



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

## Counter-Reformation, Patronage and Cultural Landscapes

**Start date** 6<sup>th</sup> June 2020 at 10:00

**End date** 6<sup>th</sup> June 2020 at 16:00

**Venue** Madingley Hall  
Madingley  
Cambridge

**Tutor** Dr Aleksandra Koutny –  
Jones

**Course code** 1920NDX304

**Director of Academic Centres**

Dr. Corinne Boz

**For further information on this  
course, please contact**

The Arts and Sciences Team on [artscience@ice.cam.ac.uk](mailto:artscience@ice.cam.ac.uk) or  
01223 761322

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### Tutor biography

Dr Aleksandra Koutny - Jones is an art historian with a particular specialism in early modern Central Europe. She holds a PhD from the University of Cambridge where she was awarded the Zdanowich Price for Polish Studies. Her first book *Visual Cultures of Death in Central Europe* (Brill 2015) explored the emergence of a cultural pre-occupation with a so-called "culture of death" in Poland-Lithuania from the sixteenth to the eighteenth centuries. She has also published on themes relating to artistic transmission within Europe, dealing especially with macabre art, orientalisering portraiture and the impact of the printed image.

At ICE, Aleksandra teaches on courses relating to European art and architecture from the Middle Ages to c.1800. Her teaching draws on her ongoing fieldwork, conducted in historical sites and museum collections across Europe. Having previously worked in the museum and heritage sectors, she is keen to engage students in issues pertaining to display and conservation, alongside more traditional art historical approaches such as connoisseurship and iconography. She previously supervised undergraduates at the University of Cambridge and lectured on a broad range of subjects at the University of Plymouth where she became an Associate of the Higher Education Academy. Aleksandra is also a Member of the Society of Authors.



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## Course programme

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09:30	Terrace bar available for pre-course tea/coffee
10:00 – 11:00	<b>Lecture:</b> Baroque art and architecture in Germany, Hungary and Poland
11:00 – 13.00	<b>Seminars:</b> Patronage and the Counter-Reformation Religious landscapes of Central Europe: architecture, pilgrimage and theatricality
13:00 – 14:00	Lunch
14:00 – 15:00	<b>Lecture:</b> Neoclassicism in eighteenth-century Central Europe
15:00 – 16:00	<b>Seminar:</b> The architecture of eighteenth-century cultural landscapes
16:00	Day school ends

## Course syllabus

This day school is one in a series of three taught day schools on the theme of “Visual Cultures of Central Europe: Germany, Hungary and Poland 1400 -1800” that form the third unit of the Diploma in History of Art: Renaissance and Baroque 2019-20.

Each of the three day schools covers a different subject topic within the wider unit theme and are being offered as separate stand alone non award bearing day schools where students will be taught alongside the existing Diploma level group.

Each of the day schools in the series is individually priced at £110 and the dates and titles of each of the day schools are given below:

**Saturday 25th April 2020: The Painters, Sculptors and Architects of Central Europe**

**Saturday 16 May 2020: Artistic transmission across Central Europe**

**Saturday 6 June 2020: Counter-Reformation, Patronage and Cultural Landscapes**

### Aims:

The “Counter-Reformation, Patronage and Cultural Landscapes” day school aims to:

- Introduce the art and architecture of Central Europe within its wider European context;
- Identify key stylistic features of Baroque, Rococo and Neoclassical architecture in Central Europe;
- Assess the influence of religious and secular patronage upon the development of art and architecture in Central Europe;
- Discuss the impact of the Counter-Reformation upon the art and architecture of Central Europe, with reference to primary and secondary sources.

### Target Audience:

- Students of any age interested in learning more about the art of Central Europe. There is no prior subject knowledge required.
- Students interested in European Baroque, Rococo and Neoclassical art and architecture.

### Content:

This day school will examine the development of Baroque, Rococo and Neoclassical art and architecture in Central Europe within its religious and social contexts. We will investigate the cultural impact of the Counter-Reformation upon this region as well as assessing other factors that motivated local patrons. In particular, we will discuss the emergence of religious and cultural landscapes, where numerous buildings were erected in close proximity to create extensive architectural schemes. Works of art and architecture will be considered within their scholarly context, focusing upon both primary and secondary sources.

### Session 1: Lecture: Baroque art and architecture in Germany, Hungary and Poland

We will introduce the art historical frameworks for studying the Baroque art and architecture of Central Europe and discuss how research on this topic has evolved. Key examples from Germany,

Hungary and Poland will be considered within their wider scholarly context and directions for future research will be suggested.

### **Session 2: Seminars:**

#### **Patronage and the Counter-Reformation**

The Counter-Reformation had a dramatic impact upon the Catholic art and architecture of Germany, Hungary and Poland, generating new waves of patronage and reinforcing existing links with other parts of Europe. We will look, in particular, at the architectural patronage of the Jesuit Order in the region and how its commissions have been interpreted in art historical literature.

#### **Religious landscapes of Central Europe: architecture, pilgrimage and theatricality**

We will focus in particular upon the Calvary site at Kalwaria Zebrzydowska in Poland, one of Europe's largest such Baroque architectural schemes. This pilgrimage site will be considered within an international context, with reference to notions of travel and theatricality.

### **Session 3: Lecture: Neoclassicism in eighteenth-century Central Europe**

This lecture will consider the dissemination of the Neoclassical style across Germany, Hungary and Poland. The motivations of patrons will be discussed, as will the international context for such artwork in this region of Europe.

### **Session 4: Seminar: The architecture of eighteenth-century cultural landscapes**

This seminar will explore the emergence of intricate architectural schemes within the grounds of Central European palaces. We will focus upon the elaborate Sanssouci Park in Potsdam, Germany, and Arkadia Park in Nieborów, Poland.

### **Presentation of the course:**

The course will be a mixture of tutor-led lectures and seminars in which student discussion is very much encouraged.

**As a result of the course, within the constraints of the time available, students should be able to:**

- Better understand the stylistic development of Baroque, Rococo and Neoclassical art and architecture in Central Europe, giving key examples from Germany, Hungary and Poland;
- Compare and describe in depth individual artworks or works of architecture from Central Europe;
- Demonstrate a knowledge of key primary sources relevant to the study of Central Europe;
- Show an engagement with developments in art historical literature relating to Central Europe.

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## Reading and resources list

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Listed below are texts that might be of interest should you wish to supplement your learning on the course.

### General texts

T. Da Costa Kaufmann, *Toward a Geography of Art History*, Chicago and London 2004

T. Da Costa Kaufmann, *Court, Cloister & City: The Art and Culture of Central Europe 1450-1800*, London 1995

E. Hempel, *Baroque Art and Architecture in Central Europe*, Harmondsworth 1965

M. Mojzer, *Baroque Art in Central-Europe: Crossroads*, Budapest 1993

J. Ostrowski, *Land of the Winged Horsemen: Art in Poland 1572-1764*, Virginia 1999

### Counter-Reformation, Patronage and Cultural Landscapes

M. B. Hall et al., *The Sensuous in the Counter-Reformation Church*, Cambridge 2013

B. Heal et al., *Art and Religious Reform in Early Modern Europe*, Chichester 2018

M. Karpowicz, *Baroque in Poland*, Warsaw 1991

L. Kósa, *A Cultural History of Hungary: From the Beginnings to the Eighteenth Century*, Budapest 1998

A. Koutny-Jones, *Visual Cultures of Death in Central Europe: Contemplation and Commemoration in Early Modern Poland-Lithuania*, Leiden 2015

E. Levy, *Propaganda and the Jesuit Baroque*, Berkeley 2004

R. Maniura, *Pilgrimage to Images in the Fifteenth Century: The Origins of the Cult of Our Lady of Częstochowa*, Woodbridge 2004

H. Marx et al., *Masterpieces from Dresden: Mantegna and Dürer to Rubens and Canaletto*, London 2003

E. Maser, *Baroque and Rococo Pictorial Imagery: The 1758-60 Hertel Edition of Ripa's Iconologia*, New York 1971

W. Piwkowski, *Arkadia: the romantic garden of Helena Radziwiłł*, Warsaw 1995

M. Pratt, The Great Country Houses of Central Europe: Czech Republic, Slovakia, Hungary, Poland, New York 1991

P. Wesch, Sanssouci: the summer residence of Frederick the Great, London 1993

### **Online Resources**

<https://www.nationalgallery.org.uk/paintings> (National Gallery – search the collections)

<http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>

<https://www.spsg.de/en/research-collections/collections/> (collections of the Prussian palaces and garden landmarks)

<https://www.skd.museum/en/> (combined collections of The Staatliche Kunstsammlungen Dresden)

<https://www.sammlung.pinakothek.de/en/> (Bavarian State Painting Collections online)

<https://mnm.hu/en> (Hungarian National Museum)

<https://www.mfab.hu/exhibitions/art-in-hungary-1600-1800/> (Museum of Fine Arts, Budapest)

<http://cyfrowe.mnw.art.pl/dmuseion/> (Digital National Museum in Warsaw)

<https://wawel.krakow.pl/en/> (Wawel Royal Castle, Krakow)

<https://enbach.hypotheses.org> (European Network for Baroque Cultural Heritage)

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### **Additional information**

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#### **Venue**

Details of how to find Madingley Hall can be found on our website:

<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

#### **Refreshments**

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on [ice.admissions@ice.cam.ac.uk](mailto:ice.admissions@ice.cam.ac.uk) or +44 (0)1223 746262.

#### **Note**

Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 29 October 2019

