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LUBOMÍR SLAVÍČEK

VISUAL DOCUMENTATION OF THE ARISTOCRATICAL COLLECTIONS IN BAROQUE BOHEMIA.*

The ongoing information on the results of aristocratical art-collecting of the 17th and 18th centuries in Bohemia has always been rough and therefore it is more than probable that numerous even important events have been out of our scope. This situation is partly due to the fact that the systematic study of archives has long been neglected: especially the research of testaments, probate inventories, correspondence or possibly the accounts books, dealers' records and auctions catalogues. Insufficient is also their art-historical and historical interpretation and evaluation.¹ The systematic investigation of the inventories and accounts of the estate of the Czech nobility is still at the very beginning, unlike the research of the Czech townspeople milieu.² The first steps in a more detailed

* The paper presented in the Hague June 5–7, 1996 at the *Symposium on the use of archival inventories in art history*, organized by J. Paul Getty Provenance Index, Malibu (Cal., USA) and Rijksbureau voor Kunsthistorische Documentatie, The Hague.

¹ O. J. Blažiček, *Obrazárny státních zámků*. Praha 1956 and 1957 (with further bibliography); Idem, Die Gemäldegalerien der staatlichen Schlösser in der Tschechoslowakei. Ein Rückblick und die die heutige Situation. *Museumskunde* 1965, pp. 172–182; M. Šroněk, Barokní malířství 17. století. In: *Dějiny českého výtvarného umění. II/2. Od počátku renesance do závěru baroka*. Praha 1989, pp. 354–355; V. Vlnas, Poznámky k žánrové skladbě českých barokních obrazáren. Galerie litoměřických biskupů v kontextu dobového sběratelství (summary: Notes on the Genre Structure of the Czech Baroque Picture Galleries). *Rozprava o baroku. Sborník příspěvků z kolokvia barokní umění na území severovýchodně od Prahy*. Slaný 1993, pp. 34–38; L. Slaviček (ed.), Cat. *Artis pictoriae amatores. Evropa v zrcadle pražského barokního sběratelství. Europe in the Mirror of Baroque Art Collecting in Prague*. Praha 1993 (with further bibliography).

² Cf. J. Pešek, Pražské knihy kšaftů a inventářů. Příspěvek k jejich struktuře a vývoji v době předbělohorské (summary: Die Prager Testamente und Inventarbücher. Beitrag zu deren Struktur und Entwicklung in der Zeit vor der Schlacht am Weissen Berg). *Pražský sborník historický* XV, 1982, s. 63–68; Idem, Výtvarná díla s náboženskou tematikou v pražských předbělohorských interiérech. *Umění* XXX, 1982, pp. 263–267; Idem, Veduty v pražských interiérech doby předbělohorské. *Umění* XXXI, 1983, pp. 521–522; Idem, Obrazy, grafiky a jejich majitelé v předbělohorské Praze (summary: Pictures, Prints and their Owners in

study of the inventories referring to the most significant aristocratical collections, e.g. to the former Nostitz and Waldstein picture galleries, which remained partly preserved up Bohemia in to the present days, and the consequent elaboration of the obtained material have already been made.³ The archives materials of most of the other noble collections remain untouched and therefore we dispose only of the old results of the research abstracts from the beginning of this century.⁴

For better understanding of my paper I consider it necessary to mention at least briefly the two collections which will be talked about further on. Both collections of paintings, which are the representative examples of the Czech aris-

Prague during the Period preceeding the Battle of Bílá Hora). *Umění* XXXIX, 1991, pp. 269–383; Idem, Měšťanská vzdělanost a kultura v předbělohorských Čechách 1547–1620. /Všední dny kulturního života/ (summary: Die bürgerliche Bildung und Kultur in Böhmen in der Zeit vor der Schlacht am Weissen Berg. /Der Alltag des kulturellen Lebens/). Praha 1993, pp. 109–118, 160–166; Z. Hojda, Měšťanské barokní sbírky v Praze a v Olomouci. *Historická Olomouc a její současné problémy* 5, 1985, pp. 307–322; Idem, Výtvarná díla v domech staroměstských měšťanů v letech 1627–1740. Příspěvek dějinám kultury barokní Prahy I. (summary: Die Kunstwerke in den Häusern der Altstädter Bürger in den Jahren 1627–1740. Ein Beitrag zur Kulturgeschichte des barocken Prags II.). *Pražský sborník historický* XXVI, 1993, pp. 38–102; Idem, Kulturní investice staroměstských měšťanů v letech 1627–1740. Příspěvek dějinám kultury barokní Prahy II. (summary: Kulturinvestitionen der Altstädter Bürger in den Jahren 1627–1740. Ein Beitrag zur Geschichte des barocken Prags II.). *Ibidem* XXVII, 1994, pp. 47–104.

³ Cf. L. Machytka, *Archivní doklady k dějinám nostické obrazárny* (1980). Manuscript in the Archive of the National Gallery in Prague, Inv. No. AA 2940; Idem, *Prameny k dějinám valdštejnské obrazárny* (Duchcov, Horní Litvínov, Praha). Manuscript in the Archive of the National Gallery in Prague, Inv. No. AA 3121; Idem, Vznik nostické obrazárny a její vývoj do počátku 19. století. *Umění* XXXI, 1983, pp. 244–246.

⁴ Cf. e.g. inventories of the Černín collection: P. Bergner, Inventář bývalé hraběcí černínské obrazárny na Hradčanech. *Časopis společnosti přátel starožitností českých* XV, 1907, pp. 130–155; J. Novák, Soupis obrazů v zámku Lysé v letech 1723–1733. *Ibidem* XIX, 1911, pp. 89–98; Idem, Soupis obrazů zámku Vínové v letech 1726–1767. *Ibidem* XXIII, 1915, pp. 29–72; Idem, Prameny ke studiu bývalé hr. Černínské obrazárny na Hradčanech. *Památky archeologické* XXVII, 1915, pp. 205–221. — Collection of Counts Waldstein: J. V. Šimák, Soupis obrazů někdejší galerie duchovské. *Časopis společnosti vlasteneckých přátel starožitností českých* XXVIII, 1920, pp. 41–46. — Collection of Counts of Sternberg: H. Zimmermann, Inventare, Akten und Regesten aus der Registratur seiner K. und K. Apostolischen Majestät Oberst Kammeramtes. *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* XXIV, 1903, pp. LVI–LVIII, reg. 19357; A. Birnbaumová, Archivní materiál k dějinám výstavby, výzdoby a zařízení zámku Troja u Prahy. *Památky archeologické* XXXV, 1926/1927, pp. 618–623. — Collection of Prince Albrecht Eusebius Wallenstein (Waldstein): E. Schebek, *Die Lösung der Wallensteinfrage*. Berlin 1881, pp. 587–608, Appendix 12. — Collection of Count Felix Wrschowitz: H. Toman, Das Verzeichniß der Wrschowitz'schen Bildersammlung. *Repertorium für Kunstwissenschaft* X, 1887, pp. 14–24; Th. von Frimmel, Zur Geschichte der Wrschowitz'schen Gemälde Sammlung in Prag. *Mitteilungen der k. k. Zentral Commission zur Erforschung der Kunst- und historischen Denkmale* N. F. XVII, 1892, pp. 257–267. — The Imperial Picture Gallery of the Prague Castle: K. Köpl, Urkunden, Acten und Regesten aus dem K. K. Statthaltereii-Archiv in Prag [...]. *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* X, 1889, pp. LXII–CC.

tocratical collecting, give reliable evidence not only to the approaches and mentality of the collectors belonging to Czech nobility, but also show the results of their collecting and patronage activities. The oldest known specimen of the baroque approach to the collecting, with its typical baroque features freed from the influence of late renaissance and mannerism *Kunst- und Wunderkammer*, is the Černín picture gallery. Its founder and main collector was the Czech *grand seigneur* Humprecht Jan Černín (1628–1682), who laid the foundations of his collection in the time of his diplomatic mission in the Republic of St. Marco from 1660 to 1663. His collection, which he assembled in Venice, is characteristic of the prevailing number of the paintings by the Italian artists of the renaissance and the early baroque period. He continued in the collecting with the same intensity even after his return to Prague. In the 1670s he purchased several paintings of the Netherlandish provenance in the Vienna shop of the art dealer Gulliermo Forchondt from Antwerp. Being an ardent collector, he wanted to place his collection in a dignified space of a family seat, the monumental palace, which he started to build in the vicinity of Prague's castle. The picture gallery was placed in *Galleria grande* and *Galleria piccola*, which in their character as well as dimensions were inspired by Italian examples, especially the *Galleria della Mostra* of the Duke palace of the Gonzags in Mantua.⁵ Even after the founder's death his heirs paid considerable attention to further extension of the family collection, its presentation and maintenance. Foremost artists and experts of that time, as e.g. Johann Rudolf Byss, were invited to keep the picture gallery. They, as gallery inspectors, proved also their connoisseurship in drawing up inventories of the collection. The fate of the Černín picture gallery was fulfilled around the year 1777, when under so far unknown circumstances the paintings were sold out.⁶

At the same time as the Černín collection, another significant art collection was founded in Bohemia, namely the Nostitz one, and it was the Chancellor of the Kingdom of Bohemia, Count Johann Hartwig Nostitz (1610–1683), who stood at its beginning. The testimony of the Nostitz keen collecting is not only the extensive collection of high-quality paintings, but also an important library, which involves also a remarkable collection of rare manuscripts and prints, the collection of ancient and renaissance sculptures and plaster casts, fine pieces of the decorative arts, numismatic cabinet or the collection of mathematical and astronomical instruments. By the end of the 18th century the Nostitz collection

⁵ V. Lorenc, K. Tříška, *Černínský palác v Praze*. Praha 1980, p. 60.

⁶ On the history of the Černín picture collection see J. Novák, *Dějiny bývalé hr. Černínské obrazárny na Hradčanech*. *Památky archeologické* XXVII, 1915, pp. 123–141; Z. Kalista, *Humprecht Jan Černín jako mecenáš a podporovatel umění v době své benátské ambasády 1660–1663* (summary: *Humprecht Jan Černín, Mécène et Protecteur de Beaux Arts du temp ou il était Ambassadeur a Venice*). *Památky archeologické* XXXVI, 1928/1929, pp. 53–78; L. Slavíček, *Imagines Galleriaie. Černínové jako sběratelé a podporovatelé umění. The Černíns as Collectors and Patrons of the Arts*. In: L. Slavíček (as in note 1), pp. 131–143, 372–386.

had been regularly enriched by new acquisitions. The most significant among them was the purchasing in 1670 of the library and the *Kunst- und Wunderkammer* of Otto Nostitz the Younger (1608–1665), the step brother of Johann Hartwig, as well as the inheriting of the picture gallery of the Count Franz Anton Berka of Duba (1649–1706) by Anton Johann Nostitz in 1706. Count Berka, an educated art lover and patron with a personal artistic taste, who had been active for 30 years as an emperor's ambassador at different European courts, among others also in the Hague, started to form his collection most probably as early as during his grand tour made round 1670 to Italy and other European countries. It achieved its orientation in the 2nd half of the 1670s, due to numerous and well thought-out purchases from the Vienna shop of Guliermo Forchondt from Antwerp. The common feature traceable with all his acquisitions was the sense of high quality of the paintings acquired, which is evident not only with the works of famous Italian, Netherlandish or German artists but also with the paintings of less known authors. Laying the emphasis on the quality of paintings was apparent also with most of later purchases by Anton Johann Nostitz (1652–1736) and his followers.⁷

In the history of European collecting of the 17th and 18th centuries we repeatedly come across the endeavour and need to document the appearance and composition of a certain art collection or its part by means of the drawings or graphical reproductions. One of the most famous examples of such a documentation is the bundle of drawings after to the paintings and other works of art from the possession of Andrea Vendramin in Venice from the time prior to 1627.⁸ Around the year 1637 in London Venceslaus Hollar started his work on a difficult task, which consisted in reproducing the paintings, drawings, ancient

⁷ On the history of the Nostitz picture collection see L. Machytka 1983 (as in n. 3), pp. 244–246; L. Slavíček, *Přispěvky k dějinám nostické obrazové sbírky. Materiálle k českému baroknímu sběratelství* (summary: Contribution to the History of the Picture Gallery of Counts Nostic and Count František Berka of Duba. Research into the Czech baroque Collecting). *Umění XXXI*, 1983, pp. 219–243; Idem, *Delitiae Imaginum. Nosticové jako sběratelé a podporovatelé umění. The Nostitz as Collectors and Patrons of the Arts*. In: L. Slavíček (as in note 1), pp. 171–183, 386–400; Idem, *Cat. Barocke Bilderlust. Holländische und flämische Gemälde der ehemaligen Sammlung Nostitz aus der Prager Nationalgalerie*. Braunschweig 1994; Idem, *Paralipomena k dějinám berkovské a nostické obrazové sbírky. (Materiálle k českému baroknímu sběratelství II.)* (summary: Paralipomena to the History of the Berka and Nostitz Collections of Paintings). *Umění XLIII*, 1995, pp. 445–471; Idem, *Dvě podoby barokního šlechtického sběratelství 17. století v Čechách — sbírky Otty Nostice ml. (1608–1665) a Františka Antonína Berky z Dubé (1649–1706)* (summary: Two Types of Baroque Aristocratical Collecting in the 17th Century Bohemia — Collections of Otto Nostitz Jr. /1608–1665/ and Count František Antonín Berka of Dubá /1649–1706/). *Opera historica 5. Editio Universitatis Bohemiae Meridionalis*. České Budějovice 1996 (yet to be published).

⁸ T. Borenius, *The Picture Gallery of Andrea Vendramin*. London 1932; A.-M. Logan, *The "Cabinet" of the Brothers Gerard and Jan Reynst*. Amsterdam-Oxford-New York 1979, pp. 67–75. On the problem of engravings after paintings in general see F. Haskell, *Die schwere Geburt des Kunstbuchs*. Berlin 1993.

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works of art and natural objects from the rich collections of Thomas Howard Lord Arundel.⁹ Further important cases are the drawings records by Leonard Bramer to the paintings offered for sale from several Delft collections between 1652 and 1653.¹⁰ During the 1650s the important collector Gerard Reynst from Amsterdam decided to publicize his collection through the production of two illustrated books, one devoted to the pictures, the other to the antiquities. This project was carried out by the heirs in 1660s.¹¹ An the other exquisite example in this respect was the *Theatrum pictorum* by David Teniers the Younger of 1660, which recorded in the engravings of foremost Netherlandish engravers the outstanding paintings by Italian painters from the cabinet of paintings owned by the Archduke Leopold Wilhelm.¹² This pretentious publication became popular among the Central European collectors, who inspired by it, started to issue the prints of individual paintings from their collections or even the prints of whole collections. So immediately after the publication of Teniers edition in 1664 Jan van Ossenbeck created similar engravings, which were the reproductions of the selected paintings from the Viennese collection of the *Hofquartiermeister* Johann Kunibert von Wenzelsberg.¹³ Speaking of the real inventories of paintings, there are several exemplars, coming from the 1st half of the 18th century, and referring to the Imperial picture gallery in Vienna. From the years 1720–1733 are three volumes of the painted inventory, which were created by Ferdinand Storffer and followed by grandiose projects intended for the wide art-loving public. The edition of the engravings after the paintings *Theatrum artis pictoriae*, was started by the painters Frans van Stampart and Anton Joseph von Prenner. Its first volume appeared in 1727 but the whole edition remained unfinished due to the insufficient response with the public. Eight years later the same authors took part in the realization of the publication *Prodromus*, which similarly as Storffer's inventory recorded not only the shape but also the way of

⁹ R. Pennington, *A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar, 1607–1677*. Cambridge 1982, pp. XVII–XXVIII; J. Brown, *Kings & Connoisseurs. Collecting Art in Seventeenth-century Europe*. New Haven-London 1995, p. 236.

¹⁰ M. Plomp, *Een merkwaardige verzameling door Leonaert Bramer 1986. Oud Holland C*, 1986, pp. 81–153.

¹¹ M.-A. Logan (as in n. 8), pp. 37–106, 110–174; J. Brown (as in note 9), p. 237.

¹² M. Klinge, *Cat. David Teniers the Younger. Paintings, Drawings*. Antwerp 1991, p. 278–297, cat. no. 96–108; G. Galavics, *Netherlandish Baroque Painters and Graphic Artists in 17th-century Central Europe*. In: *Cat. Baroque Art in Central Europe. Crossroads*. Budapest 1993, pp. 90–92; J. Brown (as in n. 9), pp. 180–183, 237.

¹³ Th. von Frimmel, *Geschichte der Wiener Gemäldesammlungen*. Berlin-Leipzig 1899, pp. 2–6; L. Slavíček (as in n. 1), p. 49–50, cat. no. I/1–16; G. Galavics (as in n. 12), p. 92, pp. 306–307, cat. no. 119. — *Hofquartiermeister Johann Kunibert von Wenzelsberg* was an agent of the bishop of Olomouc Karl of Liechtenstein-Castelcorno, a well-known collector and patron of art. Cf. A. Breitenbacher, *Dějiny arcibiskupské obrazárny v Kroměříži I*. Kroměříž 1925, pp. 23, 44–52, 62; M. Kouřil, *Biskupa Karla z Liechtenštejna rádci a zpravodajci. Historická Olomouc a její současné problémy 4*, Olomouc 1983, pp. 113–114.

displaying the paintings of the imperial gallery in Viennese Stallburg. In connection with the preparation of this album of prints an extensive number of chalk drawings appeared. These drawings, whose author was Anton Joseph von Prenner, are now part of public as well as private collections, e. g. in Budapest, Museum of Art, in Brno, Moravian Gallery, or in Prague National Gallery.¹⁴

Also in Bohemia of the baroque period we can find especially among the aristocratic collectors the tendencies to make similar documentation of the results of their collecting activities. The oldest is undoubtedly the Lobkowitz inventory counting 280 pages with simple pen drawings bound in one volume and coming from the period between 1650 and 1660. They depict more than four hundred silver, partly gilded objects, decorations and table accessories from the property of Prince Lobkowitz. The sketchy drawings accomplished by the weight of the individual items allow only in one case the identification with the object preserved up to the recent time in the Lobkowitz family collections. This inventory, first published in 1888 and elaborated by Edmund Wilhelm Braun in 1923,¹⁵ has in the European context a number of analogies. One of them is for example the codex from the years 1526 or 1527 in the Castle and Cloister library in Aschaffenburg, containing the drawings catalogue of relics and precious objects of the Mainz Elector, the Archbishop Albrecht von Brandenburg.¹⁶

The first known and preserved inventory of this type in the field of visual arts in Bohemia is only slightly younger *Imagines Galeriae*, which had been produced since 1668 on commission of Count Humprecht Jan Černín by his court painters Jan la Fresnoy, Jakub van der Heyden, Folprechtus van Oude-Allen and Jasper de Payn. This special kind of inventory of the picture gallery of Count Humprecht Jan Černín is divided into 3 volumes, which in folio contain about 750 pen and wash drawings, after the paintings, which were part of his collection. One page usually contained more paintings and the individual drawings were provided with the notes on the dimensions of the painting and in some cases even the initials of the authors of the copies. Unfortunately what they did not contain was the information on the authorship of the reproduced paintings. The

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- 14 A. von Pergner, Studien zur Geschichte der k. k. Gemäldegalerie in Belvedere zu Wien. *Berichte und Mitteilungen des Altertums-Vereine zu Wien* VI, 1863; H. Zimmermann, Franz v. Stamparts und Anton v. Prenners Prodrumus [...]. *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* VII, 1888, p. VII-XIV; *Die Gemäldegalerie des Kunsthistorischen Museums in Wien. Verzeichnis der Gemälde*. Wien 1991, pp. 15–16; J. Kroupa, Josef Anton von Prenner jako reproduční grafik. *Bulletin Moravské galerie v Brně* 40, 1986, p. 19–21; L. Slaviček (as in n. 1), pp. 54–55. cat. no. I/1–18, 19, fig.
- 15 J. Koula, *Denkmäler des Kunstgewerbes in Böhmen und Mähren. II*. Prag 1888; M. Dvořák, B. Matějka, *Soupis památek historických a uměleckých v politickém okresu roudnickém. II. Zámek roudnický*. Praha 1907, p. 294, fig. 199; E. W. Braun, *Die Silberkammer eines Reichsfürsten. (Das Lobkowitz'sche Inventar.) Werke deutscher Goldschmiede der Spätgotik und Renaissance*. Leipzig 1923.
- 16 J. Rasmussen, Untersuchungen zum Halleschen Heiltum des Kardinals Albrecht von Brandenburg. *Münchener Jahrbuch der bildenden Kunst* XXVII, 1976, pp. 91–132; XXVIII, 1977, p. 91–132.

1st volume of the *Imagines Galeriae* contains 152 sheets with 314 paintings, 16 paintings being recorded twice. Volume II has 104 sheets with 205 pictures and volume III consists of 121 sheets with 230 paintings. In the course of the work on the drawings of the Černín inventory, another painter working for the Černín family, Georg Ruthardt Rudinger, made a partial list of the drawn copies which had already been finished; and so in June 1669 there were 110 sheets with 299 paintings. The works on this inventory continued even after 1669 and some more drawings were added after the death of Humprecht Jan Černín. At that time, under his son, the inventory was bound in brown leather, in which the gilded Černín supralibros was imprinted.¹⁷ Let's go back once again to the composition of the Černín picture gallery as it is documented in the *Imagines Galeriae*, which we have just mentioned. Prevailing were undoubtedly the works of Italian provenance. Their authors were outstanding older or modern painters of Italian schools like Giorgione, Titian, Raphael, Pordenone, the Bassanos, Domenico Fetti (fig. 1) and first of all the works of art of Venetian painters of Seicento Pietro Bellotto, Johann Carl Loth, Pietro della Vecchia (fig. 2) or Giuseppe Diamantini (fig. 3). As was already said, in the Černín picture gallery there were also works of painters of other painting schools, especially the Netherlandish and German ones. The drawings in *Imagines Galeriae* testify to the presence of history pieces and portraits by Peter Paul Rubens (e.g. another version of his famous paintings *The Head of Medusa*, *St. Hieronymus* [fig. 4] or *The portrait of Lord Arundel*) or Anthonis van Dyck, landscapes by Jan Breughel the Elder or still lifes by Jan Fyt, but also the works of the famous German baroque painter Johann Heinrich Schönfeld or the founder of the Czech baroque painting Karel Škréta, whose several paintings Count Černín had bought, as other archive records say, at the time of his mission in Venice. Nevertheless the records in *Imagines Galeriae* may only hardly answer the question, whether the paintings, which used to be the property of Humprecht Johann Černín, were originals or just copies. We know that copies used to constitute for most part the collections of Central European aristocratic collectors, despite the strong view of Prince Karl Eusebius von Liechtenstein, who in his tractate *Von der Werk der Architectur* wrote that "only good originals are appreciated, much sought for and paid for, while the value of copies is much lower, if any".¹⁸ This is a similar problem

¹⁷ P. Bergner, Inventář bývalé hraběcí černínské obrazárny na Hradčanech. *Časopis společnosti přátel starožitnosti českých XV*, 1907, pp. 135–137; J. Novák 1915 (as in n. 6), pp. 209–210; L. Slavíček (as in n. 1), p. 135, pp. 151–154, cat. no. IV/1–14.

¹⁸ V. Fleischer, *Fürst Karl Eusebius von Liechtenstein als Bauherr und Sammler*. Wien 1910, pp. 197–199; N. Holst, *Creator, Collectors and Connoisseurs. The Anatomy of the Artistic Taste from Antiquity to the Present Day*. London 1964, p. 164. Cf. also R. E. Spear, Notes on Renaissance and Baroque Originals and Originality. In: *Relating the Original: Multiple Originals, Copies and Reproductions. Studies in the History of Art 20*, Washington 1989, pp. 97–99; J. M. Muller, Measures of Authenticity: The Detection of Copies in the Early Literature on Connoisseurship. *Ibidem*, pp. 141–159.

of the art historians involved in the history of art collecting, who mostly work with written or visual sources without having possibility of their confrontation with real works of art.

Analogical to *Imagines Galeriae* of the Černín picture gallery are in their character the drawings which are kept in the print room of the National Gallery in Prague. It was only recently that they have been reidentified. They appear to be a fragment of what was most probably once intended to be again an inventory. The objective of such a type of inventory was the visual documentation of the works of art that were part of the collection belonging to the Count Franz Anton Berka of Duba. These records created by at least two authors, who unlike in the case of the *Imagines Galeriae* are unknown, might be dated back to the period round or after the year 1700. It may be proved that some of the drawings come from the time after 1706, the year in which the paintings were inherited by Count Anton Johann Nostitz.¹⁹ Though, like with the drawings from the Černín inventory, none of these records are magnificent or remarkable works of art, most of them comply with the main criteria of similar reproductions, no matter whether they were drawn or engraved. This criterion was first of all simple and truthful copying of what was in the model painting. Therefore the ambition of *copy-makers*, professional artists or amateurs, was to be most precise in attaining the basic composition scheme and at the same time to be authentic in conserving the specific character of the author's way of painting, so that not only the picture itself but also its author could be identified without greater difficulties. Very suitable in this respect proved to be a specific technique of brush drawing or of pen and wash drawing, which were commonly used in the 17th century for the copying and reproduction of the works of art. This drawing technique was typical especially of amateurs, for example Jan de Bisschop, a lawyer from the Hague and one of the most gifted amateur draughtsmen of his day, to give just a known example.²⁰ The artless character especially of pen drawings makes us suspect that the author of these sketches might have been the owner of the collection, Count Berka himself. We must not forget that since the time of Baldassare Castiglione and his influential writing *Il Cortegiano*, it was the young cavalier's ambition to be a connoisseur of painting and at the same time to be able to draw himself.²¹

The Černín *Imagines Galeriae* and the fragment of the drawn inventory of Berka and Nostitz picture gallery can nowadays be used for similar purposes as in the baroque period. Being an important complement and invaluable corrective of the preserved written resources like invoices and bills of delivery of the Vien-

¹⁹ L. Slavíček 1983 (as in n. 7), pp. 221–222; L. Slavíček 1994 (as in n. 7), pp. 128–157, cat. no. I–XXI; L. Slavíček 1995 (as in n. 7), p. 450.

²⁰ J. G. van Gelder, Jan de Bisschop (1628–1671). *Oud Holland* LXXXVI, 1971, pp. 201–288.

²¹ L. Slavíček 1995 (as in n. 7), p. 450. Cf. also W. Kemp, "einen wahrhaften bildenden Zeichenunterricht überall einzuführen". In: *Zeichnen und Zeichnenunterricht der Laien 1500–1780; ein Handbuch*. Frankfurt am Main 1979.

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na art shop of Guliermo Forchondt²² or probate inventories²³, this type of visual documentation is a convincing aid for art historians. They may be useful in searching the authorship of individual paintings and genres represented in the collection. Similar visual sources help even more than written or printed inventories at the identification of pictures, which once had been part of the appropriate collection, however in the course of time were sold and at present may be found in most different collections. The usefulness of the combination of the sources of the two types — written and visual — is obvious especially in the case of the Nostitz (and specifically even Berka's) collection of paintings, which has been preserved with certain losses up to the present time. The considerable percentage of paintings preserved in the collections of the National Gallery or in the former Nostitz castles in West Bohemia, or also in the most different foreign public and private collections,²⁴ give the unique opportunity of checking the reliability of the information which is contained in individual types of archive sources referring to the history of the collection. The preserved fragment of the inventory of Berka's and Nostitz picture gallery consists of 113 drawings. In combination with a number of the probate inventories, which mostly contain only very brief descriptions, give quite a reliable notion of the original character and composition of the collection in respect of the genres and the authorship of the paintings. The research of the inventories, drawings and preserved paintings may result in the following summary. Like the other aristocratical picture galleries, which emerged on the territory of Bohemia in the 2nd half of the 17th century and the beginning of the 18th century, the core of Franz Anton Berka's collection, and later also the renowned Nostitz picture gallery were the paintings of Netherlandish and Italian artists of the 16th and 17th centuries, enriched by the works of the artists who were active in Central Europe. The collection was complemented by more or less single pictures of other schools of painting, French or Spanish.

The profile does not substantially differ from the orientation of the most important collections, which served as inspiration for Czech aristocratic collectors.

²² J. Denucé, *Kunstuitvoer in de 17e eeuw te Antwerpen de Firma Forchoudt*. Antwerpen 1931; F. Arens, Die Familie Forchondt und ihre Rolle in Antwerpener Kunsthandel. *Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte* 30, 1937, pp. 129–149; E. Duverger, Le commerce d'art entre la Flandre et l'Europe Centrale au XVIIe siècle. Notes et remarques. In: *Actes du XXIIe Congres Internationale d'Historie de l'Art* (1969). Budapest 1972, pp. 157–181; L. Slaviček, Antwerpen, Wien und die böhmische Länder. Die Antwerpener Malerei 1550–1650 im Lichte des Wiener Kunsthandels und der böhmischen Gemäldesammlungen. In: E. Mai, K. Schütz, H. Vlieghe (ed.), *Die Malerei Antwerpens — Gattungen, Meister, Wirkungen. Studien zur flämischen Kunst des 16. und 17. Jahrhunderts. Internationales Kolloquium Wien 1993*. Köln 1994, pp. 145–154.

²³ L. Machytka 1980 (as in n. 3); L. Machytka 1983 (as in n. 3), pp. 244–246.

²⁴ Cf. e.g. L. Machytka, *Cat. Mistrovská díla ze sbírek západočeských zámků*. Plzeň 1985, cat. no. 3, 4, 39; L. Slaviček 1994 (as in n. 7), p. 130, cat. no. I, II; and III, p. 135, cat. no. VII, p. 143, cat. no. XI, XII.

This statement refers especially to two collections which were built thanks to one of the most characteristic personalities of the European art collecting round the 1650s, the Archduke Leopold Wilhelm. I mean his picture cabinet, which before 1656 had been located in Brussels and then moved to Vienna; and the imperial picture gallery, which was founded under his supervision at the Prague Castle as the substitution for the lost *Kunstkammer* of the emperor Rudolf II.²⁵ In Berka's and later in Nostitz collection the attention was paid not only to the paintings of renowned authors but also the artists belonging to the category of so called *Kleinmeister*. The decisive role in acquiring the paintings for the collection was, as was already said, the artistic quality of the work. Therefore even nowadays we can find in the Nostitz gallery the paintings which are often signed but their authors are otherwise unknown e.g. Johannes Felpacher, Jacob Martzen, Gerrit van Steur or Karel Wautier), a similar evidence comes from the drawn inventory (cf. records after the four personifications of cardinal virtues by Karl Phillips Spierincks, the Netherlandish disciple of Nicolaes Poussin in Rome).²⁶

Most of the drawings in the inventory of the smaller part of Berka's and Nostitz collection is provided with German or Italian ascriptions, which are partly contemporary with their origin, partly do they come from later period. These remarks refer to the attributions, or specify later location of the paintings in the Prague Nostitz palace or give evidence of their further fate. In that respect, the most important are the supplementary notes, which in the case of 6 drawings give evidence of their donation to one of the most remarkable European collectors round 1700, Elector Palatine Johann Wilhelm in Düsseldorf. The existence of this gift is confirmed not only by the notes on Prague's drawings but also by the fact that at least two of the six donated paintings, namely *The Predict of St. John Baptist* by Jan Brueghel the Elder and the *Self-portrait* by Diego Velázquez, which according to the later inscription on the drawing is considered to be the work by Rembrandt (fig. 5). Both these paintings are kept in the Alte Pinakothek in Munich, where they got together with other pictures of Johann Wilhelm's exceptional collection.²⁷

²⁵ K. Garas, Die Entstehung der Galerie des Erzherzog Leopold Wilhelm. *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 63, 1967, pp. 39–80; Eadem, Das Schicksal der Sammlung des Erzherzog Leopold Wilhelm. *Ibidem* 64, 1968, pp. 181–278; J. Neumann, *The Picture Gallery of Prague Castle*. Prague 1967.

²⁶ L. Slavíček 1994 (as in n. 7), p. 62, cat. no. 18, pp. 106–107. cat. no. 40, pp. 122–123, cat. no. 48, p. 147, cat. no. XIV, XV.

²⁷ L. Slavíček 1983 (as in n. 7), p. 222; L. Slavíček 1994 (as in n. 7), p. 14, p. 130, cat. no. II, fig.; L. Slavíček 1995 (as in n. 7), p. 450. On art collecting of the Elector Palatine Johann Wilhelm see F. Haskell, *Patrons and Painters. A Study in Relations between Italian Art and Society in the Age of baroque*. New Haven-New York 1980, pp. 281–284; K. Möhling, *Die Gemäldegalerie des Kurfürst Johann Wilhelm von der Pfalz-Neuburg (1658–1716) in Düsseldorf*. Köln 1993.

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A very specific position in the visual documentation of Czech baroque collections has a large set of drawings by Count Johann Rudolf Sporck (1694–1759), which were created in the 1720s and especially the 1730s. These amateur drawings were bound in 7 tomes entitled simply *Delineationes*. Their creator, canon of the St. Vitus chapter in Prague, an enthusiastic draughtsman recorded in them not only a great number of pictures and another works of art, but also the buildings on family estates. Important is his documentation of the interiors of the Prague palace, especially gallery, chapel, his studio and the library, in which in accordance with the late manneristic concept of collecting a small collection of natural curiosities — shells, minerals, insect etc. — was placed, as well as the collection of coins and medals. The individual objects which were part of his collection of natural items and of the numismatic cabinet were recorded in the 4th volume of his *Delineationes*. The 5th and 6th volumes contain also the drawings after most different paintings, first of all family portraits, the portraits of the outstanding personalities of Prague's and European clergy, but also the pictures with religious themes and quite a great number of landscapes, among which are the paintings by Gaspar Adriaensz van Wittel, Andrea Locatelli and Paolo Pannini, or the Czech baroque landscape painter Wenzel Laurenz Reiner. Obviously only a smaller part of these paintings recorded in his drawings, were integrated in Sporck's own collections. Most of the pictures recorded in the drawings constitute a type of imaginary gallery, as the paintings were not Count Sporck's property, he only saw them in other collections.²⁸

Concerning the baroque picture galleries of Czech aristocrats we can state here one more, though only sporadic kind of pictorial documentation. These are the views of picture galleries, the so called *Gemalte Galerien*, the creation of which used to be the domain of the Antwerp painters led by David Teniers the Younger, Leopold Wilhelm's court painter and the keeper of his picture gallery.²⁹

²⁸ G. J. Dlabáč, *Allgemeines historisches Künstler-Lexikon für Böhmen II*. Prag 1815, pp. 142–178; A. Podlaha, Jan Rudolf Sporck a jeho kresby. *Památky archeologické XX*, 1902/1903, pp. 451–464; *XXI*, 1904/1905, pp. 59–70, 98–126; P. Preiss, in: L. Slavíček (as in n. 1), pp. 118–120, cat. no. III/1–13, fig.; D. Stehlíková, *Cat. Kabinety umění a kuriozit. Pět století sběratelství uměleckého řemesla. Cabinets of Arts and Curiosities. Five Centuries od Arts and Crafts Collecting*. Praha 1995, pp. 7–9.

²⁹ Th. von Frimmel, *Gemalte Galerien*. Berlin 1896; S. Speth-Holterhoff, *Les peintres flamands de cabinets d'amateurs au XVIIe siècle*. Bruxelles 1957; J. Müller Hofstede, "Non sanuratur oculus visu". Zur "Alegorie des Gesichts" von Peter Paul Rubens and Jan Brueghel d. Ä. In: H. Velkman, J. Müller Hofstede (edd.), *Wort und Bild in der niederländischen Kunst und Literatur des 16. und 17. Jahrhunderts*. Erfstadt 1984, pp. 243–289; Z. Zaremba Filipczak, *Picturing Art in Antwerp, 1550–1700*. Princeton 1987; R. Ringers, De Verbeelding van de Kunst en het Kunstnaarschap in de Antwerpse kunstkamers. *Antwerpen 33*, 1987, pp. 1–19; E. Mai, Pictura in der "Constkamer" — Antwerpens Malerei im Spiegel von Bild und Theorie. In: E. Mai, H. Vlieghe (edd.), *Cat. Von Bruegel bis Rubens. Das goldene Jahrhundert der flämischen Malerei*. Köln 1992, pp. 39–54; M. Díaz Padron, M. Ro-yo-Villanova (edd.), *Cat. David Teniers, Jan Brueghel y los Gabinetos la Pintura*. Madrid

Teniers' paintings, which sporadically found their way to the contemporary collections of Czech noblemen, e.g. to the Černín or collection, substantially influenced the shape of the paintings gallery of similar concept, produced also by the painters active in the Czech lands. One of the preserved examples is a picture, in the National Gallery in Prague (fig. 7). Its author is a less known painter Anton Franz Hampisch, recorded in Prague between 1732 and 1768. Though limited by his painting abilities, the painter in the composition of the painting and the whole concept came out of the concrete Teniers's painting of the picture cabinet of the Archduke Leopold Wilhelm, which is now in the Kunsthistorisches Museum in Vienna. While the space construction and the way of presenting the individual paintings of the cabinet, as well as the figures in the picture and their costumes fully correspond to Teniers's example, some of the paintings hanging on the walls of that gallery prove that this paintings gallery must have been created in the 2nd third of the 18th century in the Czech milieu. This statement may be corroborated first of all by the existence in the cabinet of a portrait of a man in a fur cap with the gesture of counting on fingers, which hangs on the left narrow wall. It is the selfportrait of the famous Czech baroque painter Petr Brandl and was painted round 1725, and now preserved in Prague in a private collection (fig. 8). Also other paintings may be identified rather safely: their authorship, or even their owners in the time of the origin of this paintings gallery. Most of the pictures presented, for example copy after Rubens *Penitent Mary Magdalene and her sister Martha* (the original was in the 18th century placed in Prague's Nostitz collection, now in the collections of the Kunsthistorisches Museum in Vienna), a copy of Correggio's famous composition *The Marriage of St. Catherine* (now in the Louvre), the painting of the *Virgin Mary with penitent Sinners* attributed to Joachim von Sandrart, landscapes by Joos de Momper and Johann Heinrich Roos or the cavalry scenes by Jacques Courtois, called Le Bourguignon come most probably from the picture gallery of Counts Kolovrat of Liebstein, which was removed in the 1730s from their Prague palace to be placed in the château of Rychnov nad Kněžnou in East Bohemia. This hypothesis is supported by the information of old inventories and in several cases also the paintings which have been preserved and are in the castle gallery in Rychnov.³⁰ The finding that the works of art which are seen in this *gemalte Ga-*

1992; U. Härting, „doctrina et pietas“: über frühe Galeriebilder. *Jaarboek van het Koninklijk Musea voor Schone Kunsten te Antwerpen* 1993, s. 95–133; G. Schwartz, Lady Pictura painting flowers. *Tableau*. 15, Nr. 6, 1993, s. 66–81; Idem, Love in the Kunstammer. Additions to the Work of Guiliam van Haecht (1593–1637). *Ibidem* 18, Nr. 6, 1996, s. 43–52.

³⁰ L. Slavíček (as in n. 1), pp. 128–129, cat. no. III/3–4, fig. — On the history of the Kolovrat picture collection see E. Weiss, *Barokní obrazárna v kolowratském zámku v Rychnově nad Kněžnou* (manuscript). Praha 1953–1955; V. Novotný, *Obrazárna na zámku v Rychnově nad Kněžnou*. *Umění* XIV, 1942, pp. 9–32; O. J. Blažíček, *Rychnovská zámecká obrazárna*. Praha 1956 (1957², 1973³).

Another, signed and dated (1757) version of Hampisch's painting was before 1926 part of the famous collection of MUDr. Alois Engelbrecht in Prague, cf. P. Toman, *Nový slovník*

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lerie most probably come from one concrete collection is even more interesting if we consider the fact that its author Anton Franz Hampisch must have been familiar with the Kolovrat pictures because in 1727 he and two other painters made inventory and the financial evaluation of the collection.

In Bohemia, Hampisch was far from being the only author of paintings gallery. One of the specialists oriented on this genre was also Johann Michael Brettschneider, a stilllife painter, who was active on the turn of the 17th and 18th centuries in his native town Ústí nad Labem in the north of Bohemia, and later in Prague and Vienna. At present we know four signed paintings of his, which are in the German and Czech collections (Bamberg, Bayerische Staatsgemäldesammlungen; Nürnberg, Germanisches Nationalmuseum; Jaroměřice nad Rokytou /Moravia/, collection of the State Castle /fig. 6/). The surface of walls are from floor to ceiling covered with paintings the display of which was strictly symmetrical, similarly as in the works of late Flemish representatives of this genre, e.g. Gonzales Coques or Karel-Emmanuel Bisset. Unlike in the Flemish examples, which undoubtedly served Brettschneider as the inspiration, none of

československých výtvarných umělců I. Praha 1947, p. 291. Out of further, so far known gallery paintings it is necessary to state the work of an anonymous, most probably also Czech painter of the 2nd quarter of the 18th century in National Gallery, Prague (inv. No. O 10596 /fig. 11/). Similarly as in Hampisch's painting, also in this picture there are famous works by Czech baroque painters, displayed in prominent positions. e.g. the composition of the altar piece *The Assassination of St. Wenceslas* (Prague-Břevnov, church of St. Margaret, ca 1718) by Petr Brandl or the painting *Mary with a sleeping Christ-child* by the same author. Also with most of the other paintings it is possible to find the authors of the depicted pictures, e.g. Frans Hals (copies after the known compositions *Drinking Boy /Taste/* and *Boy holding a Flute /Hearing/* now in Schwerin, Staatliches Museum), Salvator Rosa, Jacques Courtois, called Le Bourguignon, Jan Baptist Lambrechts, Philipp Peter Roos, called Rosa di Tivoli et al. As M. Šroněk has found out, the replique of this *gemalte Galerie*, however with different paintings, is at present in the rectory in Žatec, North-West Bohemia.

Two further paintings of similar concept have already been published. They come from different periods (probably from the 2nd half of the 17th century and from 1805). Their common feature is the presence in both of them of identical paintings with St. Wenceslas iconography. These pictures were painted after the illustrations in publication: *D. Wenceslao Bohemorum duci ac martyri inclyto sertum*. Prague 1643, cf. A. Podlaha, Koblův obraz „Galerie s cyklem obrazů ze života sv. Václava“. *Památky archeologické* XXV, 1913, p. 90, fig. 20; J. Šárnal, Obraz „Galerie s cyklem obrazů ze života sv. Václava“ (summary Tableau «Galerie avec un cycle de tableaux de la vie de St. Wenceslas»). *Ibidem* XXXVI, 1928–1930, pp. 136–128, fig. 35. They are closely connected in their style with two other paintings in the Picture Gallery of Prague Castle (Inv. No. OPH 1062, OPH 1063), which were most probably painted in the 1780's.

In Central Europe the paintings of similar style but lower quality, which were created by local painters, can often be found in cloister picture galleries. e.g. the painting from 1685 signed? by an unknown painter D. Iortano (sic!) in Herzogenburg (Lower Austria), cf. E. Herrmann-Fichtenau, *Die Bildersammlung im Stift Herzogenburg. Österreichische Zeitschrift für Denkmalpflege* 28, 1984, pp. 185ff; *Cat. Prinz Eugen und das barocke Österreich*. Schlosshof 1986, pp. 108–110, cat. no. 3. 18, fig.

the pictures which he situated in his paintings gallery has so far been identified. Therefore it is also possible to refuse the opinion that his so far known works depict the interiors of the imperial picture gallery of the Prague Castle. None of the paintings on he walls can be definitely connected with some of the pictures of this important collection as they are recorded in numerous inventories.³¹

Approximately at the same time as Bretschneider, it was Jan Onghers who came to the Czech lands from Mechlin. In his Oeuvre we find only exceptionally the painting of the interior decorated with pictures. It is the painting entitled the *Concert in the Picture Gallery* in Dresden, Staatliche Sammlungen-Galerie Alte Meister, which is a counterpart to the painting of the similar composition by Johann Heinrich Schönfeld, which was created in the 1660s for his friend and patron, the Mayor of Augsburg Marx Anton Jenisch.³² This picture together with other Schönfeld's works got to the collection of another foremost collectors of the baroque period in Bohemia, a somewhat enigmatic Count Felix Vršovec (1654–1720). The remarkable picture cabinet, which he had managed to put together, was after Vršovec's death sold in the auction and a considerable part of the collection got to the Elector's Gallery in Dresden (some paintings via the collection of Count Waldstein). The detailed sales catalogue which was published in 1724 proves that the installation of the Vršovec cabinet most probably counted on the pendants of the same themes, style or at least size. This was the reason of supplementary creating the companions to single paintings. It was apparently also the case of Schönfeld's painting and its counterpart, which Jan Onghers had created on direct commission of Count Vršovec.³³ The proof of it is that similarly as Schönfeld, who in his work depicted some pieces of Marx's collection in Augsburg, also Jan Onghers used for the decoration of the

31 M. Šroněk, Jan Michael Bretschneider (1656–1727). *Umění XXXII*, 1984, pp. 56–63 (german summary); P. Preiss, in: L. Slavíček (as in n. 1), pp. 125–127, cat. no. III/3–2, fig.

32 H. Peč, *Johann Heinrich Schönfeld. Die Gemälde*. Berlin 1971, pp. 183–184, cat. no. 117, pp. 273–274, cat. no. AB 16; L. Machytka *Nová instalace zámecké obrazárny v Českém Krumlově. Památky a příroda* 10, 1985, p. 400; P. Preiss, in: L. Slavíček (as in n. 1), p. 125, cat. no. III/3–1, fig.

33 *Catalogus derjenigen rahren, und kostbahnen Mahlereyen, und Bildern, von denen besten alt- und neuen Meistern, [...] welche /Tit:/ Ihro Excell. der Gottseelige Herr Graff von Werschowitz hinterlassen, und nunmehr allhier in der Königl: Neuen Stadt Prag, in dem Werschowitzen Haus inbilllichem Preiß, Stückweise zu verkaufen stehen*. Prag 1723. On the history of the Wrschowetz picture cabinet cf. H. Toman (as in n. 4), pp. 14–24; K. Woermann, *Bilder aus der Prager Sammlung Wrschowetz in der Dresdner Galerie. Repertorium für Kunstwissenschaft X*, 1887, pp. 153–159; Th. von Frimmel (as in n. 4), pp. 257–267; L. Machytka, *Zum Verkauf Waldsteinischer Bilder nach Dresden im Jahre 1741. Jahrbuch der Staatlichen Kunstsammlungen Dresden* 1986, pp. 67–73; Z. Hojda, *Několik poznámek k budování šlechtických obrazáren v barokní Praze* (summary: *Einige Bemerkungen zur Einrichtung der Adelsgalerien in barocken Prag*). *Documenta Pragensia* 9, 1991, pp. 257–267; L. Slavíček 1995 (as in note 7), p. 468, note 52. On the problem of companion pieces in connection with new way of display the picture galleries cf. H. Seifertová, *Poznámky k dílu Johanna Rudolfa Bysse* (summary: *Bemerkungen zum Werk von Johan Rudolf Byss*). In: *Barokní umění a jeho význam v české kultuře*. Praha 1991, pp. 69–71.

hall the works which were part of Vršovec collection — *The Predict of St. John the Baptist* by Pasquale Rossi or the study of a woman's head (*tronie*) by Frans Floris.

The concrete paintings coming from Czech collections are also in a relatively late specimen of this genre, in the paintings gallery, whose author was a Prague rococo painter Norbert Grund. Even in his extensive work oriented especially on cabinet pictures, this painting from the Deutsche Barockgalerie in Augsburg (fig. 9) is a really unique piece. The way the painter presented the pictures hung in the interior again comes out of the concept of Teniers's paintings galleries. Which is, however, more substantial for us is the finding that at least two of the pictures record the items which had been part of the above Nostitz picture gallery. In the centre of the mosaic display the dominant position is occupied by the painting of the less known Nürnberg artist of the beginning of the 17th century, Johann Christopher Steinhammer, presenting the mythological story of Diana and Acteon, and now is in the National Gallery in Prague. This cabinet picture, traditionally attributed to Hans Rottenhammer or some painter of his circle, was in 1718 purchased by Anton Johann Nostitz in Prague's cabinet of Felix Vršovec. Norbert Grund fully made use of this composition without respecting its cabinet format, which in his concept achieved monumental dimensions.³⁴ Another Nostitz painting which appears in the configuration is *Susanna and the Elder*. This picture is recorded in the fragment of the drawn inventory of the Berka's collection and its authorship is nowadays connected with the name of Gullio Cesar Procaccini, who was born in Bologne and active in Milano, or the Netherlandish painter Louis Finson (fig. 10). As the composition counterpart to this work is in the Grund's *gemalte Galerie* used Paul Peter Rubens canvas *The Rape of Ganymede*, one version of which has been in Vienna since at least 1723, in the picture gallery of the Prince Schwarzenberg.³⁵

The intention of these marginal notes was to outline to the sources, including the so far discovered examples of the visual documentation of several aristocratic collections in baroque Bohemia, which in the research of the history of art collecting may play an important role.

³⁴ L. Slavíček 1995 (as in n. 7), pp. 454–455, fig. 21.

³⁵ G. Krämer, *Städtische Kunstsammlungen Augsburg. Deutsche Barockgalerie. Katalog der Gemälde*. Augsburg 1984, pp. 97–98, fig. 105; L. Slavíček (as in n. 1), pp. 127–128, cat. no. III/3–3; L. Slavíček 1996 (as in n. 7), p. 135, cat. no. VI, fig. — Norbert Grund, even in his own paintings, has frequently let himself inspire by the pictures which he had known from Nostitz gallery, cf. L. Slavíček 1983 (as in n. 7), p. 241, note 78; J. Kříž, *K otázce námětových předloh u Norberta Grunda* (summary: Zur Frage der thematischen Vorlagen bei Norbert Grund). *Umění XXXII*, 1984, pp. 281–305; L. Slavíček 1995 (as in n. 7), p. 468, note 57. — With respect to the orientation of the present paper, the attention was not paid to the iconographical interpretation of the Czech versions of *gemalte Galerien*. This aspect will be considered among others by the special exhibition, which is being prepared by Hana Seifertová for the National Gallery in Prague and Herzog Anton Ulrich-Museum in Braunschweig.

OBRAZOVÉ PRAMENY K DĚJINÁM ŠLECHTICKÝCH OBRAZOVÝCH SBÍREK BAROKNÍCH ČECH.

O výsledcích sběratelské aktivity milovníků umění z řad české aristokracie raného novověku jsme stále informováni jen zcela rámcově a proto řada tehdejších sběratelských počínů uniká prozatím zcela našemu poznání. Svůj podíl na tomto neuspokojivém stavu má mj. skutečnost, že dosud nebyla větší pozornost věnována systematickému průzkumu archivních materiálů (testamentů, pozůstalostních inventářů a příp. účetních dokladů o nákupech uměleckých děl), vztahujících se ke šlechtickým sbírkám, stejně jako jejich následné uměleckohistorické interpretaci. Rovněž ikonografické prameny k dějinám barokních sbírek zůstaly — až na výjimky — stranou badatelského zájmu.

V dějinách evropského sběratelství 17. a 18. století se opakovaně setkáváme s potřebou zachytit podobu a složení určité umělecké sbírky nebo její části pomocí kresleného inventáře, popř. grafických reprodukcí. Také v barokních Čechách můžeme mezi šlechtickými sběrateli (např. u Lobkowiczů, Čermínů, Nosticů, nebo u hraběte Františka Antonína Berky z Dubé či hraběte Jana Rudolfa Šporka) zaznamenat tendenci k podobné dokumentaci výsledků sběratelského úsilí. Přehled upozorňuje na dosud poznané příklady takové obrazové dokumentace — zejména na černínské *Imagines galeries* (po 1668), zlomek kresleného inventáře berkovské, příp. nostické obrazárny (kolem 1700) nebo na *Delineationes* hraběte Jana Rudolfa Šporka (po 1720). Současně naznačuje možnosti (ale i limity), které tento typ pramenů vizuální povahy při zpracování dějin sběratelství poskytuje.

Dále jsou připomenuty známé doklady ještě jiného druhu vizuální dokumentace, tzv. *Gemalte Galerien*, které vytvářeli — ovlivněni příkladem flámských malířů v čele s Davidem Teniersem ml. — čeští nebo v Čechách působící malíři. Naznačeny jsou i prokazatelné nebo jen předpokládané vztahy těchto obrazů s ideálními pohledy do obrazových sbírek ke konkrétním výsledkům činnosti zdejších sběratelů: např. obrazů Antonína Františka Hampische (Praha, Národní galerie) a kolovratské obrazárny, Johanna Michaela Brettschneidera (mj. Jaroměřice nad Rokytnou, zámek) a císařské obrazárny na Pražském hradě, Jana Ongherse (Drážďany, Staatliche Sammlungen-Gemäldegalerie Alte Meister) a obrazového kabinetu hraběte Felixe Vršovce nebo Norberta Grunda (Augsburk, Städtische Kunstsammlungen-Deutsche Barockgalerie) a nostické obrazárny.

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Národní galerie v Praze: 1, 2, 3, 4, 9 (archiv), 5, 10 (Soňa Divišová), 7 (Blanka Lamrová), 6 (Miroslava Sošková), 8, 11 (Vladimír Fyman)

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COLLECTIONS IN BAROQUE BOHEMIA.



1. After Domenico Fetti, *Dream of Jacob* and *Artemisia*. *Imagines Galeriae*, Národní knihovna České republiky-oddělení rukopisů.



2. Jan La Fresnoy after Pietro della Vecchio, *David with Goliath's head*. *Imagines Galeriae*, Národní knihovna České republiky-oddělení rukopisů.



3. After Giuseppe Diamantini, *Venus and Cupid*. *Imagines Galeriae*, Národní knihovna České republiky-oddělení rukopisů.

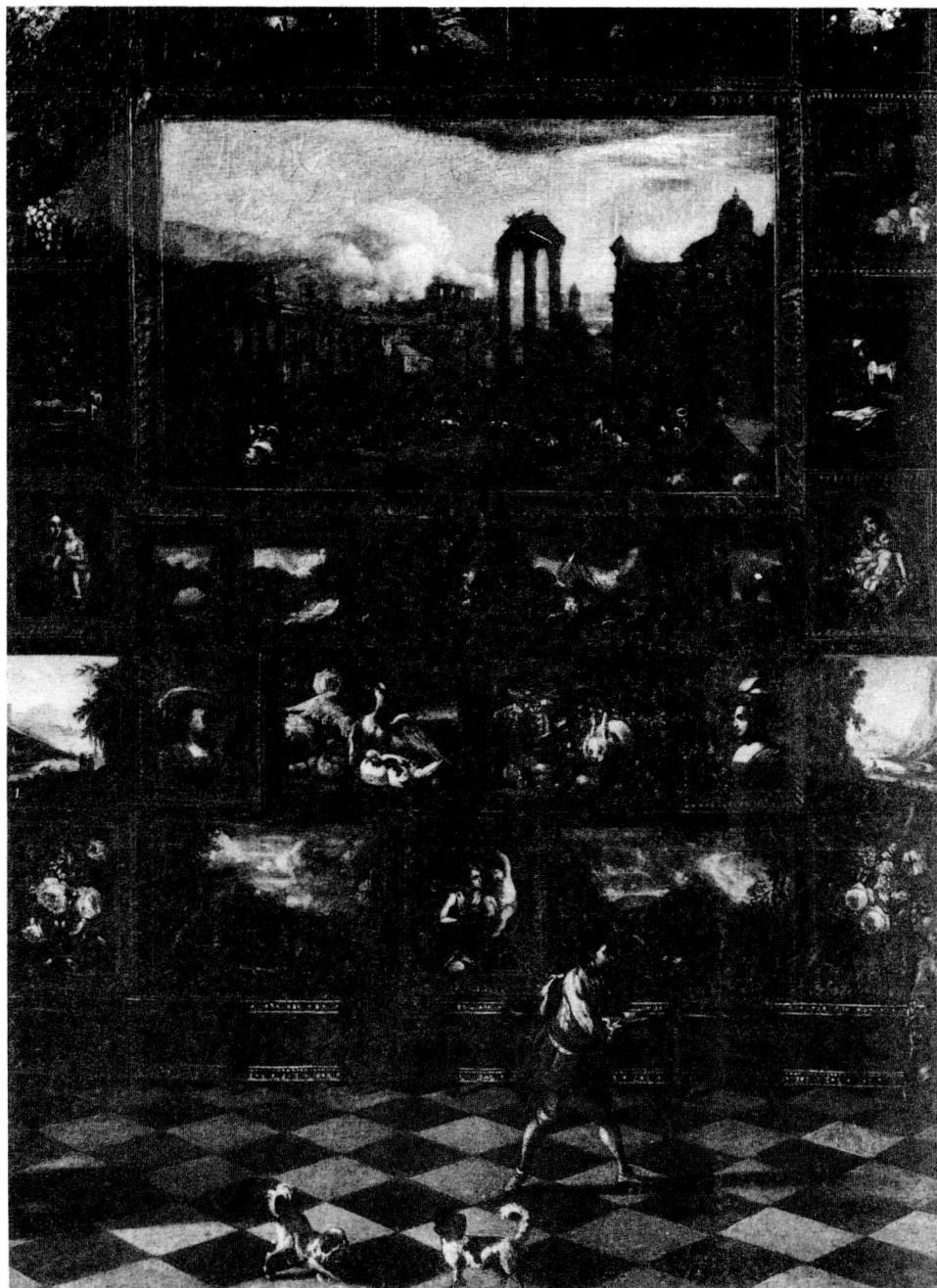
VISUAL DOCUMENTATION OF THE ARISTOCRATICAL
COLLECTIONS IN BAROQUE BOHEMIA.

4. Jan La Fresnoy after Peter Paul Rubens, *St. Hieronymus*. *Imagines Galeriae*, Národní knihovna České republiky-oddělení rukopisů.



Rembrandt sc

VISUAL DOCUMENTATION OF THE ARISTOCRATICAL
COLLECTIONS IN BAROQUE BOHEMIA.

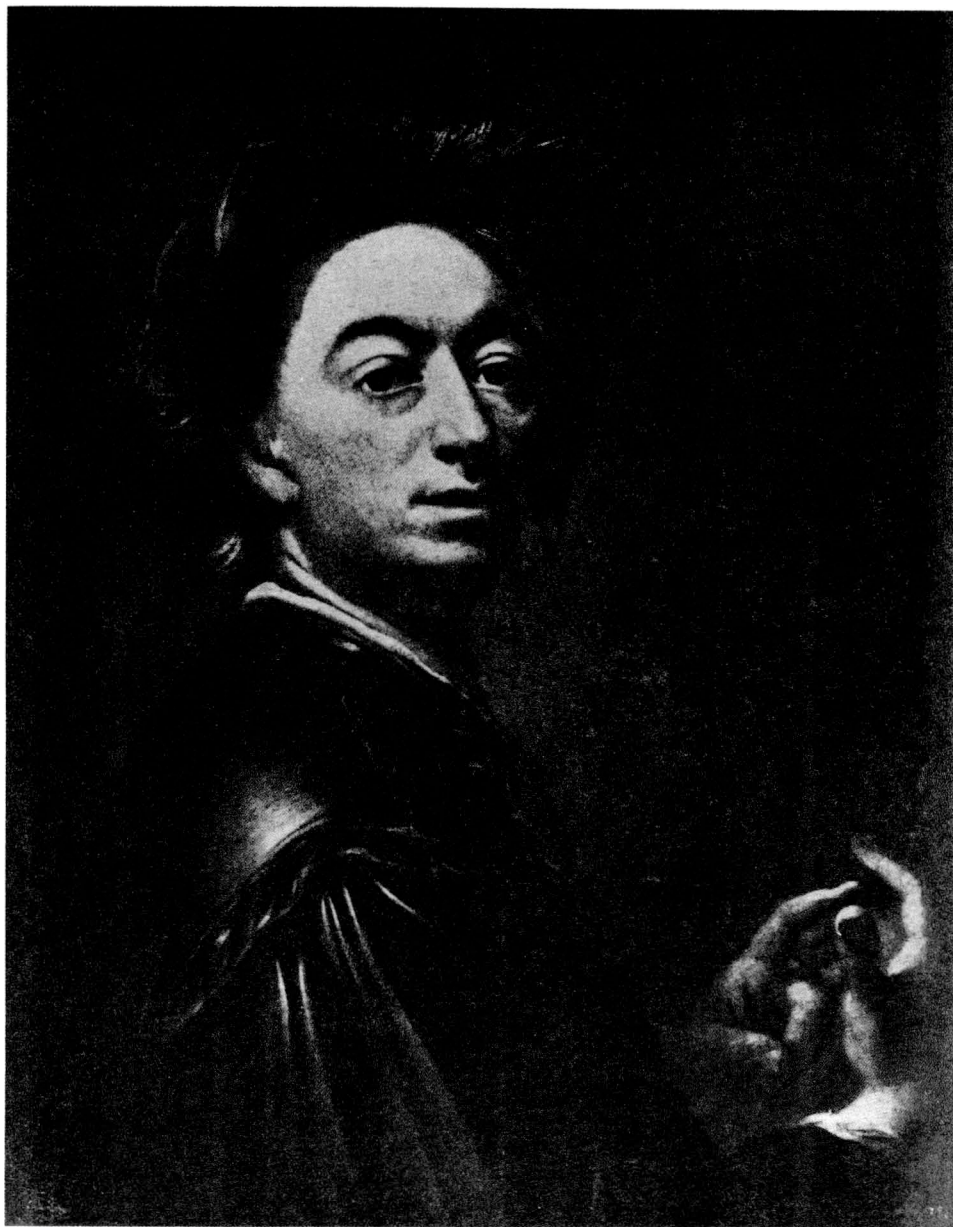


6. Johann Michael Brettschneider, *Paintings Gallery*-detail. Jaroměřice nad Rokytnou in Moravia, Collection of the State Castle.



7. Anton Franz Hampisch, *Paintings Gallery with pictures from the Collection of Counts Kolo-vrat of Liebstein*. Národní galerie v Praze.

VISUAL DOCUMENTATION OF THE ARISTOCRATICAL
COLLECTIONS IN BAROQUE BOHEMIA.



8. Petr Brandl, *Selfportrait*. Národní galerie v Praze — on loan from private collection in Prague.



9. Norbert Grund, *Paintings Gallery*-detail. Augsburg, Städtische Kunstsammlungen — Deutsche Barockgalerie.

VISUAL DOCUMENTATION OF THE ARISTOCRATICAL
COLLECTIONS IN BAROQUE BOHEMIA.



10. After Giulio Cesar Procaccini or Louis Finson, *Susanna and the Elders*. Národní galerie v Praze.



11. Anonymous (Czech ?) painter of the 2. quarter of 18th century, *Paintings Gallery*. Národní galérie v Praze.