

# **BOOK OF ABSTRACTS**

## **INVENTORIES AND COURTLY SPACES**

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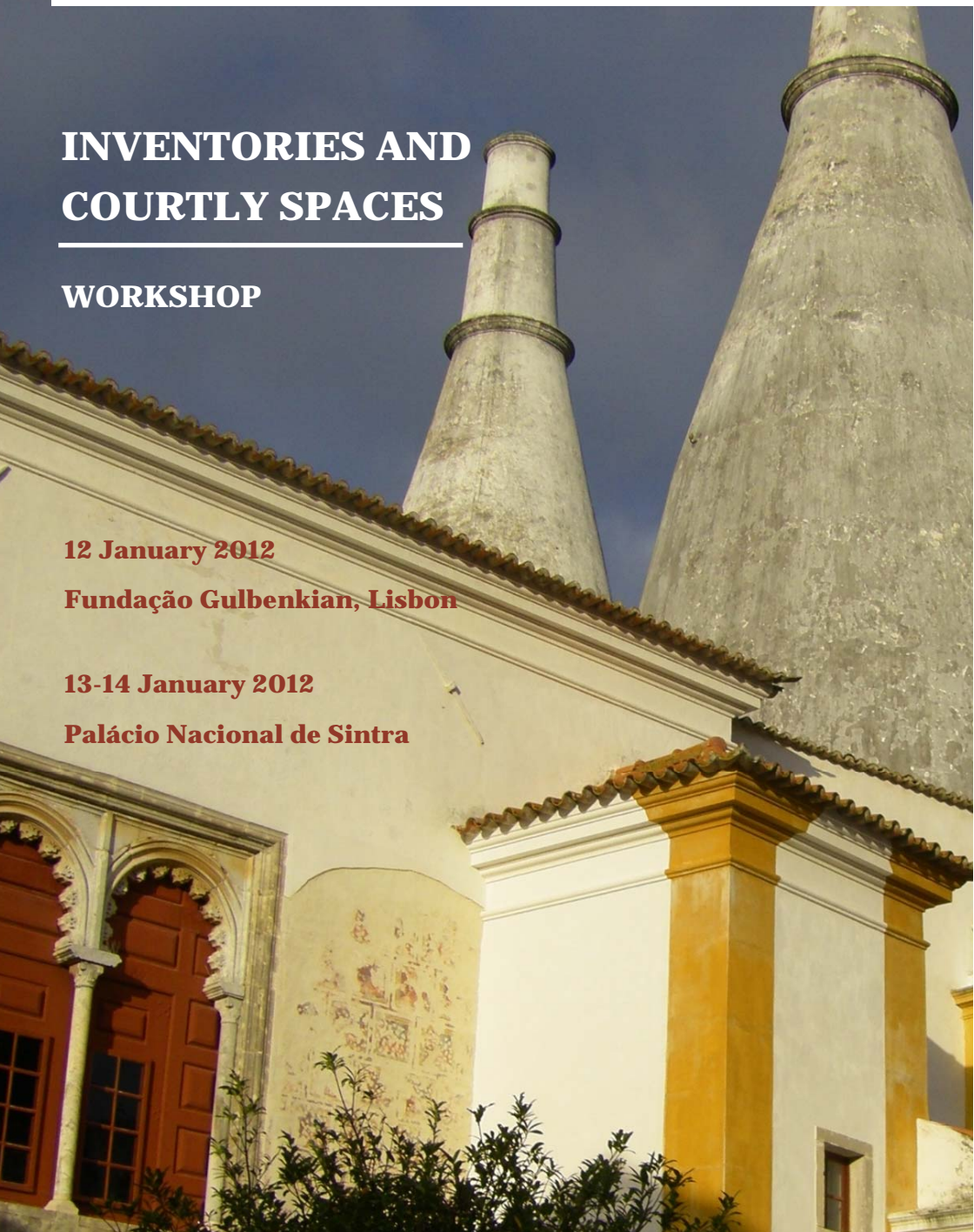
### **WORKSHOP**

**12 January 2012**

**Fundação Gulbenkian, Lisbon**

**13-14 January 2012**

**Palácio Nacional de Sintra**



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# KEYNOTE LECTURES

*Inventories: Material culture or personal possessions?*


*Some lessons of the Henry VIII inventory project*

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**David Starkey** | London School of Economics (United Kingdom)

12 January 2012

Fundação Calouste Gulbenkian, Lisbon



***Artistic inventories and descriptions of palaces: The case of Felipe II in the Monasterio de El Escorial***

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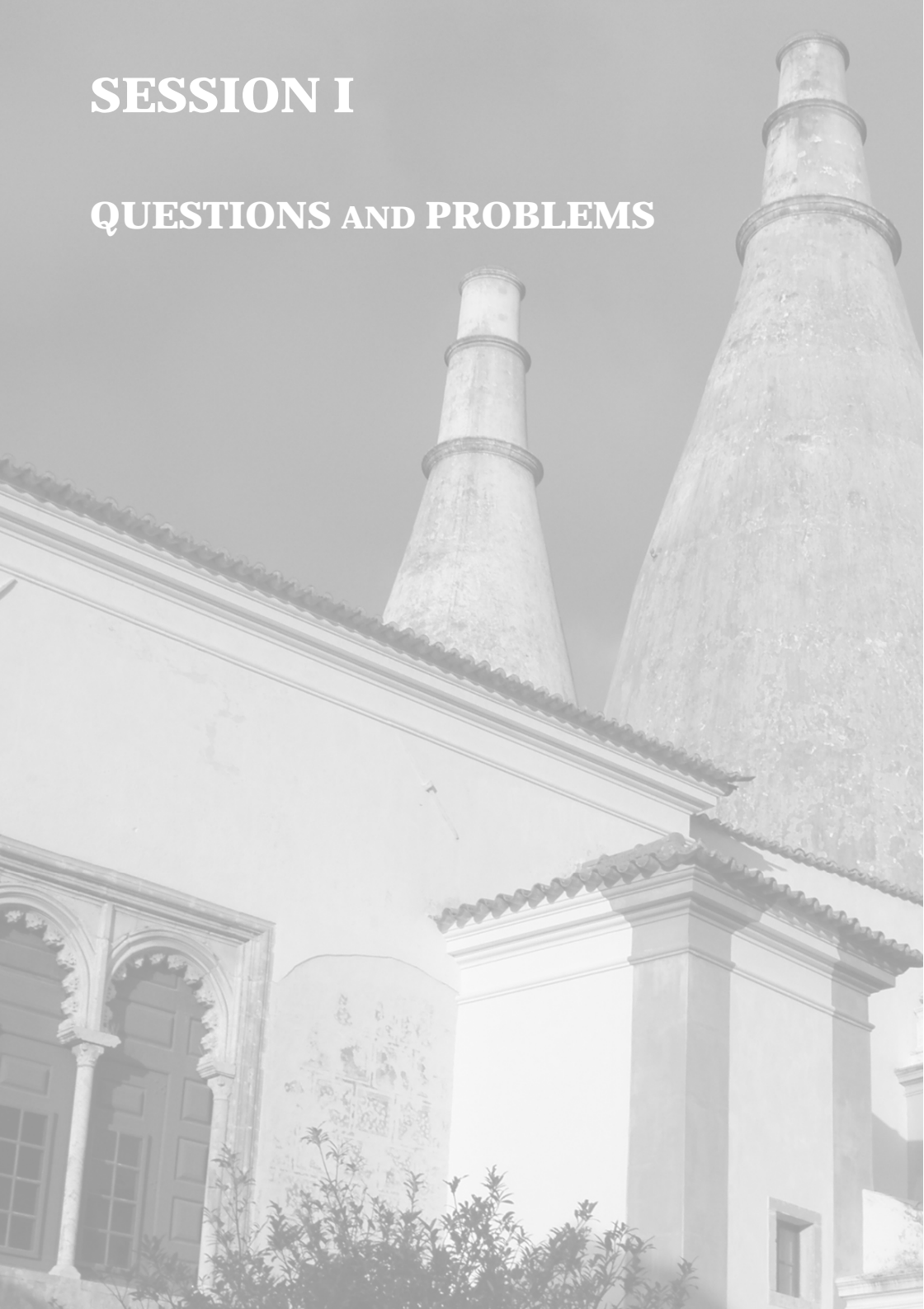
**Fernando Checa** | Universidad Complutense de Madrid (Spain)

14 January 2012

Palácio Nacional de Sintra, Sintra

# SESSION I

## QUESTIONS AND PROBLEMS





***The residence of Charles II of Croÿ, duke of Aerschot and grandee of Spain, in the inventories (c. 1600). Approach, interpretation, implications***

**Krista De Jonge** | Katholieke Universiteit Leuven (Belgium)

Charles II, duke of Aerschot and grandee of Spain was obsessed with the idea of recording his and his family's possessions through all the means available in his time (c. 1600). He not only left the famous "Albums of Croÿ", a visual record of the main possessions of his family and its many branches in the form of landscape paintings on parchment, but also ordered extensive mapping and inventorying of his personal property. For his hunting residence and domain at Heverlee (near Leuven) not only many pre-cadastral, figurative maps were made by the surveyors and military engineers in his service but also a number of inventories and descriptions by his men of affairs (such as Charles Millet). The latter not only take in Heverlee castle and its contents but also the adjacent Celestin priory that served as family mausoleum, the surrounding lands and the religious foundations (altars, devotions, etc.) in the churches of the surrounding villages. The former comprise an extensive, never completed anonymous inventory that together with the shorter descriptions allow us to reconstruct precisely the original spatial organization of the residence, the function and interior decoration of every room. It should be noted that many of the documents carry an autograph notation by the duke, testifying to his personal interest. Today these largely unpublished records are conserved in the Arenberg Archive of the Katholieke Universiteit Leuven.

## ***Crossing borders. Inventories and passports for the study of court residences at the Hispanic Monarchy (1575-1700)***

**Bernardo García García** | Universidad Complutense de Madrid *and* Fundación Carlos de Amberes (Spain)

Considering the customs structure of the Spanish Monarchy from 1575 to 1700, and underlining its heterogeneous network of dry ports, tithes and import/export duties, this paper sets out to study the circulation of luxury goods, building materials and elements for decoration linked with the Spanish court residences and other royal foundations through passports issued by royal favour to cross the border with a duty free passage (see my former contributions on 2005 and 2009 mentioned below that contains bibliography on this matter). This kind of licence, asked by petitions, letters or royal orders, includes normally an inventory or a list of goods that we can compare with other royal or private inventories, testaments and accounts. The documents related with the administration of this royal grace, housed in the Archivo General de Simancas and the Archivo Histórico Nacional (Madrid), shed light on many aspects of court practice regarding diplomatic gifts, and public or family relations, as well as on the material culture and the resources used in representing the trade, relationship or social economic status of those who applied for this type of passage licence.

This research is part of a project (financed by the Spanish Ministry of Science and Innovation, ref. HAR2009-12963-C03-03) which analyzed the exchange of gifts, goods for collection, and luxury or devotional consumptions between the members of sovereign families, their households and other agents or distinguished visitors connecting specially the courts of Madrid, Brussels and Wien. In order to complete this information that provides us details about mediators (established near the borders, travelling with the items, or supporting the financial costs and security of these envoys), dates of passage and ways used for these privileged relations, we review also correspondence with diplomatic legacies, servants and other relatives.

The methodological workshop in Sintra gives us the opportunity to discuss about the existence or not of this archival source in other countries, and the quality of its information in comparison with the several types of inventories used in the reconstruction of courtly spaces, considering also former records, precedents or alternatives displays of this royal grace. This kind of research connects inventories with family tides, and with financial or trade networks offering a dynamic strategy of analysis.

## ***A royal apartment and its uses***

**Maurice Howard** | University of Essex *and* Society of Antiquaries of London  
(United Kingdom)

One of the key tests of what was considered vital for a modern royal apartment was the making of a sequence of rooms in a pre-existing building. The formation of a set of apartments for Henry VIII and Anne Boleyn at The Vyne in 1535 is recorded in the inventory taken after the owner's death in December 1540. The layout of the rooms, with a gallery separating the king's and queen's apartment, was especially modern, reflecting very recent changes in the layout of the royal palaces. The document raises the usual issues of the trustworthiness of inventories because the furnishings of the room may have been changed in the intervening years, things added, things removed. It shows the improvisation of furnishing for the royal visit, with some apparently new items having been commissioned, but also older items of furniture included. The relative values given to furniture and hangings demonstrate a hierarchy of importance, usually beginning with tapestry, moving on to beds large and small, then to chairs and items for the fireplace. The nomenclature tells us that some items have a familiar imported source ('flanders') or may refer to a style generally recognised as belonging to another country or region. No fixed fittings are appraised (though such things were in some other inventories of this period). There remain mysteries of the naming of things and some issues about modern transcription; to get this published at all it had to be thus so, but the layout of the page is not sympathetic to the original document.

## ***The inventory of the Duke of Bragança and the Palace at Vila Viçosa, c. 1563***

**Jessica Hallett and Nuno Senos** | CHAM, Universidade Nova de Lisboa & Universidade dos Açores (Portugal)

After the death of the 5<sup>th</sup> Duke of Bragança, D. Teodósio I, in 1563, an enormous list of the contents of his estate was compiled to resolve ensuing inheritance issues. It is the largest 16<sup>th</sup>-century inventory to survive in Portugal (ca. 1,300 pages and 6,303 entries), and is currently being studied by an interdisciplinary research team. The list offers considerable detail about the contents of the ducal palace at Vila Viçosa, and represents an extraordinary historical record for the study of courtly life. Every item of value is recorded here, from the buttons on the duke's shirts to the pots and pans in the kitchen, to his precious tapestries and other works of art.

Although the inventory was developed in accordance with the administrative structure of the palace, rather than by room, it nevertheless contains much information about space, most of which requires interpretation. We will start by reflecting upon the vocabulary used to refer to space and its various nuances, and then focus the remainder of our discussion on three specific spaces:

- *Casa dos vidros e das porcelanas da duquesa-viúva* / The dowager-duchess's house of glass and porcelain
- *Casa do despacho do duque* / Duke's study
- *Biblioteca* / Library

We have seemingly complete lists of the contents of these three spaces, which should allow for us to form an accurate understanding of their aspect and functioning. However, doubts remain regarding these spaces as some of the information seems surprising and sometimes even contradictory. We will analyze their contents, discuss and confront them with our expectations, as well as with similar spaces in other palaces throughout Europe. References will also be made to the ways in which our expectations were formed and the heuristic attention that particular cases (be it a specific palace or a whole country) may require.

## ***Catherine and Juana of Austria: Defining feminine royal spaces and contexts of display in Portugal and Spain***

**Annemarie Jordan Gschwend** | CHAM, Universidade Nova de Lisboa & Universidade dos Açores (Portugal)

Female royal spaces in Portuguese and Spanish palaces in the Renaissance have not been given the attention they deserve. Although recent historical and art historical studies have focused more on the conception and building of medieval and Renaissance castles and palaces in Iberia, the royal quarters of queens, princesses and their female courts, as well as the public and private spaces they circulated in, remains largely unexplored.

My intention for this Sintra workshop is to focus on two royal women, one a Queen consort and the other a Princess Royal, who had been groomed to become a future queen: Catherine and Juana of Austria, the sister and daughter of Emperor Charles V. Catherine ruled as queen of Portugal from 1525 to 1578, and Juana who was destined to take her place, ruled instead as Regent of Spain for five years (from 1554 to 1559).

Numerous documents record the households, collections and patronage activities of Catherine and Juana of Austria, even if their former residences and collections are only partly extant today, if at all. One basic problem in studying the inventories, mandates, receipts and account books of each of these women, are the actual buildings themselves, in which they once resided in. Most of these structures no longer exist, and those that do, reveal little of how the quarters of these two women were once arranged. The second underlying problem are the inventories themselves, which shed little light upon the distribution of Catherine's and Juana's rooms, and how their wardrobes, treasuries, Flemish tapestries, *Kunstkammers* and portrait galleries were organized and displayed.

Portuguese and Spanish royal women, from the early until the late 16th century, followed earlier patterns of living. Iberian courts were rooted in late medieval notions of travel and itineraries, frequently changing royal residences, according to the seasons or for reasons of health, at a moment's notice. Therefore, female royal spaces, depending upon the residence in question, can be described as flexible. In the context of these Iberian royal residences, quarters assigned royal women should be seen as fluid, often ambivalent spaces, quickly adaptable to immediate needs and functions. Catherine and Juana maintained brilliant courts in constant motion, with much of their moveable property moving with them and their households. Their collections are best defined by countless chests, coffers and carrying cases needed to transform spaces void of decoration or furniture into luxurious ambiances.

## ***The challenge of reconstructing the living quarters of Archduchess Margaret of Austria, regent of the Netherlands (1480-1530), in her former residence in Mechelen***

**Dagmar Eichberger** | Universität Heidelberg *and* Universität Trier (Germany)

Two housekeeping inventories were drawn up by Archduchess Margaret of Austria and her keepers Richard Contault and Etienne Lullier between 9 July 1523 and 27 April 1524. These inventories are organised room by room and occasionally refer to the responsibilities of specific courtiers. In contrast to many contemporary inventories Margaret of Austria's moveable items are described in great detail; in several cases identification with a specific object has thus been possible. Internal movements of single items within the residence are recorded in both inventories from 1524 up to Margaret's death in 1530. The terms used for rooms in the French inventories are more descriptive than analytical (e.g. "first chamber with a fireplace").

The terms employed in the Dutch accounts provide additional information (e.g. "in mijvrouwen slaep cameren"). Occasionally, a room is defined by its function in the French inventory, e.g.: chapelle or Librairie, however, no indication is given as to where the room was situated within the residence.

In my presentation I will demonstrate how the combination of different types of sources enabled me to reconstruct the original usage of these spaces. Data gleaned from the French inventories was combined with clues drawn from the annual accounts of the city of Mechelen. A close analysis of old floor plans and of the remaining architectural evidence rounded off the picture. Information drawn from contemporary court regulations (ordonnances) and knowledge of Burgundian court ritual contributed further to the reconstruction of the more public spaces and the sequence of personal apartments inhabited by the regent. In most cases the rooms turned out to be multifunctional and could thus be used for a variety of purposes.

The objects listed in the inventory of each specific rooms not only serve as a touchstone for the analysis of these spaces but also sharpen our understanding of how Margaret of Austria wanted to be perceived by those who were given access to specific areas within her residence.

This can, for instance, be seen in the case of her large dining room that contained a comprehensive portrait gallery or in Margaret's stately bedroom that was furnished with an altar-like space for devotional exercises and also housed an impressive art collection.

## ***The inventories of Schloss Trautmannsdorf an der Leitha (Lower Austria) between 1564 and 1697 – changes and comparisons***

**Markus Jeitler** | Österreichische Akademie der Wissenschaften (Austria)

For Schloss Trautmannsdorf an der Leitha in Lower Austria near Vienna there are four inventories from the 16th and 17th century known. The two pieces from 1564 and 1575 are very similar and were created on the occasion of a bailiff's exchange. The 17th century inventories (1696 and 1697) were compiled after Gottlieb Amadeus Count of Windisch-Graetz' death as a kind of a decedent estate's list.

When studying those registers many questions arise: the castle belonged to the so-called „Kammergut“, the collected sovereign's domains, and from 1489 to 1576 it was a feud to the knightly order of St. George (founded by emperor Frederick III. in 1469), but was also given in pledge to several loyal persons, e.g. the counts of Ortenburg (Gabriel of Salamanca's heirs). In 1576 Trautmannsdorf was sold to Pankraz of Windisch-Graetz (died in 1591), a Styrian protestant and former commander of the „Schlossberg“-fortress in Graz. One of his successors, Gottlieb Amadeus (1630-1695), a poet, converted to catholicism in 1682 and undertook several diplomatic missions, e.g. to France for Emperor Leopold I. He left his widow Maria Theresia of Saurau and underaged children; this might be the reason for the compilation of both inventories. The first question is, which differences can be discovered when comparing both 16th- and 17th-century lists. Obviously the point of interest were 1564/75 given on ordnance, supplies and the present economic status. On the other hand, there are many private properties mentioned in 1696/97.

Secondly, those inventories are showing sequences of rooms, but we haven't got any building plans of the castle. How serious could reconstructions based on just such inventories (and maybe contemporary views) be?

Thirdly, those inventories are representing a snap-shot of a mostly temporary situation. Especially movable properties and even special functions of particular rooms were often changed. Moreover, is the interior equipment contemporary styled? Could it be compared to examples by the court (unfortunately, we are unable to answer this regarding to the Viennese Hofburg)?

Finally, via those inventories, huge transformations of the castle could be noticed between 1576 and 1696, because meanwhile functions, room's denominations and their numbers have changed and increased. Incidentally, a similar process can be found on three other inventories from the 18<sup>th</sup> century (concerning Schloss Trautmannsdorf).

## ***The inventory of the Chateau of Peter Ernst, Count of Mansfeld, at Clausen near Luxemburg (1604)***

**Pieter Martens** | Katholieke Universiteit Leuven (Belgium)

Peter Ernst, Count of Mansfeld (1517-1604) was one of the most prominent figures in the 16th-century Low Countries. Throughout his exceptionally long career, from the 1540s until his death in 1604, he was not only a highly distinguished military as well as a major political figure and, last but not least, an important patron of the arts. Mansfeld's military, political and artistic aspirations were reflected in the architecture and decoration of his residence in Clausen near Luxemburg, the so-called chateau "La Fontaine", a suburban villa with gardens, begun around 1565 but completed only in the 1590s.

This presentation focuses on the inventory of this residence and its collection at Mansfeld's death in 1604. Mansfeld's chateau and art collection were bequeathed to King Philip III of Spain to pay off his debts, while its household furniture and other movables (tableware, silverware, cloths, and so on) were left to his heirs. The inventory was probably made in view of the transport of Mansfeld's collection to Spain, which explains why it focuses on furnishings, paintings, sculptures, and antiques, while other precious objects (tapestries, silverware, jewellery, books, and so on) are not mentioned – these were auctioned by Mansfeld's heirs. The inventory systematically describes the chateau, pavilion after pavilion and room after room, and therefore also sheds light on the spatial organization of the residence and its gardens. This is especially valuable since the abandoned chateau was reduced to ruins; despite recent excavations the original lay-out can be reconstructed only partially.

The inventory, known only in a Spanish translation made shortly afterwards (published in 2007, with a modern French translation), comprises 42 pages and describes a total of around 100 rooms, which are grouped into some 28 larger architectural units (e.g. stable, bathhouse, laundry house, small tower, old building, new building, main house, grand gallery, grotto, garden). In each room the architectural elements (paving, ceiling, chimney piece) and furnishings are succinctly described, as well as the artworks – in total some 60 pieces of sculpture, 50 antiques, and more than 300 paintings are listed.

The inventory can be confronted with other sources documenting Mansfeld's chateau, such as archaeological remains, preserved objects, posterior descriptions of the paintings in the Spanish *Inventarios Reales*, auction documents, and Wilheim's 1630 description of the complex. This confrontation elucidates the actual "content" of the inventory; it also brings to light certain limitations to the use of inventories as historical sources.



## ***On inventories of main halls and dining rooms in the residences of Bohemian and Moravian higher nobility (1600-1750)***

**Jiří Kubeš** | Univerzita Pardubice (Czech Republic)

The presentation is based upon my research of some 60 castle and palatial inventories from the Czech lands from 1600 to 1750. While in Sintra, I will use five of them – three from the Kingdom of Bohemia and two from the Margravate of Moravia – to illustrate the advantages, disadvantages and research possibilities of this type of source. I will focus only on two types of the palatial rooms – main halls and dining rooms that were situated mainly on the first floor (*piano nobile*). I would like to answer following questions:

- 1) What kind of information does an inventory provide? Is it complete?  
Who were the people who wrote it down? What was written down and what was not listed? Why?
- 2) How were the main halls and dining rooms furnished? How were they decorated?  
Are there any evident changes in furnishings and decoration between 1600 and 1750?
- 3) Can we specify – using only an inventory – to what purpose did the main halls and dining rooms serve? Were they used every day? What activities took place there?
- 4) What sorts of rooms were situated next to the main halls? Did they create any functional unit? Were they integral parts of a living unit (apartment) of these castles?
- 5) Are the main halls preserved up to now? Is the situation from an inventory identical with the contemporary one or were the main halls rebuilt?

## ***Mapping the inventory: The role of curtains and windows for the identification of spaces***

**Konrad Ottenheym** | Universiteit Utrecht (The Netherlands)

Heemstede Castle, at Houten (10 km south of Utrecht, The Netherlands), was built c.1645 for Hendrick Pieck and his wife Maria van Winssen, both belonging to the local nobility. Unlike most of their peers they were Catholics and therefore they were excluded from political functions. Heemstede was their formal country house on which their noble status was based. He also had a decent house in the city of Utrecht.

The inventory of Heemstede was made in 1668 after Maria Winssen had died (her husband had passed away long before). The inventory is partly published in the essential monograph on the castle by Leo B. Wevers, *Heemstede. Architectural analysis of a seventeenth century country house in the province of Utrecht*, Delft 1991, pages 202-205. In this publication some misinterpretations of this inventory have caused a wrong reconstruction of the original display and functions of the various rooms which makes it a perfect case study for this workshop (especially because of its compact size although the problems shown here also occur at reading more complex palace inventories).

## ***Between mobilia and imobilia? Tracking tapestries and their ceremonial reuse in Danish court inventories during the 16th and 17th centuries***

**Birgitte Bøggild Johansen** | National Museum of Denmark (Denmark)

In comparison to the wealth of detail, specific to the inventories of the estates of the Duke of Bragança or the Habsburg family (cf. the recent edition by F. Checa), known inventories, prior to c. 1650 and related to the Danish court, form a glaring contrast. After a general survey, I shall depart from the comparatively detailed inventory from Frederiksborg Castle, 1650, with particular focus on tapestries and other luxury textiles in Danish residences and their strategic use in courtly spaces and ceremonials. Reflecting the very essence of *repraesentatio majestatis* by way of their costly materials, exquisite workmanship and often monumental dimensions, the exhibition of these textiles was comparatively exclusive. While often used as ephemeral decorations during major state events, at these moments they represented valuable arguments, reframing and commenting upon a particular event and transforming the visual appearance of the spaces, for everyday use they would preferably be deposited in the residential storage rooms, awaiting future reactivating, when the occasion arose.

The nature of tapestries and related textiles, placed half-way between *mobilia* and *immobilia*, poses particular problems when trying to reconstruct the status, character and spatial setting as well as ceremonial use of the existing stock at a given moment from court inventories and related sources. My discussion represents a micro-study within a larger work in progress, illuminating the ceremonial function and spatial context of royal tapestries, wall hangings and other textiles in 16th- and 17th-century Denmark. The chosen example illustrates the strategic use of a particular cycle of heraldic wall hangings at Frederiksborg Castle, being reactivated in March 1658 during the visit of King Carl X Gustavus of Sweden in the wake of Peace Treaty in Roskilde 26 February 1658, where Denmark suffered the severe loss of almost 1/3 of its territories. A graphic representation - an extremely rare specimen in Danish contexts - of the settings for the royal banquet on 4 March 1658 is juxtaposed with extracts from the abovementioned inventory and a printed description 1646 (1642), referring to the banqueting hall used during this particular moment, and the interior from where the textiles were removed. The material hopefully will contribute as well to the discussion of the organization of the inventories in relation to the chosen items, as well as of the nomenclatures used and the patterns of inclusion and exclusion, furthermore raising the question to which extent the inventories and related sources, including visual representations, might be utilized when reconstructing the dimensions, imagery, design, material, authorship, provenance and location of the, often lost, furnishings.

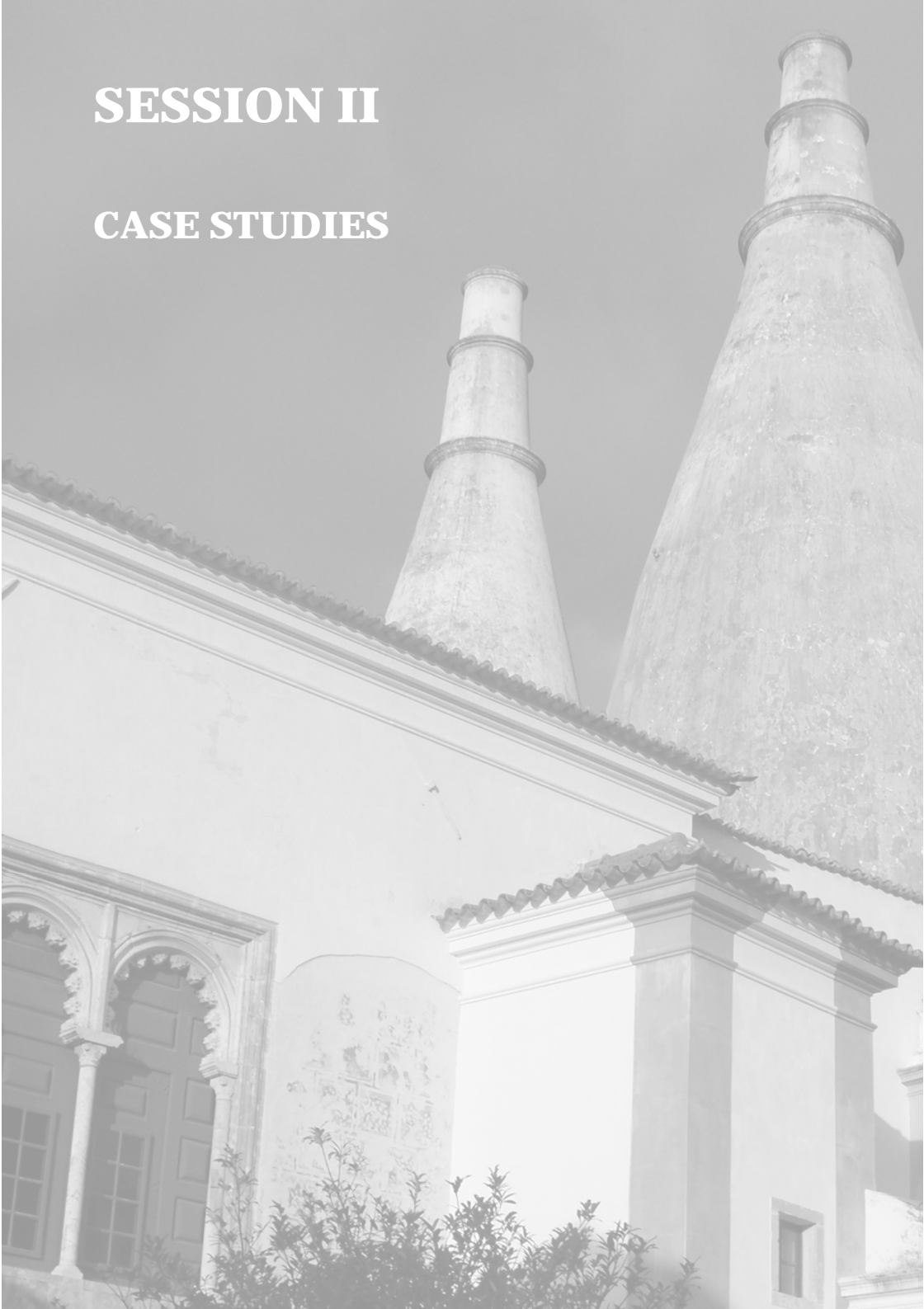
## ***Baldachins in Farnese inventories and their use in court life***

**Giuseppe Bertini** | Deputazione di Storia Patria per le Province Parmensi (Italy)

A large number of baldachins are listed in inventories of Farnese palaces from the middle of the 16th to the first decades of the 18th century. Their use in ceremonies and in daily life in residences belonging to various members of the ducal family are described in printed texts and archival documents. Exceptionally, visual records offer their images and give us the possibility of locating them in palaces, information that can rarely be obtained from inventories. Their structure will be considered as well as the materials used and their colours; attention will be paid to terminology which varies from one inventory to the other.

# SESSION II

## CASE STUDIES



## ***The Medici's villa 'Ambrogiana': A building rediscovered through its inventories***

**Alice Parri and Laura Benassi** | Scuola Normal Superiore, Pisa (Italy)

The Medici's country villa of Montelupo Fiorentino near Florence, called 'Ambrogiana', was built in the late 16th century by the florentine architect Raffaello Pagni, pupil of Bernardo Buontalenti, under the commission of Ferdinand I de Medici. The building had a period of great magnificence in the 17th century under the rule of Cosimo III, who made it his favorite country residence, enriching it with all kinds of works of art, especially paintings representing still lifes. Like all the Medici's villas, Ambrogiana was periodically subjected to inspections by officials of the Medici court, the so-called 'Guardarobieri', responsible for their administration, maintenance and preparation of inventories. We retain a core of large inventories of Ambrogiana, mainly of 17th and 18th century. The importance of these documents is conspicuous: in the mid 19th century the villa, kept in a state of decay, was transformed into a criminal insane asylum and this conversion brought about major changes brought to its internal structure and of the function of spaces. For these reasons many original features of the villa are difficult to read clearly today. In this problematic situation the inventory becomes one of the primary tools to analyze the old structural organization of the Ambrogiana and to realize its 'virtual' reconstruction.

The comparison of different inventories — 'models' of 16th, 17th and 18th century, suggests considerable elements related to the court life and the transformations of its artistic taste, and, at the same time, underlines several nomenclatures which were used through the centuries to describe the internal spaces and the works of art preserved in villa. Finally, some detailed descriptions of works of art now allow to reconstruct an important heritage, no longer retained into the villa, and to trace the lines of its dispersion or placement in new sites.

## ***Puzzles: 16th-century tiles for the Palace of D. Teodósio de Bragança***

**Alexandre Pais** | Museu Nacional do Azulejo *and* CHAM, Universidade Nova de Lisboa & Universidade dos Açores (Portugal)

The Bragança Palace at Vila Viçosa is an important reference for the study of Portuguese *azulejos* (tiles). Today, in one of the rooms, we can find the remains of the first known Portuguese commission of *azulejos* made in Antwerp and probably one of the earliest intended for a specific space. A reference from 1565 to the existence of three rooms in D. Teodosio's palace decorated with *azulejos* offers important evidence to complement the scarce information available from his inventory. The latter only mentions and evaluates *azulejos* that were not applied to the palace wall before his death. Today it is possible to hypothesize about the intended locations of these *azulejos* listed in the inventory (1422 in total), as well as their purpose, as we are beginning to gain a clear understanding of the choice of motifs represented in the panels. My aim is to suggest a series of relationships between the subjects of the *azulejos* and specific rooms known to have existed in his palace, and to shed light on the message they were intended to present to the viewer.

## ***Finding a kitchen in a palace: Vila Viçosa, c. 1563***

**Joana Torres** | CHAM, Universidade Nova de Lisboa & Universidade dos Açores (Portugal)

The inventory of the possessions of the 5th Duke of Bragança, D. Teodósio I, c. 1563, provides detailed information about the contents of the palace in which he lived, at Vila Viçosa.

The goal of this communication is to reconstruct the kitchen of this palace, through a study of the organization of this space and its objects.

Besides this inventory, I will also examine other contemporary documents produced by the House of Bragança, which offer complementary information for our understanding of this space.

A surviving list, written by the First Cook contains objects that can be placed with certainty in the kitchen. There are approximately 196 objects which can be placed in four distinctive spaces: storage, food preparation, fire/cooking and plate preparation. This inventory also provides us with information about the people that worked in the kitchen, the cooks and their assistants.

From this data, I will be able to reconstruct the functional structure, and ultimately, the daily life within and throughout the kitchen of the palace.



## ***Reconstruction of the Defterdarburnu Palace on the Bosphorus, Istanbul: Building inventories, architecture and space***

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The acquisition and accumulation patterns of the Ottoman ruling elite remained relatively vulnerable to the vagaries of a redistributionist cultural idiom, and of mechanisms of royal intervention from above. While its aristocratic hereditization was always (at least partially) inhibited or retarded, dispensation of royal favor continued to be an essential tool of political culture. Hence Ottoman archives are bursting with inventories of various kinds and lengths recording all kinds of objects, their materials, colour, decoration, values, origin, or author, bequested to, exchanged between or inherited from the members of the dynasty and the ruling elite.

To explore the hitherto neglected "history of things and spaces", it is to a largely unexplored field of inventories that, increasingly, Ottoman historians have been and will be turning. From my work on many such 18th-century inventories taken at death, but also on the inventories recording trousseaus and wedding gifts, rituals and ceremonies, accounts kept in the course of building and furnishing palaces, purchases of textiles, furs, horses, slippers, jewelry or books, and kitchen expenses, what emerges is that, waterfront palaces on the shores of Istanbul, objects of conspicuous display, personal effects of all kinds and perhaps clothes more than anything else, food (in the form of specific delicacies, new dishes, feasts and a whole manner of eating, and "culture" including books, paintings, and music were all invested with some kind significance. This may have derived from their novelty, uniqueness, distant origins and high price or else from the family or dynastic values they embodied.

In this paper, by exploring the inventories pertaining to the rebuilding and furnishing of the Defterdarburnu Palace of an Ottoman princess, Hadice Sultan the Younger (1768-1822), I will inspect how the organizational choices in Ottoman building inventories affect the way they can be used to study space. I will offer a reconstruction of the palace in question and in line with the themes that the workshop organizers have highlighted, I will try to answer the questions: In the lack of architectural plans of the buildings that have not survived, how useful are such inventories for understanding the space and its organization? What is the nomenclature used in relation to space and what are the problems it raises? What types of information do inventories offer to add to our understanding of space?

## ***Inventories and 17th-century parisian mansions***

**Nicolas Courtin** | Ville de Paris / Département Histoire de l'Architecture et Archéologie (France)

If Parisian mansions were not part of the Court itself, they nonetheless are important reflections of palace life. We know much more about aristocratic life during the 17th century through these mansions than through Royal palaces (the first topographical inventory of which was drawn up at Versailles in 1710), thanks to inventories drawn after the death of inhabitants. Drawn up by solicitors with great precision, these documents are very useful not only for discovering the furniture of a particular house but also in reconstituting demolished ones, specifying their plans.

The goal of our work, presented at Paris Sorbonne November 2007, was to compare the plans of *hôtels particuliers* and descriptions given by 17th-century inventories, in order to learn more about what it was like to live in these mansions at a time of several major transformations of domestic architecture and furniture.

Inventories helped to recreate the interior layout of a selection of 20 houses described in 55 documents drawn up between 1610 and 1716. Our purpose was to propose a new understanding of the use of each room, thanks to the furniture found in it. We drafted new plans, each depicting the house at the date of the inventory, and double labelled them with the name given by the solicitor and the title deduced from the furnishing. For example, the word *chambre* stood for *pièce* (room) but did not always refer to a place where one can sleep; many *chambres* did not even have a bed. Furthermore, several kinds of beds are quite impossible to sleep in. *Chamber* is, in this case, more of a *salon*, a place for reception. Analyzing furniture plays an important role in understanding how people inhabited these architectural works of art, les *hôtels particuliers*.

After introducing our particular documents (reasons, context of redaction...), we will explain how we used these inventories to produce new floor plans for the interiors of these mansions. We will draw specific attention to the details given by inventories that transformed our understanding of spaces, for example, comparing the number of curtains listed and the number of windows of a room, or the height of wall hangings and walls, carpets and floor sizes, etc. We also will discuss the 3-D recreations we have made of several state chambers, which were results of the simultaneous study of inventories and building dimensions. The goal was to recreate the dimensions of a bedroom (known by plans or still existing) and connect this with its bed whose size is given by an inventory *item*.

## ***The Portuguese embassy's palaces in Rome: an approach to the inventories of 1740 and 1750***

**Teresa Vale** | Instituto de História da Arte, Faculdade de Letras da Universidade de Lisboa (Portugal)

In 1740 and in 1750, two inventories of the contents of the Roman palace where the Portuguese embassy functioned were made so the objects belonging to the Crown could be known and evaluated. The main goal of this paper is to analyze the kinds of objects (furniture, textiles, silver, painting, sculpture, etc.) that existed in the palace and to also making a comparison between the 1740 inventory (the beginning of Manuel Pereira de Sampaio's embassy, probably the ambassador who better understood and represented the *Magnânimo*) and that of 1750 (the year of the death of the ambassador and also of his king, John V).

We will try to understand in what measure that space gave an idea of richness and power related with the fact that it was a space of Royal representation and in what measure it reflected the Crown's taste.

## ***A reconstruction of the courtly interiors and life of the Dutch court at Het Binnenhof in The Hague, based on an inventory of 1796***

**Trudie Rosa de Carvalho-Roos** | Paleis Het Loo Nationaal Museum, Apeldoorn (The Netherlands)

Prince William IV (1709-1959) and William V (1748-1806) were the last stadholders of the Republic of the United Provinces between 1747 and 1795. When the French invaded the Republic in 1795, the stadholder William V fled to England.

The centre of Dutch court life during their reign were the stadholderly quarters at the Binnenhof in The Hague; a complex of buildings, they unfortunately had to share with the republican States of Holland.

After the stadholder's departure to England an inventory was made up by the French in 1796, based on a former inventory of 1795. I would like to present this inventory as a case study.

The inventory makes a division between the interior-elements supplied and paid by the State and those paid by the stadholder himself.

The inventory can be compared with the floor-plan of the complex.

The inventory gives information about the nomenclature used in relation to space, from the attics to the kitchens.

The inventory gives insight about the role of the upholsterer and the colourschemes of the interior textiles.

It is interesting to compare the trustworthiness of the inventory with other sources like earlier inventories, ordinances, accounts, letters, memoirs and above all the records of a major dismantling of the stadholderly quarters by the first Dutch king Louis Napoleon in 1808. It also helps to clarify the (un)certainly of the authenticity of some remaining interiors.

For my research as curator of Royal costume and textiles of Palace Het Loo the inventory provides information about the wardrobe of princess Wilhelmina of Prussia, the wife of William V, and about her role as a gifted embroiderer, who made many embroidered wall hangings in Chinoiserie style.

