



Science Meeting – Scientific Report

Proposal Title: The Interior as an Embodiment of Power - The Image of the Prince and its Spatial Setting, 1400–1700

Application Reference N°: 5197

Organized by:

ESF Research Networking Programme PALATIUM

Co-Organized by

Institute of Archaeology, Cultural Heritage and Art History, Otto-Friedrich-University Bamberg

Institute for Art History, Ludwig-Maximilians-University (LMU) Munich

Conference Chairs:

Prof. Dr.-Ing. Stefan BREITLING (Bauforschung und Baugeschichte, Otto-Friedrich-Universität Bamberg)

Prof. Dr. Stephan HOPPE (Institut für Kunstgeschichte, Ludwig-Maximilians-Universität München)

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Prof. Dr. Uwe ALBRECHT (Universität Kiel)

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Prof. Dr. Matthias MÜLLER (Universität Mainz)

1) Summary

From the 4th to the 6th of October 2013, the international colloquium “The Interior as an Embodiment of Power - The Image of the Prince and its Spatial Setting, 1400–1700” took place at Bamberg, Germany. Organised by the Institute of Archaeology, Cultural Heritage and Art History at the Otto-Friedrich-University Bamberg (Prof. Dr.-Ing. Stefan Breitling, Carina Sperber) and the Institute for Art History at the Ludwig-Maximilians-University (LMU) Munich (Prof. Dr. Stephan Hoppe), the conference was part of the ESF Research Networking Programme PALATIUM: Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400–1700). The international scientific network of PALATIUM is aiming to secure the knowledge about this important part of the European and non-European cultural heritage.

The interiors of late medieval and early modern court residences, especially the centre rooms of the palaces, are important testimonies of the history of the feudalistic centuries in Europe and beyond. All the ruling acts, representative ceremonies, special occasions and everyday duties of the princes afforded special architectural and decorative settings. Within the three-dimensional spatial settings, human interactions had been widely codified by a firm set of ceremonial rules. These, in return, influenced the plan and design of the residential interiors. Art, architecture, decoration and furniture of court residences have to be seen in their functional context as embodiment of power. The spatial setting and interior outline were important means to establish the image of the prince and his entitlement.

After the last two decades research on European residences and numerous individual studies on written sources from medieval and early modern times, decoration systems, single objects and the buildings themselves, it is now time to compare different courts and regions and to attempt a synthesis of the ideas, which lay behind the interior settings. The aim of the colloquium was therefore to embed into inter-regional and broader historical narratives diverse phenomena concerning the setting, meaning and construction of residential interiors and their different elements. To understand the relationship of the concept of princely magnificence and its continuous display with artistic means early modern palace buildings and their interior sequences had to be analysed as media of princely self-expression and production.

To cope with the complexity of the matter, the colloquium assembled international scholars from different fields. In a comparative way the historical background, the planning and realisation and the meaning of the final interior appearance of different, well preserved or written on examples had been reconstructed from written sources, building archaeology, art historical analysis, preserved objects and relicts and other evidence. The synthesis offered an international overview on typical sequences of spaces, rooms and their respective functions as ceremonial passages, on the meaning of decoration, furniture, paintings and other artwork as images of power, on funding, planning and organizing rich interior projects and other practical issues. As a conclusion, the phenomena of influencing, competition and mimesis between different regions, courts, persons and times had been discussed.

As a result, principles of residential interior design could be disclosed. It became obvious in which way traditional rules of interaction, co temporal influences and individual concepts and means determined interior settings and decorations of late medieval and early modern court residences.

2) Description of the scientific content of and discussions at the event

The international colloquium "The Interior as an Embodiment of Power - The Image of the Prince and its Spatial Setting, 1400–1700" from the 4th to the 6th of October 2013 at Bamberg addressed a wide scope of issues related to courtly interiors of late medieval and early modern court residences.

After a brief introduction into the practical issues of the meeting, the history of the buildings in which the meeting took place and recent research projects on castles and palaces at the Institute of Archaeology, Cultural Heritage and Art History, Otto-Friedrich-University Bamberg had been mentioned. Opening statements emphasised on the high standard of knowledge about the architecture of palaces, relating arts and the cultural background. After nearly four decades of research focussing on that issue, it is now possible to try to sketch an interdisciplinary overview. The question of the setting and decoration of the interior of court residences is very close to the core of the phenomenon of establishing the power of the prince in the typical mixture of legal and symbolic, practical and artificial ways.

The first session related on the typical sequences of spaces, rooms and their respective functions. Typologies of floor plans linked with literary sources disclose the meaning of rooms for the symbolic and practical realisation of power as well as the spatial means by which they had been realised. The case of Neuburg am Inn showed the complex system of architectural and decorative framing that became common around 1530. An overview over the Burgundian-Habsburg court residences at the Low Countries disclosed the ground floor pattern that was necessary to display the Burgundian court ceremonies. It emphasised on the fact, that in many cases the necessary number and diversity of rooms had been realised by temporary dividing of larger multi-purpose spaces. An analysis of the disposition of rooms at the Polish royal residences of the 17th and 18th century showed the ideal programme of advanced residential buildings with their all including artificial and thematic decoration. The example of the transformations the old palace at Warsaw had undergone gives evidence about the compromises while adopting a more modern functional setting. Anne of Austria´s summer appartements at the Louvre bear witness to the fact that the interior setting and decoration could be of the utmost individual and even personal design. Own ceremonial rules lead to different architectural solutions at the Russian Residences of the 17th century (such as the throne in the corner of a room) that mark the limitations of the middle-European traditions.

In the second session, the meaning and iconography of decoration, furniture, paintings and other artworks had been analysed. The concepts of interior decoration and their climax can underline typical arrangements and mirror the power and status of the ruler, they can also have more personal aspects, e. g. signify his political background, or carry a special political meaning. Both at the residences of Karlstein and Prague, at the Hungarian aristocratic residences and at the Episcopal Neue Residenz at Bamberg as in many other places, the genealogies in the great hall or in a special gallery belong to the important heraldic and symbolic images. They could display the full-size pictures or the heads of the Roman Emperors with laurel wreath or with crown and link the household to the imperial tradition, or the genealogy could be adopted to the own family tree. With the manor houses of the Schwarzenberg family, that are wide spread over Europe, it becomes clear, that decoration was not necessary to fulfil the needs of power (as it was

the case with the buildings themselves, on which laid the legacy), but was merely a question of money, the urge for representation or personal tendency and taste. At the Neue Residenz at Bamberg a wide range of well preserved interior features and concepts can be seen. The specifically proportioned and ornamented rooms with their successive heraldic emblems had been used by the archbishops much more liberate than the design suggests. Especially for the reception of guests the chair of the prince could be placed in different surroundings with slightly different impact on the social interaction. Variants of what could be understood by special features such as the "Chinese Chamber" (from exotic design with the display of local fabric and skills to collections of Chinese originals) became obvious.

The third session was dedicated to the practical issues of funding, planning and organizing interiors. The textile chambers and chapels of the Burgundian dukes emphasize on the importance of having appropriate room settings and heraldic decoration at hand. It is remarkable (especially for those scholars who focus on the architecture of residences) that with sets of cloth and some wooden structures all necessary arrangements for residential representation could have been achieved, nearly independent from the surrounding building. From the very personal inventories of duchess Eleonora d' Aragon's belongings it became clear, that also the smaller objects were constantly moving. To receive or give a gift was part of the residential culture and a probate mean to control social interaction. To realise the frame for aristocratic action and representation, the act and the meaning of a place was more important, than fixed building fabric.

On the other hand, full sized interior decorations were often the most costly part of the residential architecture. Their planning and construction needed special skills and required large amounts of money. The construction of the architectural features by the piece contrasts with the often highly sophisticated and sometimes individual interior. In the case of Ludwigsburg residence, the prince obviously wasn't interested in the style or detail of the decoration at all, but made sure that his architect got the best education and was able to draw the interior design after the last fashion at Paris, Prague, Vienna and Augsburg. The Prince of Orange built up his own architectural tradition in the 17th century by realising a special type of staircase in his palaces. From the variety of examples it becomes clear, that whereas most constructions and features of residential interior design can be considered typical, individual, unique and even personal inventions occur also. Most rulers of those times had been involved very much in the conception of the interiors and decided themselves who to put in charge of the design and the organisation.

The last section referred to the transfer of concepts. Architectural and decorative concepts for residential interiors play an important role in the representation of power. They define the ceremonial spaces and mirror the personality and role of the monarch. In this sense it is important to state where the ideas for interior concepts came from and if monarchs intentionally chose specific forms and features for special purpose. A thorough study of the works of one of the Habsburg architects, Georg Haß, who published architectural studies in 1583, showed a complex mixture of influences. The importance of the books of Sebastiano Serlio and other Italian authors stands out, but there are also direct adoptions from painters or own inventions. Certainly the architects of those times knew contemporary publications. Though these publications give a wide

range of examples of interior design patterns from which a potential client could choose. They are not specific and certainly not exclusively connected to the court or aristocratic culture (since the Early Modern times at least). Whereas the decoration was more or less oblivious, the placing of his individual space was of great symbolic and practical importance to the prince. Henry VIII started at his palace at Whitehall with a conventional English pattern of his private rooms. During his career he rearranged the setting, reflecting on the change in his social relationship to his nearest followers and intimates. In the last state he didn't occur any more in his "privy chamber", leaving his space behind a barrier to an empty throne and a wall painting behind, symbolising his omnipresence and power. Also Mary Stuart obviously was anxious about her appropriate spatial environment. Her rooms at Holyrood include all the necessary features to state her sovereignty. Taking into account the change of her function and status, the fully queen-like equipped interior was a political statement, as if the architecture wasn't only the picture of the prince, but if one could draw real power from the interior setting. The somewhat sad story of the self-representation of Duchess Auguste Dorothea of Schwarzenberg in her dollhouse showed to what extent the idea of the life and power of a monarch had been connected to its spatial setting. The setting and the decoration are mirrors of an ideal world of hierarchies, in which everybody has his or her right place. In the case of Auguste Dorothea reality didn't reflect the image, she thought she was entitled to. So she had to build it up in the interior. There is a Meta-discourse on the interior, literal and non-literal, that is still to disclose.

3) **Assessment of the results and impact of the event on the future directions of the field**

The conference succeeded in giving an overview over the typical elements and features of residential interior design from the late 15th to the 18th century in Europe and beyond. It became clear, that the traditional aristocratic forms of regulating the social interaction by special spatial settings and the ceremonial rules to which the aristocracy had to stick, stayed the main determinations of interior embodiment of power. First of all the spatial setting of the prince was important to fulfil the needs of presentation. The relationship between social interaction and architectural setting is so close, that nearly all the needs of representation could be fulfilled by textile environment. Decoration provided the heraldic setting, raised the decorum to an appropriate height and displayed calculated artistic effects on visitors who advanced on the ceremonial passage towards the Prince.

It would be promising to have a deeper insight into the questions that arouse at the colloquium. Which part of a given residential interior layout had been determined by traditional rules? Which are the constancies spanning from medieval to modern times? What stood behind the change of concept and style that lead to the development of residential architecture? Where are the breaks between tradition and innovation? Are they purely explainable through the change of the ceremonial rules, a prince or a family belonged to? Which inventions and special settings can be seen as more personal expressions by a single person, the prince, the architect, the artist? Who influenced the image of the prince and its spatial setting?

The colloquium proved it right to include scholars from different methodological angles to cover the complexity of the issue and to profit from interdisciplinary crossings. There is no use in reducing residential culture either to architectural space or to pure history. Years ago the attention of related fields has shifted from the outside to the interior and from stylistic analysis towards functional aspects in conjunction with the formal layout and design of courtly interiors. Nowadays empty rooms became vivid to the spectator's eye through the reconstruction of once belonging decoration and furniture and its meaning and through the description of ceremonial events and everyday scenes from the written sources. Descriptions of events, nowadays dislocated objects and pieces of art gained meaning by the reconstruction of their original architectural and decorative framing, their spatial setting and ceremonial function.

Of course the international exchange is a key clue to the very much interregional aristocratic society and its architectural achievements. Similarities and varieties of the interior spatial and ornamental settings show real historic boundaries and help to abstract from the national-focused view, deeply seeded into most of the related sciences. The international network of scholars, who deal with residential architecture is bound to overcome differences in standard and to link the different discourses.

To the informed observer the palace and its interior had been a pivotal place for cultural exchange of which they bear multiple connotations. Unfortunately the original interiors had disappeared nearly completely in most cases. Palaces and residences of medieval and pre-modern times had undergone a more or less serious change over the last two to eight centuries. Sometimes the special purpose of a setting had lost its sense after a single event, sometimes the owners of later times changed the concept or used only parts of the original plan. The specific history of the palaces with their transformation from residence

to chasing place to home of a widow etc. or vice versa, with their change in importance and different numbers of people to house, lead in most cases to many transformation phases. Refurnishing in most cases not only changed the style of the appearance of the rooms but also lead to the loss of the original functional context and its material traces. The more it is important to value the persisting pieces and to record them in building archaeologists' campaigns. Such it is important to collect the evidence for temporary dividers and other architectural structures like baldachins at the residence buildings and halls. What is left is the architecture with or without its rich decoration, many objects in museums and depots and the written sources that describe what had been lost. The decoding of this system of signs is only possible by building virtual reconstructions and models of the interiors and the social interaction that took place there. Reconstruction is also thinkable for visualisation of the moving of objects coming in, being integrated somewhere in the interior design and going out again. Digital modelling of rooms and ceremonial sequences will influence the way of displaying pieces of art coming from a palace and of presenting residential architecture in its functional context. This very special part of the European heritage can display its historical impact and its cultural richness only in a not too much fragmented condition.

As the last session of the colloquium disclosed, there is an interesting psychological aspect linked to the interior of court residences. Codified spatial settings and the traditions to interact there form a long lasting topos in people's minds over centuries. The richly decorated and only partly accessible interior as an embodiment of power is a consistent part of our cultural memory. From this point of view it would be interesting to investigate further into how rulers and the ruled had experienced and thought of the palaces interiors. Based on the vast typological, stylistic, architectural and historical studies on medieval and early modern court residences, it should be possible to understand not only the relicts better, but also the people who left them to us.

4) **Annexes 4a) and 4b): Programme of the meeting and full list of speakers and participants**

Annex 4a: Programme of the meeting

Conference: "The Interior as an Embodiment of Power - The Image of the Prince and its Spatial Setting, 1400-1700" from 4th – 6th October 2013 at Bamberg, Germany

Organized by ESF Research Networking Programme PALATIUM

Co-Organized by Institute of Archaeology, Cultural Heritage and Art History, Otto-Friedrich-University Bamberg and the Institute for Art History, Ludwig-Maximilians-University (LMU) Munich

Convenors: Prof. Dr.-Ing. Stefan Breitling, Prof. Dr. Stephan Hoppe

Adress: Prof. Dr.-Ing. Stefan Breitling, Bauforschung und Baugeschichte, Am Kranen 12, 96047 Bamberg

Coordination: Carina Sperber, projekte.bauforschung@uni-bamberg.de

See also: www.courtresidences.eu

Friday 04/10/2013 (Bamberg University, An der Universität 7, U7/01.05)

8:30-9:00 Opening/Registration

9:00-9:30 Introduction to the colloquium by Stefan Breitling, Krista DeJonge and Stephan Hoppe

Session I. Ceremonial Passages – Sequences of Spaces, Rooms and their Respective Functions

Chair: Stephan Hoppe

9:30-10:00 Nicole Riegel: Ein neue fatzon. Architecture, interior and function in the case of Neuburg am Inn ca. 1530

10:00-10:30 Krista DeJonge: Ceremonial 'Grey Areas'. On the Placing and Decoration of Semi-Public and Semi-Private Spaces in Burgundian-Habsburg Court Residences from the Low Countries to Spain 1450-1630.

10:30-11:00 Coffee Break

11:00-11:30 Franciszek Skibinski: Court of the Sun God. Interiors of royal residences in Poland-Lithuania and their architectural and functional setting in the time of King Jan III Sobieski (1674-1696).

11:30-12:00 Damien Bril: Powerful geography: Anne of Austria's summer appartements.

12:00-12:30 Eugenia Smoktiy: From terem to palace. The role of private living quarters in the court ceremonial of Russian tsars in the second half of the XVIIth century

12:30-15:00 Lunch Break

Session II. Images of Interiors – The Meaning of Decoration, Furniture, Paintings and other Artworks

Chair: Stephan Albrecht

15:00-15:30 Annamaria Ersek: Genealogies in the residences of Karlstein and Prague: The Political Reasoning of Charles IV

15:30-16:00 Ingrid Stibraná: Hungarian aristocratic interiors of the Emperor's Hall type in the middle of the 17th century: a rare example of the Habsburg imperial iconography from the Pálffy's residence Červený Kameň (The Red Stone-castle)

16:00-16:30 Jan Ivanega: Strategies of visual representation of the baroque Schwarzenberg family. The example of interiors of Bohemian manors and their decoration.

16:30-17:00 Conclusion

18:00-20:00 (Neue Residenz Domplatz 8, 96049 Bamberg)

Bayerische Schlösserverwaltung: The Interior of the „Neue Residenz“ at Bamberg.

Saturday 05/10/2013 (Bamberg University, An der Universität 2, U2/00.25)

Session III. Practical Issues – Funding, Planning and Organizing Rich Interior Projects

Chair: Stefan Breitling

9:30-10:00 Katherine Anne Wilson: Textile chambers and chapels of the Burgundian Dukes: Entering the nexus of the court.

10:00-10:30 Ulrike Seeger: Vienna, Prague, Paris and Augsburg. The procurement of interior decorations in the Ludwigsburg residence.

10:30-11:00 Coffee Break

11:00-11:30 Leah Clark: Mobile Objects/Sociable Spaces: Reconstructing Duchess Eleonora d'Aragona's Interiors through the Archive

11:30-12:00 Alexander Dencher: The grand staircase in the palaces of the Prince of Orange in the Seventeenth Century

12:00-14.30 Lunch Break

Session IV. Transfer of Concepts – Mimesis, Competition and Meta-Discourse

Chair: Ute Engel

14:30-15:00 Elizabeth Petcu: Inside, Outwards: The Proliferation of Habsburg Models and Manuals for Interior Decoration in Northern Europe.

15:00-15:30 Astrid Lang: Holbein's Whitehall Mural for Henry VIII: Spacing the Place of the King's Privy Chamber

15:30-16:00 Coffee Break

16:00-16:30 Annette Cremer: Empowering miniatures? The self-representation of Duchess Auguste Dorothea of Schwarzburg in her dollhouse palace.

16:30-17:00 Nancy Alexandra Johnson: Mary Stuart's inner chamber at Holyrood, as statement of sovereignty'

17:00-17:30 Conclusion

Sunday 06/10/2013 (Veste Heldburg, Burgstraße 1, 98663 Bad Colberg-Heldburg)

9:00-15:00 Claudia Hagenguth and Stefan Breitling: The Residential Interior of the "Französischer Bau" of Duke Johann Friedrich II. of Saxonia at Veste Heldburg 1561-1566.

Annex 4b: Full list of speakers and participants

Title	Name	First Name	University/Institute	Country
Prof. Dr.	Albrecht	Stephan	Otto-Friedrich-University Bamberg	Germany
Prof. Dr.-Ing.	Breitling	Stefan	Otto-Friedrich-University Bamberg	Germany
Mr. M.A.	Bril	Damien	Université de Bourgogne	France
Dr.	Clark	Leah	Open University	UK
Dr.	Cremer	Annette	Justus-Liebig-Universität Gießen	Germany
Prof. Dr.	DeJonge	Krista	University of Leuven	Belgium
Mr. M.A.	Dencher	Alexander	Université Paris I Pantheon – Sorbonne	France
Dr.	Enderlein	Lorenz	Universität Tübingen	Germany
Dr.	Engel	Ute	Otto-Friedrich-University Bamberg	Germany
Dr.	Erbentraut	Regina	Staatliches Museum Schwerin/Ludwigslust/Güstrow	Germany
Ms. M.A.	Ersek	Annamaria	Institut National d'histoire de l'Art	France
	Ferreira	Maria	CHAM - Centro de História de Além-Mar da Faculdade de Ciências Sociais e Humanas da Universidade de Lisboa	Portugal
Mr. M.A.	Fuhrmann	Jan	Otto-Friedrich-University Bamberg	Germany
Mr. M.A.	Giese	Jürgen	Otto-Friedrich-University Bamberg	Germany
Mrs. M.A.	Gosliga	Aagje	Gosliga Kunsthistorisch onderzoek, Uitgeest, Leyden	Netherlands
Mrs. M.A.	Hagenguth	Claudia	Bamberg	Germany
Prof. Dr.	Hoppe	Stephan	Ludwig-Maximilians-University	Germany
	Hoppe-Münzberg	Esther	Bayerische Staatsbibliothek München	Germany
Dr.	Ivanega	Jan	Research Assistant, Institute of Art History of Czech Academy of Sciences, Prague	Czech Republic
Ms. M.A.	Johnson	Nancy Alexandra	University of Edinburgh	Scotland, UK
Dr.	Juntunen	Eveliina	Otto-Friedrich-University Bamberg	Germany
Dr.	Lang	Astrid	Heinrich-Heine Universität Düsseldorf	Germany
Mrs. M.A.	Petcu	Elizabeth J.	Princeton University	America
	Reich	Hermann	Otto-Friedrich-University Bamberg	Germany
Dr.	Rößner	Volker	Bamberg	Germany
PD. Dr.	Riegel-Satzinger	Nicole	Universität Würzburg	Germany
	Scheitenberger	Philipp	Otto-Friedrich-University Bamberg	Germany
Apl. Prof. Dr. phil.	Seeger	Ulrike	Institut für Kunstgeschichte, Universität Stuttgart	Germany

habil.				
Dr.	Skibinski	Franciszek	Nicolaus Copernicus University	Poland
Dr.	Smoktiy	Eugenia	King Juan Carlos University (URJC), Madrid	Spain
	Sperber	Carina	Otto-Friedrich-University Bamberg	Germany
Dr.	Stibraná	Ingrid	Trnava University	Slovakia
	Vogler	Monika	Otto-Friedrich-University Bamberg	Germany
Dr.	Wilson	Katherine Anne	Department of History and Archaeology, Chester University	UK
Mrs. M.A.	Windisch	Laura	Humboldt-Universität Berlin	Germany

Bamberg, 31st of December 2013

Stefan Breitling and Stephan Hoppe

