

THE ARTISTIC EXCHANGE BETWEEN THE APENNINE PENINSULA AND CENTRAL EUROPE IN THE FIRST HALF OF THE 14TH CENTURY: A THEME FOR A MONOGRAPHY¹?

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Throughout the centuries the monography has been the most appreciated type of scholarly literature. The monography was formed as an important form for recording the results of scholarly inquiry which had long-lasting meaningfulness. It has allowed scholars to more complex arguments to support their theories as well as to help those theories become more academically visible.

In recent decades, however, the position on the monography has changed². It is considered to be a very expensive type of publication; as it is highly specialized and targeted for a smaller scholarly audience. It requires a serious investment of time to prepare such a publication, and the prospects for dissemination across a broader market are quite limited. With the increase of digital media and digital publishing, the future of academic writing has the opportunity to become updated more efficiently than with traditional printed books. This approach is perhaps more suitable for the recent needs of scholars as faster publishing has been promoted and encouraged by the ever more common use of electronic sources in everyday life. The speed of present life demands from scholars ever more current and quickly adaptable reactions and revisions to their published theories. This change of approach in modern society towards information has changed to such an extent that American researcher Jennifer Howard has proposed to «ditch the monograph»³. Besides the ever more common usage of new technologies to read scholarly literature, it is often claimed that mankind is under the process of change in their habits of reading conditioned by the digital age. This new form of literature focuses less so on the linearly conceptualized text and rather prefers browsing multimodal contents. As a final note, another factor which is threatening the

¹ The article was published with the support of the Alfred Bader Scholarship for PhD students researching European art and architecture from the Middle Ages to the 20th century.

² For a more profound and complex overview about the difficult position of the monography in recent times see: SARI KIVISTÖ – SAMI PIHLSTRÖM, *The Monograph – An old-fashioned publication forum or an ultimate scholarly achievement?*, Helsinki, University of Helsinki, 2015 (fig. 1).

³ JENNIFER HOWARD, *Ditch the Monograph?*, «The Chronicle of Higher Education», October 14, 2012, <http://www.chronicle.com/article/Ditch-the-Monograph/135108/>, searched on 27. 5. 2017. Before Howard's publication, Peter Givler also had a study debating the place of monography in the present academic research. PETER GIVLER, *Hat die wissenschaftliche Monographie noch eine Chance?*, «Publishing Research Quarterly», XVI, Issue 4, Winter 2001, pp. 64–70.

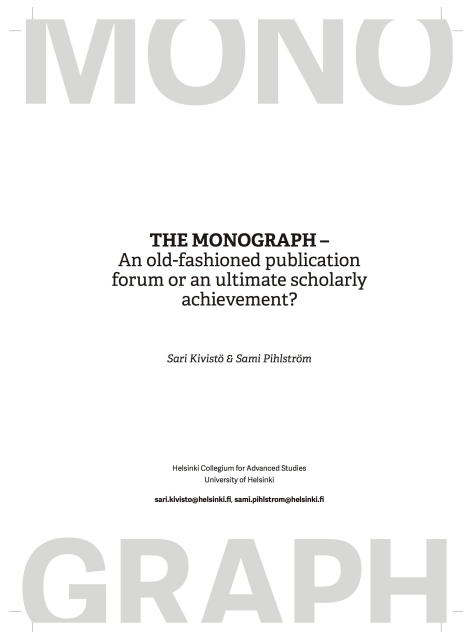


Fig. 1, Book cover of the electronic essay by Sari Kivistö and Sami Pihlström, *The Monograph – An old-fashioned publication forum or an ultimate scholarly achievement?*, Helsinki, University of Helsinki, 2015 (Private image of the authors of the book, with their kind permission).

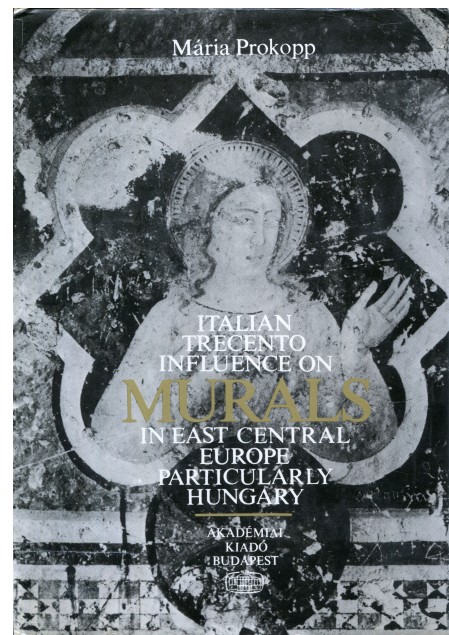


Fig. 2, Book cover of Mária Prokopp's book, *Italian Trecento influence on murals in East Central Europe: Particularly Hungary*, Budapest, Akadémiai Kiadó, 1983 (Private image of the author of the book, with her kind permission).

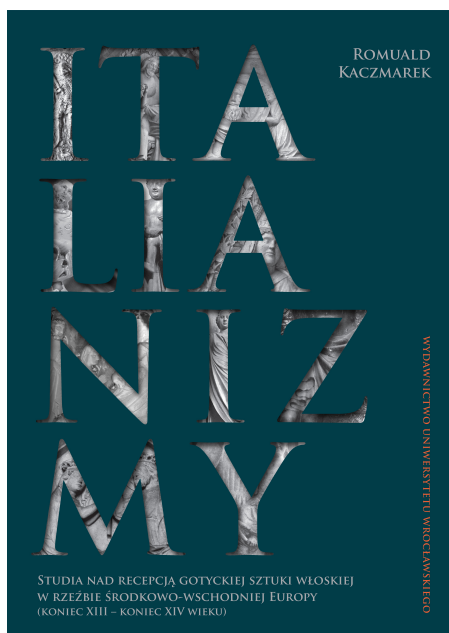


Fig. 3, Book cover of Romuald Kaczmarek's book, *Italianizmy: Studia nad recepcją gotyckiej sztuki włoskiej w rzeźbie środkowo-wschodniej Europy (koniec XIII–koniec XIV wieku)*, Wrocław, Wydawnictwo Uniwersytetu Wrocławskiego, 2009 (Private image of the author of the book, with his kind permission).

existence of monographies is the present trend of producing publications of collectively authored writings which can better facilitate the scholarly exchange of certain knowledge. In spite of these facts, however, the monography still remains the most common type of publication in the area of humanities even to this day. The monography as a form of literature still provides for scholars a larger canvas and workspace to more deeply develop complex arguments rather than be limited to articles or collections of articles. Publishing of a monography is usually a result of an invested process in which texts are based on years of reflection on the given theme. The goal of a monography is not necessarily to have it be current with the most recent content and knowledge in the given field at the time, but rather the real aim of a monography is to complexly describe the chosen theme with the aspiration to clarify the main substance of the topic⁴. The lasting importance of the monography has also been confirmed by research done in 2009 by The Centre for Information Behaviour and the Evaluation of Research and School of Library, Archive and Information Studies at the University College London⁵.

In art history, it is quite common to use as the base of a monography, the life and work of one particular artist – the so-called ‘artist monograph’⁶. In a broader sense, the term

⁴ For a full overview of the discussion on the creation of a monography in the present time along with the respective topics of advantages and disadvantages, see S. KIVISTÖ – S. PIHLSTRÖM, *The Monograph – An old-fashioned cit.*, pp. 10-18.

⁵ PETER WILLIAMS - IAIN STEVENSON - DAVID NICHOLAS - ANTHONY WATKINSON - IAN ROWLANDS, *The role and future of the monograph in arts and humanities research*, «Aslib Proceedings» LXI, 1, 2009, pp. 67–82. The conclusion of the research has clearly stated that «despite financial, institutional and publishing constraints and changing opportunities provided by new digital models, the value of the monography, as a print-on-paper record of substantial research, is still recognised and valued in the arts and humanities research community», *Ivi cit.*, p. 80. Also the results of the analysis of the publication patterns in Flanders for the previous decade (2000-2009) were still quite positive about the role of the monography. «In sum, more is being published, more often in English and in WoS-indexed journals, but there are no indications that there are proportionally more journal articles and less book publications.» TIM C. E. ENGELS - TRUYKEN L. B. OSSENBLOK - ERIC H. J. SPRUYT, *Changing publication patterns in the Social Sciences and Humanities, 2000-2009*, «Scientometrics», XCIII, 2012, pp. 373–390, cit. p. 389.

⁶ This traditional format of art-historian literature has been nowadays also put into doubt. American art historian Joachim Pissarro clearly stated by his book *Cézanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art* (JOACHIM PISSARRO, *Cézanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art*, Cambridge and New York, Cambridge University Press, 2006) that the scholarly monography is a format of the past, meanwhile Gabriele Guercio persists on the maintenance of this established format (GABRIELE GUERCIO, *Art as Existence The Artist's Monograph and Its Project*, Cambridge, MIT Press, 2006). For the comparison of these two approaches see CHRISTOPHER S. WOOD, *Christopher S. Wood on Gabriele Guercio and Joachim Pissarro*, «Artforum», October 2006, pp. 79-80. According to the Wood's interpretation of Guercio's main message: «The monographic idea must persist, in Guercio's view, if not the monograph itself, because the problem of art's relation to life has not been solved». *Ivi cit.*, p. 79.

monography as it is presently, is a representative label of a book about an artistic epoch of a certain style with a focus on a specific technique or a monography based on the examination of a famous artist's work from the different points of view usually written by the author of the monography. This paper is going to concisely touch on particular problematics of creating a monography based on tracing the artistic exchange of Italian art in Europe in the first half of the 14th century. The general question which will be put under examination is: Is such an abstract phenomenon as artistic exchange a good enough basis to create a monography on? What are the pros and cons?

As it is often stressed, the Apennine peninsula played an important role in the artistic field and enriched European art in many possible ways throughout the centuries. This has been positively reflected in the European artistic production also in the first half of the 14th century, which though may not be the most representative time period to demonstrate these processes, still offers a number of sufficient examples of the artistic transmission revealing the impact of Italian art.

In the case of Western-Europe and Southern-Europe, it is remarkable how the phenomenon is immediately connected to the migration of recognized Italian artists. Just as an example, at the beginning of the 14th century Filippo Rusuti, his son Giovanni Rusuti, and Nicolas di Marsi moved from Rome to the court of the French king Philip IV⁷; and in similar fashion Simone Martini⁸ traveled from his home to the papal court in Avignon. Though there is still discussion with regard to this phenomenon of travel to other famous Italian painters at the papal court as well as in a few other areas during the given time⁹, the stretch towards western influence had reached all of the Iberian Peninsula by the start of the 14th century¹⁰.

The territories of Central Europe were not far behind their western neighbors by any means. At the very beginning of 14th century the Italianisms appeared correspondingly in the lands of

⁷ JULIAN GARDNER, *Bizuti, Rusuti, Nicolaus and Johannes. Some neglected documents concerning Roman artists in France*, «The Burlington magazine», CXXIX, No. 1011, June 1987, pp. 381-383.

⁸ To the stay of Simone Martini in Avignon recently: ÉTIENNE ANHEIM, *Simone Martini à Avignon. Une histoire en négatif?*, in *Images and words in exile*, edited by Elisa Brilli, Laura Fenelli and Gerhard Wolf, Firenze, SISMELE - Edizioni del Galluzzo, 2015, pp. 365-379.

⁹ It was considered that Sienese painter Duccio might have lived in Paris for a short time in the end of 13th century. FLORENS DEUCHLER, *Duccio. Opera completa*, Electa, Milano 1984, pp. 24, 177. JAMES H. STUBBLEBINE, *Duccio di Buoninsegna and his school I*, Princeton University Press, Princeton – N. J. 1979, cit. p. 4. Giorgio Vasari mentioned in his *Lives of the Most Excellent Painters, Sculptors, and Architects* that also Giotto visited Avignon. GIORGIO VASARI, *Le vite dei più eccellenti pittori, scultori e architetti I*, edited by Licia and Carlo L. Ragghianti, Milano, Rizzoli, 1971, cit. pp. 385-386. GIOVANNI VILLANI, *Nuova cronica*, edited by Giuseppe Porta, III, Milano 1991, cit. pp. 52-53.

¹⁰ JOSEP BRACONS CLAPÉS, *Lupo di Francesco, mestre pisa, autor del sepulcre de Santa Eulalia*, «D'art», XIX, 1993, pp. 43-51.

today's Austria¹¹ and with the presumed probability in the Hungarian kingdom¹², meanwhile their density in the Bohemian kingdom¹³ and later even in the Polish kingdom¹⁴ increased especially around the middle of the 14th century.

In the present Austrian territory, Italianisms appeared with respect to the area of book illumination¹⁵ as well as in the medium of mural¹⁶ and panel paintings¹⁷ and sculpture¹⁸. Even though the territory was the closest to the Apennine peninsula it would be rather problematic to consider it as an important transitory place¹⁹ mediating the new Italian artistic language further to Europe. The other Central-European countries were quite successful to create their own direct connection to the new Italian artistic culture.

In the case of the Hungarian kingdom, the link to the Italian artistic background was supported by the ascension of the Anjou house onto the Hungarian throne. To the present, the firm and abundant preservations of mural paintings decorating the walls of church buildings serves as a large reserve and most valuable testimony of the running exchange as the

¹¹ GERHARD SCHMIDT, *Italienische Einflüsse un die Ausbildung eines "neuen Realismus"*, in *Gotik. Geschichte der Bildenden Kunst in Österreich*, vol. 2, edited by Günter Brucher, München, Prestel, 2000, cit. pp. 473-475.

¹² It is presumed that Charles I. Robert brought with him from Naples some illuminated books. TÜNDE WEHLI, *Károly Róbert király kora (1301-1342)*, in *Edith Hoffmann. Régi magyar bibliofilek*, edited by T. Wehli, Budapest, MTA Művészettörténeti Kutató Csoport, 1992, pp. 216-222, cit p. 216.

¹³ The artistic exchange between the Bohemian kingdom and the Apennine peninsula became the most visible in the area of panel painting. More recently to the topic JAN ROYT, *Quelle und Ausgangsbasis der Böhmen Tafelmalerei in den Jahren 1340-1380*, in *Prag und die großen Kulturzentren Europas in der Zeit der Luxemburger (1310 - 1437)*, conference proceedings edited by Markéta Jarošová, Jiří Kuthan and Stefan Scholz (Prag, 31. März - 5. April 2008), Praha, Togga, 2008 (Opera Facultatis Theologiae catholicae Universitatis Carolinae Pragensis. Historia et historia artium 8), pp. 95-136, cit p. 97.

¹⁴ With the exception of one all the mural paintings revealing some impact of the Italian painting are dated in the second half of the 14th century. See the catalogue part in MÁRIA PROKOPP, *Italian Trecento Influence on Murals in East Central Europe: Particularly Hungary*, Budapest, Akadémiai Kiadó, 1983, pp. 133-139.

¹⁵ G. SCHMIDT, *Die italienischen Illuminatoren von St. Florian*, in ID., *Die Malerschule von St. Florian. Beiträge zur süddeutschen Malerei zu Ende des 13. und im 14. Jahrhundert*. Graz, Böhlau in Komm, 1962, pp. 135-143.

¹⁶ G. SCHMIDT, *Italienische Wandmaler (vor 1350)*, in *Gotik. Geschichte der Bildenden Kunst in Österreich*, vol. 2, edited by G. Brucher, München, Prestel, 2000, pp. 475-476.

¹⁷ IRMA TATTNER, 274. *Vier Rückseitentafeln des Verduner Altares*, in *Gotik. Geschichte der Bildenden Kunst in Österreich*, vol. 2, edited by G. Brucher, München, Prestel, 2000, pp. 535-537. ID., 275. *Passionaltar*, in *Ivi*, s. 537. ID., 276. *Geburt Christi, Kreuzigung Christi*, in *Ivi*, pp. 537-538.

¹⁸ G. SCHMIDT, *Skulpturen unter italienischem Einfluss*, in *Gotik. Geschichte der Bildenden Kunst in Österreich*, vol. 2, edited by G. Brucher, München, Prestel, 2000, pp. 307-308.

¹⁹ More general artistic connections between the closest regions neighbouring with the territory of today's Austria can be however found. G. SCHMIDT, *Malerei bis 1450. Tafelmalerei – Wandmalerei – Buchmalerei*, in *Gotik in Böhmen. Geschichte, Gesellschaftsgeschichte, Architektur, Plastik und Malerei*, edited by Karl M. Swoboda, München, Prestel 1969, pp. 167-189, cit. p. 169-170.

paintings are preserved *in situ*. The earliest examples are preserved in the Spiš region²⁰ and Transylvanian region²¹. While in the Spiš region the possible connections with the Neapolitan mural painting is often pointed out²², in the case of Transylvanian Italo-byzantine mural frescoes the existence of strong ties of influence has not been confirmed²³. As the most magnificent example of the artistic exchange, with regard to the mural painting in Hungary, the fragments of the mural painting from the archbishop chapel in Esztergom are the first to be named²⁴. Besides the artistic exchange in the area of the mural painting the phenomenon influenced also other fields of artistic production in Hungary²⁵.

²⁰ The most recently: MILAN TOGNER, *Spišská Kapitula*, in *Stredoveká nástenná maľba na Spiši*, edited by Vladimír Plekanec and Milan Togner, Bratislava, Arte Libris, 2012, pp. 20-39; ID., *Dravce*, in *Ivi*, pp. 40-64. ID., *Veľká Lomnica*, in *Ivi*, pp. 66-97.

²¹ ZSOMBOR JÉKELY – LÓRÁND KISS, *Csíkszentimre-református templom*, in *Középkori faképek Erdélyben*, Budapest 2008, pp. 50-59. EAD., *Disznájó-reformátusss templom*, in *Ivi*, pp. 74-79. EAD., *Felvinc-református templom*, in *Ivi*, pp. 96-119.

²² M. TOGNER, *Slovensko a Taliansko v stredoveku. K percepcii trecentných italizmov v stredovekej nástennej maľbe na Slovensku*, in *Problémy dejín výtvarného umenia*, edited by Ján Bakoš, Bratislava, Veda vyd. SAV, 2002, pp. 54 – 78, cit. pp. 71-76. On the other hand, Vincenza Lucherini have not noticed any decisively direct attachment to the Neapolitan mural painting of the given time. VINNI LUCHERINI, *Raffigurazione e legittimazione della regalità nel primo Trecento. Una pittura murale con l'incoronazione di Carlo Roberto d'Angiò a Spišská Kapitula (Szepeshely)*, in *Medioevo. Natura e figura*, Atti del congresso internazionale edited by Arturo. C. Quintavalle (Parma, 20-25 settembre 2011), pp. 675-687, cit. p. 682.

²³ TEKLA SZABÓ, *Az italo bizánci stílusú falképek jellegzetessége*, in *Omnis creatura significans. Tanulmányok Prokopp Mária 70. születésnapjára*, edited by Anna Tüskés Budapest, CentrArt Egyesület, 2009, pp. 89-93.

²⁴ Most recently M. PROKOPP, *III. Béla király várkapolnájának falfestészeti emlékei 1185-ből és az 1340 körüli évekből*, in *A feltárástól az újjászületésig. Az esztergomi királyi várkapolna története*, edited by M. Prokopp, Konstantin Vukov and Zsuzsanna Wierdl, Esztergom, Kódex Könyvgyártó Kft., 2014, pp. 7-30, cit. pp. 29-30.

²⁵ The phenomenon struck according to preserved examples mainly within seal production which was intended for the royal court (to the topic: ERNŐ MAROSI, *A magyar Anjouk és Zsigmond király felségpecsétjei, A magyar Anjouk és Zsigmond király felségpecsétjei*, «Ars Hungarica» XLI, No. 2, 2015, pp. 138–158. IMRE TAKÁCS, *Károly Róbert pecsétjei*, «Ars Hungarica» XXXVII, 2011, no. 4, pp. 7–15. E. MAROSI, *Die drei Majestätsiegel König Karl Roberts von Ungarn*, in *Europäische Kunst um 1300*, Akten des XXV. Internationalen Kongresses für Kunstgeschichte. Wien, 4. - 10. September 1983, vol. 6, edited by Hermann Fillitz and Martina Pippal, Wien, Böhlau, 1986, pp. 249-256) as well as for the persons connected with the royal court (I. TAKÁCS, *Megjegyzések a 14. századi magyar főpapi pecsétetek művészettörténeti kérdéseire*, in *A középkori Magyarország főpapi pecsétjei*, edited by Imre Bodor, Budapest, MTA Művészettörténeti Kutató Csoport, 1984, pp. 21–37, cit. pp. 22–24). Another area which might have received even greater influence was Italian exchange of goldsmith production, however, the preserved examples are not numerous - to these days are preserved the reliquary cross from the church of the Assumption of the Virgin Mary in Spišská Nová Ves and so called Héderváry cross in the British Museum, inv. no. 1923,1205.10. To the topic: EVELIN WETTER, *Križ s relikviou v Spišskej Novej Vsi*, in *Dejiny slovenského výtvarného umenia – Gotika*, exhibition catalogue edited by Dušan Buran (Bratislava, Slovenská národná galéria v Bratislave, Esterházyho palác, Vodné kasárne, Mestské múzeum v Bratislave, Stará radnica, 21. november 2003 - 21. marec 2004), Bratislava, Slovart, 2003, cit p. 805. JAMES ROBINSON, *Masterpieces of Medieval Art*, London, BMP, 2008, p. 306. The preserved examples of the monumental plastic reflecting the Italian sculptural

In the Bohemian kingdom, the real connection to the Italian culture came a bit later. In the first quarter of the 14th century the exchange with the Apennine peninsula was happening mostly in the area of the goldsmith works connected with the minting of the new coins²⁶. The situation began to change after the trial of the Bohemian king John of Luxemburg to create his own “signoria” in the territory of northern Italy during the early 1330s²⁷. During this period, it is very probable that the Paris fragment of the Chronicle of so called Dalimil²⁸ was executed but the local reception started to be more strongly affected probably just by the 40s. As opposed to the Hungarian kingdom where the phenomenon struck during this period quite deep into mural paintings, in the Bohemian kingdom the exchange came to be visible mainly

production are very rare and the date of their origin is not very clear. (That is the case of the fragments from the tomb of a Hungarian royal saint - St. Margaret where is not clear if her tomb was executed by Italian sculptors only in the 1270s or then also renewed in the 1330s. The most important literature to this discussion: ROMUALD KACZMAREK, *Das Grabmal der Hl. Margarete von Ungarn. Versuch einer Neubestimmung des künstlerischen Ursprungs und der Entstehungszeit*, «Acta Historiae Artium», LI, 2010, pp. 5–22; PÁL LÖVEI, *The sepulchral Monument of Saint Margaret of Arpad Dynasty*, «Acta Historiae Artium», XXVI, 1980, pp. 175-221; JOLÁN BALOGH, Tino di Camaino magyarországi kapcsolatai, «Művészettörténeti értesítő», I-II, 1953, pp. 107-110; HENRIK HORVÁTH, *Árpádházi Szent Margit síremléke és egyéb tanulmányok*, Budapest, Székesfővárosi házi nyomda, 1944.) The manuscripts of Nekcsei Bible (Washington, D.C., Library of Congress, Ms. BS75 1335) and the manuscript of so called Anjou legendary (Rome, Biblioteca Apostolica Vaticana, Vat. lat. 8541; New York, Pierpont Morgan Library, M 360; Saint Petersburg, Ermitage, No. 16930–16934; Berkeley, Bancroft Library of the University of California, f. 2Ms2A2M2 1300–37; New York, Metropolitan Museum of Art 1994.516; Paris, Musée du Louvre, RF 29940) represent a specific case of an artistic exchange considering the open question of the place of their origin. Both manuscripts show the connection with the manuscripts executed illumination workshops in Bologna and are plausibly connected with the cultural background of the Hungarian kingdom. According to Susan L’Engle it is highly improbable that the whole workshop would have translocated to Hungary to execute these codices. (SUSAN L’ENGLE, *Maestro del Leggendaro Angioino Ungherese*, in *Dizionario dei Miniatori Italiani*, edited by Milvia Bollati, Milano 2004, pp. 562-564, cit. p. 562.). The same opinion has also Tünde Wehli. See T. WEHLI, *A Magyar Anjou Legendárium*, in *Három kódex*, exhibition catalogue edited by Ferenc Földes and Orsolya Karsay (Budapest, Országos Széchényi Könyvtár, 17. augusztus – 17. november 2000), cit. p. 77. On the other hand, Andrea de Marchi (ANDREA DE MARCHI, *Tavole veneziane, frescanti emiliani e miniatori bolognesi. Rapporti figurativi tra Veneto ed Emilia in età goticopozn*, in *La pittura emiliana nel Veneto*, edited by Sergio Marinelli and Angelo Mazza Modena, Artioli, 1999, pp. 1-44, cit. pp. 11-12) and Massimo Medica (Massimo Medica, *Tra Università e Corti. I miniatori bolognesi del Trecento in Italia settentrionale*, in *L’artista girovago. Forestieri, avventurieri, emigranti e missionari nell’arte del Trecento in Italia del Nord*, edited by Damien Cerutti and Serena Romano, Roma, Viella, 2012, pp. 101-134, cit. p. 115) agree with a possibility of such a transmission of the workshop to Hungary.

²⁶ JIŘÍ MILITKÝ, *Mincovníctví Jana Lucemburského*, in *Královský sňatek. Eliška Přemyslovna a Jan Lucemburský – 1310*, exhibition catalogue edited by Klára Benešová (Praha, Dům U Kamenného zvonu, 3. listopad 2010- 6. únor 2011), Praha, Gallery, 2010, pp. 572-579, cit. pp. 577-578.

²⁷ To this episode of the rule of the Czech king digestedly and briefly LENKA BOBKOVÁ, *Velké dějiny země Koruny české IV. a*, Praha, Paseka, 2003, cit. pp. 112-127.

²⁸ PAVOL ČERNÝ, *Pařížský fragment kroniky tzv. Dalimila a jeho iluminátorská výzdoba*, Olomouc 2010, cit. pp. 144-162.

on the field of panel painting²⁹ as well as within the field of book illumination³⁰. The area of the sculptural and the seal production was then affected only in some particular cases³¹. The goldsmith production might have been one of the main areas affected by the Italian artists since the Italian coiners were required for the monetary reform, however, the preserved evidences for this statement are quite rare³².

The briefly listed examples of spreading Italianisms in Central Europe in the 14th century are not preserved in a massive number; nonetheless they still represent a notable group of artworks with a specific stylistic timbre, moreover the group was surely even more vast during the time of the spreading process. The idea of creating a specialized monography based on the given topic can be supported by the successful evolution of the topic itself as we can observe in the scholarly literature which we shall now proceed to introduce.

For a long time, mostly only a few studies and chapters were dedicated to the problematic of the artistic exchange between the Apennine peninsula and the European territory in the given time. It is necessary to mention that the studies were above all focused on the problematic of spreading of Italian painting. As the most general and foundational basis on the topic, we should mention the chapter *I primi lumi: Italian Trecento Painting and Its Impact on the Rest of Europe*³³ from Erwin Panofsky's book *Renaissance and Renascences in Western Art*. It presents one of the first basis for the broader development of the topic as an underappreciated monographic theme. For the examined period, it is perhaps interesting that the information Panofsky considered as the most frequented time of spreading Italianisms was the period

²⁹ J. ROYT, *Quelle und Ausgangsbasis der Böhmen Tafemalerei* cit. p. 96-99. JAROSLAV PEŠINA, *Mistr Vyšebrodského cyklu*, Praha, Odeon, 1982, pp. 45-60.

³⁰ JAN KVĚT, *Vznik národního slohu v české knižní malbě gotické*, in *Příspěvky k dějinám umění*, edited by Jaromír Neumann, Praha, Univerzita Karlova, 1960 (Acta Universitatis Carolinae. Philosophica et Historica III), pp. 31-48.

³¹ ALBERT KUTAL, *Krucifix z kláštera barnabitek na Hradčanech*, «Umění» 1, 1953, pp. 115-133, cit. p. 129. DANA STEHLÍKOVÁ, *Středověké umělecké památky z Břevnova. Umělecké řemeslo*, in *Tisíc let benediktinského kláštera v Břevnově*, exhibition catalogue edited by Milena Bartlová, (Praha, Klášter Benediktinů u Sv. Markéty v Praze-Břevnově 17.4. - 10.10.1993), Praha, Benediktinské opatství, 1993, pp. 41-43, cit. p. 42. D. STEHLÍKOVÁ, *Nejstarší pečeti vyšehradské kapituly a jejího duchovenstva do roku 1420*, in *Královský Vyšehrad. Sborník příspěvků k 900. výročí úmrtí prvního českého krále Vratislava II. (1061-1092)*, edited by Jiří Huber a Bořivoj Nechvátal, Praha, Královská kolegiální kapitula sv. Petra a Pavla na Vyšehradě, 1992, pp. 171-186, cit. p. 182.

³² D. STEHLÍKOVÁ, *Some enamels of the XIVth century from Czech collections*, in *Annali di Scuola normale superiore in Pisa, Classe di lettere e filosofia*, Serie III, XXIV, vol. 2-3, Pisa, Scuola, 1994, pp. 643-660.

³³ ERWIN PANOFSKY, *Renaissance and Renascences in Western Art*, New York, Westview Press, 1972, pp. 114-161. It is good to mention that Panofsky dealt with this problematic already in the chapter *French and Franco-Flemish book illumination in the Fourteenth Century* in his book *Early Netherlandish Painting. Its Origins and Character*. E. PANOFSKY, *Early Netherlandish Painting: Its Origins and Character*, Cambridge, Harvard University Press, 1958, pp. 21-50.

around the year 1325³⁴. As the author noticed the Italian expressive artistic features were not always accepted with a fully rational understanding. As the most progressive in this question he considered the Kingdom of France and the Bohemian kingdom. He mentioned also a specific role of the Kingdom of Hungary but without a closer specification in which this unique position might have lied (we can presume that he meant the change of ruling dynasty when the Neapolitan branch of Anjou rulers ascended onto the Hungarian throne). Though this general ground-breaking work focused on the whole of Europe, renowned Italian researchers such as Fiorella Sricchia Santoro³⁵ or Enrico Castelnuovo³⁶ added also some examples from the field of sculpture. Recently a short chapter by Michele Tomasi *La marcia trionfale della pittura italiana*³⁷ turned the attention again to the problematic of plasticity and creating of three-dimensional space as the most fundamental diagnostic feature of the artistic exchange with the Apennine peninsula. Besides these general overviews of Italian impact on European art in the 14th century there were published also some more concretely focused articles concerning the topic on the single countries³⁸.

³⁴ E. PANOFSKY, *Early Netherlandish Painting* cit., p. 24.

³⁵ FIORELLA SRICCHIA SANTORO, *Arte italiana e straniera*, in *Storia dell'arte italiana*, I. *Materiali e problemi*. 3. *L'esperienza dell'antico, dell'Europa, della religiosità*, edited by Giovanni Previtali, Torino, Einaudi, 1979, pp. 71-171, cit. pp. 80-86.

³⁶ ENRICO CASTELNUOVO, *Arte della città, arte delle corti tra XII e XIV secolo*, in *Storia dell'arte italiana*, II. *Dal Medioevo al Novecento*, 5. *Dal Medioevo al Quattrocento*, edited by Federico Zeri, Torino, Einaudi, 1983, pp. 165-227, cit. pp. 216-227. And again ENRICO CASTELNUOVO, *Kunst der Städte, Kunst der Höfe zwischen dem 12. und 14. Jahrhundert*, in *Italienische Kunst. Eine neue Sicht auf ihre Geschichte*, II, edited by Luciano Bellosi, Berlin, Wagenbach, 1987, pp. 245-299, cit. pp. 290-299.

³⁷ MICHELE TOMASI, *La marcia trionfale della pittura italiana*, in ID., *L'arte del Trecento in Europa*, Torino, Einaudi, 2012, pp. 46-51.

³⁸ MILLARD MEISS, *Fresques italiennes et autres a Beziers*, «Gazette des Beaux Arts», XVIII, 1937, pp. 275-286. M. MEISS, *Italian Style in Catalonia*, «Journal of Walters Art Gallery», IV, 1941, pp. 45-87. OTTO PÄCHT, *A Giottoesque Episode in English Medieval Art*, «Journal of the Warburg and Courtauld Institutes», V, 1943, pp. 51-70. FERDINANDO BOLOGNA, *Di alcuni rapporti tra Italia e Spagna nel Trecento e, Antonius Maister*, «Arte antica e moderna», IV, 1961, pp. 27-48. LÁSZLÓ GEREVICH, *Tendenze artistiche nell'Ungheria angioina*, in *Colloquio Italo-Ungherese sul tema: Gli Angioini di Napoli e di Ungheria, Roma, 23-24 maggio 1972*, Roma, Accademia Nazionale dei Lincei, Roma 1974 (Problemi attuali di scienza e cultura CCX), pp. 121-157. XENIA MURATOVA, *Exeter and Italy. Assimilation and Adaptation of a Style. The Question of Italian Trecento Sources in the Sculptured Front of Exeter Cathedral (Fourteenth Century)*, in *World Art. Themes of Unity in Diversity I*, Acts of the XXVIth International Congress of the History of Art, edited by Irving Lavin, (Washington, D. C., Comité International d'Histoire de l'Art, 26th August 1986) London, University Park PA, 1989, pp. 117-124. LAJOS VAYER, *Rapporti tra la miniatura italiana e quella ungherese nel Trecento*, in *La miniatura italiana tra gotico e rinascimento*, Atti del II Congresso di Storia della Miniatura Italiana edited by Emanuela Sesti (Cortona, 24 - 26 settembre 1982), Firenze, Olshki 1982 (Storia della miniatura VI), pp. 3-34. MARTINA PIPPAL, *Die Maestà von Massa Marittima und Pucelles 'italienische Reise' zur Frage des künstlerischen Austausches zwischen Paris und Siena im*

Although the above-mentioned overview provides a certain stability of the topic itself, one might still think it could be very difficult to give a unified concept to a monography based on such a disparate topic with the different circumstances of transmission. The question of the possibility to form a monography dealing with the given topic is however not as fully theoretical as it may seem. To the extent of this author's knowledge, at least two Central-European researchers have already seriously dealt with the given question for the epoch of the late Middle Ages in a monography³⁹. It is perhaps significant to note that they did not select only one country for examination but the entire region of Central Europe as a whole. This might be caused by the need to make more obvious the existence of such an abstract phenomenon.

The older monography *Italian Trecento Influence on Murals in East Central Europe: Particularly Hungary*⁴⁰ (fig. 2) is written by a Hungarian art historian Mária Prokopp who decided to closer describe the Italian 'influence' on the gathered groups of mural paintings all around the region of Central Europe. The monographical topic was limited by the time limit of the 14th century, the technique of mural painting and the area of Central Europe where she included the area of the former Hungarian kingdom, the Bohemian kingdom, the Polish kingdom and in the lands of today's Austria. The researcher does not answer the question of how to understand the term of Italian 'influence'. She starts with the description of the development of single Italian painting schools in the introductory chapter and continues with the topic of spreading Italianism in Europe in the 14th century to describe the commonness of

zweiten Jahrzehnt des 14. Jahrhunderts, «Wiener Jahrbuch für Kunstgeschichte», XLVI/XLVII, 1993/94, pp. 557-568. ALESSANDRO TOMEI, *Roma senza papa: artisti, botteghe, committenti tra Napoli e la Francia*, in *Roma, Napoli, Avignone. Arte di curia, arte di corte 1300-1377*, edited by Alessandro Tomei, Torino 1996, pp. 11-53. VIKTOR MARIA SCHMIDT, *Northern artists and Italian art during the late Middle Ages: Jean Pucelle and the Limbourg brothers reconsidered*, in *Italy and the Low Countries. Artistic Relations. The Fifteenth Century*, edited by V. M. Schmidt, Centro Di, Florence, 1999, pp. 21-38. ROSA ALCOY PEDRÓS, *La ricezione della pittura giottesca in Spagna, dai Bassa a Starnina*, in *Giotto e il Trecento. Il più sovrano maestro stato in dipintura II*, catalogo della mostra (I saggi) edited by Alessandro Tomei and Claudia Viggiani (Roma, Complesso del Vittoriano, 6 marzo – 29 giugno 2009), Skira, Genève 2009, pp. 321-335. Except of the mentioned articles and studies there was published also a monographical book focused on the Italian artists in Spain during the period of the 14th century: ANDRÉE DE BOSQUE, *Artistes italiens en Espagne du XIV siècle aux Rois Catholiques*, Paris, Le Temps, 1962. Or a monography of Enrico Castelnuovo about Matteo Giovannetti acive in Avignon around the half of the 14th century. ENRICO CASTELNUOVO, *Un pittore italiano alla corte di Avignone. Matteo Giovannetti e la pittura in Provenza nel secolo XIV*, Torino, Einaudi, 1962.

³⁹ See the footnotes 40 and 41.

⁴⁰ M. PROKOPP, *Italian Trecento Influence on Murals in East Central Europe: Particularly Hungary*, Budapest, Akadémiai Kiadó, 1983.

appearing of this phenomenon in the European countries. She named particular cases concerning the transmission of Italian painting style in Europe and stressed the fact that Central Europe was no exception in this process of adopting Italian painting expressive features. The important element for the researcher is the historical background, and she enforced the importance of the contacts of the Central European lands with the Apennine peninsula. To the topic of the relations between Italy and Central Europe in the 14th century are dedicated chapters antecedent to the catalogue of several mural paintings.

The author of the more recent monography *Italianizmy*⁴¹ (fig. 3) is Polish researcher Romuald Kaczmarek. The monography can be considered in many ways as very innovative in that it deals with the artistic exchange between the Apennine peninsula and Central Europe in the field of sculpture in the 13th and 14th century, a very specific topic which was in the centre of attention of the scholars only marginally so far. As far as the theoretical background of the publication is concerned, he approached the formation of monographies from a more scientific point of view. This approach as it can be noticed in the single studies following the introductory theoretical part helped him to establish the topic as an appropriate object for a monography.

The researcher supported his concept by already published theoretical considerations of his colleague to create the theoretical base for the monography. The study of Gerhard Schmidt *Die Rezeption der italienischen Trecentokunst in Mittel- und Osteuropa*⁴² served to Kaczmarek as a model to pose the most important questions considering the problematics of the artistic exchange coming from the Apennine peninsula. As his colleague Gerhard Schmidt, Kaczmarek posed four fundamental questions – what were the leading devices of Italian art which led the Central European artists to except Italian artistic language? How successful were they in the acceptance of Italian artistic features? Which part of the Apennine peninsula had the most influential impact on the Central European art? What were the manners of transmission of Italian artistic ‘influence’ to Central Europe? And finally, Kaczmarek’s monography is the expressive answer for the fifth question posed by Gerhard Schmidt if the ‘influence’ of Trecento art was limited only on the medium of painting, or not.

⁴¹ R. KACZMAREK, *Italianizmy: Studia nad recepcją gotyckiej sztuki włoskiej w rzeźbie środkowo-wschodniej Europy (koniec XIII–koniec XIV wieku)*, Wrocław, Wydawnictwo Uniwersytetu Wrocławskiego, 2009.

⁴² G. SCHMIDT, *Die Rezeption der italienischen Trecentokunst in Mittel- und Osteuropa*, in *Malerei der Gotik. 2. Bd. Malerei der Gotik in Süd- und Westeuropa. Studien zum Herrscherporträt*, edited by Martin Roland, Graz, Akademische Druck- u. Verlagsanstalt, 2005, pp. 227-238, cit. p. 228.

Kaczmarek also tried to propound a more theoretically protected explanation of how to understand the term 'influence', and he offered a more scientific explanation on the process of proceeding transmission based on the theory of Władysław Tatarkiewicz⁴³ concerning the metamorphosis of style. Thanks to Tatarkiewicz, the researcher proposed to distinguish between two groups of Italianism – a real Italianism and an imitative Italianism – or by his words 'clear' and 'partial'⁴⁴. From the other distinctions based on Tatarkiewicz principles of the metamorphosis of style and considerable for the transmission of Italianisms, it is also important to mention the division of them on the deliberate and undeliberate Italianisms⁴⁵.

The above-mentioned matters bring us to the fundamental limits with which such a monography must deal with. The Italianisms can be divided into a circle of artworks executed by the itinerant Italian artists to Central Europe and into another circle of artworks imitating the work of the Italian artists who often added some of their own specific artistic elements. Such a differentiated assembly poses a question if it is advisable to put these groups together or if they should rather be examined separately. In such a case a separating line would be needed. Kaczmarek was aware of this essential problem. In his monography he, however, decided to put aside this problematic question and he included the examples of the cases of real import as well as the examples of the imitative artworks executed by local artists in his publication.

The theory of the deliberate and undeliberate transmission of Italianisms had also already been discussed by the Czech researcher Vlasta Dvořáková⁴⁶. The researcher essentially connected the question of intentional and unintentional transmission with the quality of transmitted Italianisms. According to Dvořáková, the transmission of the artworks of the largest quality was happening particularly in the environment of the higher society and in this case it is presumed that the transmission was a deliberate action from the side of the commissioner⁴⁷. The artworks of lesser quality were on the other hand probably executed by the itinerant artists who were forced to travel to find some work for their living. This way of transmission can be thus considered as undeliberate because the main motive of spreading

⁴³ WŁADYSŁAW TATARKIEWICZ, *Przerzuty stylowe*, in *Księga ku czci Władysława Podlachy*, edited by Władysław Floryan, Wrocław, Państwowe Wydawnictwo Naukowe, 1957, pp. 55-63.

⁴⁴ W. TATARKIEWICZ, *Przerzuty stylowe* cit., p. 60-61; R. KACZMAREK, *Italianizmy* cit., p. 13.

⁴⁵ R. KACZMAREK, *Italianizmy* cit., p. 12.

⁴⁶ VLASTA DVOŘÁKOVÁ, *Trasy putovních malířů třecenta do střední Evropy*, in *Itálie, Čechy a střední Evropa*, conference papers edited by Jaromír Homolka (Praha, Katedra dějin umění a estetiky Filozofické fakulty Univerzity Karlovy, 6-8. prosince 1983), Praha, Videopress MON, 1983, pp. 156-161.

⁴⁷ V. DVOŘÁKOVÁ, *Trasy putovních malířů* cit., p. 160.

Italianism was more or less economic. There is surely a palpable difference if the recipient of the artwork was able to appreciate the result of their deliberate commission and when the commissioner took the advantage of a traveling artist without knowing more about the stylistic peculiarities.

Another necessary inquiry that needs to be taken into consideration is the question of bringing under examination additional as well as varied techniques with a different impact of artistic exchange. To begin such a monography would be very demanding to create under the condition that there is only a sole author. The second challenge is the selection of the chosen artworks based on the approximate time of their transmission to the foreign country. The artistic exchange between the Apennine peninsula and Central Europe was not only limited on the field of painting and sculpture, but it was also reflected in the area of applied arts. The mobile objects, especially, might have arrived to their present place of deposition in a later period.

Can the term of Italianism be limited though only to the stylistic connection between the work which was either imported from the Apennine peninsula to the foreign country or created there by Italian artists or imitated there by the local artists? How then should these cases be classified when the artwork does not show any Italian stylistic connection and reflects only a new specific iconographical topic but with no stylistic connotations? As an example, the iconographical topic of *Navicella* should be mentioned, depicted on the west wall of the protestant church of Saint-Pierre-le-Jeune in Strassbourg according the same topic on a mosaic designed for the façade of the St. Peter's Basilica in Rome by Giotto⁴⁸. Although the composition is most likely taken from Giotto's mosaic, the stylistic execution of the work does not show any of Giotto's new approach to painting. In this, we are already getting close to the basic problem of a creating a monography based on the abstract term of the artistic exchange which in the end seems to lack a fundamental necessity to represent only the stylistic transmission in the field of art but also the conceptual side of such an artwork. As it is rather limiting to only determine artistic exchange based on stylistic qualities of the artwork, considerations must be given to the most accurately representations of it.

The existence of the phenomenon of spreading Italianisms in Central Europe in the first half of the 14th century and the collection of their examples can be considered as a solid ground for their closer examination within the framework of the monographic format. This intention,

⁴⁸ HELMTRUD KÖHREN-JANSEN, *Giottos Navicella. Bildtradition, Deutung, Rezeptionsgeschichte*, Worms am Rhein, Wernersche Verlagsgesellschaft, 1993, pp. 160-174.

however, must overcome several obstacles. The researcher is forced to balance carefully the differences between the original Italianism and the imitative Italianism, deliberate and undeliberate, as well as differentiate between the stylistic Italianism and iconographical Italianism. These differentiated types of Italianisms then all require a different type of the research attitude. Still in the broader sense they congruently represent strongly monographic subject matter since they all share common character matter – they are all results of the transmission of Italian artistic language created in the territory of Apennine peninsula. The monographic format is then appropriate to take apart the phenomenon itself as opposed to solely focusing on the specificity of the individual artworks. The generalization might then suppress some particular interesting feature of the individual artwork which on the other hand does not affect the description of the topic in the given time and region.

We were witnesses of gradual building of a monographic theme with an abstract alignment, which were nearing a clearer silhouette by collecting different examples of the transmission. This fragile unity maybe, however, very quickly put to doubt because of the variety of different circumstances and condition referring back to the question of what Italianism actually is. The analysis has shown very clearly that there can be hidden several complicated cases of this phenomenon under the term of artistic exchange. This brings us to the question of an actual propriety of the theme in the time of a possible ‘dawn’ of a monography. Would a monography focused on the artistic exchange between the Apennine peninsula and Central Europe in the first half of the 14th century be a good idea?

Such a monography would in addition to overcoming all the above mentioned difficulties, might even perhaps need explain as to why its sphere is limited only to the period of the first half of the 14th century. The period was, however, quite crucial considering the entry of new artistic approaches since the dynamic of artistic language became ever more visible as had already been registered by then contemporaries⁴⁹. The Italianisms started to be highly appreciated especially in the environment of the European courts which in the first half of the 14th century showed to be currently sensitive and well-disposed toward this abroad coming stylistic taste. The necessity to supply industry and rigor to differentiate the nuances of this specific theme is self-evidence for the need for both exchange of theories and debate to be given the foreground in order to achieve more alignment with current models, growth in the fields greyer areas, and precision. With careful scholarship, the endeavors of such a task

⁴⁹ DANTE ALIGHIERI, *La Divina Commedia*, Purgatorio, Canto XI, vv. 94-96.

would yield a true testimony as to the meeting of two different artistic worlds and monographic literature could describe the timid beginnings of this fascinating process.