

Introduction and Acknowledgements

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The essays gathered in this volume were presented as papers at the conference *The Habsburgs and their Courts in Europe. Between Cosmopolitanism and Regionalism, 1400–1700*, which was organized by the Austrian Academy of Sciences in co-operation with the Slovak Academy of Sciences and held in Vienna on 7–10 December 2011. It should be noted that it was also the first thematic conference prepared within the framework of the European Science Foundation research networking programme *PALATIUM. Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400–1700)*.

The history of almost all *PALATIUM* ‘member states’ – if they may be called that – relates closely to the House of Habsburg, which in the period under investigation was one of the most important royal houses of Europe. For this reason it was decided to organize the conference as an international scholarly meeting focused on the court culture of the Habsburg dynasty in its broader context. The scholarly concept of the conference was developed by the two convenors: Ingrid Ciulisová (Bratislava, Slovak Academy of Sciences, Institute of Art History) and Herbert Karner (Vienna, Austrian Academy of Sciences, Institute of History of Art and Musicology, Division of Art History (formerly the Commission of Art History)). The two convenors are indebted to Krista De Jonge (Chair of *PALATIUM*), Bernardo J. García García (Vice-Chair) and Pieter Martens (Programme Coordinator) for their kind assistance, for which they offer them their warmest thanks. Sincere thanks go also to the Austrian Academy of Sciences and the Slovak Academy of Sciences for their generous support. Finally, we would like to thank John Nicholson for his final reading of the texts.

Of seventy-four abstracts submitted from eighteen countries, thirty-one papers were selected and delivered at the conference, including a poster section for younger scholars. The ceremonial opening lecture was delivered by Larry Silver (University of Pennsylvania). The chosen papers were devoted to various topics specified in the conference call, which is here recalled both as a testimony to the conference and for the sake of clarity. The editors believe that the present volume will serve a useful purpose in bringing together studies of some of the principal topics encountered in the study of the Habsburgs’ royal courts.

A variety of extant visual and written sources demonstrate that the members of the House of Habsburg devoted special attention to the creation of their ‘dynastic identity’ (e.g. the ‘Fürstenspiegel’, panegyric and emblematic literature). It was this phenomenon that motivated our attempt to trace a Habsburg dynastic ‘idiom’ in the sphere of archducal, kingly or imperial representation, particularly at the residence courts, and to consider its supranational features in contrast to its regional ones. Our intention was that court culture in Vienna, Madrid, Brussels, Prague, Bratislava and Budapest should be subjected to detailed examination and comparison – with a double focus trained on instances of interaction both within the Europe-wide Habsburg network and also with local traditions. All cases of exchange were to be elaborated upon with the help of visual media used by the Habsburgs, and were to be developed in the following four panels:

I. *Repraesentatio Majestatis and Residency*

The court residence is viewed as the nucleus of representation. Investigations were to focus primarily on the official apartments built up by the Habsburgs in relation to their court ceremony, with the principal question being: Is there a model unifying the court residences in Madrid, Brussels and Central Europe? Special attention was devoted to the display of codes and symbols of Habsburg princely representation. It was intended that all visual media and elements of performance (theatre, festivities, ephemeral art), including different sorts of collections (of artworks, books, horses, plants etc.), should be given further consideration in the contexts of their display.

Four case-studies are presented here. Bruno Meier reminds us that the early Habsburgs had a widespread regional presence from Alsace to the Aargau and describes its architectural expression (*‘Bescheidene Burgen und kleine Städte. Die Präsenz der Dynastie in den vorderösterreichischen Stammlanden im Spätmittelalter’*). In her precise analysis of Maximilian I’s building activities in Innsbruck (*‘Bausteine eines Residenzprojekts. Kaiser Maximilian I. in Innsbruck’*), Nicole Riegel demonstrates how an existing building complex was turned step by step into an imperial residence. Ivan Prokop Muchka examines the organ in Prague Cathedral as a case of Habsburg self-representation in his paper on *‘Architectura ancilla musicae: Architektur in der Beziehung zur Musik am Prager Hof der Habsburger’*. In his paper on *‘Palaces on the Edge of the Atlantic. The Architectural Reformation and the Space Ritualization of the Portuguese Royal Residences during the Reign of Philip I of Habsburg (1580–1598)’* Milton Pedro Dias Pacheco discusses the interventions of Philip II of Spain on Lisbon’s main royal palace at his succession to the Portuguese throne in the light of Habsburg representation of majesty.

II. Imperial, Royal or Princely Identity and Regional Patriotism

The Habsburgs developed a supranational form of dynastic identity. In addition, however, other forms of identity were cultivated and articulated by the local nobility in Bohemia, Hungary and Poland. These forms of identity related specifically to what may be called *Landespatritismus* in the sense of loyalty to the traditions of the countries they still viewed as their respective ‘homelands’. We looked for various forms of expression of *Landespatritismus* in the visual arts as realized in the

palaces of the time. Works of art glorifying local saints or earlier rulers produced in Bohemia, Hungary, and Poland were of particular interest in this context.

Five case-studies are contained within this section of the collection. Going against traditional Czech historiography, Jan Bažant demonstrates in *'Habsburg Mythology and the Waldstein Palace in Prague'* that the hero of its artistic programme is not its owner, regional potentate though he may have been, but the Habsburg Empire he served. Conversely, in her paper on *'Official Portraits and Regional Identities. The Case of Emperor Maximilian I (1459–1519)'*, Dagmar Eichberger shows how a Habsburg ruler could adopt different types of artistic representation in accordance with the particular regional context he wanted to communicate with. Eva-Bettina Krems studies the role which dynastic portraits, specifically Velázquez', could play in the identity-building and foreign politics of the Spanish mid-seventeenth century Habsburg court (*'Dynastische Identität und europäische Politik der spanischen Habsburger in den 1650er Jahren: Diego Velázquez' Bildnisse als Teil einer höfisch-politischen Porträtkultur'*). Madelon Simons, in *'Presentation, Representation and Invisibility. Emperor Ferdinand I and his Son Archduke Ferdinand II of Austria in Prague (1547–1567)'*, connects the stucco decoration of Villa Stern near Prague with Ferdinand's activities as a collector and a patron, while critically considering the question of a Habsburg artistic idiom. In *'The Courts of the Habsburgs as Related by Jakub Sobieski'*, Cezary Taracha shows how an outsider viewed the different Habsburg courts, from Vienna to Madrid.

III. Religious Practices at Court

A decisive element in Habsburg dynastic identity was what has been called 'Pietas Austriaca' (adoration of the Blessed Sacrament and veneration of the Blessed Virgin Mary, the Holy Cross, and the saints). How did these specific religious practices manifest themselves, either in public liturgy or in private devotion? How were these practices reflected in the art, culture and architecture of the court? What can be said about the sacred spaces at the Habsburg courts, their location, structure and function in ceremonial and private life? Are there possibly connections and interdependencies between princely residences and religious buildings? Can virtues such as 'pietas' and 'modestia' be seen as criteria for a reconsideration of Habsburg architecture? What differences or similarities can be seen between the Spanish and the Austrian Habsburgs in their practice and use of 'pietas'?

This section comprises three case-studies. Werner Telesko looks at the practice of 'pietas' at the seventeenth-century Viennese court, in particular at its veneration for the Holy Cross under Emperor Ferdinand II (*'The Pietas Austriaca. A political myth? On the Instrumentalisation of Piety towards the Cross at the Viennese Court in the Seventeenth Century'*), while Ilaria Hoppe examines its programmatic use in the decoration of Villa Poggio Imperiale, Florence, by his widowed sister Grand Duchess Maria Maddalena (*'Engendering Pietas Austriaca. The Villa Poggio Imperiale in Florence under Maria Maddalena of Austria'*). In her paper on *'Pietas Austriaca at the Lisbon Court. The Monumental Chapel and Funerary Tombs built by Catherine of Austria in the San Jerónimos Monastic Complex in Belém'*, Annemarie Jordan Gschwend shows how Catherine, queen of Portugal, showed herself a true Habsburg ruler in the creation of the royal Pantheon at Bélem.

IV. Habsburgs and Muslims

The long-standing threat posed by the Ottomans in eastern Central Europe and by the Moors in Spain provoked the construction of images and stereotypes of ‘enemies of the Faith’. Were there similar strategies in Spain and Austria, in particular within the context of court culture, for the creation of propaganda presenting the Habsburgs as ‘defenders of the Faith’? Did this image have any tangible influence on Habsburg court culture? Further issues were: Turkish perception of Habsburg courts and palaces; the possible role of the Ottoman palace as a rival to the Habsburg model; and manifestations of the triumph over the Moors and the Ottomans in palatial art.

In ‘*Europe’s Turkish Nemesis*’, our key-note speaker Larry Silver paints a broad panorama of the manifold image of the Turk in the long Habsburg sixteenth century, from Albrecht Dürer and Maximilian I, to Hans von Aachen and Rudolf II, showing the richness of artistic strategies available to Habsburg rulers in their propaganda war with the Turks. Pál Ács examines early ‘Ottoman Studies’ in his paper on ‘“*The Good and Honest Turk*”. *A European Legend in the Context of Sixteenth-Century Oriental Studies*’, particularly a strain which runs counter to the prevalent image of the Turk as the enemy. A famous pictorial instance, due to the Flemish artist Pieter Coecke van Aelst, is analysed by Annick Born in her paper on ‘*The Moeurs et fachons de faire de Turcs. Süleyman and Charles V: Iconographic Discourse, Enhancement of Power and Magnificence, or Two Faces of the Same Coin?*’. The issue of cross-pollination is addressed both by Andrea Sommer-Mathis in ‘“*Alla turca*”. *Türkische Elemente in Theater und Fest an den Habsburgerhöfen im 16. und 17. Jahrhundert*’, and by Catherine Wilkinson Zerner in her paper on ‘*The Spanish Habsburgs and the Arts of Islamic Iberia*’, both demonstrating *pars pro toto* how the Habsburg courts in both Austria and Spain showed a continuing interest in the artefacts, mores and culture of their arch-enemy.