity allows the assumption of a high degree of assistant participation in the workshop's output. Among Felicita's verifiably autograph works are her copies of Rosalba's pastels as miniatures. In the 1730s, she engraved numerous plates for publications by Gaspara Stampa and Jacques-Bénigne Bossuet, as well as illustrations after designs by Giovanni Battista Piazzetta for Antonio Maria Zanetti.

In 1741, Augustus III, Elector of Saxony and King of Poland, plucked Felicita Sartori from the obscurity of a studio assistant when he appointed her to a position as a court artist in Dresden. Only a few weeks later, she married the Hofrat Franz Joseph von Hoffmann, whom she had presumably met in Rosalba's studio in 1740. A total of nineteen miniatures, fifteen of which are still in the collection of the Gemäldegalerie Alte Meister in Dresden today, document her work for the Saxon court, where she enjoyed considerable standing as an artist. One additional miniature, depicting Bathsheba and formerly also in the Dresden gallery, has recently appeared in a private collection in Munich.

After her husband's death in 1749, the movements of Felicita Sartori / Hoffmann become difficult to trace. While one report has her move to Bamberg with her second husband, other sources confirm her presence back in Dresden in 1753, where – according to biographer Pierre Jean Mariette – she died in 1760, at the age of only forty-six.

Steffi Roettgen: Venedig oder Rom – Disegno e Colore. Ein Topos der Kunstkritik und seine Folgen, in: **zeitenblicke** 2 (2003), Nr. 3.

When the concept of 'regionalism' or regional identity – which originated with Fernand Braudel – is applied to art history, Venice and Venetian art are considered from a viewpoint with origins reaching back to the era of romanticism. Nineteenth-century authors such as John Ruskin and Hippolyte Taine were the fathers of an art historical method based on 'milieu' theory, identifying the character of a place and its people with the art produced there. The theoretical concept at the root of this method of interpreting paintings, however, derived from Vasari and referred to the artistic polarisation between Venice and Florence, with – in Vasari's eyes – 'disegno' emerging as the winner. After Vasari, the concept was taken up by other Italian theorists, but in the early eighteenth century, the debate moved to France, where de Piles, in the footsteps of the 'débat des anciens et modernes', weighed in on behalf of colour, crowning Rubens the victor over Poussin. Due to this new taste for colour radiating from France into the rest of Europe, Venetian art acquired a matchless reputation, from which the eighteenth-century Venetian painters working abroad stood to gain the most.

Such a backdrop highlights the importance of Venice to the young Mengs, who owed his first success to the pastels favoured by Saxon ruler Augustus III. When chosen to paint an 'Ascension of Christ' altarpiece for Dresden's catholic church, the artist took himself to Venice in order to study Titian's 'Assumption', the influence of which clearly shows in the picture executed for Dresden. It was this encounter, and intense theoretical dialogue, with the Venetian's work that caused Mengs to include Titian, on the merits of his perfect colour, in a 'trias' of the three foremost artists in the history of painting. The re-evaluation of Titian in Mengs' writings led to a general revision of the academic prejudices against the Venetian school on both the theoretical and the practical level. In Venice, it fell to Andrea Memmo to outline in his 1787 'Orazione' at the 'Accademia' a new vision – owing much to Mengs – which abandoned the traditional hierarchy of 'disegno', 'colore' and 'chiaroscuro', as well as the conventional classification of the schools. Angelika Kauffmann, who portrayed Memmo during her stay in Venice, perhaps came closest to the kind of art that Memmo considered ideal: reuniting the qualities of the great masters of the past and converging in a universal taste. It was then left to Lanzi to introduce the concept of a school of

painting with a national character, exemplified by the 'Macchiaioli' of the nineteenth century, who gave pride of place to 'colore' instead of 'disegno'.