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In: *Orbis artium : k jubileu Lubomíra Slavíčka*. Kroupa, Jiří (editor); Šeferisová Loudová, Michaela (editor); Konečný, Lubomír (editor). Vyd. 1. Brno: Masarykova univerzita, 2009, pp. 721-[735]

ISBN 9788021049727

Stable URL (handle): <https://hdl.handle.net/11222.digilib/123991>

Access Date: 28. 11. 2024

Version: 20220831

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A SET OF VERDURE TAPESTRIES IN PTUJ CASTLE*

MARJETA CIGLENEČKI

In the 20th century the furnishings of the castles in present day Slovenia were diminished, damaged or even destroyed in many ways. In the 1920s the agrarian reform in the new kingdom of Yugoslavia limited the size of estates, resulting in financial losses for the owners of the castles which prevented them from maintaining their property efficiently. As a result, a large number of auctions were organized in the twenties and thirties in order to sell movables. Unfortunately, very few pieces of art were purchased by the National Museum in Ljubljana; the whereabouts of the majority of the artefacts sold at the auctions are now unknown. World War II brought further hardship, as partisan troops burnt down those castles, mostly in central Slovenia, which had been identified as strategic points. All of the furnishings within them were also lost. Some of the castles were destroyed just before the end of World War II for similar reasons; on their way to the air base in Bari in Italy, as they were flying over Styria in north-eastern Slovenia, allied aeroplanes would drop the bombs left over from their attacks on Germany. In 1945 the castles and their estates were nationalized. The furnishings were not part of the nationalization process, but as the majority of the owners had fled the country, there was no-one to protect the movables in the interiors. In

the next few years the authorities gathered the remaining works of art in so-called “federal centres” to be subsequently divided between museums, various public institutions and even to some privileged individuals.¹ There are only a few castles whose furnishings have remained relatively untouched from 1945 on. Ptuj castle in north-eastern Slovenia is one such example.

Ptuj castle is one of the biggest in Slovenia and has a remarkable history. It is built on the site of a prehistoric settlement; in Roman times Jupiter was worshipped on the western side of the Castle Hill; in the late Roman period there was a fortress at the same place, and a huge burial ground was located there in the Early Middle Ages. The earliest written historical sources relating to the castle date from 1131, when the owner of the area, Konrad I, Archbishop of Salzburg, made peace with the Hungarians ensuring the circumstances for the rapid development of the region. The medieval fortress was once the seat of the archbishops of Salzburg and their vassals, the Lords of Ptuj. In the middle of the 16th century, when Turkish troops endangered the area, extensive renovation work on the defence walls took place. In the second half of the 17th century, when the Turks no longer represented a threat, the fortress was transformed into a luxurious residence

in the ownership of the Leslie family. In 1656 Walter, the count of Leslie, bought the estate, which remained in the possession of the family until 1802, when the last male descendant in this branch of the family died. In accordance with the fideicommissum, the Dietrichsteins² took over the estate, but in 1858 the last male Dietrichstein died and for some time it was impossible to determine the successor. In 1873 Theresia, the countess of Herberstein, born Dietrichstein, decided to buy the castle and began renovation and maintenance work, which was completed in 1912 by her son Josef, the count of Herberstein.³ In 1945 the castle was nationalized and a sensible politician, who was in charge of culture at the town authorities,⁴ was wise enough to lock and seal the portals of the castle in order to protect the interiors from being plundered.⁵ In May 1946 a public museum collection was staged in the castle. The first floor, furnished most lavishly, was opened to visitors as an example of a noble residence. It was also quite unique in Slovenia (and indeed former Yugoslavia) that the movables in the castle were purchased from the owners in the 1960s after a court procedure initiated by the heirs of the last owner Josef, the count of Herberstein. All the artefacts in the castle were valued by Hans Herbst, an appraiser from Dorotheum in Vienna, and a considerable sum of money was paid for ten tapestries.

At the beginning of World War II, there were ten pieces of tapestry in the castle. During the war all precious movables, among them the tapestries, were stored in the cellar under the main castle building; however, in 1946 the tapestries were returned for display. Ptuj Castle is the only public museum in Slovenia where old tapestries are on display to visitors, although there is quite a lot of evidence that castles and palaces in today's Slovenia were furnished with tapestries in previous centuries. Tapestries are quite often listed in old castle inventories. As the entries are

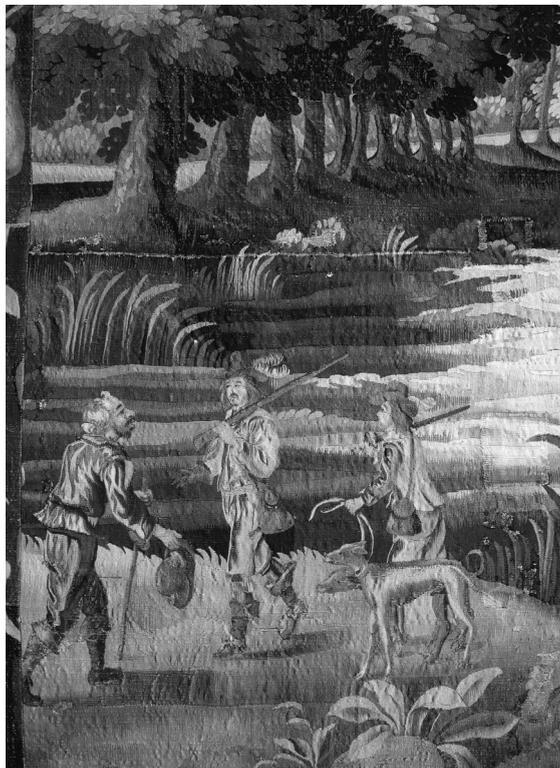


Fig. 1: The duck hunt, detail
(Inv. Nr. UO 486 T). Photo: Boris Farič.

very brief, it is difficult to assess of what quality these tapestries were; they were mostly assessed as rather low. A few words of explanation are added to some of the entries; we can presume that some of the tapestries were woven in the Netherlands, or were, in some cases, already old and torn at the time of their listing in the inventory. It was also quite common that pieces of damaged tapestries were used for upholstering chairs, which is also described in the inventories.⁶ However, not much of this material has been preserved.

The National Museum of Slovenia (*Narodni muzej Slovenije*) in Ljubljana houses five tapestries that were acquired in 1949 from Slovenska Bistrica castle in eastern Slovenia.⁷ All five are verdure tapestries and date from about 1700; four of them belong to a series, one is separate. They show typical wood-

ed landscapes, there are streams, rivers and ponds and animals either swimming or engaged in fighting. Some buildings can also be seen in the distance. Behind the dark green foreground a bright hilly landscape is visible. All five tapestries have borders, composed of garlands of flowers, vases in lower corners and cartouches in the centre of the left and right sides of the border. The tapestries from Slovenska Bistrica castle were badly damaged in the past and are now composed of several pieces which do not fit together properly. As none of the signatures of the weavers or marks of towns has survived, we can only presume that the tapestries were woven in Aubusson or in Felletin.⁸ In the National Museum in Ljubljana two armchairs upholstered with pieces of tapestry and dated to about 1700 are housed.⁹ Another verdure tapestry hangs in Brdo castle near Kranj, nowadays a protocol residence of the Slovene government. The tapestry bears the signature of the weaver (*GOVNI * M * R * DAVBVSSON*), who has not yet been identified in the history of tapestry production in Aubusson; the tapestry can be dated to the last quarter of the 17th century. It shows a woman sitting in the centre of a wooded landscape, accompanied by four boys – two of them are fishing in the river, a third one holds a sheaf of corn and a fourth one has just dropped a sickle. The sitting woman is meant to be an allegory of summer or of July. The border with bunches of flowers, birds and two dogs is also preserved. It is obvious that the tapestry is the only one from the series.¹⁰ It was brought to Brdo after World War II; its provenance is unknown.

In 1997, the Regional Museum Ptuj (*Pokrajinski muzej Ptuj*) bought two tapestries on the art market, both dating from the end of the 17th century. One is narrow, high and with a preserved border; it depicts a group of men and it was most probably woven in Aubusson. The other one presents a young



Fig. 2: *The heron hunt, detail of the border* (Inv. Nr. UO 483 T). Photo: Boris Farič.

couple in a landscape and has been restored several times, so it can also be valued as an example of how damaged tapestries were treated in the past.¹¹ The National Museum of Slovenia and the Regional Museum Ptuj both have in their possession some tapestries which were woven in Ljubljana at the end of the 19th and beginning of the 20th century in the *Krainische Kunstwebe Anstalt* (Art Weaving Institute of Carniola),¹² but the production of *Krainische Kunstwebe Anstalt* no longer concerns the castles and their furnishings.

The most valuable tapestries in Slovenia are on display in Ptuj Castle. There are ten of them, assembled in two series. The older one consists of four pieces; they are made of wool and silk and show scenes from the story of

Odysseus: Odysseus fakes insanity, Odysseus offers Polyphemus a drink, Odysseus and his companions flee from Polyphemus and Odysseus bids farewell to the Phaeacians. The main scenes are completely preserved, while the borders are missing. Two very similar pieces woven after the same or similar cartoons are preserved in the royal collection in Stockholm (Odysseus offers Polyphemus a drink, Odysseus and his companions flee from Polyphemus); some similar pieces are to be found in the royal collection in Madrid and in Hardwick Hall in England.¹³ The series in Ptuj is supposed to have been woven at the beginning of the 17th century; the other versions (Stockholm, Hardwick Hall, Madrid) are dated from the mid-16th to the mid-17th century.¹⁴ The other set of tapestry in Ptuj Castle was woven in the middle of the 17th century or slightly later in Brussels and consists of six verdure scenes showing wooded landscapes, where pastoral scenes are added.

The two sets were brought to Ptuj in the middle of the 18th century from the palace in Graz which was bought by Jacob Leslie, Walter Leslie's nephew, in 1684.¹⁵ In 1692 Jacob Leslie died and an inventory was written. There were 47 tapestries in the palace in 1692: six of them depicted the story of Noah and six the story of Jacob. There were thirteen Dutch verdure scenes showing pastorals, eight tapestries depicting the story of Odysseus, on twelve the coats of arms of the Leslie family were woven, and two were the so-called portiers.¹⁶ It has not been determined where exactly the tapestries were mounted, but all of them were part of the Leslie fideicommissum. In 1735 another inventory was written, as Jacob Ernest count of Leslie, Jacob's nephew, died. The tapestries were found in the second floor of the palace, where the great dining hall, the most luxurious room in the palace, was also positioned. Jacob Ernest's son and heir, Carl Cajetan, renovated the palace and replaced the

tapestries with panels. This was mentioned in his last will (1761) together with the information that the tapestries had been moved to Ptuj.¹⁷ We do not know exactly how many tapestries were transported to Ptuj in the 18th century, but in 1900, when the Herbersteins were trying to restore the castle and its movables, there were only two series of tapestry in Ptuj Castle: the series with the story of Odysseus consisted of six pieces and there were nine verdure scenes. This was the number of tapestries which Josef Herberstein sent to the Lachmayer Atelier in Vienna in 1900 in order to be restored. It seems that he was not able to pay for the restoration, so Lachmayer kept some of the pieces in exchange.¹⁸

Although most visitors to Ptuj Castle, now arranged as a museum, prefer the Odysseus series, the verdure scenes are valued much more highly by connoisseurs. In 1965, Hans Herbst valued all the movables in Ptuj Castle for the Herberstein family and appraised the verdure scenes as more than twice the value of the Odysseus set tapestries.¹⁹ The verdure scenes have not survived unscathed; it is obvious that some damaged sections were cut out and the pieces later sewn together as the motifs do not fit together properly. But the preserved borders are most excellent and some parts of the tapestries are made of gilt- and silver-metal wrapped threads which were added only for especially demanding commissions. The verdure scenes in Ptuj Castle are of a special type, often called "paesaggi a figure piccole" which were woven in Brussels and in other Netherlandish centres in the mid-17th century. For formal and protocol purposes in the palaces of rulers, sets with figural scenes and symbolic content were mounted. Landscapes with small hunting, pastoral and mythological figural groups were produced for less strict formal use and were intended for customers of broader social classes. The market with verdure scenes was a thriving one.²⁰



Fig. 3: The heron hunt (Inv. Nr. UO 483 T). Photo: Boris Farič.

The six tapestries in the Regional Museum of Ptuj show landscapes with a girl by a pond,²¹ with two hunters,²² with the heron hunt,²³ with lovers, a bird and a horse,²⁴ with the duck hunt²⁵ and with the hunter with a dead duck.²⁶ The landscapes are densely wooded; however they open in the centre of the composition where ponds with a glittering surface are visible. In the distance there are houses, a castle, a church with a tall bell-tower and even a whole village. In the foreground the colours are green (as daylight has faded the colours through the centuries, the green has lost a lot of yellow and is now closer to blue) and brown, in the distance they are bright and shiny. In the near foreground there are bunches of grass and leaves of disproportionate size. The perspective is stressed with tree trunks tilted towards the interior of the composition. The landscapes are inhabited with animals and people. Ducks and swans are swimming in the

ponds, herons are fishing in water, various birds are flying through the sky, cows and sheep are to be seen on the pastures, dogs accompany the hunters, a deer and a hind are running scared by a hunter, a rabbit is hiding under the tree, a parrot is sitting on a branch and an extremely beautiful long-tailed bird is observing a pair of lovers. Most of the figures present hunters. They are dressed in clothes that can be dated to the mid-17th century. Some parts of these clothes are woven of silver- and gilt-metal-wrapped threads which have oxidized in the course of time and no longer glitter. The hunters are armed with guns which lean on their shoulders; one of them carries a dead rabbit on a stick; another one has kneeled in order to pluck the feathers from the dead duck; and there are two who have just shot at ducks and swans. Shepherds are looking after the cows and sheep and a girl is leaning forward to scoop some water from the pond. Two pairs of lovers at-



Fig. 4: *Landscape with a girl by the pond* (Inv. Nr. UO 481 T). Photo: Boris Farič.

tract our attention. Both are seated in the foreground, one couple is absorbed in caressing, the other one is enjoying drinking wine while a horseman, taking care of a horse, is looking at them. All the figures are very small in comparison with the landscape and the tall grass and various flowers in the foreground.

The described verdures are rather large even today, although during the restoration in 1901 the tapestries were cut into several pieces and then sewn together.²⁷ Only one of the pieces is smaller (showing a hunter with a dead duck) and this is also the only one in the set that has lost its border. The borders of the other five verdures have been preserved.

The width of the borders varies from 37,5 to 46 cm. A wide vase with flowers (tulips, roses and anemones predominate) is placed in the centre of the lower part of the border, on the left and right there are thick acanthus leaves and bunches of fruits (apples, pears, pomegranates, split figs and grapes). On either side of the borders there are two pedestals decorated with garlands. Putti stand on the pedestals, they carry heavy fruit bunches on their shoulders and rich flower wreaths grow from their backs. All these flowers and fruits end in cartouches in the upper corners. From the upper border garlands of flowers hang into the central composition; in the centre,

two putti hold a cartouche with a landscape. Both the vases in the centre of the lower borders and the putti in the centre of the upper borders overlap the central scenes. The borders vary in detail; however the differences are not immediately apparent. Like the central scenes, the borders have not been preserved untouched. They are composed of various pieces, which is also the result of the restoration in 1901, but their dynamic growth from the bottom to the top is still clearly visible and is no doubt predominant in the appearance of the tapestries as a whole. This type of border is characteristic for the Brussels workshops from 1625 to 1675.²⁸ There are no marks or signatures preserved on the borders; the restoration of 1901 added the lower guards in violet.

In the 20th century the six verdures in Ptuj castle were described as French works from the end of the 17th century. It is true that also in France verdures of high quality were produced in the 17th century²⁹ but in the inventory from 1692, which lists the furnishings of the Leslie palace in Graz, the following is clearly written: “Dreyzehn neue Stückh dergleichen niederländische Spalier, von Shäffereyen, die figuren mit Gold und Silber eingetragen.” The six verdures in Ptuj Castle are less than half of the series which was “new” in 1692, which had been woven in Brussels (it is also the quality that confirms this provenance), and whose appearance was enriched by the glitter of silver and gilded threads. There are quite a number of examples of similar verdure sets preserved in European collections that are comparable to the series in Ptuj Castle.

Jan Adolf, Prince of Schwarzenberg (1615–1683), who was the highest Lord Steward of Archduke Leopold Wilhelm, Governor of the Spanish Netherlands from 1647 to 1656, used to buy tapestries while he was living in Brussels. In this way he enlarged the family collection which had been established by his father, Count Adam. Archduke Leopold Wil-



Fig. 5: *Landscape with lovers, a bird and a horse* (Inv. Nr. UO 484 T). Photo: Boris Farič.

helm bequeathed a large part of his huge collection of tapestries to Jan Adolf, Prince of Schwarzenberg, as they were close friends. So in the Hluboká and Český Krumlov castles, previously the estates of the Schwarzenberg family, a large number of tapestries (85 pieces) of the highest quality are still housed. The Schwarzenberg inventory from 1662 lists five series of tapestry, two of them are described as landscapes with small figures, one with and the other without gilt-metal-wrapped threads.³⁰ In the inventory from 1695, there are 160 pieces of tapestry listed; one of the series is described as “Eine Tappeterei representiert ein Landschaft mit kleinen Figuren, der Meister nennt sich Lucas van Uden, mit dem Jahrzahl 1644. Der Meisternahmb ist nur auf einem Stück bezeichnet, sonst bestehet diese Tappeterei in 8 Stücken”. In 1938 this series, which had originally been in the possession of Archduke Leopold Wilhelm, was moved out of Czechoslovakia, as Adolph Prince Schwarzenberg emigrated.³¹ But there are two other series of verdures from the Schwarzenberg collection that have remained in the Czech Republic. One of them (Hunts) was a bequest of Archduke Leopold Wilhelm. Originally, the series consisted of eight pieces, in the

18th century there were seven on the list, in 1938 four were taken abroad, so today there are only three pieces on display in Hluboká Castle. The three tapestries with hunt scenes are marked with a Brussels town mark and signed with the initials I. V. Z., which indicates Jakob van Zeunen, who had the privilege of running an independent workshop in Brussels from 1644 to 1660. The landscape is typical of the time and bears evidence of the high abilities of the unknown designer. If compared to the series in Ptuj, the high grass and huge leaves and plants in the foreground are missing. The borders consist of pedestals with vases full of flowers on the left and right side and garlands of flowers on the top. The tapestries are made of wool and silk, however the outfits of the hunters are partly made of gilt-metal-wrapped threads, which are oxygenized at present.

The other series from the Schwarzenberg collections, consisting of eight pieces, is preserved in the Český Krumlov castle and was most probably bought by Jan Adolf Schwarzenberg himself. It should be similar to the series mentioned in the Schwarzenberg inventory from 1662, designed by Lucas van Uden and bequeathed to Jan Adolf Schwarzenberg by Archduke Leopold Wilhelm and exported from Czechoslovakia in 1938. The preserved set in Český Krumlov has no gilt-metal-wrapped threads; however, Jarmila Blažková presumes that this set was also designed by Lucas van Uden. She has also found out the name of the weaver: G. van Vyver was until then unknown among the weavers of Brussels.³² Eight tapestries depict landscapes with broad water surfaces which glance in the centre of the compositions and with huge plants in the foreground. Small human figures enliven the scenes. The loving couples, shepherds and hunters are dressed in the fashion of the mid-17th century and strongly resemble the figures in the Ptuj series. Animals, plants and broken trunks,

which have the function of *répoussoires*, are very close or even identical to the animals and plants on the verdure in Ptuj. But the borders considerably differ. They are rather narrow in comparison with the main scene and consist of cartouches (some of them with figures) and garlands of flowers. The Krumlov verdure are huge (about 350 cm high and from 260 to 526 cm wide), but they were badly damaged in the 19th century when some parts were cut out.

Four tapestries in Náchod Castle are also very similar to the set in Ptuj. They are all that remain of a series of originally eight landscapes with small figures which was commissioned by Ottavio Piccolomini, Count of Amalfi (1599–1656), who owned Náchod Castle between 1634³³ and 1656. Piccolomini renovated and enlarged the castle and bought new furnishings. He was a well educated art collector and spent a large amount of money on paintings, furniture, various textiles, lace, precious dishes, leather and tapestries. In 1619 and between 1635 and 1644 he lived in Brussels and he, too, was most probably influenced by Archduke Leopold Wilhelm, one of the most famous art collectors at the time. Piccolomini was a great admirer of tapestries; François van den Hacke, Henri van der Cammen and Jean Raes all weaved for him.³⁴ In the 18th century there were 46 tapestries preserved in Náchod Castle, in 1800 there were still 21, but today only 9 are on display.³⁵ These nine tapestries are of two sets. The first one is entitled *The countryside life* and was woven in Brussels about 1649–1656 by Conrad van der Bruggen and an unknown weaver I.T.B. after the cartoons by Jakob Jordaens.³⁶ The other four tapestries in Náchod Castle are of the so-called type “*paesaggi a figure piccole*” and still have the original cloth lining dyed with blue indigo. Jarmila Blažková and Erik Duverger have thoroughly researched the history of the series.³⁷ It was Luigi Malo, an art dealer in Ant-



Fig. 6: *The duck hunt* (Inv. Nr. UO 486 T). Photo: Boris Farič.

werp, who realized a lot of Piccolomini's commissions, among them also the commission for verdure in 1649. The correspondence between Luigi Malo and Piccolomini is preserved, so we know exactly how the commission was realized. The tapestries were woven in wool and silk in the workshop of Jean Raes in 1649/50 and were based on the drawings of Lucas van Uden (1595–1671),³⁸ the Flemish painter, who is well known for his landscapes and gentle depictions of nature inhabited by small groups of people. The four verdure in Náchod show idyllic landscapes with tiny figures, totally subordinated to the vegetation. The figures are couples from Antique myths, dressed in Antique costumes but there are also peasants in contemporary clothing who accompany them. The architecture in the background is contemporary, too, while the foreground consists of large leaves and grass, very similar to the ones in

the Ptuj set. The borders of the Náchod series are not as rich as those of the Ptuj set in that they do not convey the growth from the bottom upwards, but nevertheless they are typical of the mid-17th century and contain Piccolomini's coat of arms in the lower corners.³⁹ No signature is preserved on the borders of the tapestries, but the documents are clear enough to render possible the reconstruction of the procedure of the commission, which is a rather unique case in the history of European tapestry production. It is perhaps interesting to know that in 1649 Piccolomini commissioned another "*una camera di tappezzerie a boscaije di Brusselles [...] havendo alcune figurette benissimo fate et li vestiti desse con argento et oro*",⁴⁰ which means another series of verdure with silver- and gilt-metal-wrapped threads, even more precious than the one preserved in Náchod. This second series, which was woven in Brussels and had



Fig. 7: Landscape with two hunters
(Inv. Nr. UO 482 T). Photo: Boris Farič.

wide borders, is not preserved (or more accurately, until now it has not been possible to identify it with any of the preserved series), but it is described in the correspondence between the art dealer Luigi Malo and Piccolomini, who wanted to buy a set of verdures for a gift. The description corresponds exactly to the appearance of the Ptuj verdures. Erik Duverger even thinks it would be possible that the mentioned series was the one described in the inventory from 1695 for Český Krumlov.⁴¹

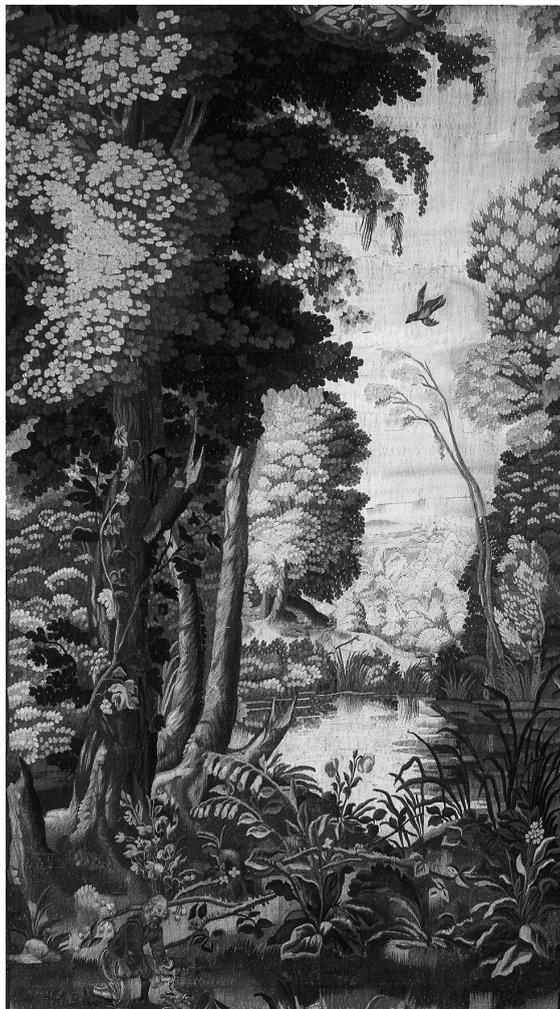


Fig. 8: The hunter with the dead duck
(Inv. Nr. UO 487 T). Photo: Boris Farič.

In any case, the workshop of Jan and Frans Raes was known for weaving verdures,⁴² although new research has concluded that in some cases the presumed weaver Frans Raes should be replaced by Erasmus Orlofs; this was the case with four tapestries in the Rijksmuseum in Amsterdam.⁴³ On two of the pieces there are signatures of the weaver Erasmus Orlofs; on one of the tapestries the Brussels town mark is still preserved. Originally, there were most probably eight pieces in the series which was part of

the furnishings in Mary Stuart's apartment in the Hague. It is presumed that the series was woven in memory of King Charles I, who had been executed in 1649. The tapestries are made of wool and silk and are of huge dimensions (about 350 cm high and about 450 cm wide). The inventor is not known, but the hunting scenes resemble the prints of Antonio Tempesta, one of the figures riding a horse seems to be a reference to Antonius van Dyck's portrait of King Charles I, and a woman with a falcon riding side-saddle on another tapestry is a portrait of his daughter Mary Stuart I made after an engraving of an unknown artist. The scenes abound in small human figures and animals; many of the hunters ride a horse. If we compare the landscapes in Amsterdam to those in Ptuj, we can observe many similarities, but in the Orlofs' series there are fewer water surfaces glancing in the middle of the compositions. On the other hand, the figures of hunters in either set allude to the same or at least similar sources in the concurrent graphic production. The borders of the Orlofs' tapestries are composed in the same way as the borders of the series in Ptuj, although they differ in motif and detail. In the centre of the lower border a bouquet of flowers reaches into the main scene. There are two winged putti in the lower corners; from their backs garlands of fruit grow upwards. In the centre of the side borders cartouches with parrots (the motif resembles the cartouches with parrots on the borders of the verdure in Náchod) show pedestals for the next pairs of winged putti loaded with garlands of fruit. In the upper borders two putti are seated holding a cartouche with an inscription while their legs reach into the main scene.

Jozef Duverger has found another master who produced verdure with small figures in the 1660s and 1670s.⁴⁴ Daniël Abbeloos (1635–after 1677) sold some tapestries with such motifs to clients in Spain and Ve-

nice. In 1677, Abbeloos and his companion Jan van der Borch wove a series of tapestries, documented as verdure with small animals for a certain Gielis Postel. Some of the tapestries made by Abbeloos and van der Borch are still preserved; they are mostly part of a series with motifs from Ovid's *Metamorphoses* and are dispersed among private collections in Europe and the United States. If we compare the series in Český Krumlov, Náchod and Ptuj to the work of Daniël Abbeloos, many similarities can be seen, but it is clear that the verdure in Ptuj Castle are much closer to the tapestries in Český Krumlov and Náchod than to the tapestries made by Daniël Abbeloos.

If all the series mentioned above are compared, a number of similarities can be observed. It would perhaps be too early to conclude that the Ptuj set of verdure was designed by Lucas van Uden and woven in the workshop of Jan Raes or even Erasmus Orlofs. Nevertheless, if some details from Lucas van Uden's well known paintings, drawings and watercolours are compared to the verdure in Ptuj, such hypotheses seem reasonable.⁴⁵ It would also be too bold to presume that the set of verdure with "*alcune figurette benissimo fate et li vestiti desse con argento et oro*", commissioned by Ottavio Piccolomini in 1649, could be the set still preserved in Ptuj. In any case, Ottavio Piccolomini and Walter Leslie did have close connections. Both of them had been involved in the conspiracy against Albrecht Wallenstein in 1634 and both were rewarded for that by the Emperor with estates in North Bohemia. The estates Náchod and Nové Město nad Metují, which are only about 10 km apart, had been in the possession of Adam Trčka⁴⁶ until 1634, when he was murdered alongside Wallenstein. Ulrike Seeger has found some parallels between the renovations of the interiors of the above-mentioned castles in the mid-17th

century – the stucco decoration was planned by Carlo Lurago in both cases.⁴⁷ There is also no concrete evidence that in the matter of tapestry Walter Leslie and/or his nephew Jacob found inspiration in Piccolomini's huge collection, but the similarity of the sets

of verdures cannot be ignored. The Ptuj series of verdures can be evaluated as one of the most interesting of the kind; it can also be understood as one of the numerous commissions for influential persons who created European history in the 17th century.

SBÍRKA VERDUR NA HRADĚ V PTUJI (MARJETA CIGLENEČKI) – RESUMÉ

Hrad Ptuj je jeden z největších slovinských hradů s pozoruhodnou historií. V roce 1656 panství koupil hrabě Walter Leslie, v majetku rodu zůstalo do roku 1802. Po znárodnění v roce 1945 byly na hradě umístěny veřejné muzejní sbírky. V prvním podlaží jsou vystaveny dva soubory tapiserií. Starší soubor tvoří čtyři díla zobrazující legendu o Odysseovi, jež byla utkána na počátku 17. století v Bruselu. Druhý soubor je původem také z Bruselu, avšak až z poloviny 17. století, nebo z doby krátce po ní. Sestává z šesti verdur, na nichž jsou vyobrazeny krajiny se stromy a pastorálními scénami. Oba soubory byly přeneseny do Ptuje v polovině 18. století z paláce ve Štýrském Hradci, který patřil rodině hrabat z Leslie v letech 1684–1802. Tyto soubory jsou pouhým zlomkem mnohem větší kolekce – v roce 1692 bylo v paláci ve Štýrském Hradci 47 tapiserií, tvořících pět souborů. Není známo, kolik z nich bylo přemístěno do Ptuje, avšak když v roce 1900 tehdejší majitel hradu Joseph Herberstein nechal tapiserie restaurovat v Lachmayerově ateliéru ve Vídni, inventář hradu obsahoval ještě 15 kusů. Herbersteinově pravděpodobně neměli dostatek prostředků k uhrazení nákladné renovace, takže si některá díla ponechal restaurátor v ateliéru.

Dochované tapiserie nejsou v původním stavu. U odysseovského souboru zcela chybí bordury, verdury byly rozřezány na několik dílů a později sešity, a proto přerušené linie motivů přesně nenavazují. Co se týče hodnoty, staví znalci soubor verdur mnohem výše než odysseovský cyklus. Verdury mají skvěle vypracované bordury, v dolních rozích s putti, kteří nesou objemné kytice a trsy ovoce. Některé části tapiserií jsou tkány pozlacenými a postříbřenými nitěmi. Ptujské verdury přísluší ke zvláštnímu typu tohoto druhu tapiserií, často zvanému „paesaggi a figure piccole“, který byl tkán v Bruselu a v nizozemských centrech v době kolem poloviny 17. století. U těchto tapiserií jsou zobrazované postavy nápadně drobné v porovnání s krajinou a s poměrně vysokou trávou a květinami v popředí. Na bordurách nejsou žádné značky ani signatury, avšak vysoká kvalita dokazuje, že soubor byl utkán v Bruselu.

V evropských sbírkách existují četné příklady verdur srovnatelných s ptujskými. Na zámcích Hluboká a Český Krumlov se nacházejí dva soubory z majetku Jana Adolfa, prince ze Schwarzenbergu. Dle předpokladu Jarmily Blažkové byl autorem návrhu krumlovských děl Lucas van Uden a v Bruselu je pak zhotovil G. van Vyver. Hlavní motivy jsou velmi podobné ptujským, avšak bordury jsou odlišné. Další čtyři značně příbuzné verdury se nacházejí na zámku v Náchodě. Původně náležely do souboru osmi tapiserií, objednaného Ottaviem Piccolominim, vévodou z Amalfi, který vlastnil náchodský zámek v letech 1634–1656. Autorem náchodských tapiserií byl také Lucas van Uden, vyrobil je Jan Raes v Bruselu v letech 1649–1650. Jejich motivy jsou rovněž srovnatelné s ptujským souborem, odlišují se opět bordurami. Jarmila Blažková a Erik Duverger důkladně zkouma-

li okolnosti Piccolominiho objednávek a zjistili, že v roce 1649 koupil jiný, ještě výpravnější soubor jako dar.

Bylo by předčasné tvrdit, že ptujský soubor verdur navrhl Lucas van Uden a že pochází z dílny Jana Raese, ovšem podobnosti nelze přehlédnout. Bylo by též příliš smělé předpokládat, že soubor verdur zakoupený Ottaviem Piccolominim v roce 1649 za účelem daru by se v Ptují dosud mohl dochovat. Na druhé straně však Ottavio Piccolomini a Walter Leslie měli blízké vztahy. Oba dva se zapojili do konspirace proti Albrechtu z Valdštejna v roce 1634 a oba za to byli císařem odměněni statky na východě Čech, kterými byly Náchod a Nové Město nad Metují, vzdálené od sebe jen 10 km. Verdury v Ptují mohou být hodnoceny jako jedny z nejzajímavějších svého druhu; mohou být také chápány jako jedna z četných objednávek od vlivných osobností, které tvořily evropskou historii v 17. století.

* I would like to express my gratitude for the invitation to co-operate in celebrating the 60th anniversary of Prof. PhDr. Lubomír Slavíček, whose research in the field of Baroque painting is of exceptional value for European art history. I have been informed that Prof. Slavíček has recently focused his attention on tapestry production in the Netherlands; so I am using this coincidence to congratulate him with an article describing the set of tapestries in Ptuj Castle in Slovenia.

1 For a detailed history of the castles in Slovenia (also after 1941): Ivan Stopar, *Grajske stavbe v vzhodni Sloveniji*, 1–5, Ljubljana 1990–1993. – Idem, *Grajske stavbe v osrednji Sloveniji*, 4–16, Ljubljana 1996–2004. – Igor Sapač, *Grajske stavbe v osrednji Sloveniji*, 17–19, Ljubljana 2005–2007.

2 The family also owned the castle in Libochovice in Bohemia. After 1873 the Herbersteins owned both Ptuj and Libochovice castles and exchanged some of the movables from both locations, which has only been partially researched. See: Marjeta Ciglencečki, Herberstein's Art Collection in Ptuj Castle, *Cour d'honneur: Castles, Palaces, Stately Homes* 1, 1998, pp. 77–79.

3 More about the history of the castle: Ivan Stopar, *Grajske stavbe v vzhodni Sloveniji*, 1, Ljubljana 1990, pp. 95–105 (with bibliography). – Branko Vnuk, An Outline of the Building History, in: *Museum Collections at the Ptuj Castle*, Ptuj 2007, pp. 17–33. – Polona Vidmar, Owners of the Castle, in: *Museum Collections at the Ptuj Castle*, Ptuj 2007, pp. 37–47. – Marjeta Ciglencečki, *Ptuj. An Ancient Town on the Drava River*, Maribor 2008, pp. 49–53.

4 It was the respected writer Anton Ingolič (1907–1992).

5 In fact, some objects were taken away. Bedclothes, mattresses, dishes and similar things were given to the people who returned to Ptuj after several years

in compulsory evacuation and found their homes totally empty in 1945.

6 Hanka Štular, *Tapiserija v Sloveniji*, exh. cat., Ljubljana 1982, pp. 18–19. – Marjeta Ciglencečki, *Oprema gradu Velika Nedelja v letu 1673*, in: *Ormož skozi stoletja*, III, Ormož 1988, pp. 59–71.

7 Slovenska Bistrica castle was owned by the Attems family from 1717 to 1945. Now their heirs are trying to acquire the estate again, not only the buildings and land, but also the paintings and tapestries.

8 Štular (note 6), pp. 19, 42. – GPB [Gojka Pajagič Bregar], *Tapiserija verdura / Verdura tapestry*, in: *Theatrum vitae et mortis humane / Prizorišče človeškega življenja in smrti / The Theatre of Human Life and Death. Katalog / Catalogue*, exh. cat., Ljubljana 2002, pp. 171, 174. – Marjeta Ciglencečki, *Tapiserije iz Bistriškega gradu*, in: *Zbornik občine Slovenska Bistrica* 3, Slovenska Bistrica 2009, pp. 115–126.

9 Štular (note 6), pp. 19, 43–44.

10 Marjeta Ciglencečki, *Tkana in vezena stenska preproga v dvorcu Brdo pri Kranju*, *Kronika: Časopis za slovensko krajevno zgodovino* 52, 2004, pp. 249–258.

11 Marjeta Ciglencečki – Eva Ilec, *Tapiserije v ptujskem muzeju*, Ptuj 1997 (exhibition leaflet).

12 Štular (note 6), p. 21–26.

13 Marjeta Ciglencečki, *Zapuščina rodbine Leslie na ptujskem gradu / The Legacy of the Leslie Family at the Castle of Ptuj*, in: *Zapuščina rodbine Leslie na ptujskem gradu / The Legacy of the Leslie Family at the Castle of Ptuj*, Ljubljana – Ptuj 2002, pp. 57–71, 97–106, 114–125 (with bibliography).

14 Some of these series, including the set in Ptuj Castle, are made after second-generation cartoons, which was the practice in Brussels workshops at the beginning as well as in the middle of the 17th century. See: Thomas P. Campbell, *New Centres of Production and the Recovery of the Netherlandish Tapestry Industry, 1600–1620*, in: idem (ed.), *Tapestry in the Ba-*

- roque: Threads of Splendor*, New York – New Haven – London 2007, pp. 61–75. – Guy Delmarcel, Tapestries in the Spanish Netherlands, 1625–60, in: *ibidem*, pp. 204–207.
- 15 Wolfgang Czerny – Gabriele Roithner (eds.), *Österreichische Kunsttopographie*, Band III, *Die Kunstdenkmäler der Stadt Graz: Die Profanbauten des I. Bezirkes: Altstadt*, Wien 1997, pp. 445–446.
- 16 Igor Weigl, Bakrene posode, turška kadilnica in nizozemski špalirji: Fidejkomisne premičnine grofov Leslie med 17. in 19. stoletjem, in: *Arhivi in uporabniki: Arhivi in zgodovinopisje*, Ljubljana 2001, p. 16. The inventory is kept in Steiermärkisches Landesarchiv, Archiv Lamberg, Karton 248/Heft 1082.
- 17 Weigl (note 16), pp. 52–53, 55.
- 18 Marjeta Ciglenečki, Potrdilo o prevzemu in predračun za restavriranje tapiserij s ptujkega gradu v Ateljeju J. & C. Lachmayer na Dunaju, in: *Arhivi in uporabniki: Arhivi in zgodovinopisje*, Ljubljana 2001, pp. 7–14.
- 19 His report is preserved in the Regional Museum of Ptuj. Herbst appraised the tapestries from the Odysseus set from 35 000 to 45 000 RM (Reichsmarks), the verdure from 70 000 to 80 000 RM.
- 20 Ebeltje Hartkamp-Jonxis – Hillie Smit, *European Tapestries in the Rijksmuseum Amsterdam*, Wanders 2004, p. 123. – Delmarcel (note 14), p. 212.
- 21 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figure in the foreground also gilt-metal-wrapped threads (at present oxidized), 272 x 327,5 cm, Inv. Nr. UO 481 T.
- 22 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figures of the hunters also gilt-metal-wrapped threads (at present oxidized), 322 x 186 cm, Inv. Nr. UO 482 T.
- 23 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figures also gilt-metal-wrapped threads (at present oxidized), 309,5 x 512 cm, Inv. Nr. UO 483 T.
- 24 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figures also gilt-metal-wrapped threads (at present oxidized), 323 x 348 cm, Inv. Nr. UO 484 T.
- 25 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figures also gilt-metal-wrapped threads (at present oxidized), 262,5 x 419,5 cm, Inv. Nr. UO 486 T.
- 26 Woollen warp (8–10 threads per cm), woollen (18–28 threads per cm) and silk (18–40 threads per cm) weft, on the figure of the hunter also gilt-metal-wrapped threads (at present oxidized), 225 x 135,5 cm, Inv. Nr. UO 487 T.
- 27 Ciglenečki, Potrdilo o prevzemu in predračun (note 18), pp. 7–14.
- 28 Hartkamp-Jonxis – Smit 2004 (note 20), p. 123.
- 29 Isabelle Denis, The Parisian Workshops, 1590–1650, in: Campbell (note 14), pp. 133–134.
- 30 Jarmila Blažková, *Nástěnné koberce na státních zámcích Hluboká a Český Krumlov*, Praha 1969, p. 20–21.
- 31 Erik Duverger, Le marchand anversoise Louis Malo, in: Jarmila Blažková – Erik Duverger, *Les tapisseries d'Octavio Piccolomini et le marchand anversoise Louis Malo*, St Amandsberg 1970, p. 81.
- 32 Blažková (note 30), p. 43.
- 33 Until 1634 the owner of the castle was Adam Trčka, who lost his life with Albrecht Wallenstein in the famous conspiracy, in which Ottavio Piccolomini as well as Walter Leslie were involved. The Emperor Ferdinand II rewarded Piccolomini with the Náchod estate for being faithful to him. The story of Walter Leslie was pretty much the same; his main reward for the co-operation in the murder of Wallenstein was the castle and estate at Nové Město nad Metují. David Worthington, "On the high Post-Way between Vienna and Venice": The Leslie Family in Slovenia, *Zapuščina rodbine Leslie na ptujkem gradu / The Legacy of the Leslie Family at the Castle of Ptuj*, Ljubljana – Ptuj 2002, pp. 82–83.
- 34 Jarmila Blažková, Les tapisseries d'Octavio Piccolomini, in: Blažková – Duverger (note 31), pp. 21–22.
- 35 All the tapestries were commissioned for the house in Nürnberg, where Piccolomini lived in 1649 and in 1650, when even the Emperor visited him. In 1651 he moved to Vienna, where he was rewarded with a palace, which he also furnished with tapestries. The oldest inventory from Náchod Castle dates from 1732; also 8 verdure with coats of arms are listed. It was very typical that during the extensive renovations in the 18th century the tapestries were stored and almost forgotten. In the mid-19th century the new owners (Schaumburg-Lippe) tried to return the pieces of art from the Piccolomini's period back to their previous places, but most of the tapestries had already been lost by that time. Blažková, Les tapisseries d'Octavio (note 34), pp. 13, 29, 31, 35. Ulrike Seeger points to an inventory from 1647, where tapestries were listed separately. See: Ulrike Seeger, *Dekorationsentwürfe von Carlo Lurago für Schloss Náchod unter Fürst Ottavio Piccolomini*, *Zeitschrift für Kunstgeschichte* 70, 2007, p. 98.
- 36 Katja Schmitz-von Ledebur, Maidservant with Basket of Fruit, in: Campbell (note 14), p. 238.
- 37 Blažková – Duverger (note 31).
- 38 Luigi Malo confirms the payment (4325 Fl) to the weaver Jean Raes on May 31st 1650: "per una camera

- de tappezerie a boscaije fare al Raes di Brussellis et mandata.*” See: Blažková, *Les tapisseries d’Octavio* (note 34), p. 52.
- 39 Identical borders with Giacomo Antonio de Carena’s coat of arms in lower corners (Carena was an Italian merchant living in Antwerp) are preserved on a set of tapestry with the Story of Achilles, woven in 1649 after the cartoons by Rubens in the workshop of Jan or Frans Raes. The borders were designed by Jan Raes in 1649 for Pastorales, commissioned for Ottavio Piccolomini. See: Delmarcel (note 14), p. 204.
- 40 Blažková, *Les tapisseries d’Octavio* (note 34), p. 55. Blažková published the correspondence between Malo and Piccolomini, which is preserved in the State Archive in Zámrsk. The quoted letter is dated June 11th 1649.
- 41 Duverger, *Le marchand anversois* (note 31), pp. 81–82.
- 42 Heinrich Göbel, *Wandteppiche*, I, Leipzig 1923, p. 366.
- 43 Hartkamp-Jonxis – Smit 2004 (note 20), pp. 123–128. – Inv. Nr. BK–NM–1593 – BK–NM–1596. – Delmarcel (note 14), pp. 211–212, Fig. 108.
- 44 Jozef Duverger, *Tapijwerk uit het Atelier van Daniël Abbeloos*, *Artes textiles: Bijdragen tot de geschiedenis van de tapijt-, borduur- en textilkunst* 6, 1965, pp. 93–108.
- 45 For instance: a hunter, depicted on Lucas van Uden’s landscape (*Landscape with hunters*, oil on canvas, 1640s, Hermitage, St. Petersburg) and carrying a dead rabbit on a long stick is very similar to the hunter in an almost equal pose on the tapestry in Ptuj Castle (Inv. Nr. UO 482 T). Another example: the plants with huge leaves in the foreground of Lucas van Uden’s watercolour (*Wooded landscape with monastery*, 1640, pen and ink, watercolour on paper, Courtauld Institute of Art, London) are much the same as huge grass and leaves in the foreground of verdure in Ptuj.
- 46 In August 1632 Walter Leslie joined the multi-national Imperial regiment of Count Adam Trčka, which had no influence on his later decision to cooperate in the conspiracy. Worthington (note 33), p. 83, note 11.
- 47 Seeger (note 35), pp. 89–112.

