

## Summary

### **Europe on the Move. Art Wanderings in the Age of Enlightenment**

The book proposes a fragmentary look at the map of artistic Europe in the Enlightenment. The author follows the movements of artists, mainly painters, between different centres, traces motivations behind migrations, draws out the importance of newcomers for the flourishing of “national” schools in various European countries. He paints the map of a different “Grand Tour” – a journey during which artists sought important, prestigious commissions and earnings as well as new impressions, models and inspiration, valuable education and good company. Some of the figures mentioned in the text (Bernardo Bellotto, Johann Heinrich Füssli, Jean-Étienne Liotard, Anton Raphael Mengs, Jean-Baptiste Pillement) during their careers travelled through several countries, covered thousands of kilometres, working in places where different languages were spoken, different religions were practised, different customs were observed. The big and small “capitals” of the 18th century art such as London, Rome, Vienna, Dresden, Geneva, Stockholm, or Warsaw were full of foreigners – in many cases it was they who laid the foundations for the formation of new artistic phenomena in a given country, organised academies, co-created the art market and performed the main functions of, for example, court painters. The increasingly unifying world of European art of this era was also co-created by, in addition to the rulers, “Taste Makers”, cosmopolitan intermediaries such as Francesco Algarotti, Johann Georg Wille, and Christian von Mechel. This unification was facilitated by the increasing mobility of works of art and their availability, or finally – a huge increase in translations of texts about art. Only fragmentarily sketched, and omitting many important centres, including (deliberately omitted) Paris, the network of relationships on this map can be an important element in the reflection on the birth of modern European culture. To detail such a map and draw up a database of all kinds of data on these peregrinations would allow us to verify the preserved image of the 18th century art.

*Translated by Bożena Lesiuk*