ARTISTS IN COMPETITION
20 SEPTEMBER 2022 TO 8 JANUARY 2023

Nowadays, the keywords 'contest' and 'competition' are associated above all with the economy, sport, evolution theory, architecture, or game shows of various kinds on television. In the early modern era, however, the principle of competition was fundamental to artistic endeavour. The prevailing view was that the competitive sequence of imitation, emulation, and surpassing (*imitatio*, *aemulatio*, and *superatio*) resulted in progress. Here, as in so much else, antiquity was the point of reference.

The competitive struggles that artists in early modern Europe waged not only among themselves but also with long-deceased celebrities gave rise to some of the best-known artworks of the Renaissance and Baroque.

Rivalry for prestigious commissions at times led to an aggressive atmosphere that opened up abysmal depths in human nature, such as artistic jealousy with all its attendant intrigues, sideswipes, and calumny. On the other hand, however, there were instances of collaboration, where specialists cooperated with one another to create works that none of them could have created on their own.

The exhibition presents, in thematic clusters, some of the most important occasions and arenas of artistic competition.

COMPETITION IN ANTIQUITY

Who out-tricked whom? Zeuxis and Parrhasius

There are numerous anecdotes related by the Roman author Pliny the Elder (23/24–79 CE) dealing with competitions between famous artists. One key challenge was whether it was possible for someone to depict an object in so lifelike a manner that an animal or even a person would be deceived. The Greek painter Zeuxis is said to have painted grapes that attracted birds. In contrast, his rival Parrhasius reportedly painted a curtain and then asked Zeuxis to draw it aside so as to view the painting concealed behind it *(fig. 1)*. Duped by this trick, Zeuxis conceded defeat: after all, he had only managed to deceive animals.

Many paintings from the Renaissance onwards have alluded to this anecdote (1, 2, 3). Such depictions gave artists the opportunity to parade their learning and to test their skill against models from antiquity.

Cornelis Bisschop (1630–1674)

1 SELF-PORTRAIT

1668 // Canvas // Dordrecht, Dordrechts Museum

Jan van Rossum (c.1630–after 1673)

2 FLOWER STILL LIFE WITH CURTAIN 403))

1671 // Canvas // Hamburger Kunsthalle

Jan van der Hamen y León (1596–1631)

3 STILL LIFE WITH FRUITS AND BIRDS 402))

1621 // Panel // Patrimonio Nacional, Colecciones Reales, Monasterio de San Lorenzo de El Escorial

Fig. 1: Matthaeus Merian, *Contest between Zeuxis and Parrhasius*, copperplate engraving, in: Johann Ludwig Gottfried, *Historische Chronica, Oder Beschreibung der Fürnemsten Geschichten […],* Frankfurt am Main, 1657, 186

COMPETITION IN MYTHOLOGY

A matter of life and death: Apollo and Marsyas

The satyr Marsyas, whose diligent practising on the double flute had made him selfconfident, challenged Apollo, the god of the Arts, to a musical contest. His instrument had been invented by Athene, but she had discarded it after finding that flute-playing disfigured her face. On the ancient column krater she is portrayed with a dismissive gesture, standing next to Marsyas, whose shaggy skin is indicated by white dots (3).

While the krater shows the scene preceding the actual contest, the painting by the Italian Baroque artist Luca Giordano depicts its cruel epilogue: the flaying of Marsyas, the hapless loser, by the golden-haired god (4).

In a variation on the myth of Marsyas, namely the contest between Apollo and Pan, it is the unqualified judge who is punished by Apollo (1). The painting on copper by Hendrick De Clerck shows how Midas, the only one to vote against the god, has grown donkey's ears (2).

Bartholomäus Spranger (1546–1611)

1 APOLLO AND THE MUSES (FRAGMENT OF A JUDGEMENT OF MIDAS)
after 1590 // Marble // Kunsthistorisches Museum Vienna, Picture Gallery

Hendrick de Clerck (1560/70–1630)

2 THE JUDGEMENT OF MIDAS
1610/15 // Copper // Loan from the Rijksmuseum, Amsterdam

The Suessula Painter (2nd half of the 5th cent. BCE)

3 COLUMN KRATER: THE CONTEST OF APOLLO AND MARSYAS 408))
c.400 CE // Pottery // British Museum

Luca Giordano (1634–1705)

4 APOLLO FLAYING MARSYAS 409))
c.1695 // Canvas // Patrimonio Nacional, Colecciones Reales, Monasterio de San Lorenzo de El Escorial

Around 430 BCE, statues of wounded Amazons were created by the most celebrated Greek sculptors for the Temple of Artemis in Ephesus, one of the seven wonders of the ancient world.

The artists, including Phidias (1), Polykleitos (2), and Kresilas (3), are said not only to have competed against one another but also to have acted as the judges of the competition. Although each sculptor awarded himself first place, there was nevertheless a clear winner at the end, namely Polykleitos, whose sculpture had been voted second by all the other competitors.

Roman copies of the original statues have survived to our times; they are classified into three different types. The Amazon from the Vatican Museums that is on display here (1) is considered to be the best-preserved replica of the statue by Phidias, who, according to Pliny, was the runner-up in that contest.

1   WOUNDED AMAZON (MATTEI TYPE)   410))
Roman copy from the 2nd half of the 2nd cent. CE after an original by Phidias 440/430 BCE // Marble // Musei Vaticani, Cittá del Vaticano

2   WOUNDED AMAZON (SOSIKLES TYPE)
After a Roman copy from the 2nd half of the 2nd cent. CE after an original by Polykleitos, 440/430 BCE
// Plaster cast // Salzburg, Paris Lodron Universität, Sammlung Fachbereich Altertumswissenschaften

3   WOUNDED AMAZON (SCIARRA TYPE)
After a Roman copy from the 2nd half of the 2nd cent. CE after an original by Kresilas, 440/430 BCE // Plaster cast // Salzburg, Paris Lodron Universität, Sammlung Fachbereich Altertumswissenschaften

COMPETITION WITH ANTIQUITY
Competing with supposed 'antiquity'

In the eighteenth century, classical antiquity was the unequalled benchmark against which sculptors had to measure themselves. Georg Raphael Donner tried to live up to these expectations, but the contest he embarked on was fundamentally flawed. The point is that, around 1640, François Duquesnoy, the famous Baroque sculptor and accomplished restorer of ancient sculptures, had managed to produce bronze statuettes that were almost impossible to tell apart from their classical prototypes. Donner was able to study one of these, *Apollo and Cupid* (3), in the Liechtenstein Collection, where Duquesnoy's works were for a while reckoned to be genuine antiques. Donner, too, was taken in, and he sought to surpass the 'ancient' originals by paraphrasing them in his own manner (1, 2).

411))

Georg Raphael Donner (1693–1741)

1 MERCURY AND CUPID

1725/26 // Lead-tin alloy // Stift Klosterneuburg

Georg Raphael Donner (1693–1741)

2 APOLLO

c.1728 // Lead-tin alloy // LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

François Duquesnoy (1597–1643)

3 APOLLO AND CUPID

1635/40 // Bronze // LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

COMPETITION WITH ANTIQUITY
Competing with Apelles

In classical art, the goddess Aphrodite was often portrayed as the 'rising one' ('Anadyomene'), that is, as emerging from the sea and drying her hair (5). The most famous example was a painting by Apelles, the favourite painter of Alexander the Great. Apelles is said to have based his Aphrodite on Alexander's mistress, the beautiful courtesan Campaspe. This painting, which has survived only in literary descriptions, served as a prototype for later artists.

A relief by Antonio Lombardo translates the Apellesian pictorial invention into marble (4). Jodocus van Winghe, painter at the court of Emperor Rudolf II, portrayed himself as Apelles falling in love with his comely model (3).

The American painter Raphaelle Peale, too, invoked Apelles with great ingenuity (1). Using a work by James Barry (2) as his template, he painted an Aphrodite Anadyomene but covered her with a white cloth, thereby alluding to a famous anecdote about artistic rivalry: the contest between Zeuxis and Parrhasius (see text panel 1).

Raphaelle Peale (1774–1825)

1 **VENUS RISING FROM THE SEA –** 406))
A DECEPTION
c.1822 // Canvas // The Nelson-Atkins Museum of Art, Kansas City, Missouri (Purchase: William Rockhill Nelson) 34–147

Valentine Green (1739–1813),
after James Barry (1741–1806)

2 **VENUS RISING FROM THE SEA**
1772 // Mezzotint // British Museum. Preserved by James Hughes Anderson in 1868

Jodocus van Winghe (1544–1603)

3 **APELLES PAINTING CAMPASPE** 405))
c.1600 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Antonio Lombardo (c.1458–c.1516)

4 **VENUS ANADYOMENE**
1508/16 // Relief, white marble // Victoria and Albert Museum, London. Purchased with the assistance of Art Fund

5 **APHRODITE ANADYOMENE** 404))
Roman copy from the 2nd half of the 2nd cent. CE after a statuette from the 1st cent. BCE // Marble // Staatliche Museen zu Berlin, Antikensammlung

This wreath of victory, fashioned from delicate gold-foil sheets, was found in the tomb of the athlete Theocles near the modern-day city of Chalcis. It reproduces the olive and laurel branches woven into wreaths that were awarded as trophies at sports competitions. Although such skilfully worked golden wreaths also had a certain material value in antiquity, they were above all seen as a symbol of enduring fame, which the winners of contests secured not only for themselves but also for their respective home towns.

401 ⟩⟩

GOLD WREATH FROM AN ATHLETE'S GRAVE
Ancient Anthedon, Regional Unity of Euboea; 2nd half of the 2nd cent. BCE–early 1st cent. BCE // The Hellenic Ministry of Culture and Sports, General Directorate of Antiquities and Cultural Heritage, Archaeological Museum of Chalkis – Ephorate of Antiquities of Euboea

This amphora by the famous vase-painter Euthymides may be described as 'competitive' in the truest sense of the word. On the front of the vessel with painted scenes showing solemn processions and warriors' farewells is an inscription that reads 'Euthymides painted this' and continues on the reverse with 'as never Euphronios [would have been able to paint it]'. Conscious of his particular skill in depicting people three-dimensionally, Euthymides presents himself here as an avant-garde artist who has even managed to surpass Euphronios, the foremost Athenian vase-painter of the day.

407 ⟩⟩

Euthymides (Athens late 6th–early 5th cent. BCE)
EUTHYMIDES ATTIC RED-FIGURE AMPHORA
510–500 BCE (Euthymides's mature phase) // Staatliche Antikensammlungen und Glyptothek München

COMPETITION WITH MICHELANGELO
'Strive to imitate Michelangelo in all respects'
(Giorgio Vasari)

Emulation of a famous paragon was ideally meant to spur artists on to give their best. The 'divine' Michelangelo – he is thus referred to in the caption to a portrait (1) – played an especially important role in that regard. In particular, those works of his that were publicly accessible were held up as exemplary and as a touchstone of the very highest art.

This applies, for example, to the sculpture of Moses that Michelangelo had carved around 1513 as a monumental statue for the tomb of Pope Julius II, which is displayed here as a reduced-size marble replica (2). The painting by Valentin de Boulogne (3), a follower of Caravaggio, attests to the fascination that, even a hundred years later, this statue still exerted in Rome. In this case, emulation transcends the boundary between painting and sculpture as it seeks to engage with the original in a creative manner.

414))

Frans Floris (1515/20–1570) – *workshop*

1 **A PORTRAIT OF MICHELANGELO**
c.1550 // Oak panel // Kunsthistorisches Museum Vienna, Picture Gallery

Bartolomeo Ammannati (?), after Michelangelo Buonarroti, called *Michelangelo* (1475–1564)

2 **MOSES**
c.1550 // Marble // Florence, Museo Nazionale del Bargello

Valentin de Boulogne (1591–1632)

3 **MOSES WITH THE TABLETS**
c.1628 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

COMPETITION WITH MICHELANGELO
'Cigoli, the new and better Michelangelo'
(Filippo Baldinucci)

With the *Pietà* that he carved in 1498–99, now in St Peter's in Rome, the young Michelangelo set new standards both in technique and thematically (see 3). Apart from the anatomical mastery and the delicate treatment of surfaces, it was the novel intensity of expression that prompted numerous imitations. Among the 'translations' from the medium of sculpture to that of painting, the *Pietà* by Cigoli (1) is one of the most creative adaptations. The prototype can still be recognized but it is subsumed into a highly emotional multifigure composition. Engagement with Michelangelo can likewise be discerned in the exquisite small *Pietà* by Annibale Caracci (2). Annibale transformed the motif of death evoked by the inclined head of Christ and the arm hanging lifeless into a new, emotionally charged figurative scheme.

Ludovico Cardi, called *Cigoli* (1559–1613)
1 PIETÀ
1599 shortly after // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Annibale Carracci (1560–1609)
2 PIETÀ 416))
c.1603 // Copper engraving // Kunsthistorisches Museum Vienna, Picture Gallery

After Michelangelo Buonarroti, called *Michelangelo* (1475–1564)
3 PIETÀ 415))
Rome (?), 17th cent. // Bronze hollow casting, brownish-black patinated // Stiftung Freiherr Cornelius Wilhelm und Sophie von Heyl zu Herrnsheim, Museum Kunsthaus Heylshof

COMPETITION IN THE RENAISSANCE
Titian versus Michelangelo

According to Vasari, shortly after arriving in Rome from Venice in 1545, Titian met his rival Michelangelo. An engraving *(fig. 1)* shows the two Florentines – Vasari wearing a hat and gesticulating wildly, Michelangelo behind him with an amazed expression – during a visit to the Belvedere, where Titian happened to be working on a version of his *Danae* (2). Michelangelo must immediately have recognized that this painting was a paraphrase of one of his own works, namely the *Allegory of the Night*, which is displayed here in the form of an exquisite alabaster replica by Giambologna (1).

Later, despite the Venetian's mastery of colour, his two ostensibly enthusiastic Florentine guests could not resist picking holes in the painting they had just seen. 'It was a pity', jibed Michelangelo, 'that in Venice they did not learn from the very beginning to draw well'.

417))

Jean de Boulogne, called *Giambologna* (1529–1608)
1 **NOTTE (NIGHT)**
before 1574 // Alabaster // Staatliche Kunstsammlungen Dresden, Skulpturensammlung

Tiziano Vecellio, called *Titian* (1488/90–1576)
2 **DANAE**
after 1554 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Fig. 1: *Michelangelo and Vasari in Titian's studio,* frontispiece of the French edition of Lodovico Dolce's *Dialogo della pittura*, Florence, 1735
© ALBERTINA, Wien

COMPETITION IN THE RENAISSANCE
Contest on the piazza

In his posthumously published *Vita (fig. 1)*, Cellini relates how this bronze group came into being. A goldsmith by training, Cellini was seeking to achieve something that beggared belief: despite their monumentality, Perseus and Medusa were each to be cast in one piece (1; here the Bronzetto). Moreover, it was not just the rebellious forces of nature that were meant to submit to Cellini's creation but also hostile artists.

As part of the sculptural ensemble that to this day graces the Piazza della Signoria, the statue was made with the ambition of outshining the works of the greatest Italian sculptors *(fig. 2)*.

The body of Medusa writhing in the throes of death presented several viewing points – the feature that Cellini regarded as the greatest merit of sculpture as opposed to painting. Giambologna, who completed his marble sculpture *The Rape of the Sabine Woman* (2; here a bronze replica) several decades later, went a step further as he strove to surpass Cellini. He multiplied the viewing points offered by his work, conceived as one that had to be seen from all angles.

Benvenuto Cellini (1500–1571)
1 PERSEUS WITH THE HEAD OF MEDUSA   418 ›))
Florence, 1545/49 // Bronze, partly gilt // Florence,
Museo Nazionale del Bargello

After Jean de Boulogne, called *Giambologna* (1529–1608)
2 RAPE OF A SABINE WOMAN   419 ›))
Florence, 17th cent. // Bronze // Kunsthistorisches Museum Vienna,
Kunstkammer

Fig. 1: Benvenuto Cellini (1500–1571), *Vita di Benvenuto Cellini. Orefice e Scultore Fiorentino, da lui medesimo scritta,* Colonia [i. e. Naples], Pietro Martello, n. d. [1728]
© Vienna, Austrian National Library

Fig. 2: Piazza della Signoria, woodcut from: Michelangelo Sermartelli, *Alcune composizioni di diversi autori in lode del ritratto della Sabina* ('Some Compositions by Various Authors in Praise of the Portrayal of the Sabine Woman'), Florence, 1583
Courtesy of the British Library, digitised by the Google Books project

COMPETITION WITH MICHELANGELO
Rubens versus Michelangelo

Greek mythology tells of Zeus's love for Ganymede. The father of the gods carried the boy off to Olympus, where he was to serve as cup-bearer. Around 1532, Michelangelo had sent his friend Tommaso de' Cavalieri a drawing on this theme as a gift.

This famous and often repeated prototype was recreated on canvas by a painter whose name remains unknown to this day (2). While Ganymede here has just been spirited away from the earth, Rubens's version shows us simultaneously both his abduction and his arrival at the abode of the immortals (1).

Rubens took up Michelangelo's template but did not copy it directly. Instead, he engaged productively with the various versions thereof, expanded his set of prototypes to embrace ancient sculpture, and drew on his own creative resources for dynamic storytelling.

Peter Paul Rubens (1577–1640)

1 **THE ABDUCTION OF GANYMEDE** 420))

1611/12 // Canvas // Fürstlich Schwarzenberg'sche Kunststiftung Vaduz, on permanent loan to LIECHTENSTEIN, The Princely Collections, Vaduz–Vienna

Nach Michelangelo Buonarroti, called *Michelangelo* (1475–1564)

2 **THE ABDUCTION OF GANYMEDE**

1575/80 // Poplar panel // Kunsthistorisches Museum Vienna, Picture Gallery

COMPETITION IN THE RENAISSANCE
Leonardo and Michelangelo

The Florentine Republic commissioned Leonardo da Vinci to paint a battle mural for the Palazzo Vecchio. Soon after Leonardo had begun to execute this in 1503, his younger rival Michelangelo Buonarroti received a similar commission. The latter reacted to the already available sketches by Leonardo by defiantly putting forward his own contrasting concept, where the focus was on male nudes.

Neither of the two frescoes was ever completed, but numerous artists were subsequently able to study the cartoons that remained in Florence, exemplifying a new monumental style and explosive expressiveness. Much of this material was eventually lost, but some original sketches of details and figures have survived (4). Above all, valuable copies are extant, though it is unclear whether these were made from the original cartoons (3, 5, 6) or whether they are copies based on copies (1, 2).

413))

Lorenzo Zacchia (1524–1587), after Leonardo da Vinci (1452–1519)

1 FIGHT FOR THE STANDARD
1558 // Engraving on copper // ALBERTINA, Vienna

Peter Paul Rubens (1577–1640), after Leonardo da Vinci (1452–1519)

2 FIGHT FOR THE STANDARD
c.1605 // Canvas // Vienna, Gemäldegalerie der Akademie der bildenden Künste

Bastiano da Sangallo, called *Aristotile* (1481–1551), after Michelangelo Buonarroti, called Michelangelo (1475–1564)

3 COPY OF THE BATTLE OF CASCINA CARTOON
1542 // Panel // The Earl of Leicester and the Trustees of the Holkham Estate

Michelangelo Buonarroti, called *Michelangelo* (1475–1564)

4 STUDIES OF A RAISED ARM
c.1504 // Pen and brown ink, black chalk // ALBERTINA, Vienna

Marcantonio Raimondi (c.1475–c.1534), after Michelangelo Buonarroti, called Michelangelo (1475–1564)

5 THE CLIMBERS (FROM THE BATTLE OF CASCINA)
1510 // Burin // ALBERTINA, Vienna

Agostino dei Musi, called *Agostino Veneziano* (c.1490–after 1536), after Michelangelo Buonarroti, called Michelangelo (1475–1564)

6 FIVE SOLDIERS (FROM THE BATTLE OF CASCINA)
1524 // Burin // ALBERTINA, Vienna

GALLERY II

THE RENAISSANCE KICKED OFF
WITH A COMPETITION

Around 1400, a competition was announced by one of the city's guilds for the design of a further bronze double door for the Baptistery in Florence. Out of the seven trial pieces submitted, two have survived in Florence to this day, namely those by Brunelleschi (1) and Ghiberti (2). The subject prescribed was the *Sacrifice of Isaac*, and the number and type of figures were also laid down. Having rival sculptors compete against one another was intended to spur them on to exceptional achievements. The 34-member jury, which for the first time was expected to take aesthetic criteria into consideration when reaching its decision, eventually declared Ghiberti to be the winner.

412))

Filippo Brunelleschi (1377–1446)

1 **SACRIFICE OF ISAAC**
1401 // Partly gilded bronze // Florence, Museo Nazionale del Bargello

Lorenzo Ghiberti (1378–1455)

2 **SACRIFICE OF ISAAC**
1401 // Partly gilded bronze // Florence, Museo Nazionale del Bargello

The objects shown here are exhibited as replicas. Plaster casts by Rocco Spina, lecturer at the Liceo Artistico di Porta Romana in Florence

COMPETITION IN THE BAPTISTERY

The two reliefs, here juxtaposed for the first time, were submissions made as part of the project to expand the famous Silver Altar in the Baptistery in Florence. Alongside the city's best goldsmiths, Benedetto da Maiano (1) and Antonio Pollaiuolo (2) were to vie with each other in representing a scene from the life of St John the Baptist. Thanks to the typically expressive and dynamic treatment of the figures and the depth created by their staggered arrangement in space, Pollaiuolo's model won the jury over and his design was carried out.

Benedetto da Maiano (1442–1497)

1 **THE BIRTH OF ST JOHN THE BAPTIST**
1477/78 // Terracotta // Victoria and Albert Museum, London

Antonio Pollaiuolo (1430/31–1498), here attributed

2 **THE BIRTH OF ST JOHN THE BAPTIST**
1477/78 // Terracotta // Paris, Institut de France, Musée Jacquemart-André

PARAGONE
Which art is better? Painting or sculpture?

Benedetto Varchi (1), a writer steeped in the humanities, asked Florentine painters and sculptors to provide brief statements on whether painting or sculpture was the superior art. The artists surveyed – including Michelangelo, Cellini, and Vasari – presented their arguments in the form of letters, which Varchi compiled and published (2).

The contest of the arts *(paragone)* was a long-standing and important motif in Renaissance art. It was fought out not merely through theoretical treatises but also using artistic means.

For example, Lorenzo Lotto attempted to countervail sculpture's traditional prerogative of offering multiple viewing points by portraying his model from different angles (3). Some decades later, Bartholomäus Spranger painted closely intertwined figures that could reasonably be compared to sculptural groups (4), not unlike those carved at around the same time by Hubert Gerhard (5). Both artists were active at the court of Emperor Rudolf II in Prague, where such competition across genres was fostered.

Tiziano Vecellio, called *Titian* (1488/90–1576)
1 BENEDETTO VARCHI   421))
1537/41 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Benedetto Varchi (1503–1565)
2 LEZZIONI DI M. BENEDETTO VARCHI ACCADEMICO FIORENTINO
Florence, Filippo Giunti, 1590 // Vienna, Austrian National Library

Lorenzo Lotto (c.1480–1556)
3 TRIPLE PORTRAIT OF A GOLDSMITH   422))
1525/35 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Bartholomäus Spranger (1546–1611)
4 ULYSSES AND CIRCE
1580/85 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Hubert Gerhard (1545/50–1620)
5 MARS, VENUS, AND AMOR
Augsburg or Munich, 1580/90 // Bronze // Kunsthistorisches Museum Vienna, Kunstkammer

PARAGONE
Competition between the arts and mutual imitation

From the Renaissance onwards, in addition to competition between artists, there was also competition between the arts (*paragone*). While at the theoretical level this fostered a keener awareness of the peculiarities of painting, sculpture, and poetry, in practice it was often a question of using the means of one art to skilfully imitate another.

Mantegna (4), Stoskopff (6), and Geeraerts (7) created paintings that look like reliefs or prints. Bellini (3) found a way to show a painted figure from two sides. Schweigger (5) demonstrated that an effect akin to landscape painting could also be achieved in the medium of relief sculpture.

Poetry, too, found itself caught up in competition between the arts from the outset. Petrarch composed sonnets (2) on a portrait that is said to have existed of Laura, his ideal beloved. Long after his death, painters such as Giorgione (1) responded to the verses of Petrarch and his followers by seeking to develop an innovatively lyrical manner of painting.

ROOM II

Giorgione (1478–1510)   423))

1   PORTRAIT OF A YOUNG WOMAN ('LAURA')
1506 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Francesco Petrarca (1304–1374)

2   TITLE PAGE OF *SONETTI, CANZONI E TRIOMPHI*
Venice, Pietro & Giovanni Maria de' Nicolini da Sabbio, 1549 // Vienna, Austrian National Library

Giovanni Bellini (1430–1516)

3   YOUNT WOMAN AT HER TOILET   424))
1515 // Panel // Kunsthistorisches Museum Vienna, Picture Gallery

Andrea Mantegna (1430/31–1506)

4   ABRAHAM SACRIFICING ISAAC   425))
1490/95 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Georg Schweigger (1613–1690)

5   THE BAPTISM OF JESUS
Nuremberg, c.1645 // Solnhof limestone // Kunsthistorisches Museum Vienna, Kunstkammer

Sebastian Stoskopff (1597–1657)   426))

6   TROMPE-L'ŒIL (THE TRIUMPH OF GALATEA)
before 1651 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Marten Jozef Geeraerts (1707–1791)

7   TROMPE-L'ŒIL WITH AMOR AND PSYCHE RELIEF
1755 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

COMPETITION – A DIFFERENT APPROACH
Esteem

The drawing (1) and painting (2) were created after Andrea Mantegna had married Giovanni Bellini's sister in 1453. Since then, the two painters, who were roughly the same age, studied each other's works, and cultivated an amicable rivalry that was marked by mutual esteem. In 1501, Bellini reportedly avoided entering into direct competition with his brotherinlaw, despite efforts made to that end by Isabella d'Este, who was a keen patroness of the arts.

Likewise, great esteem marked Lavinia Fontana's attitude towards Sofonisba Anguissola, who was about twenty years her elder. In 1578, when Lavinia was asked for a self-portrait (3) to be reproduced and published alongside a self-portrait of Sofonisba, she paid tribute to the latter through allusions to her oeuvre (see 4). In a letter Lavinia was modest enough to write that 'Signora Sofonisba's artistry and skill' could, when placed alongside her own works, 'display their brilliance to all the greater effect'.

Giovanni Bellini (1430/35–1516)
1 ST SEBASTIAN (RECTO)
early 1460s // Paper // British Museum

Andrea Mantegna (1430/31–1506)
2 ST SEBASTIAN
1457/59 // Poplar panel // Kunsthistorisches Museum Vienna, Picture Gallery

Lavinia Fontana (1552–1614)
3 SELF-PORTRAIT
1579 // Copper // Florence, Gallerie degli Uffizi

Sofonisba Anguissola (1531/35–1625)
4 SELF-PORTRAIT 427))
1554 // Poplar panel // Kunsthistorisches Museum Vienna, Picture Gallery

RIVALRY UNTO DEATH
Slow versus speedy

Luca Giordano, a painter known for his brisk pace of work, reportedly sneered at Carlo Dolci's slow manner of painting during a visit to his workshop. Giordano's macabre jest to the effect that Dolci would surely starve to death on account of his unhurried style of working is said to have plunged him into a depression that ended in his death.

Even if this anecdote relayed by his biographers should be taken with a pinch of salt, one can still readily sense the stark contrast between the two painters, not least by comparing the two works on display here.

Whereas Giordano's brushstrokes are swift (1), Dolci was particularly meticulous in the execution of the allegorical female figure on his canvas (2). Note, for example, the great attention to detail he lavished on the lily blooms crowning her magnificent bunched curls.

Luca Giordano (1634–1705)
1 **ST ROSALIA**
c.1697 // Canvas // Madrid, Museo Nacional del Prado

Carlo Dolci (1616–1687)
2 **ALLEGORY OF SINCERITY**
1659/65 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

RIVALRY UNTO DEATH
Fatal defeat

A competition announced in Freising (Bavaria) in 1666 saw the distinguished painter Christopher Paudiss (1) pitted against the now largely unknown Franz Rösel von Rosenhof (2). They were both set the task of depicting a wolf tearing a lamb to pieces and defending its prey against a fox.

The contest had been organized by Prince-Bishop Albrecht Sigismund, who was to be the judge at the same time. His surprising decision to award victory to Rösel von Rosenhof, a specialist in the lifelike representation of animals, would subsequently have tragic implications. The painter and writer on art Joachim von Sandrart recorded how Paudiss was 'so upset' by the Prince-Bishop's adjudication that 'he died a few days later'.

428))

Christopher Paudiss (*c.* 1625–1666)

1 WOLF, FOX, AND SHEEP
1666 // Canvas // Bayerische Staatsgemäldesammlungen München – Alte Pinakothek

Franz Rösel von Rosenhof (1626–1700)

2 WOLF, FOX, AND SHEEP
1666 // Canvas // Bayerische Staatsgemäldesammlungen München – Alte Pinakothek

RIVALRY UNTO DEATH
A feud that transformed Rome:
Bernini vs Borromini

The rivalry between Gian Lorenzo Bernini and Francesco Borromini dated back to their joint work on St Peter's and concluded many years later with Borromini's tragic suicide. While legends have grown up around their enmity, the factual basis seems to lie in the following sequence of events. In 1634, Bernini was commissioned to build the Chapel of the Magi, which was to be erected on the premises of the Palace of the Propagation of the Faith (1). He even secured for himself the right of burial in the chapel.

Following the election of Innocent X to the papacy, however, there was a shift in the balance of power. In 1646, Borromini took over the building works previously directed by Bernini, and it was eventually even decided to replace Bernini's chapel with a new construction (2). From architectural drawings, where the original chapel is marked in yellow to indicate its imminent demolition (1), it is possible to retrace clearly the restructuring undertaken by Borromini (2, 3; *fig. 1*).

ROOM I

Gasparo de Vecchi (active from 1614)
1 CONSTRUCTION SURVEY OF THE PALAZZO FERRATINI (RED), THE CAPPELLA DEI RE MAGI BY BERNINI, AND THE EAST WING BY DE VECCHIO (YELLOW), TOGETHER WITH THE DESIGNS FOR BORROMINI'S ALTERATIONS AND PLANS FOR THE NEW SOUTH AND WEST WINGS (BLUE) OF THE COLLEGIO DI PROPAGANDA FIDE
1646/47 // Washed graphite // ALBERTINA, Vienna

Francesco Borromini (1599–1667)
2 FIRST PROJECT FOR THE ENLARGEMENT OF THE CAPPELLA DEI RE MAGI WITH UNDERLAID GROUND PLAN OF BERNINI'S PREVIOUS STRUCTURE
1652 // Graphite // ALBERTINA, Vienna

Gasparo de Vecchi (active from 1614)
3 COMPLETE GROUND PLAN FOR THE NEW SOUTH AND WEST WINGS AND THE CAPPELLA DEI RE MAGI DESIGNED BY FRANCESCO BORROMINI
1646–1657 // Washed graphite // ALBERTINA, Vienna

Fig. 1: Giovanni Battista Falda, *View of the Collegio di Propaganda Fide and the Church of Sant'Andrea delle Fratte*, etching from: *IL NUOVO TEATRO DELLE FABRICHE, ED EDIFICII, IN PROSPETTIVA DI ROMA MODERNA … LIBRO PRIMO* ('A New Compendium of Buildings and Palaces in Modern Rome … Book One'), Rome, 1665, plate 9
© Hamburger Kunsthalle/bpk, Foto: Christoph Irrgang

PROFESSIONAL ENVY
Invidia – destructive jealousy

Sea monsters fighting one another are used by Andrea Mantegna in his engraving to illustrate envy among artists (1, 2). He depicted the Telchines, a mythical people with an artistic bent who invented bronze casting and therefore earned bitter envy. Mantegna's pictorial invention was adopted by the armourer Filippo Negroli for the outer band of an elaborately crafted round shield (4). The head of Medusa in the centre was meant to protect the bearer of the shield from envious glances.

In the allegorical painting by Sandrart (3) the same motif is associated with the goddess Minerva. Flanked by the god of time, who fends off the vices of envy and deceit, she protects the sciences and the arts. Additionally, all viewers are thereby put on notice that they should not approach Sandrart's work with all too critical eyes.

Andrea del Mantegna (1430/31–1506)
1, 2 **BATTLE OF THE SEA GODS, TWO PARTS** 431))
2nd half of the 15th cent. // Engraving // ALBERTINA, Vienna

Joachim von Sandrart (1606–1688)
3 **MINERVA AND TEMPUS PROTECTING** 432))
THE ARTS AND SCIENCES FROM ENVY
AND LIES
1644 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Filippo Negroli (c.1510–1579);
Giovan Battista Negroli (c.1517–1582)
4 **MEDUSA SHIELD**
1550/55 // Iron, repoussé work and chased, partially browned, blacked, blued, and damascened in gold and silver // Kunsthistorisches Museum Vienna, Imperial Armoury

ERIS, GODDESS OF COMPETITION

There were two faces to competition between artists in antiquity. One was 'good' competition, which spurred rival artists on to give their best, but the other was 'bad' competition, which led to resentment and envy.

The goddess Eris combines these diametrically opposed qualities. This drinking cup by Tleson, crafted with particular delicacy, bears the earliest extant depiction of the goddess as a young woman. The beautiful winged figure shown in a typical 'kneeling-running' position is spurring humankind on to accomplish great deeds.

429))

Tleson (mid-6th cent. BCE)
LITTLE-MASTER CUP
c.540 BCE // Clay // Staatliche Museen zu Berlin, Antikensammlung

PROFESSIONAL ENVY
Feigned friendship

Giovanni Bellini, a seasoned tempera painter, reportedly disguised himself as a senator in order to learn the secret of painting in oil (2). He commissioned Antonello da Messina, who had already mastered the new painting method imported into Italy from Flanders, to paint his portrait. What the sitter was really after, though, was to be able to look over the shoulder of Antonello as he worked and to appropriate his jealously kept secret.

Similarly, Domenico Veneziano is said to have acquired the new technique by resorting to the stratagem of feigned friendship. However, this same stratagem would later prove to be his own undoing. A new false friend, Andrea del Castagno, coaxed Veneziano into sharing his knowledge and subsequently killed him out of envy. This story related by Vasari has been shown to be historically inaccurate, but that could not stop Castagno, whose glowering eyes dart out at us from this woodcut (1), from going down in history as a murderer.

Giorgio Vasari (1511–1574)

1 PORTRAIT OF ANDREA DEL CASTAGNO
1568 // Woodcut from: Giorgio Vasari, *Le Vite De' Piv Eccellenti Pittori, Scvltori, E Architettori …,* Florence, Giunti, 1568, i.ii, 394 // Vienna, Austrian National Library

Roberto Venturi (1846–1883)

2 GIOVANNI BELLINI, PRETENDING TO BE A VENETIAN NOBLEMAN, HAS HIMSELF PORTRAYED BY THE PAINTER ANTONELLO DA MESSINA IN ORDER TO DISCOVER THE NEW WAY OF PAINTING IN OILS   430))
1870 // Canvas // Milan, Pinacoteca di Brera

RIVALRY AMONG ARTISTS' CLIENTS
Titian versus Tintoretto

Around 1567, when the art dealer Jacopo Strada had his portrait painted by the famous Titian (2), his son Ottavio Strada turned to the up-and-coming Tintoretto for the same purpose (1). In 1584, the elder Strada disinherited his son, whom he suspected of an attempted murder.

The relationship between the two painters was similarly strained. Titian is said to have envied his talented apprentice and eventually may even have expelled him from his workshop.

The same pair of rivalling artists are also behind these portraits of two members of the Venier dynasty, a many-branched Venetian patrician family. Titian endowed the ailing doge Francesco Venier, a consummate politician, with a penetrating look and a powerful gesture (4). A much brighter note is struck by the younger Tintoretto's portrait of Sebastiano Venier (3), who would go down in history as one of the victorious naval commanders at the battle of Lepanto and later also became Doge.

433))

Jacopo Robusti, called *Tintoretto* (1518/19–1594)

1 OTTAVIO STRADA 437))

1567 // Canvas // Rijksmuseum. Purchased with the support of J. W. Edwin Vom Rath Fonds/Rijksmuseum Fonds

Tiziano Vecellio, called *Titian* (1488/90–1576)

2 JACOPO STRADA 436))

1567/68 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Jacopo Robusti, called *Tintoretto* (1518/19–1594)

3 SEBASTIANO VENIER 435))

c.1572 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Tiziano Vecellio, called *Titian* (1488/90–1576)

4 FRANCESCO VENIER 434))

1554/56 // Canvas // Madrid, Museo Nacional Thyssen-Bornemisza

SURPASSING A MODEL: AEMULATIO & SUPERATIO
'Rubens, the new Titian'
(Lope de Vega)

Titian had created an archetype of ideal beauty with his *Girl in a Fur* (2). Rubens copied this work and used it as the basis for his painting *The Fur* (1). He expanded the half-length representation into a full-length one, which also allowed him to introduce movement as a new element. His young wife, Helena Fourment, was the model.

In addition to the portrait of Isabella d'Este on display here (3), Titian painted the Marchioness of Mantua on one more occasion. This second portrait has been lost, but it survives as a copy by Rubens (4).

Rubens worshipped Titian and never tired of studying his artistry. The copies he made of Titian's works were a way of approaching his famous model, though he modified the latter's pictorial inventions and possibly even surpassed them.

Peter Paul Rubens (1577–1640)

1 THE FUR ('HET PELSKEN') 438))
1636/38 // Oak panel // Kunsthistorisches Museum Vienna, Picture Gallery

Tiziano Vecellio, called *Titian* (1488/90–1576)

2 GIRL IN A FUR 439))
c.1535 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Tiziano Vecellio, called *Titian* (1488/90–1576)

3 ISABELLA D'ESTE (1474-1539)
1534/36 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Peter Paul Rubens (1577–1640),
after Tiziano Vecellio, called *Titian* (1488/90–1576)

4 ISABELLA D'ESTE (1474-1539)
1600/01 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

**COMPETITION AT THE COURT OF RUDOLF II
IN PRAGUE**
Refined splendour

Around 1602, Emperor Rudolf II arranged for three magnificent ewer-and-basin sets to be made for him (1, 2, 3) – one by his court goldsmith in Prague, the two others by the most soughtafter goldsmiths in Augsburg and Nuremberg. This prestigious imperial assignment evidently prompted the three master craftsmen to engage in a virtual contest to see who could produce the most exquisite 'lavabo' set. It also increasingly led to functionality being sacrificed for the sake of complex iconographic programmes.

While Lencker was still able to provide for space for a (now lost) ewer inside the basin (2), Jamnitzer gave centre stage to an unbroken sequence of images narrating the seven triumphs (3). Schweinberger managed only to complete the ewer (1). Ten years later, Schweinberger's successor as court goldsmith, van Vianen, tried to outdo all the others with his masterpiece (4) by using the reverse of the basin for the pictorial narrative as well.

440))

Anton Schweinberger (c.1550–1603);
Nikolaus Pfaff (c.1556–1612), attributed

1 EWER WITH COCO DE MER 442))
Prague, 1602 // Coco de mer, silver, partly gilt // Kunsthistorisches Museum Vienna, Kunstkammer

Christoph Lencker (c.1556–1613)

2 EWER WITH SCENES FROM THE STORY OF EUROPA
Augsburg, c.1602 (before 1606) //Silver, partly gilt, enamel // Kunsthistorisches Museum Vienna, Kunstkammer

Christoph Jamnitzer (1563–1618)

3 EWER AND BASIN SET 441))
Nuremberg, 1601/02 // Silver, gilt, enamel // Kunsthistorisches Museum Vienna, Kunstkammer

Paulus van Vianen (c.1570–1613)

4 EWER AND BASIN SET WITH SCENES 443))
FROM THE STORY OF DIANA
Prague, 1613 // Silver // Loan from the Rijksmuseum, Amsterdam

**COMPETITION AT THE COURT OF RUDOLF II
IN PRAGUE**
A painted tribute

For his *Virgin and Child* (2), the miniaturist Daniel Fröschl was able to have recourse to first-rate models from the imperial collection of Rudolf II: two drawings by Albrecht Dürer. Fröschl transposed the latter's drawing of the Madonna (1) true to scale into a painting to which he added, in the bottom right-hand corner, an early selfportrait by Dürer (now in the Albertina). Into this medallionshaped portrait he inserted the year '1484' and the monogram 'AD', thereby informing the viewer of the subject's very young age and identity.

Fröschl's composite painting is an act of homage to his idol Dürer and was probably also intended to demonstrate that he had learned to imitate him to perfection. At the same time, it attests to the exquisite taste of Rudolf II as an art collector and pays tribute to the emperor for having acquired these outstanding drawings by Dürer.

Albrecht Dürer (1471–1528)

1 THE VIRGIN AND CHILD (MARIA LACTANS)
1512 (?) // Charcoal on paper (pinholes along the top) // ALBERTINA, Vienna

Daniel Fröschl (1563–1613)

**2 THE VIRGIN AND CHILD
(MARIA LACTANS) WITH A SELF-PORTRAIT
OF THE YOUNG DÜRER** 444))
after 1603 or 1607 // Watercolour on parchment, transferred to panel //
Kunsthistorisches Museum Vienna, Picture Gallery

SURPASSING A MODEL: AEMULATIO & SUPERATIO
Teacher and pupil: Rubens and van Dyck

Even as a young pupil, van Dyck was able to imitate perfectly the painting style of his teacher Rubens, by whose example his first self-portrait is said to have been inspired (1). In a selfportrait painted a few years later he made his teacher's manner his own even more explicitly (2). He even succeeded in deceiving art historians, who for a long time considered it to be a work by Rubens *(see fig. 1).*

Van Dyck later increasingly shook off his teacher's more compact style. Whereas teacher and pupil were still working side by side when they created the history painting now preserved in Vienna (3), the later London version (4) indicates that van Dyck had found his own distinctive, more fluid style.

445))

Anthonis van Dyck (1599–1641)
1 SELF-PORTRAIT
1615/16 // Panel // Vienna, Gemäldegalerie der Akademie der bildenden Künste

Anthonis van Dyck (1599–1641)
2 SELF-PORTRAIT
1616/17 // Panel // Antwerpen, Rubenshuis

Peter Paul Rubens (1577–1640);
Anthonis van Dyck (1599–1641)
3 SAINT AMBROSE AND EMPEROR THEODOSIUS
c.1617 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Anthonis van Dyck (1599–1641)
4 SAINT AMBROSE AND EMPEROR THEODOSIUS
1618/19 // Canvas // National Gallery, London. Bought, 1824

Fig. 1: Peter Paul Rubens, *Self-Portrait*, 1604/05, oil on paper. Private collection, longterm loan to the Rubens House, Antwerp
© Antwerp, Rubenshuis, Collection City of Antwerp

COMPETITION UNDER CONTROL
Collaborations

Time and again in the seventeenth century, painters who specialized in different subjects would work together to create unique paintings in a concerted effort. The history painting commissioned by a Milanese collector (5), for example, was the work of 'three hands': the animal painter Cerano, the painter of battle scenes Morazzone, and Procaccini, a painter who went in for intense pathos. North of the Alps, Jan Brueghel the Younger would often paint the landscapes in such collaborations, with Pieter van Avont (2) or Hendrick van Balen (1) taking responsibility for the figures.

Also preserved from that period are Kunstkammer objects that could not have been produced without a division of labour. Thus, around 1622, a clockmaker and a gemstonecutter in Prague pooled their skills to produce a spectacular work (3). Similarly, the tazza with cover (4) was the fruit of cooperation between two specialists.

Hendrick van Balen (1575–1632);
Jan Brueghel the Younger (1601–1678)
1 **THE RAPE OF EUROPA**
1625/32 // Oak panel // Kunsthistorisches Museum Vienna, Picture Gallery

Pieter van Avont (1600–1652);
Jan Brueghel the Younger (1601–1678)
2 **FLORA IN THE GARDEN**
1652 // Copper // Kunsthistorisches Museum Vienna, Picture Gallery

Jobst Bürgi (1552–1632); *Ottavio Miseroni* (1567–1624), attributed
3 **THE VIENNA CRISTAL CLOCK**
Prague, 1622/27 // Copper alloy, gilt, silver, steel, blued, rock crystal // Kunsthistorisches Museum Vienna, Kunstkammer

Jan Vermeyen (before 1559–1608);
workshop of Ottavio Miseroni (1567–1624)
4 **LIDDED CUP**   447))
Prague, 1600/05 // Prase, heliotrope, gold, partially enamelled, garnets, citrine, amethyst, hyacinth // Kunsthistorisches Museum Vienna, Kunstkammer

Giovanni Battista Crespi, called *Il Cerano* (1573–1632);
Pier Francesco Mazzucchelli, called *Il Morazzone* (1573–1626);
Giulio Cesare Procaccini (1574–1625)
5 **MARTYRDOM OF SAINTS RUFINA AND**   446))
SECONDA, NAMED IN 1636 BY GIOVANNI PASTA
'THE PAINTING BY THREE ARTISTS'
1617/18 // Canvas // Milan, Pinacoteca di Brera

ROOM XIV

COMPETITION UNDER CONTROL
Cooperation in the workshop of Rubens

With his *Head of Medusa* (3), Rubens ventured into a cross-generational contest, for he was pitting himself against Caravaggio and Leonardo, who had both made paintings of this iconographic motif before him. However, in the Vienna canvas it is the spirit of cooperation that comes to the fore: Rubens enlisted the expertise of Frans Snyders as an animal painter for the depiction of the snakes.

Such collaborations have been shown to be a recurring feature in Rubens's oeuvre. The hunting scene *Diana Resting After the Hunt* (2) is the later version of a painting made by Rubens in cooperation with Jan Brueghel the Elder: Rubens had painted the human figures, his colleague the animals.

The virtuosic execution of Brueghel's oil sketch of hunting dogs (1) attests to his mastery in this genre. The sketch was used in his workshop as a compendium of models. For example, the black-and-white speckled greyhound shown from behind at the top of the oak panel reappears in *Diana Resting After the Hunt*.

Jan Brueghel the Elder (1568–1625)
1 ANIMAL SKETCHES (DOGS)
c.1616 // Oak panel // Kunsthistorisches Museum Vienna, Picture Gallery

Flemish, after **Peter Paul Rubens** (1577–1640);
Jan Brueghel the Elder (1568–1625)
2 DIANA RESTING AFTER THE HUNT
17th cent. // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

Peter Paul Rubens (1577–1640) and workshop
3 THE HEAD OF MEDUSA   448))
1612/13 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

COMPETITION IN THE ANIMAL KINGDOM
Rivalry and beauty

Competition occurs not only in human society but also in the animal kingdom, as in the case of the bowerbirds, which are native to Australia and Papua New Guinea. The male birds compete with one another in constructing structures that are about the height of a person's hip, and which they lavishly decorate with flowers, insects, and even pieces of plastic. Particular attention is paid to the colour scheme.

These 'bowers' are by no means intended to serve as nests but, rather, as courtship arenas, where the constructors can impress the females and secure a mate. There is currently no consensus among biologists as to how such phenomena can be explained in terms of evolution theory. It is a question that has to do with the relationship between competition, beauty, and the preservation of species.

We, too, are bound to perceive one particular bower as more beautiful than the rest. These birds are like artists who exhibit their works and offer them up to the scrutiny of a fastidious public.

449))

DAVID ATTENBOROUGH:
'THE VOGELKOP BOWERBIRD'
Excerpt from the episode 'Birds' of the BBC television series *Life*
Video Supplied by BBC Studios © 2009

The *salons*, that is, the Academy exhibitions regularly held from 1737, featured a large number of exhibits in a very confined space. This arrangement meant that artists had to vie for the public's attention with their works. In 1771, no fewer than 493 items were on display at the Louvre, including the two seascapes shown here. In order to stand out from the crowd, both painters depicted dramatic thunderstorms using a dazzling and truly eye-catching coloration.

The famous art critic Denis Diderot praised Claude-Joseph Vernet for the 'authenticity' of his painting (1) – a quality in which he still surpassed his younger colleague Philippe-Jacques de Loutherbourg. Nevertheless, Diderot did find some merits in Loutherbourg's work (2), which had been produced in collaboration with the architectural landscape painter PierreAntoine de Machy. With a twinkle in his eye, Diderot observed that he had almost taken it to be a painting by the artist's older rival.

455))

Claude-Joseph Vernet (1714–1789)
1 SHIPWRECK IN STORMY SEAS
1770 // Canvas // Bayerische Staatsgemäldesammlungen München – Alte Pinakothek

Philippe-Jacques de Loutherbourg (1740–1812);
Pierre-Antoine de Machy (1723–1807)
2 STORMY SEA NEAR A HARBOUR
1771 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

The paintings competing for the Grand Prix of the Royal Academy in 1771 all had the same set subject. They had to depict the combat between Athena and Ares described in Homer's *Iliad*, where the two gods symbolized the two sides pitted against each other in the Trojan War.

Joseph-Benoît Suvée, who supplied false information about his birthplace in order to enter the competition, managed to prevail over Jacques-Louis David, then aged just 23, and four other adversaries. Suvée's combat scene (2) was awarded the first prize. Subsequently, this prize earned him a scholarship for study at the Académie de France in Rome.

David came second (1), in a defeat that he would never forget for the rest of his life. Twenty-three years later, David reportedly took revenge on his old rival by denouncing him, which during the Reign of Terror could easily have sent Suvée to the guillotine.

454))

Jacques-Louis David (1748–1825)

1 MINERVA FIGHTING MARS
1771 // Canvas // Paris, Musée du Louvre, Départment des Peintures

Joseph-Benoît Suvée (1743–1807)

2 MINERVA FIGHTING MARS
1771 // Canvas // Lille, Palais des Beaux-Arts

SALONS AND ACADEMIES
From victors' laurels to prizewinners' medals

Renowned European academies of the arts such as the Accademia di San Luca in Rome or the Académie royale in Paris were already organizing competitions in the seventeenth century. Similarly, the Court Academy in Vienna regularly mounted prize competitions from 1731 onwards. Victorious artists received prize medals, which they would wear around their neck as a token of acclaim (7).

The Austrian Baroque painter Maulbertsch presented an allegory of a prize-giving under the aegis of the State Chancellor Fürst Kaunitz-Rietberg (8). His painting shows impecunious artists receiving financial support and encouragement through the valuable gifts awarded as prizes. In the centre, Chronos defeats the personification of artistic jealousy, who has been knocked to the ground. He strides towards the allegory of Truth, who holds out a prize medal in her hand as she awaits him and subsequent exponents of the arts.

453)))

Jean Mauger (1648–1712)

1 THE CLEMENCY OF THE KING
1666 // Silver // Kunsthistorisches Museum Vienna, Coin Cabinet

GALLERY IX

Jean Mauger (1648–1712); *Thomas Bernard* (1650–1713)

2 MEDAL CELEBRATING THE FOUNDING OF THE ACADÉMIE ROYALE DE PEINTURE ET DE SCULPTURE IN PARIS AND ROME 1667
1667 // Silver // Kunsthistorisches Museum Vienna, Coin Cabinet

Giovanni Martino Hamerani (1646–1705)

3 PRIZE MEDAL PRESENTED BY THE ACCADEMIA NAZIONALE DI SAN LUCA IN ROME
1702 // Silver, gilt // Kunsthistorisches Museum Vienna, Coin Cabinet

Ermenegildo Hamerani (1683–1756);
Giovanni Martino Hamerani (1646–1705)

4 PRIZE MEDAL PRESENTED BY THE ACCADEMIA NAZIONALE DI SAN LUCA IN ROME
1707 // Silver // Kunsthistorisches Museum Vienna, Coin Cabinet

Benedikt Richter (1670–1735); *Matthäus Donner* (1704–1756)

5,6 SMALL & LARGE PRIZE MEDAL FOR THE K.K. HOF-AKADEMIE DER MALER, BILDHAUER UND BAUKUNST IN VIENNA (IMPERIAL ACADEMY OF PAINTERS, SCULPTORS AND ARCHITECTURE IN VIENNA)
1731 // Gold; silver // Kunsthistorisches Museum Vienna, Coin Cabinet

Anonymous medallist, after Jean Dassier (d.1763)

7 CHAIN OF HONOUR WITH A MEDALLION SHOWING MARIA THERESA AS DUCHESS OF MILAN
1763 // Gold // Kunsthistorisches Museum Vienna, Kunstkammer

Franz Anton Maulbertsch (1724–1796)

8 ALLEGORY OF AN AWARD CEREMONY AT THE VIENNESE ACADEMY DURING THE TENURE OF WENZEL ANTON, PRINCE OF KAUNITZ-RIETBERG
c.1787 // Panel // Vienna, Belvedere

SALONS AND ACADEMIES
Making a show of competition
at the Paris salon of 1775

The year 1775 saw the composer Christoph Willibald Gluck earn himself a place in music history with his opera *Iphigenia in Aulis*. That same year, he arranged for two likenesses of his pockmarked face by the painter Joseph-Sifrède Duplessis and the sculptor Jean-Antoine Houdon to be exhibited at the Paris *salon*, evidently feeling confident about how they would resonate with the public. Each of the two artists above all sought to captivate the beholder with his work.

Duplessis shows Gluck in a moment of inspiration, his hand still hovering over the spinet's keys (2). Houdon for his part created a plaster bust with lively surface modelling that managed to convey the composer's creative zest, even without any accompanying action (1).

Exploiting the assets of their respective genres, Duplessis and Houdon thus continued one of the most important contests, namely that between the sister arts of painting and sculpture.

452))

Jean-Antoine Houdon (1741–1828)

1 **CHRISTOPH WILLIBALD GLUCK**
1775 // Plaster with bronze-coloured overpainting // Klassik Stiftung Weimar

Joseph-Sifrède Duplessis (1725–1802)

2 **CHRISTOPH WILLIBALD GLUCK**
1775 // Canvas // Kunsthistorisches Museum Vienna, Picture Gallery

The competition in full swing here is the one for the *Prix d'expression*, awarded for excellence in depicting facial expression. In 1761, 'gentleness' was the prescribed subject. An actress sits in the centre, doing her best to embody that emotion. Around her, art students try to capture the expression on her face through their draughtsmanship. Shown among the sitters is the Comte de Caylus, who had instituted this special prize at the Académie in Paris, no doubt because he felt that expressivity was an especially important criterion in the appraisal of drawings and paintings.

451))

Charles-Nicolas Cochin (1715–1790)
COMPETITION FOR THE PRIX CAYLUS 1761
1761 // Paper, charcoal, white highlights // Paris, Musée du Louvre, Départment des Arts graphiques

In his treatise published in 1708, Roger de Piles pitted 56 painters against one another, subjecting them to an appraisal based on clearly defined criteria. A maximum of 18 points could be scored in each of the four categories: composition, drawing, colouring, and expression. Raphael and Rubens shared first place, while Caravaggio scored very poorly. The rating system invented by de Piles would be adapted in later years to serve as a guideline for jury members when judging competition entries.

450)))

Roger de Piles (1635–1709)
COURS DE PEINTURE PAR PRINCIPES
Paris, Jacques Estienne, 1708 // Vienna, Austrian National Library

SUPPORTING PROGRAMME

There will be an extensive supporting programme for the exhibition.
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