

THE WALLENSTEIN PORTRAIT GALLERY

IN THE CHEB MUSEUM



A Catalogue of the Permanent Exhibition

Cheb 1999

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INTRODUCTION

Eva Dittertová

The departure point for the creation of this catalogue was the thesis completed by Pavel Blatný for the Institute of Art History of the Philosophical Faculty of Charles University, Prague, in 1997. His theme was somewhat wider, of course, being concerned with the problematique of the development of the representative, noble portrait in full length in Central Europe in the 16th and 17th centuries, and the family gallery of forebears.

The Wallenstein Collection served in this thesis as an example of the complex problems that such galleries of family forebears present in terms of Baroque historicism in Bohemia. The first demonstrable Wallenstein „family gallery“ is mentioned at Duchcov in 1731, the second at Mnichovo Hradiště in 1749; the latter ran to 16 pictures, and it is interesting that of the rich choices available among the members of the Wallenstein family, it covers virtually the same range as the Cheb collection (see the 1749 inventory from Mnichovo Hradiště). The gallery at Mnichovo Hradiště was located in the large, main hall that in the last decade of the 18th century was converted into a theatre. Today, the château collections contain no such family gallery, and it is thus highly likely that the collection of portraits now in Cheb came originally from Mnichovo Hradiště, from whence they were at some point removed to the Wallenstein Palace in Prague.

The visitor to the Cheb Museum is sure to be struck, whilst looking at the pictures in the Wallenstein Gallery, by the fact that the inscriptions and names of the subjects shown are misleading. In the majority, the subject has been otherwise identified, in some cases it remains hypothetical, and some simply remain in anonymity. The work of artists active during the period of the Thirty Years' War has remained, both in this country and elsewhere in Europe, somewhat neglected, and our knowledge of it still contains many grey areas, research being complicated by the fact that artists signed and dated their works only rarely. Of particular interest are the identification of the picture of „Dietrich of Ralsko“ with the Emperor Matthias, of the „Lady in the Yellow Dress“ with the Empress Eleonora (wife of Ferdinand III), of the „nobleman in the dark clothes“ with Carlo I, Duke of Mantua, and of the supposed „Hynek of Wallenstein“ with Ferdinand Ernst of Wallenstein. Portraits have also been recognised in the collection of other notable 17th century personalities.

As well as identifying the original subjects of the paintings, the catalogue's author has researched the backgrounds of the supposed forebears claimed, and in connection with the actual subjects has in a number of cases suggested how and when it is most likely that the pictures came into the possession of the Wallensteins. It was particularly surprising that the identity of the subject was sometimes changed even in cases where the original depiction was of a member of the Wallenstein family. This applied in the cases of, for example, the picture of „William I Kunmann Monoculus“ - which turned out, rather surprisingly, to be a picture of Albrecht of Wallenstein, Duke of Frýdlant, himself - and that of „Hynko of Wallenstein“, which is a portrait of Ferdinand Ernst of Wallenstein who died in 1665. This too bears witness to the relatively late incorporation of the pictures into the fictitious 'family gallery', i.e. at a time when it was no longer dependent on the identity of these relatively recent figures in the family's history.

From the art-historical point of view, the main contribution of this catalogue is the demonstration of the authorship of the most important paintings. The attribution of the portrait of the Emperor Matthias (cat.no.1) to Lucas van Valckenborch, and its dating to c.1590, is extremely compelling - it is clear that this is work of the highest order, of gallery quality. It is also possible to accept without reservations the attribution of the portrait of the Empress Eleonora to Frans Luyx, dating it to the turn of the 1650's. The portrait of the supposed „Hašek of Wallenstein“ preserves Luyx's signature. The work done on the Wallenstein family gallery collection has been highly rated by Doc. PhDr. Mojmír Horyna and Doc. PhDr. Jiří Kropáček, who have declared it to be an authoritative and interesting contribution to the study of 17th century portrait painting. The Cheb Museum itself sees this catalogue as a contribution towards a better understanding of the cultural history of this country.

The exhibition of paintings from the Wallenstein family gallery is thus an example of the mastery of two of this country's leading restorers, who over the years have worked on the renovation of this historic collection. The public thus sees the collection, which is of considerable value both historically and artistically, in a new guise, in a place with which the Wallenstein family - its original owners - had a very close relationship.

One of the pair of restorers, Pavel Blatný, chose the analysis and cultural-historical identification of the paintings as the theme for his postgraduate studies. The study of this collection brought many noteworthy discoveries and pieces of information, which while on the one hand correcting the identification of the persons depicted and casting doubt on their historical faithfulness, on the other also led to a significant improvement in the artistic value of the collection.

The majority of material comparable to the Wallenstein pictures is not accessible to the general public; it was therefore necessary to investigate collections abroad, to study the reports of earlier restorers, to factor in palaeography and heraldry, to have a knowledge of period fashions, and to attempt to assess the military actions depicted in the backgrounds of several of the portraits; after this, the techniques of painting and the materials employed were analysed and assessed. Due to the wide scope, it was not possible to finish the complete study of these paintings, primarily due to financial shortcomings, and there thus remains a range of unanswered questions and answers only hinted at.

Nevertheless, Pavel Blatný's work has brought many valuable insights, and his study definitely brought many noteworthy results. The work which began as a study of the Wallenstein family gallery led ironically to the conclusion that the actual number of Wallensteins in the collection is small; finishing touches such as coats of arms and legends naming the subjects are universally of later date. Indeed, the supposed Dietrich of Ralsko was in fact identified as a portrait of the Archduke Matthias, in all likelihood the work of Lucas van Valckenborch.

In the cases of several paintings, the result was a change in the identification of the member of the Wallenstein family depicted. For example, the reputed Hinko of Wallenstein was identified as being Ernest, Count of Wallenstein. Several of the portraits, however, despite many attempts having been made, remain those of unknown persons, or have identifications made only on hypothetical bases; these require further comparative material.

The problems are similar when it comes to the artists. With the exception of the supposed Hašek of Wallenstein, signed by F. Luycx, not one of the portraits can incontrovertibly be credited to any particular painter. However, the portrait of Eleonora II de Gonzaga at least, due to its high quality and the handwriting of the work, is extremely likely to be Luycx's work.

Another four pictures in the Wallenstein Collection are very close to Luycx, his workshop or contemporary portrait painters. Outstanding quality in the detailing of clothing appears in particular in the supposed portrait of Maximilian of Wallenstein and in those of ?Wilhelm and ?Ladislav of Wallenstein: the likenesses show clear agreement and similarities to another portrait, that of Bernard John of Wallenstein.

The exhibition and the study of the collection make an interesting contribution to details regarding the quality and creative freedom of portraiture during the period of the Thirty Years' War, hitherto artistically undervalued. This is evidence that even in such disturbed times artistic development did not stagnate, and that a range of valuable works could be created. The depth of view into the psyche of the sitters is particularly worthy of note, as in a more detailed study is the low level of dependence on clichés, which is without parallel in either the preceding Mannerism or the subsequent, tranquil Baroque period.

The portrait collection, originally belonging to the Wallenstein family, long remained the property of the state. It is thanks to the Cheb Museum that finances, alas no longer sufficient, were made available for its restoration. In this way, amends could be made for the disgraceful disinterest over many years in caring for these valuable works.

A sincere debt of gratitude is also owed to Karl Albrecht Wallenstein for his substantial support, which enabled chemical analyses to be undertaken, and indeed this catalogue to be printed.

THE WALLENSTEIN TRADITION AT THE CHEB MUSEUM

Eva Dittertová

Some 365 years ago, on February 25th 1634, the murder was committed in Cheb of Albrecht von Wallenstein, an important figure in the history of Europe in the early part of the 17th century.

Over the course of a century, the relationship between Cheb and Wallenstein was shown to be of considerable interest, and the town itself began to foster it; indeed, interest in Cheb as the site of Wallenstein's tragic end may in future stimulate greater interest in the town per se. The town council welcomed this attention, and at the beginning of the 18th century commissioned portraits of Wallenstein for important visitors and other interested parties; in 1736, two such were ordered from the painter Hofreuth to document the fateful events of the murder of Wallenstein and his officers. The popularity of the town grew markedly thanks in large part to Schiller's drama „Wallenstein“. In the mid-19th century, the town hall was moved into the Town (or Pachelbel) House, where Wallenstein had been murdered. When in 1873 the location for the newly-founded museum was being discussed, the attractive site of Wallenstein's end was chosen. It is ironic that at the time of its foundation, the Museum held only four objects that could be described as Wallenstein memorials - Hofreuth's two paintings, a portrait of Wallenstein, and the partisan (halberd) with which Wallenstein was supposedly killed. The Museum soon began to concentrate on the collection and gathering together of items related to Wallenstein, and thus became known to the public as the 'Wallenstein Museum'. In 1894, the town purchased an outstanding portrait of Albrecht of Wallenstein as a young man, dating to the end of the 16th century, from the Pinakothek (now Alte Pinakothek) in Munich; it is ascribed to the Spanish painter Alonso Sanchez Coello. Two years later, another rarity was bought: a picture of Wallenstein's military camp in picked silk. This was followed in 1902 by one of Wallenstein's letters of 1632, and numerous printed material, amongst which was a unique 1634 French newspaper bearing tidings of the duke's murder. In 1909, the Museum obtained a bust of Wallenstein from Cheb councillor and sculptor Karel Wilfert. Likewise, the Museum houses a copy of Pilloti's well-known „Arrival of Wallenstein in Cheb“ by local painter Franz Schilhabel, and a large portrait of the murdered general at the castle by the founder of local realism, Josef Reiner.

A separate chapter is represented by the graphical collection, centred on a set of drawings and graphic pages inspired by Albrecht of Wallenstein and his death in Cheb. Among the most valuable on this theme are two sepia drawings depicting the murder of the duke and his officers, which clearly date to soon after the bloody event.

The Museum's exhibition also includes the Hallwich Collection of rare historical portrait miniatures carved in ivory; this set of 40 carved pieces show not only the leading personalities of the time of the Thirty Years' War, but also the historic events of this period. The collection forms part of the bequest to the Museum of Cheb native and member of the Viennese court Dr. Hermann Hallwich; other parts include graphics, pictures and a set of period engravings from the 17th century, depicting the commanders of the Thirty Years' War. These bequests passed to the Museum after Dr. Hallwich's death in 1913.

In 1978, part of the „Wallenstein moveables“ collection was moved from the Wallenstein Palace in Prague to the Cheb Museum. This is a large collection of items such as Wallenstein's own sword, his boots, a lace collar, an embroidered ceremonial saddle, a plaster model of a statue and Wallenstein's horse, killed in 1632 at the Battle of Lützen. In 1983, work began on restoring all of the items in the collection. Among the items brought from Prague were a set of 17 portraits, supposedly of members of the Wallenstein family; these were restored by Academician Ivana Přibyllová, and Academician Mgr. Pavel Blatný.

At the present time, the Museum's collections contain 210 items connected with Albrecht of Wallenstein.

FOREWORD TO THE OPENING OF THE EXHIBITION, JULY 27TH 1998

Danuta Učníková

Raphael (1483-1520), that outstanding Renaissance painter, was at the command of Pope Julius II apparently a restorer in the modern period, and stands at the birth of the restoration profession. Raphael later became concerned with the rescue of antique monuments from excavations in Rome. The second half of the 20th Century, however, has seen the technical and artistic flowering of the discipline.

The treatment of pictures over the intervening centuries, unfeeling interventions such as overpainting and touching-up, changes in format, changes in the iconographical programme employed (such as the wanton deployment of inscriptions and coats of arms, changes in the identity of the subject or painter), and inadequate technical knowledge have all reduced the value of many excellent works, and cast shadows on scientific knowledge in the area of art history.

The development of art history and the historical sciences, in the same way as the restorer's profession, based on an exact science combined with the artistic talent of the restorer, has helped to bring many unique works back to life. The newest research brings knowledge of the art of the past that much closer.

The Wallenstein Collection of portraits was, as a family gallery, part of the inventory of the Wallenstein Palace in Prague. They first hung in reception rooms, were later removed to the attics, and finally, in a desolate state, they found a refuge and rescue in the Cheb Museum. It can be said that the fate of these portraits is typical for old works. Before restoration, these works were at the edge of physical destruction - today, they are wonderful examples of the portraiture of the period from the end of the 16th to the mid-17th centuries, a portraiture that always fascinates, both as a source of manifold information about the people who lived in the past, and not least as graphical works providing an aesthetic experience for those living today.

The Wallenstein Collection of portraits in Cheb passed into the hands of a restorer who was at the same time an art historian (an unusual combination in this country); passionate researcher Pavel Blatný resolved many uncertainties, and removed the imprecision relating to the depicted personalities, whose identities were completely different than those indicated on the coats of arms and secondary inscriptions applied to their portraits.

It was necessary to survey a large amount of comparable material, a great number of portraits spread among châteaux both here and abroad, the knowledge of this considerable quantity of graphic material forming the basis of accurate selections from a range of variants. Pavel Blatný was able to identify the artists of a number of works, sometimes being able to place works in the circles of important artists. One of the portraits came from the hand of the outstanding court painter Lucas van Valckenborch, others from that of Rubens' pupil Frans Luycx, an interesting portraitist apparently responsible for several of the portraits in the collection.

In closing: we live in a time that is not generous towards the arts. We must therefore praise the management of the Cheb Museum, who have devoted extraordinary attention to the Wallenstein Collection, and made it accessible to the public.

In the course of history, the names of noble families changed their form with respect to the common usage and grammar of given periods, until eventually a single written family name developed into the norm. During the 19th century, the Czech linguistic environment saw many, particularly German, names adopt a Bohemicized form, this custom lasting down to the present. Those members of the Wallenstein family living today use the family name of 'Waldstein-Wartenberg', which fully matches the historical forms. Friedrich Schiller's dramatic trilogy "Wallenstein" made a different form of the name famous, although it was never in fact used by the family, let alone by Albrecht, Duke of Frýdlant - he, like all other members of the family, used the name Waldstein for seals, mintings and other purposes, and indeed signed in this form. The form used by Schiller is a mutilation probably derived from the family name in its colloquial (Czech) form - Valdštejn - and Wallenstein must be accepted merely as literary licence.

In translating something of the Wallenstein family history, however, one is faced by names drawn from both the German and the Czech traditions - this catalogue, for example, mentions the historical forms Waldstein, Valdštejn, Valdstejn, Valdstein, Waldstejn, Wohlstein, and even (for the English branch of the family) Walston. The practice adopted has been to translate the modern Czech 'Valdštejn' in the original Czech catalogue text into the modern English 'Wallenstein' - for despite its poor justification, Schiller's use of its has nevertheless rendered this the best-recognised form of the family name in English usage today, as a glance into any encyclopedia will confirm. Where used in the Czech catalogue text, the German form of 'Waldstein' has been retained, in order that a sense of the differences in use and language of source material might be kept. Other forms occur chiefly in inscriptions, and have thus been left untouched.

Historical personal names have been translated into their English forms wherever these exist, simply because using the unfamiliar Czech or German forms would cause difficulty for most English speakers (hence 'Ernest' for 'Arnošt' or 'Ernst', 'Francis' for 'František' or 'Franz', 'Agnes' for 'Anežka', 'Henry' for 'Jindřich' and so on).

Stanislav Kasík & Alastair Millar



THE WALLENSTEINS

Stanislav Kasík

„...poněvadž oni w tom Králowstwý rozssýřený gsau a od času welmi dáwnýho w službách témuž Králowstzwý Knížatům, Králům y Cýsařům činěných dobře seznány...”

(„... because they in this Kingdom are widespread, and from very distant times hath been in service to the Kingdom of the Princes, Kings and Emperors, they hath achieved great renown ...“)

Bartholomew Paprocký of Hlahol

Diadochus, O Stawu Panském ('Of the noble estate'), 1602, Chapter XI:

*O Erbu a Rodu starožitmém Panůw z Waldssteyna, kteříž se prvé z rozličných Statkůw psávali.
(‘Of the Arms and Family of the ancient Lords of Waldstein, which were first of diverse Estates written’).*

In the book *Tisíc let Valdštejnů v Čechách* ('A Thousand Years of the Wallensteins in Bohemia'), Karl Albrecht Waldstein-Wartenberg, spokesman for the present generation of Bohemian noble families, answered Rudolf Steindl's question as to the „Czechishness“ of the nobility thus: „The Wallensteins were of course not only an old Czech noble family, but also became Spanish grandees, Hungarian magnates, members of the Lower Austrian gentry, and matricular nobles in Bavaria, with their places on the benches of the Swabian Counts, in the Imperial Congress of the Holy Roman Empire, and a hereditary seat in the Upper Chamber of the Austrian Empire. In the English House of Lords, too, there sat the Walston family, deriving their name and arms from those of the Bohemian Wallensteins, in the same way as the Russian Wallensteins, who settled after the fall of the empire of the czars in Finland and later Austria“. These few words suffice in one sentence to span the kaleidoscopic, multiform and dynamic historical currents that have determined the fate of the family over the centuries.

In 1159, during the reign of Vladislav I, the name of the prince's chamberlain Markvart is mentioned in the sources for the first and last time. This nobleman, holding an important function in the princes' and royal court, stands alone at the start of the recognisable history of a dynasty called by the great writer of Czech history František Palacký the Markvarts.



THE ARMS OF THE FAMILY OF THE LORDS
OF WALLENSTEIN

The original charge used by the Markvarts was a lion passant. This was borne by the Wallenstein forebear Jaroslav of Hrušice (seal of 1237). The Wallensteins later exchanged the lion passant for a lion rampant (first known evidence from 1337), azure on a field or.

The forebears of the Lords of Michalovice, Vartenberk, Lemberk and Wallenstein governed extensive territories in northern and north-eastern Bohemia during the 12th and 13th centuries. Their descendants left estates in the Jizera basin, around Boleslav and Děčín, and in the foot-hills of the Lusatian, Jizera and Giant Mountains; it was here that the castles grew up that would give the families their names. Castle Michalovice (or Michelsberg) was built west of Mladá Boleslav. For Castle Vartenberk (otherwise Wartenberg), the builder chose a site close to the intersection of trade routes north-east of Mimoň. Lemberk (Löwenberg) occupied an important strategic site at the junction of the Lusatian Mountains with the massif of Ještěd u Jablonného. The castle and buildings of the Wallensteins lay on three columns of rock in the forested country south of Turnov - the original name of Castle Waldstein perfectly encapsulated the natural conditions of this feudal seat.

At the start of the history of the Lords of Wallenstein stands Zdeněk (d.1304), son of the sometime Burgrave of Königstein and then of Boleslav, Jaroslav of Hruštice, who later took Turnov as his title. Zdeněk was the first to sign himself as „of Waldstein“, and doubtless had his seat there.

Zdeněk's numerous grandchildren and great-grandchildren divided the family into several branches, whose properties came to include, for example, Lomnice nad Popelkou, Hostinné, Štěpanice, Jilemnice and others. The names of family members who styled themselves Wallensteins were linked to the castles at Hrubá Skála, Košťálov, Nístějka, Návarov, Vranov, Rotštejn and Dětenice.

Zdeněk of Wallenstein long remained the least important representative of the family in the highest circles of the Bohemian noble community. His descendants were unable except exceptionally to be compared in terms of wealth, social standing and political influence with the Michalovices and Vartenberks. The properties gained by the numerous Wallenstein descendants became broken estates, and their influence weakened, finally being felt only at a regional level.

The heirs of Půta of Wallenstein (1355), grandson of the Zdeněk mentioned above, settled in Moravia - they are known as the Brtnice of Wallenstein. They soon came to be an important Moravian family - for example, the post of Moravian provincial hetman (sheriff) was held by Hašek (1425), Burian (d.1544), Zdeněk (d.1564) and Jindřich, or Henry (d.1589). The family line died out with Zdeněk of Wallenstein and Brtnice. He studied at the Universities of Strasbourg and Orleans, and from 1618-1620 as a member of the provincial directorate actively participated in the Estates Uprising. After the Battle of the White Mountain he was captured in Jihlava and brought before the courts, where his culpability was found great. His death sentence was commuted by the Emperor's grace to life imprisonment in Brno's Špilberk castle. Here, one of the wealthiest nobles in Moravia, he died in 1623; his property was seized and broken up.



THE ARMS OF THE LORDS OF WALLENSTEIN
FROM THE EARLY 16TH CENTURY

The change of the Wallenstein arms from having a single lion in a quartered shield to having a lion in each quarter is shown by the tomb of Zdeněk of Wallenstein (d.1525), founder of the Hořice line. The arms shown (fig.2) are inspired by a stone slab preserved in the courtyard at Rychmburk (Chrudim district) in which the Wallenstein arms are engraved, with all four lions facing the same direction. The slab dates to the period when the castle was owned by Henry Felix of Wallenstein (d.1537) and his son William. This form may have been used by the Moravian Brtnice branch of the Wallenstein family. Other Wallensteins ultimately decided upon arms with a quartered shield, with a lion regardant or and azure, colours reversed.

Returning, however, to the 1420's: the ideologically climactic and politically chaotic period of the Hussite Revolution enabled the abilities of Hynek Koldštejn of Wallenstein (d.1427) to come to the fore. He came from the Štěpanice branch of the family, and held title to Castle Koldštejn in northern Moravia. In his time, he was one of the leading politicians of the Utraquist party in Prague, and argued for the right of the Polish king to the Bohemian throne. He was finally killed in Prague during an attempt to seize the city for the Polish prince Sigmund Korybutowicz. It was also around this time that Hašek of Wallenstein (d.1451), of the Dětenice branch, came to fame. He first fought at the Battle of Vyšehrad on the side of King Sigismund, but was captured; his conflict with the Moravian Estates, however, eventually brought him to the side of the Praguers, and he served as leader of the Prague city league. After the defeat at Malešov, he returned to Sigismund, who named him Moravian provincial hetman.

With the new concepts of humanism, with a new lifestyle, with a new view of the world and with the dawning of the Renaissance epoch, the time of the Wallensteins was approaching. The family began to strengthen its properties, and its ambitions began to manifest themselves in a greater participation in the administration of the country and in politics. In retrospect, an imaginary line can be drawn in the family history with John Skalský von Wallenstein of Hořice (d.1506), the son of Heník, who held estates at Svijany and Semily and castles at Vranov and Frýdštejn. Allowing for a certain degree of hyperbole, it could be said that after Zdeněk of Wallenstein, John was the family's second founder. John's sons Vilém, or William, (d.1557) and Zdeněk (d.1525) were the founders of the Lomnice and Hostinné branches of the family; the latter died out in the male line in 1634 with the death of its most famous member, Albrecht Václav Eusebius of Wallenstein, Duke of Frýdlant, but William's line has lasted to this day.

During the 16th century, the Wallensteins obtained several estates, sensible management of which by members of the family expanded and stabilised them. In 1545, Henry, son of William of Wallenstein, married Anna of Vartenberk. The wealthy widow of John, Burgrave of Donín, purchased the Dobroviceves estate, which Henry inherited after her death. His son of the same name, sometimes also called Heník, so magnified the estate that it became one of the largest in the Boleslav region. Dobroviceves itself was raised to the status of town, and renamed Dobrovice; a Latin school was established within it, the teachers at which were named by the University in Prague. In 1610, a printing house was established in the château. The events following the Battle of the White Mountain forced his emigration, and this intriguing personality died at Meissen in Saxony in 1623, reputedly poisoned along with his wife. The fate of the family was tragically sealed by the shooting of their only son, the eighteen-year old Henry of Dresden. Their confiscated estates were obtained by Albrecht of Wallenstein, who ceded it to the highest Burgrave in the Kingdom of Bohemia, Adam of Wallenstein (1570-1638). Dobrovice remained in the possession of the Wallenstein family until 1734, when it passed by marriage to the Fürstenbergs.

The High Burgrave, Adam "the younger" von Wallenstein of Komorní Hrádek, Sázava, Lovosice, Dobrovice, Rožďalovice and Třebice was raised in 1628 to the rank of Imperial and Bohemian Count. With regard to Adam's grasp of the ancient norms of Bohemian legal precedent, which distinguished only the noble and knightly estates, his personal attitude towards this honour was conservative: Adam explained his declining of the title of Imperial Count by his pride in belonging to the Bohemian nobility, and stating that as a Bohemian lord he wished also to die. It can be said, therefore, that another phase was opening in the position of the family within the land, in the same year, other members of the family were also named counts.

The victory of the Imperial forces at the Battle of the White Mountain in 1620 effectively ended the uprising of the Bohemian Estates. Subsequent events brought many political changes, and hitherto unprecedented changes in property ownership. Those who had actively participated in the uprising had their property partially or entirely confiscated, and

THE ARMS OF THE COUNTS OF WALLENSTEIN

Francis Augustus, Count of Wallenstein, Lord of Třebíč and Dobrovice, Imperial Chamberlain, privy counsellor, commander of the Emperor's bodyguard, Court's Marshal, and Grand Bailliff and Commander of the Order of St John of Jerusalem in Vienna (d.1684). The arms are complemented genealogically by those of four ancestors - above, those of Maximilian Count of Wallenstein (d.1655) and Catherine of Harrach (d.1640); below, those of Elizabeth of Wallenstein, wife of Adam of Wallenstein (d.1638) and Maria Elizabeth of Schrattenbach, wife of Karl Leonard of Harrach (d.1628).

The form of the count's arms was granted by a charter of Ferdinand II dated September 20th 1621, which augmented and improved the family arms inherited from Adam of Wallenstein - a central, silver, oval shield surrounded by a laurel wreath, within which a black, two-headed imperial eagle with the Emperor's initials F II in gold on the breast, and an anchor and palm leaf in its talons.



this was followed by the exodus of the majority of the Protestant nobility, mainly to neighbouring Saxony. At this time, Albrecht of Wallenstein above all was active in buying up these confiscated estates, many of which remained in the family for the following three centuries. Fate decreed that several of the estates obtained by Albrecht would pass into the hands of other Wallensteins by more complicated routes.

In 1622, Albrecht of Wallenstein obtained Mnichovo Hradiště from the confiscated property of Václav Budovcov of Budov, which in 1627 as Duke of Frýdlant he gave into the hereditary possession of his cousin, Maximilian of Wallenstein (d. 1655). Mnichovo Hradiště remained permanently in the family's hands until 1945, and became the centre of an extensive demesne.

Albrecht of Wallenstein also bought Běla pod Bezděz, the confiscated property of the Bohuchvalov Berkovs of Dubí, from the Bohemian Chamber, and attached it to the Duchy of Frýdlant that was being constructed. After Wallenstein's murder in Cheb, it passed to Francis, Count Caretto di Grana, from whose descendants Ernest Joseph of Wallenstein (1654-1708) bought the town, the château, and all the estates pertaining thereto in 1678. An identical fate befell the Doksy estates, which after their confiscation from Václav Berkov of Dubí passed to the Duchy of Frýdlant, and were a reward for one of Albrecht's murderers. Walter Buttler. Buttler died childless, and in 1680 Ernest Joseph bought the estate from his widow; Doksy, too, remained in the family until 1945.

In 1591, Catherine, daughter of John von Wallenstein of Komorní Hrádek (d.1576) married Smil Osovský of Doubravice, Lord of Třebíč (d.1613). After her first husband's death, she married Karel the elder of Žerotín (1564-1636), who in the period before the Battle of the White Mountain was an outstanding political and cultural figure, towering over his contemporaries in terms of his education and foresight. In 1629, he chose to go into voluntary exile; Catherine followed her husband, but before leaving for Silesia left the Třebíč estates to her brother Adam, the High Burgrave of the Kingdom of Bohemia, and his son Rudolf (1592-1640). Rudolf created out of the Třebíč estates a fidei commisum (trust) which remained in the family's possession until 1945.

A dramatic epilogue followed the bloody events of Easter Saturday, 1634. Both those who had directly contributed to the dismissal of Albrecht from the Duchy of Frýdlant and those who had remained in the background claimed rewards, and the Emperor's hand was generous. Indeed, it had quite something to be generous with, as the Duchy of Frýdlant was broken up. The confiscations did not, fortunately, extend to the property of Albrecht's relatives, not to others who bore the family name. For example, the estates of Maximilian of Wallenstein - whom Albrecht, with no male heirs of his own, had named his successor - remained intact. Maximilian himself was favoured by fate - on the one hand, he was son of the former High Burgrave and Imperial favourite Adam of Wallenstein, and on the other his first wife Catherine (1590-1640), daughter of Karl Leonard, Count of Harrach, had an important spokesman at the Imperial court in the form of her uncle, Ernest Adalbert of Harrach, Archbishop of Prague.

Maximilian's second wife, Maria Polyxena of Talmberk, was the widow of Francis Joseph Popel of Lobkowicz, from whom she inherited the Duchcov estates. When, on February 18th 1655, Maximilian, Count Wallenstein, Imperial councillor, Lord High Chamberlain of the Kingdom of Bohemia, and Knight of the Order of the Golden Fleece died, he left his son a range of estates, including amongst others those of Mnichovo Hradiště, Valečov, Klášter Hradiště, Dobrovice, Louče, Zvířetice, Studénka, Hrubá Skála, Kněžmost and Duchcov.

At the beginning of the 18th century, the sons of Francis Joseph, Count Wallenstein (1680-1722) again divided the family. Francis Ernest (1706-1748) founded the Mnichovo Hradiště line with the estates of Mnichovo Hradiště, Komorní Hrádek, Bělá, Kuřívody, Zvířetice and Doksy. His younger brother, Francis Joseph George (1709-1771) took the estates of Třebíč, Hrubá Skála, Duchcov, Turnov and Svijany to become the founder of the Duchcov-Litomyšl branch of the family.

East Bohemian Litomyšl fell to the Wallensteins having been inherited by Maria Josepha (1704-1798), daughter of Francis Wenceslas, Count of Trauttmansdorf, who married the Francis Joseph George mentioned above. The elder of their two sons, Emanuel Philibert (1731-1775) became owner of Duchcov. Litomyšl fell to the younger George Christian (1743-1791), whose grandchildren ultimately came to hold Duchcov too. The line died out with George John in 1901.

The château at Duchcov is generally associated with the name of Giovanni Giacomo Casanova de Seingalt (1725-1798). This adventurer, spy, alchemist and wizard, player of games of chance, fabled lover and eccentric - as he is characterised in the current, encyclopaedic literature - entered the service of the young Count Joseph Karl Emanuel (1755-1814),



THE ARMS OF THE COUNTS OF WALLENSTEIN-WARTENBERG, 1758.

The Empress Maria Theresa, in a charter dated August 16th 1758, permitted Vincent, Count of Wallenstein at Mnichovo Hradiště and Francis Joseph, Count of Wallenstein at Duchcov, the use of the title Lord of Wartenberg (Waldstein-Wartenberg), and improved their arms by the grant of two Wartenberg escutcheons, or and sable, surrounded by a dragon vert, two lions azure and or - similar to the supporters - a count's cloak azure enveloping a coronet, above which are three crested helmets.

and for 12 years until his death was librarian at Duchcov.

In 1758, the Wallensteins appended the Wartenberg (Vartenberk) name to their own, becoming the Wallenstein-Wartenbergs (Valdštejn-Vartenberks). The adoption by the Wallensteins of the family of the Lords of Wartenberg, which had died out in the male line with John George, the Lord High Steward of the Kingdom of Bohemia, sometime around 1635, was clearly motivated by a knowledge of common forebears and attempts to preserve a once-famous name. An expansion of the Wallenstein arms was associated with this change. A conventional direct and immediate genealogical reason for the joining of the names and arms did not, in this case, exist.

Among the Wallensteins, it is possible to find a series of significant personalities. Of the persons spiritual, these include John Holý, Bishop of Olomouc (d.1311), Beneš or Benedict, Bishop of Kamin (d.1498), John Frederick, Archbishop of Prague (1642-1694), Emanuel Francis Ernest, Bishop of Litoměřice (1716-1789), and John Frederick, Bishop of Sekov (1756-1812). Another whose name cannot be omitted was Hannibal (1519-1589), Rector of the University in Frankfurt.

The role of the nobility in the governance of the land was fulfilled through attending provincial assemblies, sitting on the provincial and Chamber courts, and the performance of provincial offices. The name of Wallenstein appears among those sitting on the provincial courts from the 15th century onwards.

In terms of provincial administration, several generations of the family fulfilled the important function of hetman (sheriff) of the Hradec region. Among these were William the elder of Štěpanice (1475-1557), Václav of Tuří (d.1579), George of Miletín (1519-1584), William the elder of Heřmanice (d.1595 - otherwise the father of Albrecht, Duke of Frýdlant), John Christopher of Hořice (1577-1616), John Christopher of Rožďalov (d.1655), and William Christopher of Miletín (d.1685).

Equally, the office of hetman in Mladá Boleslav was filled by John Václav Ernest of Hořice (1685-1731), Adam the elder of Újezd and Sedčice (d.1615) served as hetman of the Čáslav region, Francis Karl (1673-1701) and Ferdinand Rudolf (1675-1757) of the Rožďalov line both served as hetman of Poděbrady, and Leopold William of Hořice (1677-1748) served as provincial hetman in the Klodzko County.

In the period after the Battle of the White Mountain, Adam of Lovosice (1570-1638) became an important figure in Czech history, taking the offices of Lord Justice, Supreme Hofmeister and ultimately also High Burgrave and Vice-Regent of the Kingdom of Bohemia. Octavian Ladislav of Dětenice (1646-1718) was also named to the Vice-Regency, as was the Ferdinand Ernest of Mnichovo Hradiště (d.1657) mentioned below.

The highest offices in the land were also achieved by, for example, John the elder of Komorní Hrádek (d.1576), who was Lord High Chamberlain - an office also held by John the younger of Újezd and Sedčice (d.1597), and later by Maximilian (1598-1655), the aforementioned Ferdinand Ernest (d.1657), Karl Ferdinand (1634-1702) and Karl Ernest (1661-1713). Ferdinand Ernest of the Mnichovo Hradiště branch of the family, prior to becoming Lord High Chamberlain, had also been Lord Justice, as later was his grandson, Francis Joseph (1680-1722). Ernest Joseph of Mnichovo Hradiště (1654-1708) was named the Supreme Provincial Hofmeister a month before his death. Rudolf of Třebíč (1592-1640) became the Supreme Court Marshal of the Bohemian King. Francis Augustine, son of Maximilian of Mnichovo Hradiště and bearer of the Grand Cross and officer of the Order of St John of Jerusalem, became Supreme Court Marshal of the Imperial Court in Vienna.

The office of Supreme Master of the Mint was also never insignificant, bringing its holder no little advantage. The post was held by both Hašek of Dětenice (died c.1452) and Bernard of Hradiště (d.1517). Albrecht of Lomnice (1323), Zdeněk Dlouhý of Štěpanice (1394) and Hyněk of Hradištěk (died c.1482) served in the royal court as hofmeisters.

From the mid-17th century, the court rank of Lord Pantler of the Kingdom of Bohemia was hereditary within the family. The first holder of the title was George Francis Adam of Třebíč (d.1666), who was followed by Karl Ferdinand Maximilian (1634-1702), Karl Ernest (1661-1713), Francis Joseph Octavian (1680-1722), John Joseph (1684-1731), John Francis Ernest (1706-1748), Francis Joseph George (1709-1771), Emanuel Philibert John (1731-1775), George Christian Anthony (1743-1791), John Vincent (1732-1797), Ferdinand Ernest Joseph (1762-1823), George Joseph John (1768-1825), Ernest Philip (1764-1832), Vincent (1800-1867), Ernest Anthony (1821-1904), and Ernest Karl Christian (1849-1913). The last official holder of the title, until the fall of Austria-Hungary, was Adolf Ernest (1868-1930).

Karl Ferdinand (d.1702) acquitted himself well in diplomatic service, serving as ambassador to London, Warsaw and Paris, while his son Karl Ernest (d.1713) was ambassador to Spain, Savoy and Brandenburg. Returning in 1703 from

a diplomatic mission to France and Portugal, Karl Ernest left Lisbon on a Dutch ship; at sea, this was attacked by the French, and Wallenstein, the Emperor's ambassador, was captured and imprisoned for almost a year in Vincennes. He was later exchanged for the French marshal, Villeroye, who had been captured by Imperial forces at Cremona.

Nor was it only Albrecht of Wallenstein who rose to military fame, but also some of his contemporaries - specifically, that Maximilian of the family's main line, mentioned above, who eventually became Imperial Field Marshal, and Burian Ladislav of the Libštejn line (d.1645). Francis Joseph (1719-1758) of the Rožďalov line served in the Russian Imperial Army, while Ferdinand Ernest (1762-1823), Commander of the Teutonic Knights in Virnsberg, was a Colonel-General in the British Army,.

Sponsors of the National Museum in Prague are also to be found among the family's members: in 1852, Christian, Count Wallenstein (1794-1858) became president of the National Museum Society. Francis Adam of Wallenstein (1759-1832), originally a soldier and later an important researcher and botanist, bequeathed his herbarium to the National Museum.

The Emperor recognised the merit of his faithful servants with a high, universally admired and exclusive reward - entry into the Order of the Knights of the Golden Fleece. Of the Wallensteins, those who achieved this high distinction were: in 1628, Albrecht, Duke of Frýdlant (1583-1634); in 1631, Adam (1570-1638); in 1655, Maximilian (1598-1655); in 1675 Karl Ferdinand (1634-1702); in 1684, Francis Augustine (d.1684); in 1698 Karl Ernest (1661-1713) and in 1867 Ernest (1821-1904).

There can be no argument that the family's most famous member was Albrecht Václav Eusebius Wallenstein, Duke of Frýdlant and Imperial Generalissimo. His dazzling career, numerous military successes, high ambition, complex moral character, exploitation, pride and ultimately his tragic fate in Cheb, where on February 25th 1634 his life ended in murder, have meant that Albrecht of Wallenstein has lived on as a rewarding theme in literary and musical works, in serious research discussions and popular publications, both in legend and myth. Waldstein, or Wallenstein, has become a timeless phenomenon on a European scale.



THE DIRECT DESCENT OF THE WALLENSTEINS FROM MARKVART TO THE PRESENT

Markvart (fl.1159)

-----v-----

Herman (1175-1189)

-----v-----

Markvart of Březno & Hruštice (1197-1228), m. Hostilka

-----v-----

Jaroslav of Hruštice & Turnov (1233-1269)

-----v-----

Zdeněk of Waldstein (1280-1304)

-----v-----

John (fl.1323), m. Euphemia

-----v-----

Henry (fl.1368), m. Margaret of Wartenberg

-----v-----

Zdeněk (d. ?1400), m. Catherine of Košťalov

-----v-----

Henry (fl.1418), m. Agnes of Kunštát

-----v-----

Henry (fl.1452), m. Elizabeth of Kovář

-----v-----

John (d.1506), m. Anna Švihovská of Riesenberk

-----v-----

Lomnice line

William (1475-1557), m. Appolonia Černčická of Kácov

-----v-----

John (d.1576), m. Magdalena of Wartenberg

-----v-----

Count Adam (1570-1638), m. Elizabeth of Wallenstein

-----v-----

Maximilian (d.1655), m. Catherine, Countess of Harrach

-----v-----

Ferdinand Ernest (d.1657), m. Eleonora, Countess of Rotal

-----v-----

Ernest Joseph (1654-1708), m. Maria Anna, Countess of Kokořov

-----v-----

Francis Joseph (1680-1722), m. Margaret Černínová, Countess of Chudenice

-----v-----

Mnichovo Hradiště line

Francis Ernest Herman (1706-1748), m. Elizabeth, Countess Frstenberk

-----v-----

Vincent (1732-1797), Count of Wallenstein-Wartenberg, m. Sophie, Countess of Šternberk

-----v-----

Ernest Philip (1764-1832), m. Antonia, Countess of Desfoursm

-----v-----

Christian (1794-1858), m. Maria, Countess of Thun-Hohenstein

-----v-----

Ernest Francis (1821-1904), m. Maria Leopoldina, Princess of Schwarzenberg

-----v-----

Ernest Karl (1849-1913), m. Frances, Countess of Thun-Hohensteinm.

Adolf (1868-1930), Sophie, Countess of Hoyos

-----v-----

Karl Ernest (1897-1985), Josef (1898-1952)

m. Maria Johanna, Countess Kinsky

-----v-----

Ernest Adolf (b.1925), m. Marie, Countess Henckel-Donnersmarck

Karl Albrecht (b.1931), (P. Angelus, OSB

-----v-----

Karl Albrecht (b.1958), m. Angela Auer

Lazarus (b.1960)

-----v-----

Ferdinand Ernest, (b. 1987)

Maria Josephina, (b.1989)

Henry Adam, (b. 1990

Maximilian Václav, (b.1993)

THE FAMILY PORTRAIT GALLERY

Pavel Blatný



A view of the Wallenstein Gallery in the Cheb Museum

Portraits were among the earliest elements of all noble art galleries, which grew over time to be galleries of family forebears. In this country, this tradition goes back to the Renaissance; in his own time, Rudolf II brought together one of the largest collections of both old and new paintings, plastic art, graphic art and applied art - only the Vatican's collections were wider-ranging. Rudolf was following in the patronage of the domestic nobility; one of the earliest noble sponsors in the Czech lands was Vratislav of Pernštejn, from whose possessions come some of the portraits now in the Roudnice Gallery. Other portrait galleries are admirably well-preserved in châteaux such as those at Telč, Rychnov nad Kněžnou, Jindřichův Hradec, Častolovice and many others.

A range of problems are encountered, however, when exploring the development of aristocratic portraits: there are many gaps in the surviving material; whole cycles of portraits, the existence of which is confirmed by other evidence, have been lost; moreover, the great majority of the extant material is in poor condition, has not yet been assessed by experts, the authors of such works remaining unknown. The court portrait is relatively well documented, and continues to offer new points of reference in relation to aristocratic portraiture. In most cases, local artists worked for their lords, being less costly, but their names are generally unknown. For the self-opinionated nobility, the court portrait remained compelling to a varying degree throughout the 16th and 17th centuries.

The basic scheme was founded in the concept of a knightly commander such as the Holy Roman Emperor in a representative pose with attributes of the highest majesty, which directly followed on from those of the heroes of Antiquity and saints of the Church. This type was established and created in the first two decades of the 16th century by Bernhard Strigel, court painter at the court of Maximilian I. In this new type of court likeness, individuality was strongly suppressed, the subject being elevated to supereminence - to a type who displays above all knightly virtue and superiority. This portrait form, having developed under Maximilian I, was codified by Sisenegger and Titian, and was adopted by the nobility. The aristocratic portrait, however, lagged distinctly behind the sovereign model in its expression of nobility and gentility. A smaller pictorial area was used than was the case with likenesses of the monarch, drapery in the background was reduced in size, and figures were posed in slight contrapposto, accompanied by the attributes of their degree. The aristocratic estates began their portrait galleries in the mid-16th century, following the example of their rulers.

In Austria, a book of portraits is preserved that was completed by Sisenegger for Hieronymus Beck of Leopoldsdorf; this book illustrates the cult of the portrait that was characteristic of the 16th century. The Beck Codex provides not only information regarding the existence of noble portraits now lost, but also information about from whence the original used for producing the copies were taken - commentaries and inserts in the codex are partially preserved. Containing 240 miniatures, this book is one of the most voluminous and complete collections of portraits known, and its arrangement is also of interest - Beck selected for the collection individuals from among his own family and more distant relations, and others from among those with whom he was friendly or had common interests. The miniatures were completed from oil paintings, and in some cases the original from which the copyist worked is noted, thus providing at least a reference to some lost original works. The book also reflects the formal development of the noble portrait, and its relationship to the court portrait.

The main interest in establishing a portrait gallery was in the completeness of the line of personalities thus showed off. The artistic quality of the pictures concerned, or of their copies, was an issue of the second order - the commissioner and the artist had to make use of those models to which they could gain access, without regard to their quality. The particular individual characteristics of family members within the portrait series was only a secondary concern - the presentation of the status and historical place of individuals and the outer marks of their dignity - clothing, jewellery, membership of Orders - were foremost. For the gallery of forebears of an aristocrat of the noble estate in the 16th century, these aforementioned insignia of rank were diagnostic. Equally, it necessary to note that every copy completed to round off the line of forebears represents a model (original) that may be separated by many intervening copies; this serves only to aggravate such problems of quality as may have existed in the original itself.

The noble portrait gallery became more widespread in the course of the 17th century, although certain changes took place: interest broadened to the depiction of the family seat and important events in the lives of the subjects or their families. The family portrait gallery can be compared to the family album (chronicle), in which an attempt was made to trace the family back as far into a famous past as possible; thus, it might contain ancestors whose existence could not be confirmed historically. An example of the orientation towards their own past of such families is offered by the collection of portraits, or chronicle, of the Khevenhüller family, established by Count Franz Christoph von Khevenhüller sometime around 1620, and preserved to this day in Austria. Among the line of forebears is one Richard Khevenhüller, who is not known historically, but who is shown in the attire of the Gothic period in order to make him seem more 'ancient'.

All of the attributes of the highest nobility, confined in the 16th century to court portraits, began in the 17th century to be used commonly in likenesses of the lesser nobility: these included the profiles of architectural columns, dramatically drawn aside hangings, ostentatious garments and jewellery, contrapposto, a dais like a stage, excess space for attributes such as tables etc. One of the few closed and complete galleries of forebears in Austria is that of the von Hoyos family. This collection of portraits in oils is housed in two locations - at the Schloss Horn, and the Schloss Gutenstein.

Oft-repeated copying of the entire gallery of forebears was common. Every member of the family wished to endorse their family tradition - their own gallery of ancestors. Portraits of the first generation in the Hoyos family gallery show clear northern Italian influences, being close to Francesco Terzio, while portraits



Henry (Hynek) of Wallenstein brings his 24-year old son to Přemysl Otakar II on the campaign against the pagan Prussians, by an unknown artist, oil on canvas 279 x 113cm, first half of the 18th century, Cheb Museum (inv.no.1170).

of the second generation are closer to the work of the artist using the monogram IMS, whose treatments freed the likenesses from court models. His full-length portraits of women have the obligatory accoutrements, posed slightly turned before opened curtains, in abstract postures next to small tables on which as a rule the right hands rest; the left hands usually hold part of the dress, a fan or similar. The jewellery, the distant, impersonal and rigid postures, and the none too detailed rendering of the heads, all visibly depict the subjects as the representatives of a certain

social layer, and not as individual personalities. This almost schematic treatment was employed in Bohemia and Austria, this type of courtly presentability being created by painters working for the nobility. In the 17th century, a stronger trend towards Dutch models is evident - portraits are more realistic, and have a more solid quality to them. In the mid-17th century the dependence on court models was further reduced, and faces and postures become more believable; at the same time, the picture field is tighter and more compact.

Alongside portraits of forebears, family collections also included likenesses of Kings and Emperors, their wives and members of their families - archdukes, princes and princesses of the royal blood and others - as an expression of loyalty to the sovereign. According to an inventory of Anne Catherine of Hradec, born de Montfort, a hall above the cellar in the château at Jindřichův Hradec contained, at the end of the 16th century, a total of 58 pictures of Bohemian kings, princes and other great lords, and 35 likenesses of rulers and other important personages. The core of the château collection was made up of family portraits, and continued to develop. An inventory of the estate left by Ferdinand Slavata of Chlum and Košumberk in 1673 gives more detailed information: it lists the sizes and types of likenesses, and other pictures - in total, there were some 2590, of which 60 were life-size, full-length figures of the kings and princes from the earliest rulers of Bohemia down to Leopold. There were 16 examples of the defunct Lords of Rožmberk at life size, and of the Lords of Hradec 25, of which 8 were busts, 2 likenesses of Slavata himself, and 49 others which could not be identified more closely, of which 6 were full-length figures and 36 busts, among which many were inferior. The inventory goes on to give the numbers of paintings with religious themes, landscapes etc.

As well as originals of varying quality, particularly in their artistic calibre, in terms of portraiture copies are very often to be found that were given by the subject to relatives and friends. As Bukolská has noted in her dissertation, „portraits flooded into châteaux to such an extent that halls were not sufficient for them, and they spread out into other rooms and corridors, and in time even the subjects' names were forgotten. With their anonymity, the family lost interest in them. If shabby, they were laid on the floor“. Others continue to fall to the floors of châteaux and palaces even today. The château portrait gallery, however, while often in a miserable state, to this day shows how many and various have been the currents and influences that have affected portrait production in this country. The great need or demand for painted portraits has been noted - both in aristocratic and the bourgeoisie circles.



The great majority of painters of the nobility in the Czech lands remain unknown. Alongside domestic artists, nobles also commissioned works from artists from abroad. Several of these worked in court circles, but would not refuse orders from the higher nobility, whose descendants and inheritors would order further copies for their other seats.

The existence of copies made in the 1520's in the Czech lands is evidenced by the 'Codex Hasenburgica', now kept in Vienna. Copies drawn from original portraits of Bohemian rulers at Prague Castle were made for John Zajíc of Hasenburg shortly before their destruction in a fire in 1541. Likewise,

Ferdinand Ernest of Wallenstein, copy by Tomáš Lahoda after the original, oil on canvas, 180 x 116 cm, 1997 - 8; the Wallenstein Gallery in the Cheb Museum with examples of the stages of creating a copy.

the Častolovice collection of Bohemian monarchs is made up in large part of copies after originals in the aforementioned collection from Jindřichův Hradec. After the death of Slavata the contents of this gallery were divided between five inheritors, only 12 of the original portraits remaining in the town; copies were made of all of the pictures in order to complete the series which were sent under the terms of the bequests to other estates. Likewise, the gallery at Jindřichův Hradec itself - the left - over 12 pieces - was then completed by copies, and indeed likenesses of monarchs down to Charles VI continued to be added. In 1773, all 63 images of the Lords of Hradec were destroyed in a fire.

In discussing the problems surrounding family galleries, i.e. portraits of the members of noble families in the 16th and 17th centuries, the following brief point must be mentioned in conclusion: family galleries bear cogent historical, cultural and art-historical witness to the past. They offer evidence of the continuity of families and of the work of the painters of these families, and in them can be seen changes in both style and type. Family portraits reflect specific approaches to portrait painting. Over the centuries, older, damaged portraits were replaced by copies, and according to the needs of heirs these collections of forebears were further expanded and augmented. The orientation of these collections can be particularly difficult: even in terms of the technique of painting employed, a great quantity of portraits still cannot be precisely dated - the speed of change in techniques was far slower than the increase in the need for more and more copies. The materials employed - canvases and pigments - were used by succeeding generations without undergoing any changes, thanks in part to the workshop tradition. The dating of derivatives and their eventual models is thus extremely difficult - and it may be that the original and first generation copies have been destroyed, and their existence is only known today through copies executed in the 19th or even 20th centuries. Moreover, painters often aimed at archaism - the Renaissance principle of a portrait with a view through to a landscape endured for a long time, for instance. This deliberate retardation - even graphical - is rooted in social values, deliberate anachronisms highlighting the antiquity of the family and its relationship to religious traditions. Another phenomenon which came into being was that of the „fictitious portrait“, which at the same time was amply copied. These deliberate fictions are however an entirely separate problem, and fall beyond the scope of this catalogue.

In the 17th, and more especially the 18th and 19th, centuries, inscriptions and whole legends were often applied to portraits, characterising the deeds and nature of the subject; such inscriptions include lists of ranks and merits, and as a rule are accompanied by coats of arms. Equally, older pictures and portraits often had added to them legends and names that clearly relate to entirely different individuals, as the identity of the subject came to be forgotten.

It must be remembered that pictures were placed in hallways or other locations within châteaux that were subject to extremes of climatic change, and may have been damaged during transport or relocation, by fire etc. Thus, pictures often had to be repaired, to have defects remedied, to be cleaned, or were restored in the sense meant today, and large parts of the canvases were during earlier repairs entirely painted over; subjects were indeed frequently „re-dressed“ in more modern attire. Evidence of such alterations is brought to light today by the reports of restorers, should the work in question be restored, but in earlier centuries such repairs went for the most part undocumented.

To briefly characterise the ‘typical’ full-length noble portrait is relatively straightforward: it is a life-size figure, in most cases contrapposto, standing slightly turned in front of arranged hangings of some sort. The usual repertoire also includes a table with a still life, while in the background it is usual to find the architectural elements of an interior - in some cases there will be an opening through to a vista, or the landscape will be open with staffage. The subject’s hands usually hold some symbolic item, or are at least visible. It should not be forgotten that the uniqueness of the portrait lies in its given place in a historical context - a specific period, and the milieu of a château or palace, are inseparable. For the aristocrat, his likeness was not merely a portrait, but a means of showing his inherited family qualities. The noble portrait testifies to the legitimacy of the family and its rank, above all it shows role and office, and is representative. Later heirs might of course manipulate this presentation of the subject, with portraits often being altered and adopted into other family galleries, in order that they might play a further role in the private and social life of the nobility.

NOTES ON THE CHOICE AND ORDERING OF THE PAINTINGS

Pavel Blatný

This catalogue of the pictures brought in 1978 from the Wallenstein Palace in Prague to the Cheb Museum does not aim to be complete, as the accessible sources have made it possible to assess neither the actual number of paintings brought together in the Palace, nor from whence, and when, the pictures were brought to the palace. The reasons behind the selection and ordering of the pictures as they appear in the catalogue are as follows:

- (a) At first, it was possible to study only those paintings which had been selected for restoration.
- (b) Thanks to the acquiescence of the director of the Cheb Museum, PhDr. Eva Dittertová, it was later possible to study those other paintings for which the Museum had arranged restoration in earlier years, which are displayed here and for which the restoration documentation was available - giving a study collection of 17 pictures in all.
- (c) It was decided to place two pictures - those of ?Dietrich of Ralsko and ?John of Wallenstein - at the beginning of the catalogue for the simple reason that these were the first which I restored, and they appeared to be the oldest; also, they are both half-length portraits, whereas the subsequent 15 are full-length.
- (d) The portrait of ?Hašek of Wallenstein was the third that arrived for restoration. After identifying Luycx's authorship of the work, it seemed logical to follow it by the „Lady with fan in a yellow dress“ (Eleonora II), as Luycx's authorship of this latter work is difficult to doubt.
- (e) The decision to include ?William, ?Maximilian, ?Ladislav and ?Bernard John of Wallenstein as catalogue numbers 5-8 respectively was made on the basis of their closeness (particularly in the case of no.6) to Luycx's work, to which they may indeed be related in some way - either by his contribution to the execution of the faces and hands (again, particularly in no.6), or by the contribution of a hitherto unidentified student or collaborator to the works.
- (f) The portrait of ?Rudolf of Wallenstein (cat. no.9) has in the course of time been identified as actually being of Herman of Questenberk, and thus after him was placed the portrait of ?Hynek John of Wallenstein, whom it was thought might either, on the basis of comparisons with other graphic works, be his brother Gerhard of Questenberk, or, on the basis of the Liechtenstein-Castelcorn arms found on the picture, Paul, Count Liechtenstein-Castelcorn.
- (g) The greatest problem was with the ordering of the portrait of the nobleman in dark attire. This likeness, with its superior, stage-like figure and the background landscape containing a battle scene, is similar to those in the portraits with catalogue numbers 5-8, and hence has been placed after them.
- (h) The portraits of ?Albrecht of Wallenstein and ?Maria Isabella of Harrach are clearly a pair - their placement as cat. nos. 12 and 13 seemed logical, even though their identities altered.
- (i) The likeness of William I Monoculus was complicated by later touching up of the eyes and the inscription. Since the inscription and band are part of the historic value of the painting, it was decided to leave them during restoration (as in the cases of those inauthentic inscriptions and coats of arms on the other paintings which I restored). To identify the subject was almost impossible, and it was thus decided to place it after the similarly difficult pair preceding. (Its identification with Albrecht of Wallenstein came as a surprise to me personally.)
- (j) The identification of the personage published in the literature as Maximilian of Wallenstein should from the start have been clear enough. The attributes of Lord Justice matched his social standing, and after the preceding series of portraits of unknown subjects it was hoped finally to have found a concrete personality in Albrecht of Wallenstein's nephew - Maximilian, who occupied the Wallenstein Palace after Albrecht. (The identification of the subject, however, later changed, as it was recognised as Joachim Andrew Slavata).
- (k) The lady in the red dress was declared by the inscription to be ?Catherine of Harrach, Maximilian's wife; it was therefore placed after the supposed portrait of Maximilian. (This lady, however, remains in anonymity).
- (l) The likeness of ?Hinko of Wallenstein came to be seen as that of Ernest, Count of Wallenstein, son of the supposed couple preceding, and was thus given catalogue no. 17.

THE CATALOGUE

Pavel Blatný

„All portraits of the same period have a similar form“

M. Proust



1. The Archduke Matthias
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4. Eleonora II de Gonzaga, Princess of Mantua,
5. Ottavio Piccolomini ?
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7. Burian Ladislav of Wallenstein ?
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9. Herman of Questenberk
10. Paul, Count of Liechtenstein-Castelcorn ?
11. Carlo I, Eighth Duke de Gonzaga and de Nevers
12. Portrait of an unknown nobleman
13. Portrait of an unknown noblewoman
14. Albrecht of Wallenstein
15. Joachim Andrew, Count Slavata of Chlum and Košumberk
16. Wedding portrait of an unknown noblewoman
17. Ferdinand Ernest, Count of Wallenstein

1. The Archduke Matthias

Lucas van Valckenborch (1590's)

Oil on canvas, 118 x 101cm

Unsigned

Restored 1996 by Pavel Blatný

Previous attribution: Dietrich of Ralsko and Wartenberg, by an unknown artist

Inscription in the lower left corner of the picture: „/Dietrich Herr von Ralsko./ und Vartenberg au Croatie / mit Czech, und Lech in Boh= / men gekomen Ano 278. / Befnde zich in ritten Turniern / u Wardenburg Gro ... / von Allein ... /“.

The inscription introduces Dietrich of Ralsko, a mythical forefather of the Markvart family. Dietrich or Dettrich is a name of legend in the true sense, in that it does not appear in any serious genealogy of the Markvart family.

The appellation „of Ralsko“, which was apparently used by several members of the family from the 13th century onwards - e.g. „Herman of Ralsko“ - was even then an anachronism. „Herman of Ralsko“ himself had no claim to it in his lifetime, i.e. in the last quarter of the 12th century, as the castle was not yet standing. Dobroslava Menclová, in her book on Czech castles, characterises the castle on the basis of a building survey as belonging to the latter part of the first half of the 15th century.

The „of Ralsko“ appellation was actually added to Herman's name by the creators of family genealogies originating around 1500, who used the information at their disposal entirely uncritically. A document of 1380 exists, for example, in which Jan of Wartenberg endowed his servant, one Herman of Ralsko, and this might have been the source of the error - this point first having been raised by J.V. Šimák in 1911. The Herman named in the document was not a member of the Wartenberg family.

The inscription on the painting claims that Dietrich came to Bohemia with Forefather Czech and his brother Lech from Croatia; „Croatia“ was taken as being the tribal homelands of the Croats and Croatians, which during their early history lay in the north-eastern part of modern Bohemia. This was the area claimed as the cradle of the Markvarts. Another tradition traces their origins to Sorbia (now Lusatia), but there is no evidence to support this. Speculation as to origins is the result of presumption, and of attempts to anchor the beginnings of the Markvarts and other families in the „foundation“ period of Forefather Czech's arrival in Bohemia, and at the same time in a past so distant that indisputable evidence is not to be expected - the proof was in the myth. This inscription, therefore, whilst fictitious, is fully in keeping with the family tradition. The coat of arms, too, originates in something similar to the Wartenberg arms.

Membership of the Order of the Dragon - or, more precisely, the Chivalric Order of the Dragon of Hungary (Ordo equestris Draconis in Hungaria) - was apparently conferred by the Emperor on Sigismund Čeněk of Wartenberg. It became part of the Wartenberg family heraldry, however, at the beginning of the 16th century, at which time a shield entwined by a dragon began to appear on the seals of Sigismund of Wartenberg. The means of entwinement is fully in accord with the marks of Hungarian families displaying the Order's insignia. These insignia are thus a dragon coiled in a circle, biting its own tail, around a gold and black shield. The arms above the inscription could conceivably be taken as suggestive of the Order's...

Neither the arms nor the inscription are original, while the identified use of Prussian Blue in the coloured layers of both means that their addition can be dated to the beginning of the 18th century.

The painting is an outstanding example of 1590's portraiture; the magnate is shown in profile, the upper part of his body in tournament armour inlaid with gold. The figure is shown in an interior, and above his right hand is a rose-coloured decorative hanging. The head is placed in a snow-white circle, the face of outstanding quality is modelled in a light, pinkish colour, and the grave expression of the searching eyes dominates the entire picture. The grandeur and ostentatiousness of the subjects' attire indicate that here one is dealing with a member of the very highest social order. The brilliantly executed likeness is of course that of the Archduke Matthias, brother of Emperor Rudolf II.

The subject wears a footsoldier's tournament armour, the 'Flechtbandgarnitur', which the Archdukes Rudolf and Ernest received as gifts in 1571 (and which were manufactured in this year at Wrzburg); the armour can today be found in the Vienna Hofjagt- und Rüstkammer. The physiognomic similarity to known portraits of Matthias, and particularly with the half-length portrait now at Ambras, are unmistakable.

The artist responsible for the portrait at Ambras is Lucas van Valckenborch, and in its high quality this piece is entirely comparable to that in the Wallenstein collection. Numerous changes have been made by the artist in the Wallenstein picture: the composition was changed of the curves of the neck of the helmet, which were reduced by about 2cm from the original, the foot of the tournament lance was enlarged and widened and its length increased by 25cm, and in addition the artist needed to widen the lance over the vamplate. Over time these changes by the artist have become visible, and elements of the original painting can now be seen through the amended layers. These numerous corrections are evidence that under no circumstances was this a mere copy; moreover, the outstanding and vivid depiction of the face also attest to the artist having stood before a live model. The likelihood of Lucas van Valckenborch's authorship of pictures in the Wallenstein Collection will of course need to be further verified by more detailed comparison with portraits of the Archduke Matthias from Ambras. This work can be dated to the 1590's.



2. Portrait of an unknown burgher

Unknown artist (c.1620)

Oil on canvas, 117 x 93cm

Unsigned

Restored 1995 by Pavel Blatný

Previous attribution: John of Wallenstein, by an unknown artist

Inscription in the upper half of the picture: „/Johann Herr von Waldstein / Obrist=Kämmerer in / Königreich Böhm. / Ao j5.32 /“.

Above the inscription is the Wallenstein coat of arms with a coronet, similar but not identical to the Wallenstein arms appearing in other pictures of the Wallenstein Collection.

The Wallenstein genealogy contains many Johns. If this portrait is marked with the date 1532, then it cannot be of John the Elder Skalský of Wallenstein (1506 or according to Dobřenský 1509). The date implies rather that it is of John the Younger of Wallenstein (c.1548), Lord of Krupec, Hradištek, Újezd, Dlažkovice, Břežany, provincial hetman of Litoměřice etc. Another John, nephew of the latter, was John of Wallenstein known as the Eldest, who was Lord of Újezd, Tuří and Sedčice. Of course, it may be that the John of Wallenstein at Hrádek n.S. is intended, except that according to Dobřenský he lived somewhat later; this John of Wallenstein (1576) was Lord of Žebrák, Komorní Hrádek (Hrádek n.S.), Peruc, Újezd, Točnick, Tuří, Lovosice etc. Naturally, these are far from being the only Johns appearing among the ranks of the Wallenstein family.

The subject is shown half-length, to slightly below the belt. He is an older man in a black jacket with flared sleeves. The face is executed somewhat superficially, if not dryly, and is enlivened by flushed cheeks, the sullen expression being emphasised by compact lips and the high, wrinkled forehead. The hair, cut relatively short, reaches below the collar at the back. The lengthy black moustache and extended, grizzled chin lend colour to the subject's austere expression. For a portrait of the nobility, this has rather restrained, dark clothing, and relatively simple sleeves, and also a somewhat plain, severe collar. The cane held is not necessarily a marshal's baton, but could be such as carried by an old man for his own use. The portrait is probably rather a likeness of a burgher, particularly in view of the dominance of black clothing. The gloves that the subject holds in his left hand may symbolise civic respectability.

The identification of the person depicted is very difficult; as in many other cases of works from the 17th century, there are many possibilities. The portrait can perhaps be dated to around 1600.

In the 18th century, the format of the painting was enlarged by the addition of used canvas from another painting along the upper and right hand sides, which was then overpainted in background grey. The overpainting of these additions covered fragments of a Baroque landscape background; the canvas itself, however, was not entirely covered, as parts were hidden beneath the newly-completed decorative frame.





3. Portrait of an unknown nobleman

Frans Luycx (c.1641-45)

Oil on canvas, 203 x 129cm

Signed on the blade of the sword F. Lucx F.

Restored 1996 by Pavel Blatný

Previous attribution: Hašek of Wallenstein, by an unknown artist

Inscription in the lower left corner: „/ Hassek Baro Valdstein / Caes Ferd.II Campi Marschallus /“; according to this, the painting is a fictitious depiction of a Wallenstein forebear. The Hašek of Wallenstein shown came from a minor branch of the family, and in 1426 was named provincial hetman of Moravia by the Emperor Sigismund; after 1437 he was hetman of the Klodzko region, and probably died around 1452. According to the inscription, he was an Imperial Field Marshal for Ferdinand II (?). The portrait is of an older man, attired in the fashion of the period around the mid-17th century. Since the inscription and the Wallenstein arms above it are not original, this is not a fictitious depiction of an ancestor, but rather the likeness of a thus far unidentified nobleman whose portrait was painted at the end of the Thirty Years' War, which was later by its inscription incorporated into the Wallenstein gallery.

The unknown nobleman is shown in full figure. The short, low podium on which he stands ends on the left with a pyramidal area narrowing upwards with three palm sprays and a glorious obelisk, while at the opposite side the podium ends in two low steps. The greater part of the background is composed of a cloudy sky, the lower edges of which are dramatically lit in red sunlight, and seen from below evoke a feeling of dizzying height.

The bold, dramatic composition of the painting and the pose indicate unyieldingness and self-confidence. The nobleman holds a naked tuck in his hands, in a conspicuously defiant gesture. The figure stands as if on the edge of an abyss, the heavens opening behind him. The subject has stepped back, but the hips and breast defiantly move forward; the body arches, this being effectively emphasised by the sharp outline of the sword, the point of which is drawn back by the left, gloved hand. The strength and tension of the pose are matched by the hard, direct and intense eyes. The plastic and precisely worked layers of white in the lace collar and cuffs in the otherwise coarse application of paint give a sense of relief, as does the treatment of the embroidery on the jacket hem.

During restoration, an inscription and signature were found on the blade of the tuck: „/ VIVA ES BONS ESPRITS / F. LUCX. F. /“. Not only the audacious composition and outstanding treatment of the clothing, but also not least the superb quality of the execution of the entire background of the portrait - the parting clouds - give this painting an exceptional place in the portraiture of the mid-17th century.

The originality of this work by Luycx lies not only in the composition, but also in the noteworthy technical execution of the lacework. In highlighted areas the pattern of the lace is precisely worked with a layer of white engobe applied with a palette knife. This uppermost pattern has been applied using a sharp brush edge on an almost red background. The lower, grey, underpainted highlights were first added using the edge of a finer brush - this lower layer, however, has haphazard, irregular ornament without a logical form. To the grey lower tones, a fine brush edge has been employed to shape a labyrinthine pattern from fine curves, which were added after the application of a precise white pattern applied with a palette knife. Both the upper and lower layers of the ornamentation at the cuffs and collar appear to the viewer to have a logical form, although as noted for the lower this is not the case. A specific method used in achieving this effect can be seen in the treatment of the collar: at the point where the lace enters shadow, the painter has used only a cold, grey tone, the surface of which has not been patterned in any way. Through this stylisation of the highlights and shading of the lace, the artist has achieved a singular degree of contrast, giving the painting a special air. The fine playfulness in this contrast, the detailed execution of the lace highlights and the generous use of the palette knife in other parts of the painting are typical of this artist. Within this work, it is possible to identify the influence of Luycx's teacher Rubens, and echoes of the refined elegance of his contemporary, Van Dyck. The cultivated forms also, however, show certain influences from France (P. de Champaigne) and Spain (Velazquez), while the gestures and the boldness of the large format show Luycx's Italian experiences. All of these influences have been taken by Luycx and bound together to create the noble and fashionable style that is typical of him (although such freedom was little tolerated in court paintings of the time). Luycx's style thus resonates with the fine, well-thought out and refined shaping of the body, and expressive movement in its curves. This picture from the Wallenstein collection presents the characteristic, free, masterful style of the artist - his essence. Luycx signed his work very rarely, and his own signature on this work presents it as being consonant with his own principles.

The work can be dated to around 1650. The subject depicted remains unknown for the time being - his left hand being in a black glove may indicate a prosthesis. The inscription on the sword „VIVA ES BONS ESPRITS“, while hardly literary Latin, may represent the subject's motto.



4. Eleonora II de Gonzaga, Princess of Mantua

Frans Luycx (early 1650's)

Oil on canvas, 207 x 125cm

Unsigned

Restored 1994 by Ivana Přibyllová

Previous attribution: Portrait of a woman with a fan in a yellow dress, by an unknown artist

The lady in the portrait can be identified with certainty as Eleonora II de Gonzaga (1628-1686), princess of Mantua, daughter of Carlo I de Gonzaga (1609-1631), Duke of Mantua and Nevers, and his wife Marie Gonzaga (daughter of Francesco IV, fifth Duke of Mantua). Eleonora II became the third wife of the Emperor Ferdinand III (1608-1657) - she was crowned Empress in Ratisbona, Queen of Hungary in Pressburg (now Bratislava) and Queen of Bohemia in Prague. Eleonora II was very devout, founding an Ursuline convent in Vienna and contributing in this decisive manner to the strong Italianisation of the Viennese court. In 1668, as the Emperor's widow, she established what was then the only Dames' order, that of the Star Cross (the Sternkreuzorden), as an association of Catholic noblewomen with religious and charitable aims. This was founded soon after a disastrous fire at the Hofburg in Vienna which seriously damaged the Imperial chapel but from which the great crucifix on the altar was saved, which was deemed a miracle. (The form of the Order's insignia underwent a certain graphical development).

The Empress is depicted in full figure, in a golden yellow dress decorated with gold embroidery, with ribbons on her sleeves and strings of pearls from which are suspended conspicuous jewels with dark stones in the form of stars and crosses, falling across the breast from a fine lace collar. The delicate hands hold a fan gracefully. Her bare forehead, with hair combed upwards and gathered at the back, tied by a ribbon and with rich tresses, matches the fashion of the 1650's, as does the cut of her dress. She is depicted in an interior. Over the lightly traced floor is a receding space terminating in the hangings above the Empress' head. The canopy is tied at the upper left by a tassled knot. The heavy, dark cherry-coloured draperies in the right corner above the subject are evocative of the very moment of motion, which the artist sets off by the drawing up of the hangings. The stage-like architecture behind the hangings, in contrast to the richly moddled drapery, is treated only broadly.

Attention is drawn above all to the superb working of the Empress' face with the enquiring, thoughtful expression of the large almond eyes. The modelling of the face is brilliant, bearing witness to the outstanding quality of the painter, and the sensuous lips in their slight smile are accentuated. The tresses are equally refined, surrounding the face with dramatic curves, while the earrings hang like great tear-drops. This wonderful framing of the face continues downwards in multiple, dynamic waves. Beneath an arc of pearls the collar is ringed by lace, lying over the highlighted skin tones of the bust. The sleeves fall in a cascade beside a string of pearls. All of this apparent motion is arrested by the calming gesture of the hand, which gently waves an open fan. The lower part of the picture is dominated by the wide dress, which is fascinating in its simplicity. The large areas of warm yellow are depicted as free sketches of an embroidered pattern. The abbreviated and insinuated embroidery is locally so daring that the observer ceases to consider the material and shape, but becomes lost in the uncertain arabesques of quick strokes applied by a dancing brush.

The skilful, easy but very precise approach to the different treatments of the parts of the picture reveals the masterful hand of Frans Luycx. This attribution is supported by other portraits of the Empress Eleonora II created by Luycx at the start of the 1650's. The portrait of Eleonora II in the Wallenstein Palace is entirely comparable, in its fine fractured incarnation, and the free, almost abstract sketching of the clothing. The simplicity and the sumptuousness in the expression of the media mean that this portrait of a woman in a yellow dress speaks to us even now, after three and a half centuries.

The work can be dated to the beginning of the 1650's.





5. Ottavio Piccolomini ?

Unknown artist (late 1630's)

Oil on canvas, 221 x 133cm

Unsigned

Restored 1992 by Ivana Přibyllová

Previous attribution: William of Wallenstein, by an unknown artist

Inscription in the lower right of the picture: „/ Wilím pan Z Waldstejna / Generale krále a czi- / aize Karla 4 / 1324 /“.

Above the inscription is the Wallenstein coat of arms, a quartered shield with a baronial coronet. According to the inscription, this should be a depiction of a Wallenstein forebear. Ignoring the date suggested (1324!) this could theoretically be Wilhelm von Waldstein of the Štěpanice branch of the family, son of John Skalský of Hořice and founder of the Lomnice branch, who married Apollonia Černčická of Kacov and who died in 1557! The coat of arms and inscription are not original, and this painting shows not some fictitious Wallenstein ancestor but rather a middle-aged nobleman in black cavalry armour from the period of the Thirty Years' War.

The subject wears high riding boots of light leather, and around his neck has a rich lace collar. He wears a red sash, and behind him in the background is an upland landscape. Structures stand on the hill-sides, and beneath a mountain the drama of a cavalry battle unfolds. The face has been executed with great care, finely modelled, the thoughtful expression of the eyes effective, matching the slightly artificial, imposing masculine posture, legs apart, exuding confidence and strength.

This imposing magnate in cavalry armour belongs among those portraits - very fashionable in their time - of elegant cavaliers, shown full figure in armour. His long flowing hair falls to the collar in the manner of the 1630's - the large Dutch collar, which hangs all the way to the shoulder, confirms this, as collars of this type began to appear only after 1630.

The red groundwork is an important unifying element in composition as a whole - the painting relies upon it, and it shows through the glaze. Indeed, it is interesting the extremes to which the use of this red has been carried. On the subject's left shoulder, at the point where a lace fold merges into the background, the painter has used the background red directly, without covering it with the blue of the sky. In this approach, a purely graphical purpose is revealed - the white lace would otherwise be lost against the pale blue sky. A strong tendency towards stylisation can also be seen in the shadows of the lace collar. The whole of the subject's left shoulder, particularly the left part of the lace collar, has been reduced by the artist to a white lace arabesque, heightening the effect of highlighting with the red field, as does the dark brown colour of the cloak in the lower part of the picture.

Although the cavalier in his imposing figure, attire, and depiction against a background landscape containing a battle is something of a period cliché, it is at the same time a convincing portrait of a specific individual. Of the personalities of the Thirty Years' War, the figure shown is most like that of Ottavio Piccolomini.





6. Maximilian of Wallenstein ?

Unknown artist (mid-1630's)

Oil on canvas, 226 x 130cm

Unsigned

Restored 1994 by Ivana Přibyllová

Previous attribution: Maximilian of Wallenstein, by an unknown artist

Inscription on the left of the lower half of the picture: „/ Maximilián pan z Waldstejna. / Ferdinand 2. Marschal general / Comandant w Praze / 1627 /“.

Above the inscription is the Wallenstein coat of arms, bearing in the centre the charge of a two-headed Imperial eagle; this latter was gained on September 20th 1621 by Adam the Younger (called „the Tall“) from the Hrádek branch of the family (i.e. that at Hrádek, or Komorní Hrádek, n.S.). This blazon can still be seen on the walls of several chambers at Hrádek, which were restored by Adam the Younger in the Renaissance style. Adam the Younger of Wallenstein held a whole range of important provincial posts, from being a page of the Emperor Rudolf II to ultimately becoming the highest burgrave in the land. In 1621, he was raised to a hereditary Imperial Countship, which, however, he refused, saying that he would rather die as „an old Czech lord“. Instead, he received only the aforementioned blazon, a double-headed, black, Imperial eagle with gold points (beak and talons), and the initials of Ferdinand II and haloes behind the eagles' heads in gold, above which was an Imperial crown. The whole figure of the eagle is encircled either by the green „rhombus crown“ or green palm leaves. The eagles' talons clutch a golden anchor reversed on the right, and a green palm leaf on the left. The crest remained unchanged - a folded pair of eagles' wings, the hindmost gold and the foremost blue. This blazon was used exclusively by Adam the Younger's descendents. In the Wallenstein portrait collection, this charge on the coat of arms is to be found elsewhere only in the likeness of the middle of Adam's sons, Maximilian (perh. 1599 - Feb.19th 1655), who attained the highest social level of any of his siblings and the rank of Imperial Count, which his father had refused. It is, however, necessary to point out that the coat of arms of Maximilian, Count of Wallenstein, is rather schematic, and the charge mentioned appears only in the middle of the shield as a two-headed black eagle, with none of the further details that might have been added, due to the relatively small area of the shield.

The subject is shown at life size, standing on a height over a rocky landscape with a high, sombre, evening sky. An army marches on the slopes of a mountain in the background. To the left of the nobleman stands a page holding the bridle of a brown horse's head. The page's attire is brown, with a simple white collar. The face is an outstanding psychological study, the pensive, enquiring expression of the eyes in harmony with the slightly tilted, elegant head, with a period moustache and narrow goatee. The dark hair falling to the shoulder again contrasts with the rich white Dutch collar. The golden-brown clothes lie over cavalry armour lined with brown leather. The cuffs are executed with great care, as is the red sash that the subject wears. The high riding boots have gold spurs, while the sword hilt, halter and bridle are gold and finely chased. The left hand is shown as finely, and with the same care, as the face, and is held along the body. The right hand rests on a black helmet, which sits on a natural plinth.

The complete cavalry armour, the large Dutch turned-down collar with lace over the shoulder, and the long hair falling over the collar, all place this portrait in the 1640's. The dating of the subject, proclaimed by the inscription described above to be 1627, is thus in view of these elements of fashion somewhat early. A similarity to another portrait in the Wallenstein Collection - that supposedly of Bernard John of Wallenstein - is also significant: the gestures of the hands of the subject and the page are almost identical, as if the same cartoon had been used for both! The picture of Maximilian matches this model in great detail.

Neither the inscription nor the coat of arms are original. Nevertheless, this is not necessarily a portrait of some presumed Wallenstein forebear, but rather of a thus far unidentified, important lord of the period of the Thirty Years' War.

While this portrait, with its imposing figure, cavalry armour battle scene and the rest of the usual repertoire is again a somewhat schematic representation of a cavalier of the period, it is at the same time a portrait of a specific individual, who certainly held an important position. The high quality of the working of the face and the deep expression in particular place this among the best of the portraits of the mid-1630's, and it is not impossible that the painter may have been Frans Luycx himself. Other areas, as will be indicated below, correspond to three other pictures in the Wallenstein Collection, and this would appear to indicate their origin in the same workshop.



7. Burian Ladislav of Wallenstein ?

Unknown artist (mid-1630's)

Oil on canvas, 223 x 137cm

Unsigned

Restored 1993 by Ivana Přibyllová

Previous attribution: Burgan Ladislav of Wallenstein, by an unknown artist

Inscription at the centre of the lower edge of the picture: „/Bvrgan. Ladislaw / Graf von Wohlstein rm: / kei?me?camerervndkrichsraht / General Wacht Meister vnd Besteter / Obriste zv Prag ano 1654 /“.

The Wallenstein coat of arms, identical to other coats of arms on pictures in the Wallenstein Collection, is in this case not sited above the inscription, but on a stump on the lower right hand side of the picture, beneath a helmet, for which the stump serves as a pedestal; the coat of arms is not original. Strong misgivings as to the origins of the inscription must be expressed from the outset - its authenticity was not, however, verified during the painting's last restoration. The restorer's report in 1993 notes that „the inscription underwent alterations in the past, which included changes in its format, the bottom taken up and the last line and date being moved to one side, across the overpainting of the background“. This, then, is a similar portrait to those supposedly of „Wilhelm“ (?Ottavio Piccolomini) and „Maximilian“; indeed, the similarities are so marked that it can be assumed that all three pictures are the work of the same artist or workshop. The same cartoons were used for the figures, armour, hands and legs, and only the hand gestures were modified. The left hands with helmets of ?Ladislav and „Wilhelm“ of Wallenstein are identical; the helmet of “Wilhelm” merely has the addition of a red ostrich feather.

According to the inscription, this is not the fictitious portrait of a long-dead forebear, but rather of the Burian Ladislav of Wallenstein, Lord of Žehušice and Světlá nad Sázavou, who was still alive in the first half of the 17th century, and was the penultimate member of the „Libštejn“ branch of the family, which died out with his sons. Since the Imperial charge on the coat of arms did not apply to this personage (as it might in the preceding case), he and his sons used only the quartered shield. The phrase „BVRGAN LADISLAV GRAF VON WOHLSTEIN“ matches a historical reality - the raising of the Wallensteins to the status of Imperial Counts by a charter of Ferdinand II issued in Znojmo on June 25th, 1628, and a charter issued in Vienna on October 21st in the same year confirming this status across the ancestral lands (S. Kasík). Finally, the date used - 1654 - if meant as the date of the subject's death, is also incorrect, as he died in Prague on October 6th, 1645.

Leaving aside questions as to the identity of the person depicted for the time being, it is appropriate at this point to describe this imposing figure from the Wallenstein Collection. The subject is attired in black cavalry armour in the same manner as in the two preceding portraits, with the so-called “crayfish tails” (pointed coat-tails) which were typical for the period of the Thirty Years' War and the following years. The hilt of a sword protrudes from the left side, and he wears a red sash and the obligatory large Dutch lace collar falling over the shoulder. The background consist of an open landscape with a high sky, covered with dramatically-lit clouds. Beneath a rocky hill, an army marches in the valley. Alongside the power and stateliness emanating from the confident pose astraddle, the high quality of the execution of the face is particularly worthy of attention. The expression of the half-closed eyes is underlined by the massive, tight lips. The whiskers and narrow goatee have been completed with the same care as the finely-detailed lace. This two-tiered approach - the nature of the scene, the condensed character and the perfunctoriness of the relationship between the background and the main mass of the figure - is at the same time balanced by the working of the lace, the armorial details and the surface of the sculpted face. These concepts place the cavalier alongside the two aforementioned and preceding portraits, and the joint authorship of all three is obvious. Judging from these comparisons, this may be a portrait of the Emperor Ferdinand III; this hypothesis, however, requires further verification.

The portrait can be dated to the 1640's.





8. Portrait of an unknown nobleman

Unknown artist (1620's)

Oil on canvas, 221 x 133cm

Unsigned

Restored 1992 by Ivana Přibyllová

Previous attribution: Bernard John of Wallenstein, by an unknown artist

Inscription on the right of the upper half of the picture: „/ Bernard Jan Valdstejna / Wůdce Krale cze- / keho Gjrzika / 1(4?)84 /“. Above the inscription is the Wallenstein coat of arms, similar to those coats of arms appearing on other paintings in the Wallenstein Collection. Although - according to the restorer's report after the painting's last restoration - this had been covered by overpainting and mastic (and is thus of considerable age), it cannot be said for certain whether it is original. Leaning towards the opinion that the inscription does indeed match the subject of the painting, it would be natural to seek this name in the Wallenstein genealogies; however, no "Bernard Jan" or "Jan Bernard" is to be found in the Wallenstein family trees. The only possibility is Bernard of Wallenstein who lived in the second half of the 15th century, and who was the younger son of Hynek of Wallenstein, of the „Libštejn“ branch of the family; he was lord of Hradištek, Mnichovo Hradiště, Navaro, Semily, Bělá and Krupce near Teplice (according to Dobřenský's genealogy), and died on September 7th 1517; his wife was Ludmila Smiřická of Smiřice (d.1548), from a family whose sharp rise began shortly after the Hussite Wars. The inscription was most likely added in the 18th century, as a manifestation of Baroque historicism or romanticism.

The portrait is of a specific individual, a likeness created in the 1620's. He is shown standing, the high sky behind him separated from the landscape by a low horizon; to the right rises a hill dominated by a building - perhaps a folly of some sort. A cavalry force is deployed in the valley: two mounted parliamentarians ride forth to meet them. In the lower left-hand corner of the picture is a suit of armour, above which - on an overgrown stone - is a helmet with a white plume. In the background, behind the helmet, stands a page holding the head of a black horse by the bridle. The subject wears ostentatious golden clothes, sewn in fine patterns and decorated with meanders. The outspread hands hold the lace-decorated shirt to the light, this garment having lace cuffs and a frilled collar over a neckerchief. The white leather riding boots complement the coloured tones of the subject's attire. The softly modelled face has a light moustache and a narrow period beard, while the brown hair is short.

Once again, this is an outstanding example of a cavalier of the 1620's. This dating is made possible by the early Baroque dress, and in particular by the typical round, flat, Protestant collar, made up of several layers and decorated with fine lace at the edge. The short length of the hair also matches the style of the period around 1620. The features of this nobleman are reminiscent of those of the Winter King, Frederick of the Palatine, but they could however be those of Karl Leonard, the Count of Harrach, court councillor of the Emperor Ferdinand II. A portrait of Frederick of the Palatine would probably not omit the insignia of Order of the Garter (St George slaying the dragon); such a medallion hangs round the neck on a blue cord in the majority of similar portraits of Frederick of the Palatine. It is therefore likely that the second possibility applies, i.e. that this is a portrait of Karl Leonard - the family ties between the Harrachs and the Wallensteins were very close. Karl Leonard's daughters were married to Albrecht of Wallenstein and his cousin Maximilian (whose great grandfathers had been brothers). In addition to the likeness itself and its comparison with other depictions of Karl Leonard, closer study of the military scene in the background might also be of use in identifying the subject.

The restorer's report indicates that the head of the page on the left hand side is not original. At some point in the past the piece of canvas with the head of the page was removed, and replaced by a new head. This replacement is of considerable age. The portrait depicts the subject in all his nobility and dignity. While the painting has been executed masterfully, it is surprising that both of the subject's pages are shown too short. This anatomical error is particularly arresting when it is noted how precisely and perfectly the heads, hands and overall attire have been worked - it is difficult to believe that the painting's author was unable to paint the pages anatomically correctly. It can only be assumed that anatomical accuracy did not interest the artist, who placed emphasis rather on presenting the subject, or that the figure was executed by an assistant in the workshop and that the mis-sizing occurred in placing it on the canvas from the cartoon. The complete drawing may have been worked up from several cartoons; parts of the body, in this case the hands, may have been shifted, and this could have contributed to their shortening. The master himself clearly executed the heads and hands, which are of very high quality, and correction of the anatomical errors may not have been carried out because of time pressures.

The similarity to the painting of ?Maximilian of Wallenstein is evident. The page's hands, the horse's head and the left hands of both of the subjects are identical. The portrait of Bernard John, which can be dated to sometime in the 1620's, served as the model for the likeness of the supposed Maximilian which, as noted, dates to the 1640's.



9. Herman of Questenberg

Unknown artist (1630's)
(Copy after a portrait in Český Šternberk castle)
Oil on canvas, 229 x 136cm
Unsigned
Restored 1992 by Ivana Přibyllová
Previous attribution: Rudolf of Wallenstein, by an unknown artist

Inscription in the left half of the picture: „/ Rudolphus Baro Waldstei / Ad 1563./“.

Above the inscription is the Wallenstein coat of arms, differing from other coats of arms on pictures in the Wallenstein Collection in that it has been executed with letters and with the coronet in shades of grey and red.

While the report of the restorer who undertook the last restoration of the painting gives the date of 1563, an examination of the inscription would allow it to be read rather as 1536. „Ad“ could be read rather as „Ao“ than as „Ad“ (i.e. in the sense of Anno Domini). While neither the inscription nor the coat of arms appear to be reliable, and were probably added some time in the 18th century, an attempt to identify the subject on their basis could be made, and in this case the Rudolfs of Wallenstein should be borne in mind. The first Rudolf, free lord (Baron) of Wallenstein, died on June 12th 1621 „in.d. Teyntz“, and was brother of the Burian Ladislav of Wallenstein (d.1655) mentioned above. The second Rudolf, Lord of Wallenstein, was the elder brother of Maximilian (d.1655), Lord of Třebíč; this latter Rudolf, together with Maximilian and another of their brothers, was elevated to the rank of Imperial Count on June 25th, 1628. Under no circumstances can the date „1536“ be connected to either of these two Rudolfs, and the portrait might be intended as that of an unknown or „imaginary“ member of the family.

The subject is, however, an entirely concrete individual. He is dressed in clothes of red, with gold thread and lace decoration. His kilt is yellow, the cuirass black, wound round with a leather belt on which hangs a tuck. The lace cuffs, collar and trouser bow give something of an air of over-decoration. The theatrical impression is heightened by the colonnade in the background and the dark sky. The high horizon rises more than halfway up the picture, differentiating this picture from others in the Wallenstein Collection; the upland landscape in the background is also worked in an entirely different manner to these other pictures. A building, perhaps a castle, stands on the hill in the background, at the foot of which an army is drawn up, which the subject indicates with his left hand. The right hand rests on a helmet, which sits on a plinth before a row of columns. Pieces of armour lie in front of the plinth, in the lower left-hand corner of the painting.

The treatment of the face is most interesting: the painting is smooth, crafted without errors, but appears cold, the eyes in particular having a glassy appearance. While nothing can be held against the execution, the work as a whole is not particularly expressive, as if it had been completed to make up the number of a series of portraits, where its contrasting colours might contribute to an overall impression. Another, better preserved version of this portrait exists in the castle at Český Šternberk, of better quality in its execution and more lifelike, which this was the model for the portrait in the Wallenstein Collection. The Wallenstein „Rudolf“ is in fact a depiction of Herman of Questenberg (an engraving of whose appearance is on display at Český Šternberk Château); an inscription was later added to this copy, as if it was a portrait of another of the „Wallenstein forebears“.

The original picture can be dated to sometime after 1630, as the hairstyle, beard and elements of the costume all match the fashion of this time. The Wallenstein copy also probably dates to the 17th century.





10. Paul, Count of Liechtenstein-Castelcorn ?

Unknown artist (early 1630's)

Oil on canvas, 220 x 132cm

Unsigned

Restored 1993 by Ivana Přibyllová

Previous attribution: Hynek John of Wallenstein, by an unknown artist

Inscription on the right hand side of the upper part of the picture: „ / *Hinec Jan pan z Waldsteina / carla 4. I.p. 1324 general /* “. Above the inscription is the coat of arms of Liechtenstein-Castelcorn, which according to the report accompanying the last restoration „overlies a different coat of arms: a white (silver) halberd on a blue field, above which are three heraldic helms bearing the crests - from right to left - of a white lion, a white halberd and red lion. The overpainting was originally white-blue.“ As the restorer's record goes on to note „in their character, the overpainting and the inscription accord with the second half of the 17th century.“ This coat of arms was partially cleaned during an earlier restoration and corrected to be more „Wallenstein“. When the inscription was added to the picture is difficult to ascertain: this may have occurred in the 18th century, when the picture was intended to fulfil the role of ancestor. According to Dobřenský, Hynek (1345-1360) was Lord of Lomnice, Hrušnice, Vranov, Hradištek, Štěpanice, Košťálov etc., came from the Libštejn branch of the family, and took as his wife Anna of Wartenberg (1353).

The nobleman is dressed according to the style of the period, in a yellow and red blouse with trousers of the same material, richly embroidered with gold thread. The blouse is surmounted by a wide, embroidered sash, and the yellow leather riding boots are clearly spurred. The cuffs and collar are decorated in rich lacework. The left hand rests on the hilt of the sword that hangs down the side, while the right holds a marshal's baton. The brilliantly modelled head of a man in middle age is moustachioed, and also bears a long clipped beard. The dark short-clipped hair, parted in the middle, just reach the collar at the back; the high forehead and searching eyes indicate a cultivated man. In the upper right-hand corner is a window aperture through which is a view of an open, upland landscape with the silhouette of a castle. Under the massive clouds of the dramatic sky an army marches under its colours, and in front of the infantry a nobleman rides on a white horse, preceded by four armour bearers in red cloaks. This is a high quality work, executed with care for the details, showing a high degree of professionalism on the part of the artist. According to the hand, then of the paintings in the Wallenstein Collection this work can with a little licence be compared to the portrait of Catherine of Harrach, but the other pictures show hands different to that of this specialist.

Comparison with other works of the period implies that this might be a portrait of Gerhard of Questenberk; it can be dated to the 1620's.





11. Carlo I, Eighth Duke de Gonzaga and de Nevers

Unknown artist (mid-1630's)

Oil on canvas, 220 x 130cm

Unsigned

Restored 1994 by Ivana Přibyllová

Previous attribution: An unidentified member of the Wallenstein family, by an unknown artist

No inscription. On the left below the middle of the picture is the Wallenstein coat of arms above armour. It's perfunctory, quickly-sketched lines and the sparse colouring contrast with the otherwise carefully-executed armour, lying beneath a ledge; the helmet too, lying in the foreground in front of the armour, has been completed more carefully. Such schematic treatment of the coat of arms is also to be found on other pictures in the Wallenstein Collection, and it can be assumed that in these cases the arms were added at a later date (even where restorers' reports are not able to verify their authenticity or lack thereof); in the case of this unknown nobleman, too, the coat of arms was added to bring the picture into the series of Wallenstein forebears.

A stately figure stands astride with hands on hips, this powerful lord stands in full figure in red trousers and blouse, both decorated with gold embroidery. There is gold embroidery on the sleeves of the blouse, and the cuffs of the light brown leather gloves are richly decorated. The nobleman wears a light brown, gold decorated belt, from which on the left side hangs a small-sword with a decorated hilt. The right hand holds a marshal's baton, resting on the ground on which the figure stands. The ostentatious appearance is crowned by an imposing, finely-modelled head with stern, half-closed eyes, a massive aquiline nose and slightly curved mouth; the moustache and narrow beard, and the long hair falling at the back below the collar, allow the figure to be dated to the mid-1630's.

The battle scene being played out on the slopes of a mountainous landscape in the background continues over the light horizon into the dark skies above. The subject silhouetted against a high heaven is reminiscent of several other portraits in the Wallenstein Collection. The stylisation of the battle scene and the shape of the helmet are of similar provenience; these requisites are however related to many other portraits of figures from the Thirty Years' War. A strikingly similar face can be found in Mantua in northern Italy, on a portrait of Carlo I, eighth Duke of Gonzaga and Nevers, in the collection of Count Francesco Veniero; the similarities are so marked that both the Mantuan and the Wallenstein portraits must be of the same person. Should this identification be supported by other comparable portraits, then the Wallenstein Collection would be considerably enriched. The picture of Carlo I may have been brought to Prague as spoils after the Sack of Mantua by Imperial forces, but of course could have entered the Wallenstein Collection by a less dramatic route - Carlo I was the father of the Empress Eleonora II. The 1634 inventory of the Wallenstein Palace mentions portraits of Ferdinand II and his wife. Carlo I, as father of the future Empress, might as Duke of Mantua have contributed to the decoration of the palace, and of course later also. As is known, Albrecht of Wallenstein was in touch with Mantuan artists - for example, the architect Niccolò Sbgondi worked for him - and Maximilian of Wallenstein, Albrecht's successor as owner of the palace, might have maintained such relationships. The portrait of Carlo I is so presentable that it might have contributed to the decoration of the palace even had it been obtained by any other means by later heirs.

While the painting can be dated to around 1635, the question as to who was the author remains unresolved





12. Portrait of an unknown nobleman

Unknown artist (c.1615)

Oil on canvas, 215 x 130cm

Partly legible portion of an inscription: AE 37 ..15.

Restored 1994 by Ivana Přibylková

Previous attribution: Albrecht of Wallenstein, by an unknown artist.

The inscription (on rose-coloured paper, written with a pen and black ink in italics) was stuck to canvas used to stiffen the picture in the 19th century: „/ *Albertus Evsebius Ven / celaus Comes ... Wald / stein ... Ducis Fridlandia /*“. The 19th century inscription was lost during the last restoration in 1994 - the 19th century stiffening was excised as unnecessary, and the original canvas then stiffened by new canvas - the inscription is thus no longer extant, but its previous existence is documented by photographs.

The biography of Albrecht of Wallenstein (1583-1634) is well known. Following the hypothesis that this painting and that supposedly of Isabella of Harrach were a pair of wedding portraits (the marriage having taken place in 1624), then the subject would have been aged 41; however, the face, even without considering all of the other extant likenesses of Albrecht of Wallenstein, is that of a younger man, somewhere between the ages of 30 and 35, perhaps. It is certainly difficult to interpret it as the face of a man in his forties.

The remainder of the original inscription, though, found at the very bottom of the left hand corner, is important in the attempt to identify the subject. The left half of this inscription is missing, the format of the painting having unfortunately been reduced in order to have it fit a smaller frame. Nevertheless, it is possible to make out the remains of the foot of a letter 'A' can be seen before the surviving 'E', and parts of the colouring marking its cross bar. Thus, this is the abbreviation AE with a joint centreline - (AETATIS). Beside the E is the wholly readable number 37 (at the age of 37 years). Beneath this line is the clearly readable number 15, while to the left beneath the 1 the remains of a number 6 can be made out. The 1 before this 6 is missing, and the removal of original canvas to suit the new frame may have led to its damage, or the date may have been damaged prior to this. Judging from the remaining, readable numbers and letter fragments, it is clear that the painting dates to the year 1615. The capital 'C' surmounted by a stylised Count's coronet may be shorthand for „Comes“ („Count“), or may even be the artist's initial.

If in 1615 the subject was 37 years old, then he was born in about 1578. That the picture dates to around 1615 is confirmed in particular by the stiff Spanish collar (Gorillon), and by the archaic Renaissance treatment of the landscape with sill and balustrade. The identification of the subject is not easy; among the magnates living at the time there are many possibilities. The figure brought most readily to mind by that depicted is that of Karl Leonard, Count of Harrach (d.1628), whose wife was Elizabeth, free Lady of Schrattenbach. In view of the fact that the manuscript is safely associated with this picture, and that its counterpart is supposedly of Isabella of Harrach, it may be that these are in fact pictures of Karl Leonard and Elizabeth.

The subject is shown in an interior. He wears cavalry armour, and has a decorated belt from which hangs a sword, which at the same time he has in his left hand. The right hand holds a tasselled marshal's baton. The wide, red trousers have gold buttons down the sides, while the beige riding boots, which reach to the thigh, are spurred. The Spanish collar is topped by a graceful head, which is given life by large, expressive eyes.

The slightly parted, smiling lips complement the softly-modelled face, which has a moustache and a small goatee. The hair is cut short, in the spirit of contemporary fashion. The vambrace is lined with red leather, while the shoulder is decorated by a black leather scallop. On the table to the subject's left, which is covered by a brown and pink cloth, lie gauntlets and a helmet crested by a cascade of red ostrich feathers. In the background, through dark pink hangings drawn back and held by tassels, opens a vista with a dark sky and vegetation. The interior is separated from the landscape by a balustrade with a wide lintel. In the foreground, on the far left, a wide plinth rises, on the lower part of which is the inscription mentioned above.

The painting, executed with great care and feeling in delicately coloured tones, bears witness to a highly professional artist, whose name remains unknown.



13. Portrait of an unknown noblewoman

Unknown artist (c.1615)

Portrait of an unknown noblewoman

Oil on canvas, 214 x 131cm

Counterpart of no. 12 above, unsigned

Restored 1997 by Pavel Blatný

Previous attribution: Maria Isabella of Harrach, by an unknown artist.

The inscription (on rose-coloured paper, written with a pen and black ink in italics) was stuck to canvas used to stiffen the picture in the 19th century: „*Elisabetha - nata Comitissa / ab Harrach. Uxor Alberti / Wencesis Evsepii Comitisa / Waldstein, Ducis Fridlandia et... /*“. The inscription, dating to the 19th century, was removed during the last restoration with part of the canvas, and placed in a new stretch frame.

If the inauthentic inscription is to be believed, then this lady in the black dress is the second wife of the supposed Albrecht of Wallenstein whose portrait is counterpart to this (no. 12 above), Maria Isabella, Countess of Harrach. (Maria Isabella was the daughter of Karl Leonard, Count of Harrach (d. 1628) and Maria Elizabeth, free Lady of Schrattenbach).

In view of the dating of this painting's mate to 1615 and the undeniable appurtenance of the painter's treatment of both pictures, this portrait can also be dated to around the same time. As noted previously, the male counterpart may be Karl Leonard, Count of Harrach, and the subject of this portrait his wife Elizabeth, free Lady of Schrattenbach.

The lady stands in an interior, dressed in a black dress with wide sleeves, from which a light yellow camisole extends down the forearms. The camisole also shows out of the black in the shape of a décolletage that stretches all the way to the belt, while the upturned edges of the collar reach to the shoulder. The wide skirt is joined by brooches - jewels set in pearls and stones of red and black; the pearl necklace is of a similar character. On the middle of the breast hangs a great jewel in the form of a cross. A pearl setting and precious red and black stones also decorate the foot of the closed fan, which the lady holds in her left hand - the loop of the fan is around her little finger. The sleeves and neck are enhanced by white frills. The right hand, with a ring that holds a black stone on the thumb, rests on a small table. The light, round, finely-modelled face is dominated by the expressive, lustrous eyes, while the delicate nose, red lips and slight blush combine to make the face beautiful. A diadem framed by rich brown hair sits on the high forehead. The delicacy and refinement of this gentle lady are enhanced further by the flowering tulips, arranged in a plastic, moulded vase, beneath which lies a single, broken, red tulip. Lying in the subject's hand. An open landscape is visible through the window, which has a wooden sill on which a black bird sits. The symbols of the broken tulip and the black bird may indicate the death of a child or the loss of a family member, which may also be the reason for the sombre black of the dress. The gravity of the whole composition, evocative almost of the mood of a stage, is heightened by the massive cascade of variable purple drapery, drawn tight by a large knot.

In its bold execution and delicate colours, this is a painting by a mature but as yet unknown artist, whose works can be dated to around 1615. To date this picture to the period after 1620 would be very difficult, as this lady and her counterpart are reminiscent rather of the series of Spanish portraits in the Roudnice Collections.





14. Albrecht of Wallenstein

Unknown artist (late 1620's)

Oil on canvas, 220 x 140cm

Unsigned

Restored 1997 by Pavel Blatný

Previous attribution: Wilhelmus I Kunmannus Monoculus, by an unknown artist.

Inscription along the right edge of the upper half of the picture: „/ wilhelmus I. kunman / nus monoculus cum / henrico saxoniae / duce et imperatore / Ao 926 ex thuringia / in bohemam venit : / belliduxcataphract / orum de quo oritur / familia waldsteiniana /“.

Above the inscription is the Wartenberg coat of arms (albeit imprecisely).

According to the inscription, this is meant to be some One-eyed Wilhelm Kunmann, who came with Henry, Duke of Saxony and Holy Roman Emperor from Thuringia to Bohemia in the year 926 (!). In itself this formulation is senseless, an inscription relating to a supposed Wallenstein forebear having been added to an earlier portrait. The Wartenberg arms again create the impression of a relationship to the family of the Lords of Wartenberg, from which the Wallenstein family traced its origins.

The portrait presents a man in his middle age, in a cuirass and tabard, with wide trousers decorated with gold thread. The slit sleeves allow the dark red, lacy shirt to be seen. The decorativeness of the attire is enhanced by the lace cuffs and collar. The high, brownish-red riding boots with golden spurs have tapers lined with red leather. From the belt at the subject's left side hangs a sword with a decorated hilt and a knotwork scabbard. The subject's left hand is on his hip, while the right holds a marshal's baton. The figure stands in an interior, and on the right in the background stands a dimly lit pedestal to which an inscription and coat of arms were added later. Dark green hangings with gold fringes and tassels ring the head. To the right of the subject is a helmet with open visor and a red ostrich feather plume, a green spray - symbolising honour and glory - completes this military ensemble. The centre point of the whole composition is formed by the strongly lit face standing out from the dark background, with its high forehead, raised eyebrow, and one suggestive eye (the second covered by a black band that is a later addition). The impressive beard and moustache, together with the medium length hair and the attire, all date the portrait to the second half of the 1620's. Along with the eye and prominent nose, interest is drawn in the face to the massive, tight red lips; the facial expression emanates strength above all.

The painter has gone about his work flawlessly, and working with the folds of the collar has enlivened their modelling with an unexpected use of white brush strokes drawn crosswise across its highlights and darker depths. In this detail, a conspicuous personal element is seen, serving the artist in increasing the overall decorative character. A similar treatment of collars was employed by the Silesian painter Bartholomew Strobel.

In assessing the identity of the subject, it is useful to bear in mind comparisons with the portrait of Albrecht of Wallenstein by Kaulfersch at Frýdlant - the similarities, particularly in the face, are more than merely coincidental. Comparisons with other portraits of the famous generalissimo and verification of the authenticity of the Wallenstein appearance portrayed at Frýdlant - which was probably executed from earlier models - should bring fresh information.





15. Joachim Andrew, Count Slavata of Chlum and Košumberk

Unknown artist(1630's)

(Copy after a portrait in Jindřichův Hradec château)

Oil on canvas, 205 x 124cm

Unsigned

Restored 1997 by Pavel Blatný

Previous attribution: Maximilian of Wallenstein, by an unknown artist.

The picture carries no inscription. The well-known historian Josef Polišenský (in his book, *Tricetiletá válka a evropské krize 17. století - The Thirty Years' War and the European Crisis of the Seventeenth Century*) presents the subject as Maximilian, nephew of Albrecht of Wallenstein. Comparison with other contemporary depictions of Maximilian lend this a kind of logic - both faces bear a certain similarity, and perhaps for this reason it was co-opted into a series of Wallenstein forebears. Maximilian filled the post of Lord Justice, the insignia of whose office are also shown on the subject - a black suit with black cloak, with a golden key hanging from the belt, a baton of office, and black robes with an ostrich feather. Nevertheless, the attribution is erroneous; identification of the subject is greatly aided by comparison with portraits in the possession of the château at Jindřichův Hradec, which château contains a number of paintings of Joachim Andrew, Count Slavata of Chlum and Košumberk (1606-1645). Such a comparison of these with this supposed „Maximilian of Wallenstein“ make it clear that the subject is in fact Joachim Andrew, Count Slavata, who in his time also filled the post Lord Justice. The version in the Wallenstein Collections is markedly more rigid, and is clearly a copy after a model at Jindřichův Hradec. This latter is a portrait in full length, and while damaged has a better quality, more lifelike treatment of the face and other details, and moreover also includes a complete coat of the Slavata arms in the upper part of the background, which the Wallenstein portrait omits - there can be no doubt that this portrait, along with other half-length portraits at Jindřichův Hradec, are indeed of Joachim Andrew, but its format is somewhat larger as the canvas of the Wallenstein portrait has been cut to reduced size in the past. Both the portrait in the Wallenstein Collection and that at Jindřichův Hradec have suffered considerable damage. On the Wallenstein copy, this is particularly an issue with the pendant on the breast, which is reminiscent of a fleury cross, which could well have been a representation of the Spanish St James' Cross; on the Jindřichův Hradec portrait, this cross is substantially better preserved, making further study possible. While there were several alliances between the Wallensteins and the Slavatas, there were no links between the Wallensteins and the descendants of William Slavata of Jindřichův Hradec (note by S. Kasík). By inheritance, however, this copy may have found its way to the Wallenstein Palace. The apparent similarity to Maximilian might then have led to its serving the function of Wallenstein forebear.

The portrait of Joachim Andrew Slavata in the Wallenstein Collection is again fitted out with all that would be expected of a full-figure portrait of the 1630's - ostentatious attire, lace cuffs, and a flat lace collar. The shoes have bows at the heel, connected also to the stockings, and are decorated with lacework. The face is complemented by a moustache and beard, while the arrangement and length of the hair match the fashion of the middle third of the 17th century. The background is again formed by hangings drawn back with tassels. The table, with a cover of the same red material as the background hangings, forms the usual setting for the subject's attributes, and stands as expected to his right. In this case, the space is occupied by a black hat with a white ostrich feather, which belongs to the dress of a Lord Justice.

Although, as noted, this is a more rigid portrait, it probably originated at around the same time as its model in Jindřichův Hradec, it must be given its due for its sense of colour, and the fact that the execution of its various parts show the hand of a specialist. The face belies this skill, its quality poorer, and it can only be guessed that perhaps this most important feature was intended to be re-worked more finely.





16. Wedding portrait of an unknown noblewoman

Unknown artist (1630's)

Oil on canvas, 193 x 105cm

Unsigned

Restored 1993 by Ivana Přibyllová

Previous attribution: Maria Catherine Wallenstein of Harrach, by an unknown artist.

The inscription was located in the upper left hand portion of the painting: *:/ catherina com. de wald / stein nata com: de HARRACH / uxor maximilian comes / a waldstein /*. This rendition is taken from a photograph in the restoration report, because as the restorer explains „a strong lacquer layer was removed, along with pieces of the unclear inscription beneath. After clearing the overpainting of the background, the old oily mastics were cleaned, those whose quality warranted it being left.“ The restorer decided to remove the inauthentic inscription, which as the restoration report goes on to say „lay on the mastic, the overpainting and strong lacquer layers arising from past repairs“. The quantity of older mastic, the overpainting of the background and the lacquer on which the inscription was found all bore witness to the fact that it had been added after some considerable period, during which the painting had been repeatedly damaged, and had needed to be repaired again and again. From this, it can be adjudged that the inscription originated at the earliest in the 18th, but more likely in the 19th, century. According to the inscription, the portrait is of the first wife of Maximilian, Count of Wallenstein (d.1655) - Catherine, Countess of Harrach (d.1640), who was the eldest daughter of Karl Leonard, Count of Harrach (d.1628), Knight of the Golden Fleece and Imperial Master of the Hounds, Imperial counsellor, Lord of Prucek, Leith and Rohrau, and Maria Elizabeth, free Lady of Schrattenbach. (Their second daughter, Maria Isabella, was also married into the Wallensteins, to Albrecht of Wallenstein himself). While the political aspects of this marriage were not the most auspicious, the Harrachs were at this time well established at the Imperial court. Catherine, Countess of Harrach's husband, the aforementioned Maximilian of Wallenstein who was nephew to Albrecht of Wallenstein, was married thrice, his second marriage to Maria Polyxena of Talmberk bringing him Duchcov. Whether this picture is really of Catherine cannot at present be confirmed with certainty.

The lady is shown standing in a red dress decorated with gold edging. The sleeves of the camisole are also richly embroidered in gold thread, and end in lace cuffs. Over the shoulder hangs a quadruple string of pearls, attached to the breast by a red bow; from a smaller red bow attached to the pearls over the heart hangs a cross made of a black stone. The slit „crayfish tails“ of the gloves and the rich lace ruff are in the Spanish fashion. The lady holds her necklace in her right hand, while her left hand is in the attitude of smoothing her dress, the little finger bearing a ring with a stone in the form of a red rose. A tight necklace of large pearls goes around the throat, while two more pearls shine in the earrings. The lady's face is graceful, the dark, expressive eyes, wide open, forming a contrast with the white colour of the skin, enlivened by the light blush and the ruddy lips slightly curling into a smile. The high forehead and fairly long nose lengthen the face, while the slightly extended chin indicates self-confidence. The whiteness of the face is framed by dark, flowing hair, bound at the top by a red ribbon. Heavy hangings with gold fringes and, in the upper left, hanging tassles, stand out from the dark background - the drapery has been modelled as illuminated folds. To the right of the subject rises a half-hidden column; also to the right of the noblewoman is a table, on the edge of which are three roses - two pink, and that to the rear white, symbolising innocence. The floor is also pink.

The whole appearance of this person, the unique consonance and representation of the colours, give a generally harmonious aspect to the picture; the painting is executed with the great care, brilliance and finesse that show the hand of a master artist. The dominance of the red colour of the clothes and the other accessories - e.g. the bows, the rose in the hand and on the table - the white cascade of the pearls and the clasped hands holding the pearls all indicate that this is a wedding portrait.

This portrait can be dated to the 1630's.





17. Ferdinand Ernest, Count of Wallenstein

Unknown artist (early 1640's)

(Betrothal portrait with a miniature of his betrothed, the Countess Philiberta de Modruzz)

Oil on canvas, 180 x 116cm

Signed on the paving - signature fragment and date 164

Restored 1997 by Pavel Blatný

Previous attribution: Hinko of Wallenstein, by an unknown artist.

Inscription on the right of the lower half of the painting: „/ HinKo pan / Z WaLdsteina / Magister Curiae / Georgij Regis Bo- / hemiae uxorem / duxit FiLia in Agnes / Regis Georgii / Podie Bradin / - 1273 - /“. Neither the inscription nor the usual quartered shield and baron's coronet are original. Nevertheless, the attempt should be made to identify the person appearing in the transposed role of ancient Wallenstein forebear that this later addition presents. The inscription with its highlighted letters clearly does not form a cryptogram. While the incorrectness of the year (1273!) is patent, the text implies that this is Hynek of Wallenstein, chamberlain to the wife of King George of Poděbrady, who married the latter's daughter Agnes. This relationship is commonly found in the old genealogies of the Wallensteins, first appearing in that of Balbín. Modern historical research, however, has shown not only that Hynek of Wallenstein did not marry a daughter of George of Poděbrady, but also that there was no Agnes among the daughters of either of the king's two wives.

The inscription and shield „hang“ in empty space, and do not respect the lines of the hanging in the background, as is also the case in other pictures in the Wallenstein Collection.

Ignoring the inserted, inauthentic inscription, the portrait presents a likeness of high quality based on a living model. It is a portrait of Ferdinand Ernest, Count of Wallenstein (d. May 15th 1665), who was the son of Maximilian and his first wife, Catherine of Harrach. This identification rests on the similarity of the young man to graphic likenesses created after the paintings of Anselm van Hulle, who painted portraits of the delegates to the peace conference held at the conclusion of the Thirty Years' War in Münster and Osnabrück. Ferdinand Ernest is dressed as a cavalier in blue clothes which match the fashions of the 1640's, the period of his marriage to his first wife Philiberta, Countess of Modruzz, whose portrait in miniature can be seen on the medallion that the subject holds in his hand. His blue suit is decorated with embroidered gold edging, and the shoes are decorated at the ankle with rosettes. The large, flat, Dutch collar extends over the shoulder, the long hair is left in a long tress decorated by a bow at its end, again in period style. The subject's right hand holds a black hat with a white ostrich feather, while the aforementioned medallion is held loosely in his left. The red of the hangings that form the background is the colour of love, and on the table at the right lies a lute symbolising harmony - there can be no doubt that this is a betrothal painting. The mosaic floor, composed of pink- and white-veined tiles, complements in its colours the delicate harmony of the composition, which is also complemented by the dreamy look in the eyes of a softly-crafted face surrounded by rich, curly hair.

The impact of Dutch portraiture in this painting is obvious, but it cannot be excluded that this work may come from the hand of a German artist; however, a definite conclusion as to the authorship will need to await further comparative studies.

The original identity of the subject, which was not attested by any markings or inscription, soon fell from knowledge. The coat of arms and inscription that turned an „unknown nobleman“ into “Hinko lord of Waldstein“ were added later. The quartered shield of course contains errors - it is without the central blazon with the black Imperial eagle contradicting heraldic rules; the main branch of the Hradec Wallensteins, from which the subject Ferdinand Ernest came, used this central blazon from 1621 onwards (it having been added by Adam the Younger of Wallenstein, d. 1628).





THE 1749 INVENTORY OF PAINTINGS FROM MNICHOVO HRADIŠTĚ CHÂTEAU

THE INVENTORY IS HELD IN THE MNICHOVO HRADIŠTĚ OFFICE OF THE STATE DISTRICT ARCHIVE FOR THE CITY OF PRAGUE, IN RAV BOOK 289. DATING TO 1749, IT IS GIVEN HERE IN ITS ORIGINAL GERMAN.

/1749/

Demnach eine... einverlebte Relation der Hoch und Wohlgebornen Mariae Elisabeth verwittibten Gräffin von Waldstein, gebohrnen Landtgräfin zu Fürstenberg die Vormundtschafft über ihren Mündel Jährigen Sohn Vincenz Graffen von Waldstein aufgetragen.... nach Ableben Seines ab intestato verschiedenen Vatters Frantz Ernst Graffen von Waldstein angefallenen in dem Buntzlauer Creys liegenden Herrschafften Münnichgratz, Hirschberg und Weisswasser Actum den 18ten Novembris 1748

Inventarium

Deren nach Wayl. den Hoch- und Wohlgebohrnen Herrn Frantz Ernest Graffen von Waldstein auf dessen Herrschafften Münnichgratz, Hirschberg und Weisswasser befundenen Mobilien und Effecten. So geschehen den 15ten Januarij 1749.

Schloss Münnichgratz...

Im TaffelZimmer, so mit Oelfarb auf Leinwand gemahlten Spalieren... Mees-Zimmer mit einem Wallischen Cammin, worauf des Seel. H.

Graffens Portrait...

In Ihro Exc. Seel. Herrn Grafens Vorzimmer

Grosses Bild worauf eine Action des Wayl. Friedlanders vorgestellt wird 1

In Ihro exc. Herrn Grafens Schlaf-Zimmer Kleines Oval-Bild... S. Antoni von Padua

1

Brünner Mutter Gottes Bildt 1

S. Maria Magdalena Bildt 1

Passions-Bilder 5

S. Franciscus Seraphicus 1

Im Saal

An Bildern sub Numeris

No 1 Waldsteinische Stamm-Bäumer von Johannes Baron von Waldstein de anno 1252 über 2 Thüren 2

No 2 Grosses längliches Bildt vorstellend in kleinen Portraits Henricum Baronem von Waldstein mit seinen 24 Söhnen vor dem König Premislao Ottocar 1

No 3 Portrait des Friedländer Hertzogen zu Pferd in Lebensgrösse 1

No 4 Portrait des Johannes von Waldstein de Ao 1237 Lebensgrösse 1

No 5 Portrait Joannis von Waldstein de Ao 1627 Lebensgrösse 1

No 6 Portrait Lebensgrösse des Hinec Johann von Waldstein de Ao 1324 1

No 7 Portrait Lebensgrösse des Wilhelms von Waldstein de Ao 1324 1

No 8 Portrait Lebensgrösse des Burgan Ladislaw Graffen von Waldstein de Ao 1654 1

No 9 Portrait Lebensgrösse des Caroli Victorin Graffen von Waldstein Kaysers Leopoldi Kammer Herrn 1

No 10 Portrait Lebensgrösse Wilhelmi I. Kunmanni de Ao 926 von welchen die Graffen Waldstein her stammen 1

No 11	Portrait Ernesti Josephi Comitis a Waldstein Lebensgrösse gewesen Obrist Land Hofmeister im Königreich Böhmeib	1
No 12	Lebensgrösse Friedrich Graff von Waldstein, Ertz Bischoff zu Prag 1653	1
No 13	Letzt verstorbener Frantz Ernest Graff von Waldstein, auch Lebens Grösse 1	
No 14	Lebens Grösse Hassick Baron von Waldstein Kayser Ferdinandi 1ter General	1
No 15	Lebens Grösse Frantz Joseph Graff von Waldstein, letzt Seel. Herrn Graffens H. Vatter 1	
No 16	Bernard von Waldstein Lebens Grösse de Ao 1384	1
No 17	Ferdinandus Ernestus Graff von Waldstein, Apellations Präsident Lebens Grösse	1
No 18	Rudolphus Baron von Waldstein de Ao 1536, Lebens Grösse	1
No 19	Maximilianus Graff von Waldstein, Commendant zu Prag Ao 1652 Lebens Grösse	1
No 20	Wilhelmus Baron von Waldstein de Anno 1532 Lebens Grösse	1
No 21	Hanibal de Waldstein de Anno 1432 Lebens Grösse	1
No 22	Hinko de Waldstein, Lebensgrösse was // doch Kleiner de Ao 1213	1
No 23	Knyestuck Portrait Dietrich Herr von Ralsko und Wartenberg, wovon auch stammen die Graffen von Waldstein	1
No 24	Franciscus Adamus Graff von Waldstein de Anno 1671	1
No 25	Johannes Graff von Waldstein, Obrist Land Cammerer in Böhmeib 1532	1
No 26	Benedictus a Waldstein, Episcopus de Anno 1465	1
No 27	Zdenko de Waldstein de Ao 1547	1
No 28	Frantz Georg Joseph Graff von Waldstein, Herr auf Dux	1
No 29	Brustbild Portrait des Zdenko Baron von Waldstein de Ao 1613	1
No 30	6. Jährigen Wenceslai Baronis a Waldstein Portrait in Harnisch Lebensgrösse de Ao 1644 1	
No 31	Knyestuck Portrait Johann von Waldstein de Ao 1423	1
No 32	Knyestuck Carl Ernest Graff von Waldstein de Ao 1709 Portrait	1
No 33	Knyestuck Wock H. von Waldstein de Ao 1416 Portrait	1
No 34	Brustbild Adam Graff von Waldstein, Obrist Burggraf	1
No 35	Brustbildt Alberti Ducis Fridlandiae et Comitis de Waldstein de Ao 1629	1

In der Schloss-Capellen

So sambt dem Altar gantz marmolirt und vergoldt, das Altar-Blatt die Bildnuss Mariae mit Jesu und Heil. Johannes von Nepomuck

.....

In Obern Stockh

.....

Darneben im Zimmer

An Bildern

Grosse Bilder die 12. Monath vorstellend, wovon einige in
duplo ohne Rahmen, auch 2 sehr ruinirt

22

Item grosses Bildt, worauf ein weisslicht wildes Schwin

1

Deto dergleiches mit einem Tieger Thier

1

Item mit einer weisen Reche

1

Was Kleineres worauf ein Rehebock

1

Item mit einem Laide Hund /sic/

1

SPECIALIST TERMS

Pavel Blatný

This contribution to the catalogue arises from a desire to tackle some of the uncertainties and ambiguities surrounding particular words used both generally in discussing art and within this catalogue. Consideration of such terms as original, copy, replica, variant, paraphrase, version, citation, plagiarism, pastiche, parody, persiflage and even reproduction is necessary in considering problems as old as painting itself.

If the criterion for defining an original is the personal 'discovery' by an artist of a particular theme and its execution by his own hand, then - particularly in early history - there are very few originals. Time and again, relationships, throwbacks, degrees and affinities are discovered - one thematic formula often becomes a motif spanning the centuries. The causes of this came from outside the artistic sphere - cult conceptions, for example, required religious pictures to assume certain forms which needed to be similar / recognisable, political reasons discriminated in favour of the type showing the ruler in a triumphal scene, and literary content also influenced the formal execution of historical themes. In his own work, the artist was thus often left to make only minor changes, around the edges, which were again handed down.

The problem of the 'original' did not exist until the formulation of criteria for the serious assessment of paintings, i.e. the harmony of theme and execution. The problem became relevant along with interest in the personalities that appear in the evaluation of unique ideas and assessed hands. Originals from the hands of particular artists then began to be valued and priced. Naturally, execution - invention - was important, but it was often repeated. In the ideal case, such replicas were made by the artist himself, or in his workshop under his direction. In execution and content, only minor differences can be identified in the majority. It is in workshop replicas themselves, in which the painting technique is often broader and more lifeless, that these divergences survive, differing them from exact copies. In those cases where the changes are, in comparison to the original conception, larger, then one is dealing with variants, which have the same overall concept of the same theme, but with conspicuous differences. Even further from the original lie versions, in which changes in content and form are broad enough that they may be considered entirely new works. All of the foregoing examples stand in close proximity to the artist, and are originals in the wider sense.

The situation is entirely different with copies, which are repetitions by other hands, in the majority of cases from other periods. The aim here is the reproduction of a single, specific original, attempting to be as similar to that original as possible. Unlike mechanical reproduction, which in all its technical refinement shows a different character in the materials, methods and surfaces applied, exact copies agree with the original as far as these criteria are concerned. It is still being repeatedly found that visual effectiveness was partly influenced by the personality of the copyist, bound up with his period; modern copies are more similar than older ones. Today, it is possible to connect this distinction to the advanced level of knowledge regarding historical painting techniques. As well as "spare duplicates", there exist copies which overtly follow content and compositional repetitions, and at the same time do not follow the format or mode of painting. These have been completed as documentation, as addenda to graphic reproductions, or as souvenirs, and in the majority of cases are smaller than the originals. These relate to artistic copies, which play an important role in the study of stages in the work of individual artists. Virtually all of the great artists made copies after the „Old Masters“, not so much in order to produce a likeness (copy), but rather to deepen their own experience in the study of painting techniques, composition, and colour choice. Several of these copies surpass their models (the originals) in terms of their artistic quality.

Another means of incorporating and artistically reappraising originals (models) is through citation. Individual motifs and details in a citation are made independent, or are repeated in other contexts, and make it possible to load the picture with spiritual references. The use of citations of various works by the same artist in a new picture is termed pastiche, and this was often done with the intention of creating a fake. The complete taking over of themes with particular execution can be referred to as plagiarism for the first time

only from that period when awareness of the right of the author first arose; otherwise, it is a paraphrase, a free departure from the examples of others' according to the artist's own opinion. In these artistic studies, in the main relating to well-known and famous works, this is a process of creating period answers to a single well-formulated theme. These responses express admiration for the „Old Masters“, or are expressions of disquiet before cultural fetishes, and might include ironic parodies or biting persiflage.

Confronting the surviving cultural heritage in terms of painting provides a broad field for action and reaction. The question as to what is „new“ and what „old“ will continue to be asked. The world's galleries contain within their collections copies executed by such well-known artists as Raphael, Titian, Poussin, Lorrain and Van Dyck, which have themselves been copied; the most famous example is perhaps Cranach's copy of the „Last Judgement“ by Hieronymus Bosch, which is firmly individualised (Gemäldegalerie der bildenden Künste, Vienna). Other similar „opinions“ expressed about the pictures of the Old Masters include Baldung Grieg's „Rest on the Flight into Egypt“ in Nuremberg, Johann Lis' „Prodigal Son“ in Florence and reactions to Venetian vistas by Francesco Guardi which are to be found all over the world.



ANALOGIES, MODELS, VARIANTS

Pavel Blatný

„The identification of old portraits is immensely fine and complex work. For it, we need comparable material, literary sources and many other things. Above all, however, we must always remember one thing: not one document, not one engraving, not one contemporary's account, can entirely guarantee that we have correctly identified the personage in the portrait. We must very carefully also use comparative analyses of portraits which we judge to be of the same person. It is necessary to take account of the period ideals of beauty and nobility, of the types of face that particular painters favoured, of the personal taste of the model, and of many other factors“

*J.S. Nemilovová: Tajemství starých obrazů ('The secrets of old paintings'),
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Šíp Jaromír: Holandská figurální malba v pražské Národní galerii, Prague, 1969



This selection of the extensive comparative material brought together by the author as part of his diploma work is published by the Cheb Museum as material which is in many cases essential for an understanding of the portraits in the exhibited collection, providing them with a period and artistic context.

For access to the comparative material, which owners and institutions originally granted as part of the diploma study, and for permission to publish a minimal selection for this catalogue in the interest of providing knowledge that will contribute to future research, the Cheb Museum is grateful not only to the author, but in particular to the owners and custodians of the pictures concerned.

Eva Dittertová

LUCAS VAN VALCKENBORCH

Pavel Blatný

Lucas van Valckenborch was born in 1535 or shortly thereafter at Louvain (Leuven) in present-day Belgium. The register of the painters' guild at Mechelen dates his entry to their ranks as St Luke's day, August 26th, in the year 1560. He established himself in the artistic milieu of Mechelen, where he married and had a son, although the name of the mother is not known. After much drama (the 1566 iconoclasm and the Calvinist uprising), Lucas left his homeland; while the date that he returned to Antwerp is unknown, he gained high repute in that city, and it was clearly on this basis that he was called in 1579 into the service of the young Archduke Matthias. Lucas completed many works for Matthias in the Netherlands, including designs for the uniforms of his personal guard and several portraits. Political fortunes took Matthias in 1582 to Linz, where Lucas joined him either in the same or the succeeding year. Of the artists in Matthias' service in Linz, Lucas was the most important, having no serious rivals and probably working exclusively for the Archduke - no other commissions from the aristocratic circle are known. The only archival evidence to place Lucas in Upper Austria and working for other patrons are two receipts from the church at Krems.

Lucas van Valckenborch worked in Linz for 10 years, until at least 1592. He also travelled to Krems and Gmünd, painting identifiable landscapes, and worked for the Archduke Ernest; Lucas also visited Prague, where he painted a view of the city from Petřín hill (today in the City of Prague Museum).

Valckenborch's departure from Linz for Frankfurt is linked to the removal of the Archduke Matthias following the fall of Hungary to the Turks in 1593. Lucas received permission to live in Frankfurt on April 26th 1593, and in 1594 gained the freedom of the city at the intercession of Archduke Ernest. He made various excursions from Frankfurt into its surroundings, painting many pictures in the Taunus, Heilbrunnen etc., in what was for him a highly productive period. He probably ran a fairly large concern - a workshop - because many themes are replicated. Lucas died on February 2nd 1597, and was buried in the St Peter's cemetery in Frankfurt.

In his portraits, Valckenborch sought to shake off the precise Spanish mode. According to Alexander Wied, while his portraiture never achieved the depth of Anthonis Mor or the professionalism and elegance of Franse Pourbus the Elder, his fresh and free approach shows a break from the stiff rules of court portraiture.



FRANS LUYCX

Pavel Blatný

Luycx was baptised on April 17th 1604 in the Hofkirche in Amsterdam. In 1618, he began to study painting under an artist named Remakel Sin; in 1620, he entered Rubens' workshop to complete his education. How long Luycx remained working for Rubens is unclear, but it is unlikely to have been for an extended period.

Luycx's first known work, signed and dated 1635 („Roma anno 1635, Francisco Luycx fecit“) is now to be found in a private collection in the Hague; it can thus be assumed that Luycx, like many young painters, went to seek his fortune in Italy. Whether Luycx on his journey to Italy in the 1630's passed through Prague is unproven, but it is known that his brother Gerhard Luycx was named a member of the Bohemian Chamber at the beginning of the Thirty Years' War, and was in the Emperor's service in the city. While it cannot be ruled out that Luycx may have stayed and even worked in Prague at this time, it seems more likely that he came to the city some time in the 1640's, when he may have worked for Albrecht's nephew Maximilian. A series of Luycx' works were to be found in the royal *kunstkammer* in Prague castle, many of which became the spoils of war for the Swedes, some of which were removed to Vienna, and several of which remain in Prague Castle to this day.

Luycx' first wife died in 1643. The following year, Luycx married the 24-year old Eleonora Claurens, and it is probably from this marriage that all three of his children came; his first son Frans was born in 1645.

Luycx worked for a number of years for the Archduke Leopold Wilhelm, and in 1646 followed him to Brussels; portraits of the Archduke were to be found in Prague Castle, and many later finished up in Sweden. Between 1648 and 1650, Luycx toured the courts of the Electors, whom he painted. In the 1650's, Luycx again appears working in Prague. He was raised to the nobility, and for his services to the court received title to Pzelstorf. In addition to this knightly estate, Luycx von Luxenstein also had a townhouse near Schottenkirche.

After the death of Ferdinand III (1657), the artist was taken on by the Emperor Leopold; while his courtly status was confirmed, he was employed less. The Archduke Leopold Wilhelm returned to Vienna in 1656, and again became interested in Luycx, who accompanied him on his journey, and was with him again in Ljubljana. Luycx continued to work for the Emperor and the aristocracy until his death in Vienna on May 1st 1668.

An evaluation of the Antwerp painter Frans Luycx is still needed; the only extensive study on him being one by Ernst Ebenstein in 1907. His works are on display in many public and private collections, although to date the attention that the quality of his output deserves has not been forthcoming.



ABOUT THE CATALOGUE AUTHOR

Mgr. Pavel Blatný - Academician / Restorer

Born 1947, Znojmo, Czechoslovakia (now Czech Republic)

Address: Naprstková 8, CZ 110 00 Prague 1, Czech Republic

Education:

Restoration School of the Schweizerisches Landesmuseum, Zurich, Switzerland, studies under Prof. H.C. von Imhoff completed in 1972

Course in „The Examination and Conservation of Mural Paintings“ at the Centre International pour la Conservation et la Restauration des Biens Culturels, Rome, Italy, with a stipendium from UNESCO; 1972.

Academy of Graphic Arts in Prague, restoration department; studies under Prof. Raimund Ondráček completed in 1976.

Philosophical Faculty, Charles University, art history department; studies under Doc. PhDr. Jiří Kropáček completed in 1997.

Licensing and Experience:

Type and scope of work permitted by the Ministry of Culture under concession MK/0265/90, Licence A.

Length of time in professional practice: 25 years

Significant projects:

Restoration of the altarpiece „The Immaculata appearing to St Joseph“ by Carlo Carlone, in the chapel of the Piarist college at Slaný, Czech Republic.

Restoration of the portrait „Hašek of Wallenstein“ by Frans Luycx, now exhibited in the Wallenstein Gallery at the Cheb Museum, Cheb, Czech Republic.

Restoration of the portrait „The Arch-Duke Matthias“ by Lucas van Valckenborch, now exhibited in the Wallenstein Gallery at the Cheb Museum, Cheb, Czech Republic.

Participation in the restoration of the sculptural group „The Angelic Greeting“ by Veit Stoss, Lorenzkirche, Nuremberg, Germany (under the direction of Dr. J. Taubert).

In co-operation with Jiří Droždě, restoration of two wings of the altar, and a relief of „The Laying to Rest“ in St Adalbert's Church at the Chateau of Kostelec nad Černými Lesy, Czech Republic

In co-operation with Jiří Drož', restoration of the altarpiece by Paul Troger, Kremser Schmidt and F. A. Maulbertsch at the pilgrimage church at Vranov near Brno.

Restoration of the portraits „St Wenceslas“ and „St Isidore“ by Josef Bergler, at the Slaný Museum.

Restoration of the „St Andrew“ altar by an unknown artist (beginning of the 17th century), at the Slaný Museum.

Specific areas of interest and specialisation:

Hung pictures on canvas, full-length presentational portraits of the 17th century, research into historical painting techniques, polychrome sculpture, art-historical research and expert knowledge.

Other professional experience and teaching:

1976-1977: Restoration department of the National Gallery in Prague

- assistant to Academician / Restorer Mojmír Hamsík.

1992: Lecturer on the „Introductory Course on the Documentation, Stabilization and Conservation of Paintings and Wooden Statuary“ in Zagreb, organised by the Institute for the Protection of the Cultural Heritage of the Republic of Croatia and the ARCH Foundation, Lugano, directed by Francesca von Thyssen-Bornemisza.

1996-1997: Lecturer in historic painting techniques at the Chemical-Technology University / Institute for Chemical Technology and Monuments Restoration, winter semesters.

Publications:

- 1976: Thesis, Academy of Graphic Arts in Prague - Technika malby F. A. Maulbertsche v kostele Bičovaného Spasitele v Dyjích u Znojma ('The painting technique of F.A. Maulbertsche in the Church of the Scourged Saviour at Dyje near Znojmo').
- 1990: „Die Falschspieler“, eine Kopie nach Caravaggio in Prag in: Maltechnik-Restaur No. 2, March 1990, Callway-Verlag, Munich, Germany (with Doc. Jiří Josefík).
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Professional seminars:

- „Training Conservators and Restorers“, National Museum, Zagreb, Croatia, November 26th 1992.
- „The Angelic Greeting of Veit Stoss - a report on the restoration“, Institute of Art History of the Philosophical Faculty of Charles University in Prague, May 20th 1998.

Stipendia:

- 1972: UNESCO stipendium, six month study trip in Rome.
- 1993: Berne Canton stipendium for one semester's study of art history at the University of Berne, Switzerland.
- 1994: Dr Alfred Bader stipendium for a two month study tour in the United States and Canada, researching Baroque painters' techniques in European painting.

Participation in restoration exhibitions:

- The „Restaurierungen“ exhibition at the Landesmuseum, Zurich, 1972, the appurtenant restoration work being published in Ausstellungskatalog LM 72.
- Exhibition of own paintings and drawings in the apartment of Mr Pavel Brunhoffer, Náplavní 7, Prague, 1977 - introductory text provided by Věra Jirousová.
- The „Restaurátorské umění mezi 1948-1988 v Československu“ exhibition, Mánes, Prague, 1989, the appurtenant restoration work being published in the exhibition catalogue.
- The „Monumenta Revidia“ exhibition, Kladno District Museum / Chateau, 1993, the appurtenant restoration work being published in the exhibition catalogue published by the Kladno District Council.
- The „Monumenta Revidia II“ exhibition, Slaný Museum, 1994.
- The „Zvěstování“ exhibition - paintings from Kopanina, Aš Museum, 1998.
- Exhibition and catalogue of the Wallenstein Portrait Gallery in the Cheb Museum.

Membership of Professional Associations:

- Union of Graphic Artists - member
- Association of Restorers - member
- Association of Art Historians - member
- IIC (International Institute for the Conservation of Historic-Artistic Works) - member
- Czech Journalists' Syndicate - member

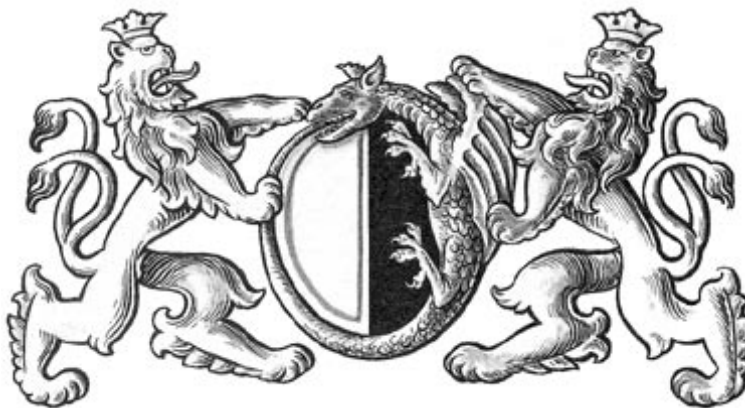
CONTRIBUTORS

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Acknowledgements

For their assistance in the resolution of problems associated with the Wallenstein Collection, the author wishes in particular to thank the following among his colleagues:

doc. PhDr. Jiří Kropáček
doc. PhDr. Mojmír Horyna
Mgr. Danuta Učnicková
doc. PhDr. Marie Blahová,
PhDr. Ludmila Kybalová
Mrs. Dorothea Pechová
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Academician / Restorer Kamil Krkošek
Mr. Roland Rauh
Dr. Alfred Bader
Mr. Ernest Waldstein
Mr. Karl Albrecht Waldstein-Wartenberg
Mr. Jiří Oberfalzer
Academician / Restorer Tomáš Lahoda
and PhDr. Eva Dittertová.

Special thanks are due to my wife, Zuzana.

Pavel Blatný et al.
The Wallenstein Gallery in the Cheb Museum
A Catalogue of the Permanent Exhibition

Published by the Cheb Museum with the support of the Ministry of Culture
of the Czech Republic, Nadace Patria and Mr. Karl Albrecht Waldstein-Wartenberg
Cheb, 1999

Editor: PhDr. Eva Dittertová
English translation: Alastair Millar, BSc (Hons)
Photography: František Toth
Coats of arms drawn by: Petr Tybitancl
Graphic design: Jiřina Illková
Lithography: Polypress Karlovy Vary
Technical execution: Tiskárna Kalous & Skřivan, Plzeň
1st edition, of 300 copies.

ISBN 80-85018-20-9



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Fig. 1 The Archduke Matthias



1a Portrait of the Archduke Matthias



1b Detail of the face from 1a



1c Detail of the face from Fig. 1



Fig. 2 Portrait of an unknown burgher



2a Portrait of Vratislav canon Friedrich Bergh

ad 1a

Portrait of the Archduke Matthias by Lucas van Valckenborch, now in Ambras château, Austria (inv.no.3400); oil on canvas, 133 x 96cm.

ad 2a

Portrait of Vratislav canon Friedrich Bergh (d.1641), c.1625, by Bartholomeus Strobel, now in the Archdiocesan Museum in Vratislav, Poland (inv.no.1361).

ad 3a

Portrait of the Emperor Ferdinand III by Frans Luycx, now in the National Gallery in Prague, Czech Republic (inv.no.01353); oil on canvas, 144 x 109cm.



Fig. 3 An unknown nobleman



3a The Emperor Ferdinand III



3b Detail of the face from 3



Fig. 4 Eleonora II de Gonzaga, Princess of Mantua



4a Portrait of the Empress Eleonora II de Gonzaga



4b Detail of the face from Fig. 4a.



4c Detail of the face from Fig. 4.



Fig. 5 Ottavio Piccolomini ?



5a Portrait of Ottavio Piccolomini, contemporary engraving.



5b Portrait of Count Francis Magnis



5c Detail of the face from Fig. 5.



Fig. 6 Maximilian of Wallenstein ?



6a Portrait of Maximilian, Count Wallenstein; engraving by Wolfgang Killian



6b Detail of the face from Fig. 6.

ad 4a
Portrait of the Empress Eleonora II de Gonzaga (1628-1686) by Frans Luycx, now in Gripsholm château, Sweden; oil on canvas, 207 x 125cm.

ad 5b
Portrait of Count Francis Magnis by an unknown artist, now in Strážnice château, Czech Republic; oil on canvas.



Fig. 7 Burian Ladislav of Wallenstein ?



7a Portrait of the Emperor Ferdinand III (1608-1657) by an unknown artist, now in Hluboká nad Vltavou château, CR (inv.5502), courtesy of the Monuments Office, České Budějovice; oil on canvas, 206x150cm.



7b Detail of the face from Fig. 7a.



7c Detail of the face from Fig. 7



Fig. 8 Portrait of an unknown nobleman



8a Portrait of Karl, Count of Harrach (d.1628) by an unknown artist, now in Hrádek u Nechanic château, Czech Republic (inv.no.618), courtesy of the Monuments Office, Pardubice; oil on canvas, 230 x 150cm.



8b Portrait of Frederick of the Palatine, period engraving by an unknown artist.



8c Detail of the face from Fig. 8.



Fig. 9 Herman of Questenberg



9a Portrait of Herman of Questenberg



9b Portrait of Herman of Questenberg,



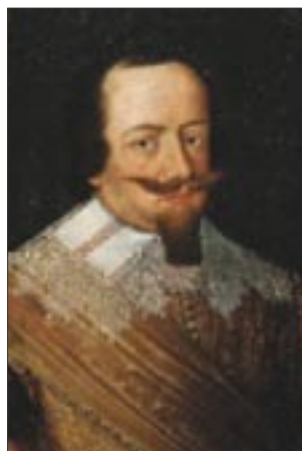
9c Detail of the face from Fig. 9.



Fig. 10 Paul, Count of Liechtenstein-Castelcorn ?



10a Portrait of Gerhard, free Lord of Questenberg,



10b Detail of the face from Fig. 10.

ad 9a
Portrait of Herman of Questenberg, 1630's, now in the collection of Zdeněk Šternberg at Český Šternberg chateau, Czech Republic; oil on canvas.

ad 9b
Portrait of Herman of Questenberg, first half of the 18th century, now in the collection of Zdeněk Šternberg at Český Šternberg chateau, Czech Republic; engraving by an unknown artist.

ad 10a
Portrait of Gerhard, free Lord of Questenberg, engraving 1st half of the 18th century



Fig. 11 Carlo I, Eighth Duke de Gonzaga and de Nevers



11a Portrait of Charles I, 8th Duke of Mantua



11b Detail of the face from Fig. 11.

ad 11a
Portrait of Charles I, 8th Duke of Mantua, by an unknown Mantuan artist; oil on canvas - bust in an oval.



Fig. 12 Portrait of an unknown nobleman



12a Portrait of Count Bonaventura Buquoy



12b Portrait of Count Bonaventura Buquoy



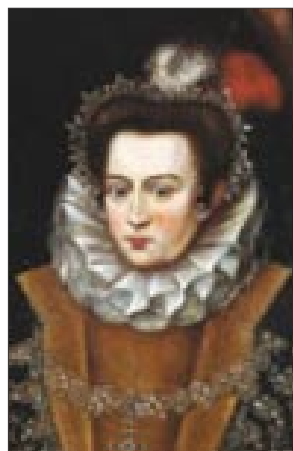
12c Detail of the face from Fig. 12.



Fig. 13 Portrait of an unknown noblewoman



13a Portrait of Isabella of Wallenstein, née of Harrach



13b Detail of the face from Fig. 13.



Fig. 14 Albrecht of Wallenstein



14a Likeness of Albrecht of Wallenstein



14b Detail of the face from Fig. 14a.



14c Detail of the face from Fig. 14.

ad 12a
Portrait of Count Bonaventura Buquoy, c.1620, by an unknown artist, now in Hrádek u Nechanic château, Czech Republic (inv.no.621), courtesy of the Monuments Office, Pardubice; oil on canvas, 200 x 126cm.

ad 12b
Portrait of Count Bonaventura Buquoy by L. Vostermann, after Rubens; engraving.

ad 13a
Portrait of Isabella of Wallenstein, née of Harrach, the second wife of Albrecht of Wallenstein. Copy after Fig.13 (but possibly a portrait of her mother, Elizabeth, free Lady of Schrattenbach).

ad 14a
Likeness of Albrecht of Wallenstein, late 1620's, by Christian Kaulfersch, now in Frýdlant castle, CR (inv.no.204); oil on canvas, 205



Fig. 15 Joachim Andrew,
Count Slavata of
Chlum and Košumberk



15a Portrait of Count Joachim
Andrew of Slavata



15b Detail of the face from
Fig. 15a.



15c Detail of the face from
Fig. 15



Fig. 16 Wedding portrait of
an unknown noblewoman



16a Portrait of the Archduchess
Cecilia Renata



16b Portrait of the Archduchess
Maria Anna

ad 15a
Portrait of Count Joachim Andrew
of Slavata, 1640's, by an unknown
artist, now in Jindřichův Hradec chateau,
Czech Republic (inv.no.576),
courtesy of the Monuments Office,
České Budějovice;
oil on canvas.

ad 16a
Portrait of the Archduchess Cecilia
Renata, daughter of Emperor
Ferdinand II, 1630's, by an unknown
artist, now in Hrádek u Nechanic
chateau, Czech Republic (inv. no.
3320), courtesy of the Monuments
Office, Pardubice;
oil on canvas, 207 x 118 cm.

ad 16b
Portrait of the Archduchess Maria
Anna, daughter of Emperor
Ferdinand II, 1630's, by an unknown
artist, now in Hrádek u Nechanic
chateau, Czech Republic (inv. no.
3318), courtesy of the Monuments
Office, Pardubice;
oil on canvas, 204 x 117.5 cm.



Fig. 17 Ferdinand Ernest,
Count of Wallenstein



17a Portrait of Ferdinand
Ernest of Wallenstein



17b Detail of the face from
Fig. 17.

ad 17a
Portrait of Ferdinand Ernest of
Wallenstein by Mattus Merian the
Younger; copperplate,
17.5 x 12.3cm