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# THE ORIGIN AND FATE OF THE IMSTENRAED COLLECTION

When professor Albert Kutal opened the new installation of the Kroměříž Castle Gallery in summer 1963 he spoke, among other things, about the necessity of a reconstruction of the collection of brothers Franz and Bernhard von Imstenraed which, when bought by the Bishop Earl Karl von Liechtenstein in 1673, formed the main part of the Gallery at Olomouc and later on of Kroměříž as well. Its small remains are still to be found in these two galleries at present, however the far more numerous and important part has not been preserved. Now, I should like to try to comply, at least partially, with the above mentioned request.

The given task may be understood as consisting of two parts. The first part should find out how the Imstenraed brothers put their collection together. The practical consequence of solving this problem is beyond any doubt. The confrontation with the Imstenraed sources of supply might in many a case help us to give with more accuracy and to verify from the historical point of view the attributions of some of the paintings. The second part of the task may be seen in the necessity of finding out the present place of location of many of these paintings which are no more to be found either at Kroměříž or Olomouc. It is necessary to find out where these works of art have been moved to in the course of time. Thus the question asked not only by us, but also by their present owners in the first part of this paper will be answered and, finally, we shall obtain a definite idea concerning the quality of the once complete Kroměříž collection, many important paintings of which can be regarded, as we shall see, as gems of some world galleries. Thus the entire task of reconstruction should be fulfilled.

English scholars have lately answered many questions we ask in this connection, however, owing to the fact that their contributions so far remain in the Czech literature concerning the history of art without notice, I should like to recapitulate the results of the present state of research and to add some more items of information of my own.

Doctor Rincolini's comment which can be regarded as the oldest reference mentions in 1825 already[1] i. e. before the sale of 1830 which took place at

the Archbishop's Gallery at Olomouc, the painting of St. Sebastian by Antonello da Messina. This simple fact provides much information which later on made it possible to distinguish not only the origin of this painting, but also its present place of location. Many years later, in 1876, M. Thausing writes his book on Dürer,[2] mentioning two alleged portraits of Katharine Fürlegerin from the estate of one of the archbishops of Olomouc, one of which came by way of Karl Waagen in Munich to the collection in Frankfurt and the other one to Mr. Wynn Ellis in London. He also mentions two well known specimens of these paintings and is aware of the fact that the two Dürer portraits with these themes had once been found in the collection of the Earl of Arundel in London, where they were taken by W. Hollar in his engravings. Thus we have mentioned so far, the most important information: in the first place that some paintings from Arundel's collection might have got to Olomouc and in the second place that some of them did not remain there, but that in the 19th century some of the paintings from the Olomouc Gallery, as well as some of those found at the Kroměříž Gallery, were taken away from this original collection. At that time, however, none of the old inventories concerning Kroměříž and Olomouc had been published yet, for they were published later on first by Lechner and then by Frimmel and Breitenbacher[3] so that accurate investigations were very difficult indeed. Thausing's reference had been forgotten in the meantime and further identification lay still very far ahead.

However, the first steps had been taken. The next initiative can again be placed to Frimmel's credit. In 1913 he mentions in his "Lexikon der Wiener Gemäldesammlungen"[4] the Hussian sale in Vienna on 15—16 February 1869 where the painting of "St. Sebastian" had been auctioned as one painted by Bellini and which appeared afterwards in the collection of Joh. Chr. Endris in 1873 finally coming to the Dresden Gallery where it can be found until now under the name of Antonello da Messina. Frimmel knows that the "St. Sebastian" painting was allegedly a present of the Pope to the Bishop of Kroměříž (sic!). This information taken from the Hussian catalogue proved to be erroneous, of course, as we are going to see later on. The publication of the inventories of the Kroměříž Gallery and the independently appearing information of Thausing, Frimmel and others should be mutually correlated so that a clear historical outline of the origin of the Imstenraed collection and its fate may arise.

For this purpose it was also necessary, of course, to know the inventories of the former collection of Thomas Howard, Earl of Arundel, the name of which had appeared for the first time in connection with both portraits of Dürer originating from Kroměříž and reproduced by Hollar.

The copy of the Italian inventory of the Arundel collection from the year 1655 had been found by Miss Mary Cox and published by her and Lionel Cust for the first time[5] in 1911 and soon afterwards (1921) it was republished in English in an extensive book on Arundel by Mary F. S. Hervey.[6] However, further information

appeared hinting directly at a solution. A. Breitenbacher[7] published in 1927 his "Dějiny arcibiskupské obrazárny v Kroměříži" (second part) and here we find a letter of Franz von Imstenraed to the Earl Karl von Liechtenstein, bishop of Olomouc, dated 30th May 1675 where it is written that the painting "Triumph of Riches" by Holbein had been bought together with other paintings[8] from the widow of Earl Thomas Arundel which fact may be testified by the Countess Arundel herself.[9]

O. Benesch in 1931[10] in a book review concerning the book on Holbein by Wilhelm Stein has mentioned also the fact that Holbein's Allegories had appeared for the last time in the Olomouc inventory of 1691 and Hans Koegler, too,[11] mentioned Holbein's paintings coming from the Arundel collection which had been at Olomouc in 1691. So the transport of Holbein's paintings from the Arundel collection to Moravia has already been mentioned in the literature. However, a concrete identification was carried out later on due to Otto Kurz and F. Grossmann[12] who, on the basis of both inventories of the Arundel collection published by Cust and M. Hervey and the collected information on the Imstenraed collection at Olomouc and Kroměříž by Breitenbacher, carried out the identification of some paintings of both collections i. e. of the English as well as of the Moravian one, being the first to do so, and even drew attention to paintings sold at the Olomouc sale in 1830 an which appear at present in various private as well as public collections. An now what about the results of the two authors?

In Kurz's opinion only 15 paintings of the former Imstenraed collection remained in the Kroměříž Gallery. He enumerates them individually, however it is known at present that more of them were preserved. Three of Holbein's temperas "Triumph of Riches", "Triumph of Poverty" and the "Portrait of Thomas More with His Family", as well as four of Titian's paintings "St. Sebastian", "Diana and Calisto", "Apollo and Marsyas" and "Ecce Homo" are identified by him together with the works mentioned in the copy of the Arundel inventory of 1655. However, up to now only "Marsyas" has been preserved at the Kroměříž Gallery. Bruegel's painting called "Stultus ovo insidet, aliumque excoquit stultum"[13] can be regarded as a version of Flemish proverbs,[14] the drawing of the "Last Judgment" attributed to Joannes de Senone[15] may be identical with the drawing of the same theme by Jean Cosin (Cousin)[16] born in Sens, belonging to Arundel. Kurz also draws attention to Giorgione's paintings "Orfeus" (also appearing in both collections)[17] and a "Pastoral Scene with Two Lovers and Cupid"[18] which might be a composition similar to that of the National Gallery in London (No. 1123). However, most interesting is the description of the Giorgione "Venus" in "Iconophylacium" by Imstenraed in 1667 which, according to Kurz,[19] should be a different version of the same composition known from the Dresden painting.[20]

While Kurz has limited his research to our first question, namely, to the origin of some of the Imstenread paintings and has tried to identify certain works with

the paintings of the former Arundel collection, Grossmann, on the other hand, answers above all the second question and tries to find out where these paintings have disappeared to since they did not remain at Kroměříž or Olomouc. He proves very convincingly that the painting attributed to Bruegel and designated in the purchase list of 1673 as "Eine Zaichnung auf Holz"[21] had been sold in a sale at Olomouc in 1830[22] to Mr. H. Mayer and came by way of Blasius Höfel[23] to the Metropolitan Museum in New York[24] and that "St. Sebastian" (mentioned in the inventory from the year 1673 still as Bellini's)[25] came from the Arundel collection (where it had been designated correctly and in the same way as at present, namely, Antonello da Messina),[26] that it had been sold at the same sale to Mr. H. Biela and that it came finally to the Dresden Gallery where it is to be found up to now. Grossmann mentions even the two portraits by Dürer which had been engraved by Hollar in 1646 after the paintings then in the possession of Arundel.[27] Both engravings have two painted versions and Grossmann conclusively identifies Arundel's paintings with that pair of paintings made with tempera on a very fine canvas, one of which is to be found at the Staedelsches Kunstinstitut in Frankfurt and the other one in the collection of H. Heugel in Paris. Even these two girls' portraits by Dürer were once evidently put into the panelling of the two rooms of the Kroměříž Castle[28] which remained unchanged up to the present day and had been sold at Olomouc in 1830[29] to Mr. H. Biela who bought also the painting by Antonello. All this, of course, and especially the bad condition of both the Paris and the Frankfurt painting does not explain, as Grossmann admits, which of the two pairs are originals by Dürer. Even in the literature there is not a unanimous opinion concerning this question.[30]

The fundamental and really very suggestive works of Kurz and Grossmann do not give us an exhaustive answer either to the first or to the second question. A further and a more detailed study in future will show some more and at present still hidden possibilities of further comparisons. I should like to draw attention to some especially clear comparisons, however, I am aware of the fact that these comments, too, will be incomplete.

In my opinion Imstenraed had bought from the Arundel collection some more paintings, which can be, on the whole, identified without any special efforts by comparing inventories available. Let us mention them here in brief (See the table!).[31]

Thus our enumeration draws to an end for the time being. I have tried to mention only those paintings which could be identified almost with certainty. There are, obviously, more paintings, the data of which however seem to me somewhat less accurate.

As far as Imstenraed's purchases from the Arundel collection are concerned we can say that we have sufficient information. A greater number of identical items proves them beyond any doubt, apart from the fact that the above men-

## COMPARATIVE LIST OF PICTURES

| No. | *The Arundel Inventory of 1655* | *The Imstenraed Inventory of 1673* | *Present location* | Note |
|---|---|---|---|---|
| 1 | 305 Raphael, Madonna and Child, St John and St Joseph | 1 Raphel Urbino, Unser liebe Fraw, Christus undt s. Joseph | Homeless. Has not been preserved at Kroměříž | Picture may be identical with the one purchased by Arundel in Spain. Hervey, op. cit., p. 300. |
| 2 | 81 Correggio, Veronica | 7 Antonio Coreggio, Veronica | Dtto | May have been sold in sale of 1830. See Breit. I, op. cit., p. LXXV, No. 66. |
| 3 | 398 Veronese Paolo, The Ascension of our Lord | 14 Paul Veronesse, Die Himmelfahrt unserer lieben Frawen mit dem Aposteln | National Gallery, Prague | See Neumann, op. cit., p. 326; E. A. Šafařík, Un nuovo dipinto, op. cit.; the same, Torzo Veronesova vrcholného díla . . ., Umění XII (1964). |
| 4 | 350 Tintoretto, Descent from the Cross | 15 Tintoretto, Christus von dem Creitz abgenohmben | Homeless. Has not been preserved at Kroměříž | Picture may be identical with the one purchased by Arundel in Spain. Hervey, op. cit., p. 300; Neumann, op. cit., p. 362, note 23. |
| 5 | 292 Pordenone, Sampson | 17 Licinio de Portenone, Sambson in Dalila Schoss | Kroměříž Castle Gallery | Neumann, op. cit., p. 326. |
| 6 | 19 or 22 Bassano, Christ crowned with Thorns | 28 Jacomo Bassan, Die Cronung Christi | Homeless. Has not been preserved at Kroměříž | Ibid., p. 362, note 23. |
| 7 | 389 Pierino del Vaga, Madonna and Child, St John and St Anna | 32 Pierino del Vaga, Unser liebe Fraw mit dem Christ-Kindlein, eine Zeichnung | Dtto | See details in the following text. |
| 8 | 334 Sebastiano del Piombo, A Madonna | 34 Sebastiano del Piombo, Unser liebe Fraw, das Christ-Kindlein, S. Joseph und S. Johannes | National Gallery, Prague | J. Neumann, Vzácné dílo Sebastiana del Piombo, Umění X (1962), pp. 1—34; E. A. Šafařík, Contributi all'opera di Sebastiano del Piombo. Arte Veneta XVII (1963). |

*Pokračování tabulky*

| No. | *The Arundel Inventory of 1655* | *The Imstenraed Inventory of 1673* | *Present location* | Note |
|---|---|---|---|---|
| 9 | 211 Ligotio (Ligozzi), Coronation of the Virgin. Drawing. | 36 Ligotio, Die Himmelfahrt unser lieben Frawen, neben der heyl. Dreyfaltigkeit, eine Zeichnung | Museum Mayer van den Bergh, Antwerp | See details in the following text. |
| 10 | 123 Van Dyck, Portrait of the King and Queen | 70 Antoni von Dyk, Der endhaubte König von Engellandt und dessen Gemahlin | Kroměříž Castle Gallery | Neumann, Tizianův Apollo a Marsyas, op. cit., pp. 326—327. |
| 11 | 224 Lucas van Leyden, Adoration of the Magi | 79 Lucas von Leiden, Die heyl. 3 König, das Christ-Kindlein anbetendt | Kroměříž Castle Gallery | |
| 12<br>13<br>14<br>15 | 50 Breughel, Chiaroscuro in four pieces | 86—89 Alten Brigl, Vier unterschiedtliche Gesichter in die Rundt | Homeless. Have not been preserved at Kroměříž | Iconophylacium, fol. 23 v, specifies more accurately so that identity is beyond any doubt: "Obscura quator facies . . .". |
| 16 | 59 Breughel, Peasants dancing | 90 Alten Brigl, Ein Tantz von entlichen Perssonen | Homeless. Has not been preserved at Kroměříž | |
| 17 | 95 Lucas Cranach, The Virgin and Child | 93 Lucas Cranach, Unser liebe Fraw, die Christum auf dem Schoss hat | Dtto | |
| 18 | 30 Bassano, Christ driving the Merchants from the Temple | 147 Wie Christus die Verkhaufer aus dem Tempel treibt, aus Bassons Schuel | Kroměříž Castle Gallery | Already Ridolfi, op. cit., p. 148, mentions the picture in the possesion of Arundel collection. Attribution as "Bassons Schuel" we consider to be right. |
| 19 | 155 Giorgione, Christ bearing the Cross | 224 Die Creitz-Schlaifung von Giorgione | Gardner-Museum, Boston (?) | According to M. Hervey, op. cit., p. 480, this picture was formerly in the Casa Loschi at Vicenza and is now the property of Mrs Gardner, Boston. |

tioned engravings after Dürer's portraits made by Hollar, which were evidently at Kroměříž, are clearly designated: Ex Collectione Arundeliana, and the reference in the Imstenraed letter of 1675 mentions clearly a purchase of Holbein's Allegories from the Arundel property. There is no doubt that Imstenraed made purchases from other sources, too. Other valuable suggestions concerning the further solution of Imstenraed's buying sources are those of Ridolfi who mentions[32] the Bassano series with the Noah's Ark which is in the possession of the Duke of Pembroke in London. The Duke of Pembroke was Arundel's brother-in-law and it is not out of the question that Imstenraed had acquired this series of Bassano's paintings perhaps together with other works from Pembroke. Bassano's signed series is still kept at Kroměříž.[33]

Another important aid for the identification of some paintings of the Imstenread collection are numerous Hollar engravings from the year 1637, 1642, 1645—1650 made after the paintings and drawings of the Arundel collection bearing the designation of "Ex Collectione Arundeliana". We cannot enumerate them here owing to their considerable number. However, let us mention one print which is of a special importance for the Kroměříž collection. It originated in 1642 and represents "The Holy Family" by Pierino del Vaga.[34] The drawing came to Kroměříž from the Arundel collection most probably by way of Imstenraed, however, it is missing at present, but it was fortunately taken by Hollar in his engraving.[35] So far our supplementary comments concerning the origin of the Imstenraed collection.

Its final fate has been partially described by Grossmann. He has determined precisely that it is necessary to take the sale at Olomouc in 1830 into consideration, where a great part of the outstanding paintings had most probably been sold. That these were not only worthless, useless and damaged paintings, but works of considerable importance and in good condition, too, can be seen from the two panels by L. Cranach representing St. Barbara and Catherine, both of which were withdrawn from the sale in the last moment, presumably owing to the recognized originality[36] and which are unbelievably well preserved up to the present day and, finally, from the painting by Antonello da Messina which cannot absolutely be regarded as ruined at all. There were probably other reasons playing a part at the sale than the bad condition of the paintings, or the surplus of these in the residential palaces. As far as financial reasons are concerned they need not be taken into consideration at all, apart from the fact that the profit from the sale was negligible, indeed. Grossmann had proved with precision the sale of Antonello da Messina, Bruegel and of the two Dürers. We can reliably complete this number with another important work, namely, the sold drawing by Giacomo Ligozzi. Its identity is beyond any doubt. This is the drawing representing the "Coronation of the Virgin Mary", which has its origin in the Arundel collection and which also appears in several Imstenraed inventories.[37] This

drawing, too, had been sold at the sale in 1830[38] and came by way of the collection of Franz Earl of Sternberg-Manderscheid, from which it was auctioned in Dresden on 10th November 1845 (No. 94), to the Museum of Mayer van den Bergh in Antwerp where it is to be found at present.[39] The identification of the drawing is really not difficult, for both the author and the theme are identical, the present dimensions agree in conversion approximately with those mentioned in the old inventories, the lights of this drawing heightened by gold are mentioned almost in all the old inventories and, in the list of the discarded paintings which preceded the sale in 1830 we may read: "Himmelfahrt Mariae. Grau in Grau mit Wasserfarben auf Papier."

We can close with a provisional list of world collections where the rest of the former Arundel, then Imstenraed and finally Olomouc and Kroměříž picture galleries are to be found: The National Gallery in Prague, The Dresden Gallery, the Staedelsches Kunstinstitut in Frankfurt, the Metropolitan Museum in New York, the H. Heugel Collection in Paris, the Museum Mayer van den Bergh in Antwerp, possibly the Gardner Museum, Boston, and undoubtedly still some more collections which, I am sure, will be found out by research work in future. As owners of some other Kroměříž paintings can probably be regarded the above mentioned Earl Franz von Sternberg-Manderscheid, Blasius Höfel, Hussian, Karl Waagen in Munich and, comprehensively, all the rest of buyers mentioned in the sale-list of 1830. At the Hussian sale in Vienna we shall be able to look with certainty for further works and these may appear in various auction catalogues in Central Europe about the time of the middle of the 19th century.

At the end I would like to mention another remarkable circumstance: it seems to me that to the former Arundel collection four albums can be added containing mostly the Italian Renaissance drawings (among which there is a wonderful sepia and tempera study by F. Barrocci to be found) which are still kept in the Kroměříž Castle. One of these, namely, that by Sebastian del Piombo had once been published by Tietze[40] and several others were exhibited at a show in Prague.[41] These albums are probably mentioned by the painter Daniel Mytens in his letter from the Hague dated 12th March 1637, who at that time bought six albums of drawings[42] for Arundel. Some of the drawings and maybe paintings, too, may come from the Jan Basse collection which was auctioned about this time in Amsterdam.[43]

Our brief comments may have underlined the importance of the former Imstenraed collection and have drawn attention to the fact that some of its paintings can really be regarded as works of quite an extraordinary importance (Titian, "Apollo and Marsyas", Veronese, "Ascension", Antonello da Messina, "St. Sebastian", Sebastiano del Piombo, "Madonna del Velo", etc.) and it is, therefore, important to pay increased attention to this collection even in the future.

## NOTES

[1] Hormayr's Archiv für Geschichte, Statistik, Literatur und Kunst, Wien 1825, p. 689.

[2] M. Thausing, Dürer, Geschichte seines Lebens und seiner Kunst, Leipzig 1876, p. 144.

[3] Karl Lechner, Die Gemäldesammlung des Cardinals Graf Karl von Liechtenstein zu Olmüz und Kremsier im Jahre 1691, Mitteilungen der k. k. Centralkommission XIV, Wien 1888, pp. 185—191; Th. Frimmel, Verzeichnis einer Wiener Bilder-Lotterie vom Jahre 1670, Beilage der Blätter für Gemäldekunde, V. Lieferung (1909), Wien 1910, pp. 141—148; A. Breitenbacher, Dějiny arcibiskupské obrazárny v Kroměříži, I — Kroměříž 1925, II — Kroměříž 1927 (further quoted only: Breit. I and II); A. Breitenbacher, K dějinám arcibiskupské obrazárny v Kroměříži. Seznam obrazů Františka von Imstenraed z r. 1667, Appendix to Časopis Vlast. spolku musejního v Olomouci XLV (1932), Nos. 1—2, 48 pages.

[4] Th. v. Frimmel, Lexikon der Wiener Gemäldesammlungen, Wien, I (1913), p. 309, II (1914), p. 240.

[5] Lionel Cust, Notes on the Collections formed by Thomas Howard, Earl of Arundel and Surrey, K. G., The Burlington Magazine XIX, 1911, pp. 278—286, continued ibid. pp. 323—325.

[6] Mary F. S. Hervey, The Life, Correspondence and Collections of Thomas Howard Earl of Arundel, Cambridge 1921, Appendix V, pp. 473—500.

[7] Breit. II, op. cit., p. 30 and Appendix 2, pp. 129—130.

[8] Underlined by me. E. A. S.

[9] Details about means of purchase of the collection and strange circumstances at the time of its acquisition can be found in: E. A. Šafařík, Un nuovo dipinto ignoto di Paolo Veronese e contributi alla storia delle collezioni di Fr. v. Imstenraed e Th. Howard Earl of Arundel, Saggi e Memorie di Storia dell'Arte, Fondazione Giorgio Cini, Venezia, in the press.

[10] In: Mitteillungen der Gesellschaft für vervielfältigende Kunst, 1931, pp. 17—18; see also: O. Benesch, Holbein and Others in a Seventeenth Century Collection, The Burlington Magazine LXXXIV, London 1944, pp. 129—130.

[11] H. Koegler, Holbein's Triumphzüge des Reichtums und der Armut, Jahresberichte der Öffentlichen Kunstsammlung Basel, XXVIII—XXIX (1933), pp. 57—94.

[12] Otto Kurz, Holbein and Others in a Seventeenth Century Collection, The Burlington Magazine LXXXIII, London 1943, pp. 279—282; F. Grossmann, Notes on the Arundel and Imstenraedt Collections — I, The Burlington Magazine LXXXIV, London 1944, pp. 151—154, — II, The Burlington Magazine LXXXV, London 1944, pp. 173—176. I do not repeat here in detail either the conclusions of both authors, or their citations of individual inventories, in which they follow the fates of the individual paintings in detail. The reader will find them in the articles mentioned, in the respective lines.

[13] Iconophylacium (inventory of 1667 published by A. Breitenbacher, K dějinám, op. cit.), MS., fol. 24; compare also the list VII. l. of the Imstenraed collection, No. 91 as "Ein Norr auf einen Ey" (Breit. II, op. cit., p. 171).

[14] See Bastelaer, 1907, p. 256. Kurz, op. cit., p. 281, identifies the mentioned Imstenread painting with the entry in the Arundel inventory (Cust, op. cit., p. 283), but his identification is far from being convincing.

[15] Iconophylacium, MS. fol. 15 v (see also Breitenbacher, K dějinám, op. cit.).

[16] Cust, op. cit., p. 285; Hervey, op. cit., p. 477, No. 92.

[17] Cust, op. cit., p. 284; Hervey, op. cit., p. 479, No. 147 and p. 480, No. 152; Breit. II, op. cit., 168, No. 13. Compare also Richter, Giorgio da Castelfranco, 1937, p. 234 and 352 — comparison with the painting mentioned here as: "Inferno with Aeneas and Anchises".

Hervey, op. cit., p. 479, also draws attention to a small painting of the same theme which is to be found in the Gallery at Bergam, attributed to Giorgione by Sir Herb. Cook, Bart.

[18] Breit. II, op. cit., p. 168, No. 12.

[19] Kurz, op. cit., p. 281.

[20] If this version of Giorgione's Venus had influenced Cranach's composition (compare Glaser, Cranach, 1921, pp. 101, 122) it should have been in Germany already before 1518. Kurz, op. cit., p. 281.

[21] See inventory VII. 1. by Breit. II, op. cit., p. 171, No. 85; also compare Iconophylacium, MS. fol. 24.

[22] Breit. I, op. cit., list XVIII, p. LXXIX, No. 58.

[23] Sale in 1839, No. 22. Compare Frimmel, Lexikon II, op. cit., p. 178.

[24] Compare G. Glück, Art Quarterly, VI (1943), p. 179 and W. M. Ivins, Metropolitan Museum Studies, V/1 (1934), p. 116.

[25] Breit. II, op. cit., p. 167, No. 5. Grossmann, op. cit., p. 152, follows in detail the fate of this painting even in the 19th century.

[26] See Hervey, op. cit., p. 475, No. 9.

[27] G. Parthey, Wenzel Hollar. Beschreibendes Verzeichniss seiner Kupferstiche, Berlin 1853, p. 351, Nos. 1535 and 1536. Illustrated Pl. I E and Pl. I A by Grossmann, op. cit., text pp. 173—175. As for the drawings and engravings after the Arundel paintings also see: F. J. B. Watson, The Burlington Magazine, 1944, pp. 223—228.

[28] Breit. I, op. cit., p. LVI, Nos. 22—23.

[29] Ibid., p. LXXIX, No. 52.

[30] Mentioned by Grossmann, op. cit. p. 173.

[31] In the enclosed table the author and the name of the work of art are mentioned in the first place, according to the English translation of the Arundel inventory of 1655, by Hervey, op. cit., pp. 473—500, with the respective and here mentioned serial number, in the second place I introduce the names as mentioned in the Imstenraed list of sale of 1673, published by Breitenbacher II, op. cit., pp. 167—173, with their respective numbers; then follows the information about the location of the individual paintings at present. In the note, the literature mentioning some of the paintings is introduced, too, and its results summerized. Some of the paintings introduced in our table are mentioned by J. Neumann, Tizianův Apollo a Marsyas v Kroměříži, (Titian's Apollo and Marsyas at Kroměříž), Umění IX, Praha 1961, pp. 326—327 and 362, note 23, who also wrote on the origin of Titian's Marsyas, as well as on the origin of some other paintings coming from the former Arundel collection. However, owing to the fact that he did not know the extensive English literature on this theme, having tackled this problem before, he still doubts the possibility that some of the outstanding paintings from the former Imstenraed collection had been sold at a sale in 1830 (ibid., pp. 361—362, note 18—19), and writes that his search for them remained without any result. The reader will find the comparative table of paintings of both collections also in the article: E. A. Šafařík, Un nuovo dipinto..., op. cit. Of course, further detailed comparison will be necessary in future and I intend to come back to it again. It is obvious, of course, that the list does not pretend to be complete.

[32] Carlo Ridolfi, Le Maraviglie dell'Arte, 1648, 2nd edition, Padova 1837, II, p. 148.

[33] Breitenbacher—Dostál, Katalog arcibiskupské obrazárny v Kroměříži (Catalogue of the Archbishop's Gallery at Kroměříž), Kroměříž 1930, pp. 66—67, 69—71, Nos. 49, 54, 65, 70; see also E. Arslan, I Bassano, Milano 1960, 2 volumes, I, p. 169, II, illustrations 198—201. Ridolfi's report, however, does not make the confrontation quite clear, for just

this series is known in great numbers of replicas made by artist himself and by his workshop. Nevertheless, it seems to me that the Kroměříž series is an authentic one and probably original, too.

[34] Parthey, op. cit., pp. 21—22, No. 134.

[35] Compare in our table under No. 7.

[36] Breit. I, op. cit., p. LXXVIII.

[37] Compare our table under No. 9. Iconophylacium, fol. 14 v; Breit. I, op. cit., list VI of 1670, p. XX, No. 45, list VII of 1673, p. XXVI, No. 34, Breit. II, op. cit., list VII. 1, p. 169, No. 36.

[38] It is introduced in a list of objects intended for sale on 22nd October 1830 (Breit. I, op. cit., p. LXXVII, No. 147) and was sold without doubt, even though we cannot find it in the sale list from the 16th November 1830 owing to very general descriptions.

[39] Washed pen drawing in brown colour, heightened with gold, on paper, 50,6×36,1 cm, compare Joz. de Coo, Museum Mayer van den Bergh, Catalogus I, Antwerpen 1960, pp. 189—190, No. 336. I would like to express my thanks to the Director of the Museum Dr. Joz. de Coo for his kind notice concerning the existence of this drawing and for his permission to publish it, as well as for the given photo (Copyright ACL Brussels).

[40] See H. Tietze, in Jahrbuch des Kunsthistorischen Instituts der k. k. Zentral-Kommission für Denkmalpflege, V, 1911, p. 4 and next.

[41] Klasická kresba vrcholné italské renesance (A Classical Drawing of the Italian High Renaissance), Praha 1952, F. Dvořák's catalogue, Nos. 9, 54, 62, 64, 68, 116, 127—130.

[42] Hervey, op. cit., p. 405; Breit. II, op. cit., list VII. 1 of 1673, p. 172, No. 139—144, mentions still 6 albums of drawings, however, only 4 have been preserved until now.

[43] Bredius published the inventory of the Collection Jan Basse, Künstler Inventare, I, p. 127 and next, VII, p. 7 and next; also see Denys Sutton, Thomas Howard, Earl of Arundel and Surrey, as a Collector of Drawings — I, The Burlington Magazine, LXXXIX, London 1947, pp. 3—9, continued ibid. pp. 32—37, p. 34 mentioning the albums with drawings. For the future I am planning to deal in detail with this collection of drawings especially with attributions and compare the datas with the ones of the collection Jan Basse.

## PŮVOD A OSUDY IMSTENRAEDOVSKÉ SBÍRKY

Mezi nejvýznamnější evropské barokní sbírky náležela kdysi i kolekce bratří Franze a Bernharda von Imstenraed, jež tvořila po svém zakoupení biskupem knížetem Karlem Liechtensteinem v r. 1673 jádro olomoucké a později i kroměřížské obrazárny. Její malé zbytky jsou sice dosud součástí těchto galerií, avšak daleko větší a podstatnější část se na místě nezachovala. Prof. Dr. A. Kutal vyslovil při zahájení nové instalace kroměřížské galerie požadavek rekonstrukce této významné historické kolekce. Tento úkol se pokoušíme splnit. V této souvislosti je třeba zejména zjistit, odkud Imstenraedové své sbírky získávali a kam se tato díla průběhem let dostala, pokud se dosud nezachovala buď přímo v Kroměříži nebo v Olomouci. Těmito otázkami se v minulosti zabývala již početná literatura, jejíž výsledky zde stručně shrnujeme. Nejpodstatnějším přínosem jsou v poslední době stati O. Kurze a F. Grossmanna. Oba badatelé dokázali nejen, že Imstenraedové zakoupili řadu svých obrazů z býv. sbírky hraběte Arundela, nýbrž naznačili také, že je třeba počítat i s odprodejem některých významných obrazů z liechtensteinské sbírky v aukci r. 1830, identifikovali přesně prodej jistých kusů v olomoucké aukci a zjistili i dnešní lokaci těchto obrazů. Doplňujeme zjištění o akvisicích Imstenraedových z býv. Arundelovy sbírky tabulkou, v níž jsou vypočteny některé další obrazy, které s největší pravděpodobností Imstenraed z Arundelovy kolekce získal. Kromě toho

lze snad i počítat s nákupy od vévody z Pembroku, kde Imstenraed asi zakoupil sérii Bassanových obrazů se stavbou archy Noemovy, jež jsou dosud v Kroměříži. Shrnujeme rovněž dnešní majitele některých kroměřížských obrazů a pravděpodobné kupce obrazů z aukce v r. 1830. Identifikujeme kresbu G. Ligozziho z muzea Mayer van den Bergh v Antverpách s kresbou téhož námětu a techniky od téhož autora, jež byla kdysi jak v Arundelově kolekci, tak i později v Imstenraedovské sbírce a byla prodána rovněž v aukci r. 1830 v Olomouci. Dalším pramenem jsou nám i Hollarovy rytiny podle některých obrazů a kreseb z Arundelovy kolekce, mezi nimiž nalézáme i rytinu podle kresby Pierina del Vaga, jež se později rovněž dostala do majetku Karla Liechtensteina, je sice dnes nezvěstná, avšak je registrována alespoň Hollarovou reprodukční rytinou. Z Arundelovy sbírky pocházejí, zdá se, i čtyři alba s vlepovanými, povětšinou italskými, renesančními kresbami, jež jsou dosud uložena ve sbírkách kroměřížského zámku. O těchto albech, tehdy jich bylo ještě šest, se asi zmiňuje malíř D. Mytens v dopise z 12. 3. 1637, který je pro Arundela kupoval. Identifikace této sbírky kreseb je pak dalším úkolem, který si pro budoucno klademe.