

Leaflet for "Myzelien II" (2018)

(translation Christiane Wrwa)

Just at the time when the two years 2018 and 2019 celebrate the 500th anniversary of the uncertain birthday of Jacomo Tintoretto, free art historian and restorer Erasmus Weddigen introduces his second anthology "*Myzelien zur Tintoretto-Forschung*" subtitled *Reviews, Lectures and Digressions* as a supplement to his first anthology published in 2000 to complete the *Periphery, Interpretation and Reconstruction* aspects by papers some of which had already been published in remote specialist journals but were either not present or not to hand for an interested audience. While the first volume of *Myzelien* had to go without a colourful and expressive illustration of the essays, the new volume will rectify this shortcoming by the addition of a digital storage medium: for years the author has seen it as his task to investigate the origin of single works of art and work complexes by analyzing their geometrical-diagrammatic structure, and - as this is not possible without a linear, colourfully accentuated revision of the pictures - the new techniques of digital reproduction thus embody a brave step forward into the future of illustrating the analysis of art theory. The volume will extensively *illustrate* so that older essays can now be awakened to a new life. The 24 essays of different length and profundity which are here given retouches and updated bibliographies try to find new aspects in the irritating profile of the "terribile cervello", they also attempt to touch questions of the psychology, education and the market strategies of this great painter of the Venetian High Renaissance who is still difficult to estimate and assess.

The present great exhibitions, conferences and lectures in Cologne, Paris, Venice and Washington as well as their echo in the professional oriented papers and other media will surely reach an unusually broad audience, and so, the second volume of *Myzelien* is suitable to complement the long standing discussion about the master and his workshop, the identification of different hands, positive and negative attributions of single works etc. with lucid explanations of the painter's methods of working. The discussion of the burning questions about his unconventional religious belief, his closeness to religious reform and its protagonists, his behavioural idiosyncrasies will help to render a more justified portrait instead of the traditional view of a pious, hardly intellectual quick-painter. Future monographs, that will be written by every new generation of art historians, will thus find themselves on a less thorny path.

Essays that also recommend a look back at the first volume of *Myzelien* include sidelights on Tintoretto's musical background, his skilled connections to traditions of the Byzantine church, his suggestive and inventive understanding of iconography, his examples in Tuscany and the works of Dürer, his contacts with colleagues and patrons, the origins of his religious and profane knowledge, his mimetic borrowings, his internal relationship to Greco the younger, and above all the damaged status of his movable works, that had to be reconstructed in detail as to their original appearance and their size.

The homework that was demanded in 2000, remembering the anniversary of Tintoretto's death, has not been fully completed, although a young generation of researchers has meanwhile managed to win high merits and improve the biographical and documentary image of Robusti considerably. Weddigen's retrospect does not present a new form of idolatry, but it fits into the list of auxiliary sciences dedicated from a rather non academic direction and rare focus towards an artist who will hopefully remain "a great unknown" also in times to come.