

Summary

MAŁGORZATA WYRZYKOWSKA/ Artists à la mode and cursed artists of the Baroque times in view of the 17th and 18th century travel literature and artist biographies (on selected examples)

The article aims at explaining the phenomenon of popularity of some of Baroque artists on the basis of analysis of the selected examples of 17th and 18th century travel literature. One of the research goals was to highlight the artist names which used to appear most frequently in the literature of the subject, the other aim was to define what some of the painters, sculptors and architects were praised for, and why the others were evaluated negatively. In order to explain the phenomenon of popularity or low regard for the artists, the author has confronted travel literature with the artists' biographies which were highly praised in the age of Baroque. This interplay was fairly important as the travel literature comprised examples of reference to artist biographies of that time, including the most widely-read, written by Giovanni Pietro Bellori, Rogier de Piles, Francesco Pacheco, Antonio Palomino and others. Amidst the painters the Carracci family used to predominate, whereas Caravaggio became an evident antihero. Except for the Italian artists one of the most frequently mentioned in travel literature painters was Rubens. Bernini became an unquestionable authority in the field of sculpture. He was also highly praised in the discipline of architecture, where many more names were listed, first of all, of the architects active in Rome at that time. Not always the written version of the name in memoirs, diaries and guide books was the correct one, some artists remained unknown and some others were identified only as authors of particular works. As it was the work of art which focused the attention of the authors of the 17th and 18th century memoirs, diaries and guide books, no matter if the artist's name was mentioned or not. The paper has proved that the phenomenon of mentioning the artists' names together with descriptions of the art works and an attempt to evaluate them were first to appear in foreign travel literature and gradually emerged also in Polish diaries, guide books and memoirs of the age of Baroque.