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Count Franz Anton Magnis and his teacher Josef Fischer

Aristocratic dilettantism in the Habsburg monarchy around 1800*

Jiří Štefaňák

Unlike several foreign contributions, Czech historiography still lacks a comprehensive treatment of the issue of aristocratic dilettantism around 1800. One of the hitherto little-known dilettantes was Franz Anton Count Magnis (1773–1848), owner of the South Moravian estate of Strážnice. The study analyses the evident links that connected him to the Viennese art scene, specifically to the Vienna Academy professor Josef Fischer (1769–1822). These connections are demonstrated by a representative collection of works on paper relating both to the artist's stay at the Strážnice château and to Magnis's own artistic expression. Fischer fulfilled several commissions in the service of the count and, in addition to basic artistic training, also provided him with models for his etchings. Through an interpretative framework evaluating the artworks of aristocrats as a means of communication, the study further analyses the sharing of occasional drawings and prints, whose evaluation is based primarily on their social function rather than on the categories of quality of execution and inventiveness. Using an analysis of these selected examples, the study offers a concrete characterization of aristocratic dilettantism in the Habsburg monarchy at the end of the 18th century.

Keywords: aristocratic dilettantism around 1800; aristocracy in the Habsburg monarchy; aristocratic collections in central Europe; artistic education; connoisseurship; Franz Anton Magnis; Josef Fischer

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“I was walking calmly and leisurely along the paths of art in Paris, intending to dwell among the masterpieces that had accumulated there – perhaps until the end of my life – when Your Excellency was pleased to assign me, of his own free will, a new and dignified task which, however acceptable, necessarily removed me from my previous sphere.”¹

This recollection of the beginnings of their mutual cooperation was included in a correspondence addressed to his long-time employer, Nikolaus II. Prince Esterházy (1765–1833), by the draughtsman, painter, court engraver and professor at the Vienna Academy, Josef Fischer (1769–1822). [Fig. 1] From 1803 to 1812, he worked in the service of this Hungarian noble family as artistic agent and administrator of a richly furnished picture gallery and graphics cabinet, located at Eisenstadt château in Burgenland.² A student of landscape painter Johann Christian Brand (1722–1795) and of graphic artist Jakob Matthias Schmutzer (1733–1811), he also worked at the end of the 18th century on commissions from many other members of the noble families, especially the Moravian, Bohemian, and Hungarian aristocracies.³ One of Fischer's patrons during this period was the owner of the south Moravian estate of Strážnice (Strassnitz), Count Franz Anton Magnis (1773–1848), [Fig. 2] who provided the artist with facilities for convalescence from a war-time injury; the latter “in return” introduced him to the basics of drawing and graphic techniques.⁴ The text which follows seeks to evaluate Fischer's stay in Strážnice and put Magnis's artistic training in the context of the still little-understood phenomenon of the artistic expressions of the dilettante Central European aristocracy around 1800.

Although Josef Fischer gained high social renown at a young age thanks to his academic achievements and court commissions, his artistic career was still in its infan-

cy in the last decade of the 18th century, which led him to take up short-term aristocratic engagements. In addition to Count Magnis, and the Wrbna, Lubomirsky, Mniszek and Salm-Reifferscheidt families,⁵ he accepted an invitation to family estates of Count Johann Rudolf Czernin (1757–1845), for whom he created fourteen views of the château park in Krásný Dvůr in the period shortly after 1800.⁶ The artist received another commission from the Archbishop of Olomouc and Czernin's brother-in-law, Count Anton Theodor Colloredo-Waldsee (* 1729, Archbishop 1777–1811), to create a set of eighteen prints with views of the then recently restored château garden in Kroměříž, which were published in 1802.⁷ These works by Fischer can thus be included in a general trend in which aspiring artists at the turn of the 18th and 19th centuries were able to secure more stable material conditions at the beginning of their independent artistic activity. In addition to recording ancestral estates, typical artistic assignments also included cultivating the client's artistic abilities or arranging adequate foundations for the drawing skills of his offspring. If the teacher proved successful, he could establish a long-term collaboration with his client or be recommended to other aristocratic families. An analogous example in this respect is provided by the work of Ferdinand Runk (1764–1834) in the service of Pauline Charlotte of Schwarzenberg, née Arenberg-Aerschot (1774–1810),⁸ or that of Anton Pucherna (1776–1852) with Count Ludwig Ernst Buquoy de Longueval (1783–1834).⁹

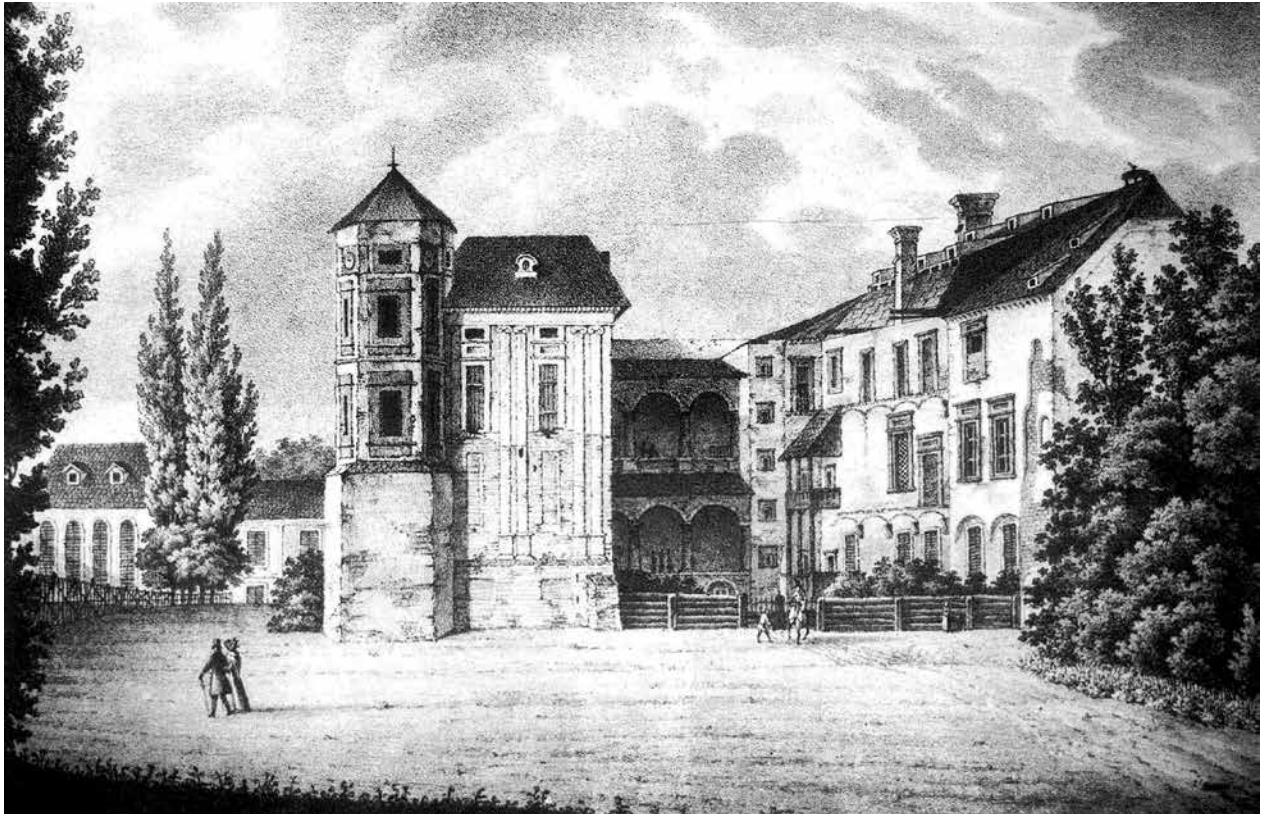
Josef Fischer participated in the First Coalition War fought in northern Italy between the armies of the Habsburg Empire and the French Republic, during his military service towards the end of 1797 as a cavalry officer of the first squadron of the Vienna Volunteer Corps under the command of Count Eugen Kleofas of Wrbna-Freudenthal (1766–1841).¹⁰ In this, he suffered an injury to his left leg and subsequently underwent convalescence in 1797–1798 at the château in Strážnice, whose owner at that time was Count Franz Anton Magnis.¹¹ From a young age, this member of a noble family of Italian origin had the opportunity to become acquainted with the principles of the Enlightenment, and he was part of the social circles of a small and interconnected group of educated Moravian aristocrats and scholars, as evidenced by contacts with Count Johann Nepomuk Mittrowsky of Mittrowitz and Nemischl (1757–1799), Count Franz Joseph of Zierotin (1772–1845), High Count Hugo Franz of Salm-Reifferscheidt (1776–1836), Count Leopold I. Berchtold (1759–1809) and Magnus Czeynard, Hofmeister and member of the Brno *Zu wahren vereinigten Freuden* Masonic lodge.¹² After taking over the family estates at the end of the 18th century, Magnis managed to pay off most of the outstanding debts and thus end the period of financial instability of the Strážnice estate over the previous decades, thanks to which he was subsequently able to proceed with changes to the château, [Fig. 3] for whose implementation he called upon architect Johann Sarkander Thalherr (1747–1835).¹³ The attention paid to the



1 – Joseph Fischer, **Self-portrait** (detail), aquatint, etching, 1794. Budapest, Szépművészeti Múzeum, inv. no. 418



2 – Josef Fischer after Josef Abel, **Portrait of Franz Anton Count Magnis** (detail), etching, 1798. Brno, Moravian Gallery, inv. no. SDR 1748



3 – Joseph Fischer, **Strážnice Château**, cca 1800

count has so far been limited primarily to his economic and philanthropic activities, along with his passion for music.¹⁴ However, it turns out that in addition to purchasing literature for the richly furnished library of the Strážnice château¹⁵ Count Magnis also made a significant contribution to the enrichment of the local picture collection, which he had installed in the newly established premises of the château gallery no later than 1810.¹⁶ The nature of the Strážnice collection of paintings, drawings and prints testifies to the significant contribution that Magnis's integration into the social and cultural structures of the city of Vienna played in its formation; this is evidenced by his family ties, the court offices he held, and also the place of his death, which was the Nimptsch Palace, still located on Bäckerstraße in the centre of the Habsburg capital.¹⁷ Given these circumstances, Fischer's invitation was a completely logical outcome of the young count's artistic interests, for whom, in addition to cultivating his own artistic skills, contact with an academically educated artist offered the potential to confront the knowledge he had acquired so far with the then-current artistic discourse.¹⁸

Fischer delineavit

Fischer embodied an idealised image of his time at Strážnice in a graphic in which he depicted himself lying on a bed

with a bandaged leg in a darkened room heated by coals in a metal bowl. [Fig. 4] The interior is illuminated by the dim light of a lamp placed on a bedside table, on which also rests a female antique bust lying on its side, and against which a now unnecessary rifle leans at the back. The war veteran has just put aside his reading of a book lying on the floor and, while resting, is apparently looking at his work in progress, taken out of the large folders stored behind the bed, while in his other hand he is holding a porte-crayon with redden or charcoal attached, ready to make corrections. One inspiration for Fischer's work has been seen in interpretations to date in a print created by Anthony Cardon (1739–1813) based on a drawing by Richard Cosway (1742–1821), which depicts the Polish national hero Tadeusz Kościuszko (1746–1817) resting on a sofa during a visit to London with as yet unhealed wounds.¹⁹ Although this possibility cannot be fully ruled out due to the analogous subject matter and the general popularity of British and French graphics in the German-speaking space, given the contemporary dating of both works (1798) and the completely different compositional structure, let us leave any statement about direct modelling of the work of the London artists as an unlikely hypothesis. The preparatory process for the work depicting Fischer's convalescence can be more closely linked to a test print that the artist left in the Strážnice château col-



4 – Joseph Fischer, **Self-portrait with injured leg**, aquatint, etching, 1798. Washington, National Gallery of Art, inv. no. 2020.109.1

lections.²⁰ [Fig. 5] Fischer depicted himself in the etching as half-sitting, reading a book on a bedside table, and marked up the entire scene with a few sketchily and briskly executed hatchings that do not provide any completely clear idea of the room's furnishings. This small-scale etching could thus serve as a draft allowing for some interior elements in the initial layout, which then also appeared in the final version of the subject.²¹

The court engraver's stay at the south Moravian estate is also indisputably documented by a large-format wash drawing in which the artist captured the immediate surroundings of the Strážnice château in 1797 in the period preceding the park improvements initiated at the beginning of the 19th century by Count Magnis. [Fig. 6] In the scene created with a washed composition of ochre shades, a narrow vista opens up behind the bushes and figural façade to a low horizon, which is lined with the crowns of massive trees. Fischer added a note to the work informing the viewer about the place of its creation, which was indeed Strážnice.²² A currently missing work on paper depicting the Strážnice château, which was allegedly converted into a graphic by Fischer based on a missing Magnis painting, can also be roughly dated to the period around 1800.²³ [Fig. 3] Although his authorship of the painting cannot be completely ruled out due to later references to the existence of paintings made by Magnis, in view of the absence of other clues, it is necessary to leave the question of the chosen artistic technique and authorship open for future research.²⁴

However, a later surviving reproduction of this work, in addition to being evidence of Magnis's strong relationship to the family estates, represents an important source of information about the appearance of the building in the period before the complete reconstruction carried out in the mid-19th century and at the same time at the moment when Thalherr's modifications to Magnis's aforementioned "new château", which is depicted in the work on its left-hand side, had already been made.

The most significant work related to Fischer's stay at Strážnice is undoubtedly the portrait of Count Magnis engraved by Fischer in 1798 and based on a missing painting by Josef Abel (1768–1818).²⁵ [Fig. 2] Thanks to several preserved examples of portrait graphics, it can be broadly



5 – Joseph Fischer, **Self-portrait with injured leg**, aquatint, etching, 1797. Brno, Moravian Gallery, inv. no. SDR 1768

stated that the way the count was depicted in the painting was rather reserved, did not in any way emphasize social distinction and thus fully corresponded to the fashion trend inspired by British portrait practice.²⁶ Given the approximate age of the subject, the painting with Magnis's portrait can be assumed to have been created between 1796, when Abel returned as a freelance painter to Vienna following service in Poland with Prince Adam Czartoryski (1770–1861), and 1798, when Fischer made his etching.²⁷ Both artists, who for a certain time benefited from the artistic patronage of the Count of Strážnice, were connected primarily by the milieu of the Vienna Academy and, at that time, also by their work on various short-term commissions from members of the Central European aristocracy. It is certainly of interest that Magnis did not approach Abel himself to create the graphic form of the portrait, for whom this item within his work was evidenced by a considerable number of renderings.²⁸ This fact can be explained by the longer-term collaboration and apparently closer relations that the count maintained with Fischer, unlike with the Viennese portraitist. The gradually improving reputation and later realisation of the artistic potential of the invited graduates of the Vienna Academy thus testify to the quality overview that

Magnis consistently maintained of the Viennese art scene when selecting his artists.

Apparently for a commission directly from Magnis, and also as an expression of gratitude for the favour and artistic opportunities shown, after his return to Vienna Fischer created a large-format graphic sheet for Magnis depicting a mountainous landscape with a group of soldiers in old-style clothing gathered under a full moon by a campfire in the lee of a massive tree. [Fig. 7] The work with its distinctive effects of light and shadow was created in 1800 using aquatint, and the direct connection with the artistic patronage of the Count of Strážnice is confirmed by the wording of the dedication: “*Dedicated to Franz Anton Magnis [...] by his very humble and very obedient servant Josef Fischer*”.²⁹ The source of inspiration can be found in a previously unnoticed painting by Fischer from Magnis's collection, which similarly depicts a group of soldiers camping in a night-time landscape.³⁰ [Fig. 8] Although no landscape paintings with moonlight scenes have yet been identified in Fischer's relatively modest oeuvre, in the case of the Strážnice painting a partial comparison can be made with selected parts of the author's works. An identical painting style emerges when comparing the ways of depicting nature

6 – Joseph Fischer, **Strážnice**, pen, wash, 1797. Vienna, Albertina, inv. no. 14645



scenes in the Strážnice work, especially the cracked lower part of the tree trunk and its roots, with identical parts of Fischer's landscape painting *View of Vienna from the vantage point near Nussdorf* (1821).³¹ The composition of the painting, which was adjusted to portrait size for transfer to the graphic medium, is made up of the same components, including a massive tree, a figural staffing, and a rocky background with clouds and the moon. However, large-format prints were far from the only works by Fischer that remained in Magnis's possession after Fischer's departure from Strážnice. The count's graphic cabinet also contained a not insignificant number of Fischer's smaller graphic works with an extensive range of themes from the end of the 18th century, some of which served as direct models for Magnis's own prints.³²

Magnis fecit

A relatively high number of brief mentions in literature published during the 19th century were devoted to Franz Anton Magnis's own artistic work.³³ However, the work of the count has not yet been reflected in recent individual contributions discussing aristocratic dilettantes in Moravia and Bohemia around 1800.³⁴ This fact can be attributed to the absence of a comprehensive treatment of this issue, which Czech historiography, unlike several valuable foreign research studies, still lacks.³⁵ Given the emphasis placed on drawing in the curriculum of aristocratic education at the end of the 18th century, it can be assumed with high probability that Count Magnis had acquired the basics before his training with Fischer.³⁶ The evidence is the oldest known drawing in oval format depicting a resting shepherd in conversation with a fruit seller and a boy, which was signed by the count and dated 1794.³⁷ This work can be supplemented with a signed artist's copy *Village scene* [Fig. 9] made from a print by Pierre-François Basan (1723–1797) reproducing a charcoal drawing by François Boucher (1703–1770).³⁸ These drawings, in addition to proving Magnis's remarkable interest in the works of French Rococo masters, provide a solid basis for evaluating his drawing expression. In its overall implementation, it is quite different from other works of Strážnice provenance that have hitherto been attributed to Magnis and which, thanks to the new identification of their function as models for the count's etchings, can now be classified as the work of Josef Fischer.³⁹ At the time, Magnis was already over twenty-five years old, and the preserved convolute of his works is therefore not merely a testimony to the simple and, in most cases, mandatory learning process of a young aristocrat. The drawings and graphics of the Count of Strážnice are far more likely the result of a targeted and especial interest in his own cultivation in the field of fine arts, which was rounded off by the invitation to Josef Fischer, and is also reflected in the highest frequency



7 – Josef Fischer, **Landscape with soldiers camping under a full moon**, aquatint, etching, 1800. National Institute of Folk Culture Strážnice

of output of Magnis's drawings and graphics from 1797 to 1800.⁴⁰ In addition to the court engraver's designs, which formed the bulk of the count's sources of inspiration, for his work Magnis could also draw on his own collection of prints.⁴¹ A striking example is the basis of the compositional division formed by a rock and a tree trunk in the count's graphic *Coastal landscape* (around 1798), which can be compared with an almost identical component found on an etching made by Jean Saveur Le Gros (1754–1834).⁴² The scene in question is part of a graphic cycle *Suite de douze petits sujets de paysage* (1796), which was originally part of the graphic cabinet of the Strážnice château.⁴³

In the process of teaching Magnis, Fischer applied in a simplified form methods that he was familiar with from the Vienna Academy, with copying from sample drawings or graphic sheets evidently being the most used.⁴⁴ For this phase of the teaching, the court engraver could provide the count with specially produced teaching manuals by other authors, or study prints with a clear demonstration of the creation process, which to a large extent he himself created.⁴⁵ In the case of the subsequent study of etching techniques, which, unlike the basics of drawing, were definitely not a given in the aristocratic environment, Magnis could



8 – Joseph Fischer, **Landscape with soldiers camping under a full moon**, oil on canvas, before 1800.
National Institute of Folk Culture Strážnice, inv. no. H 257

hardly have wished for a more suitable teacher. Soon after his appointment at Strážnice, Josef Fischer was in fact one of the first Austrians to learn about the use of lithography during his stay in London in 1803, which would certainly not have been the most suitable technique to apply during Magnis's training.⁴⁶ For its easier execution and purity of means of expression, the technique of etching and aquatint was a basic branch of graphic work within intaglio printing for artists for many generations, and has been popular for a long time. These advantages, which at that time also included the possibility of obtaining ready-made graphic matrices on the art market, represented an ideal means of teaching many members of the dilettante nobility the basics of reproduction techniques.⁴⁷

The ways in which Magnis converted many of Fischer's drawing designs into graphic form required their specific modification. The reverse sides of some drafts of Strážnice provenance created by the court engraver, are

in many cases covered with a continuous layer of redde, the application of which represented one of the possible steps for transferring a drawing design into graphic form.⁴⁸ One such work is Fischer's drawing *Landscape with a bridge* (around 1798), which thanks to a filigree in the form of the inscription "Kool" provides information about the origin of the engraver's art materials.⁴⁹ Identical products under the label *Jan Kool & Comp* were made in the Dutch village of Koog aan de Zaan between 1774 and 1837.⁵⁰ Due to the sophistication of its technologies, the products of this paper mill were popular in many European regions around 1800, and their use by leading French artists of the period, such as Jean Auguste Dominique Ingres (1780–1867), has been demonstrated.⁵¹ It is therefore highly probable that this high-quality artists' material was also offered on the Viennese market, from where Josef Fischer could have obtained it and subsequently passed it on to Magnis. Indeed, papers of Dutch origin were not a unique occurrence in Moravia at

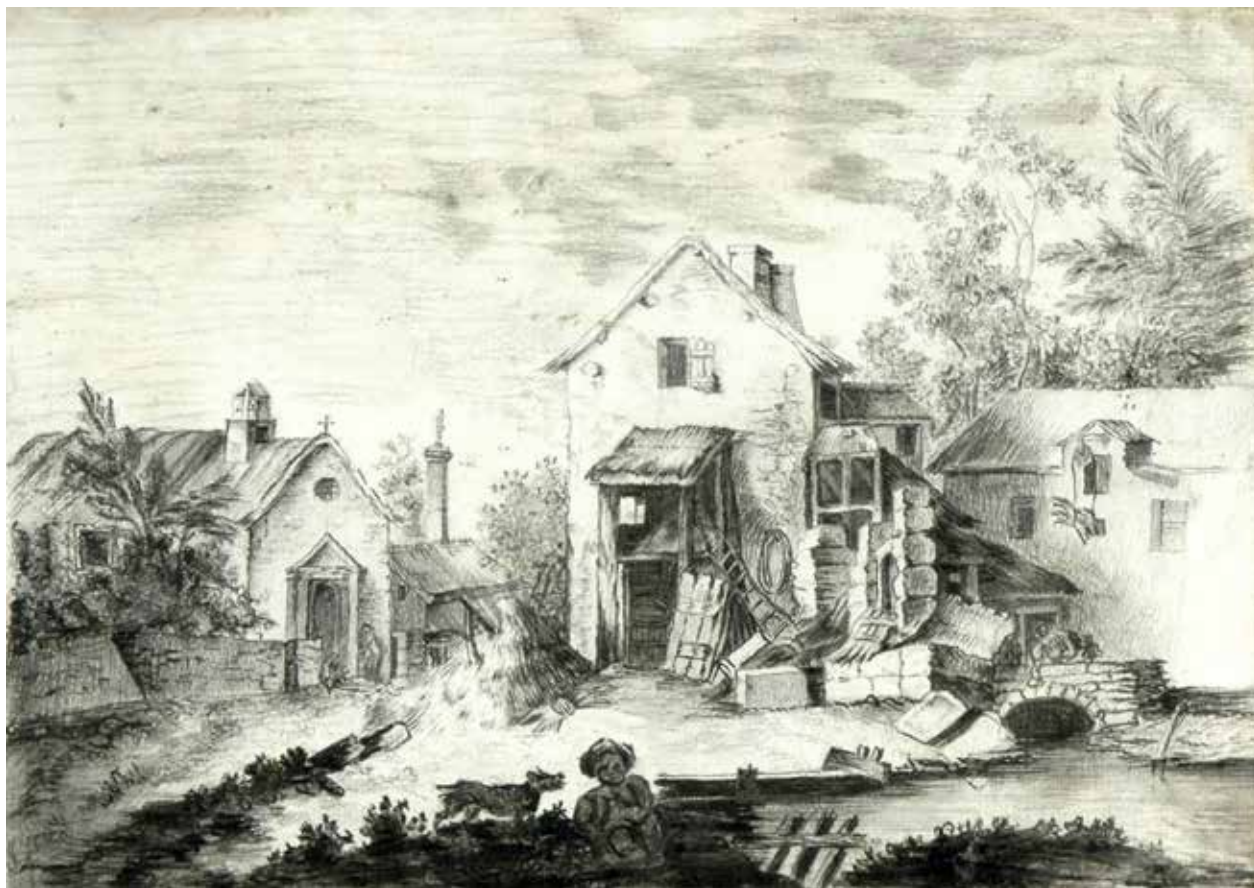
the turn of the 18th and 19th centuries, and their popularity is evidenced by the identification of papers from the Dutch paper company *C & I Honig*, used by the Brno sculptor Andreas Schweigl (1735–1812).⁵²

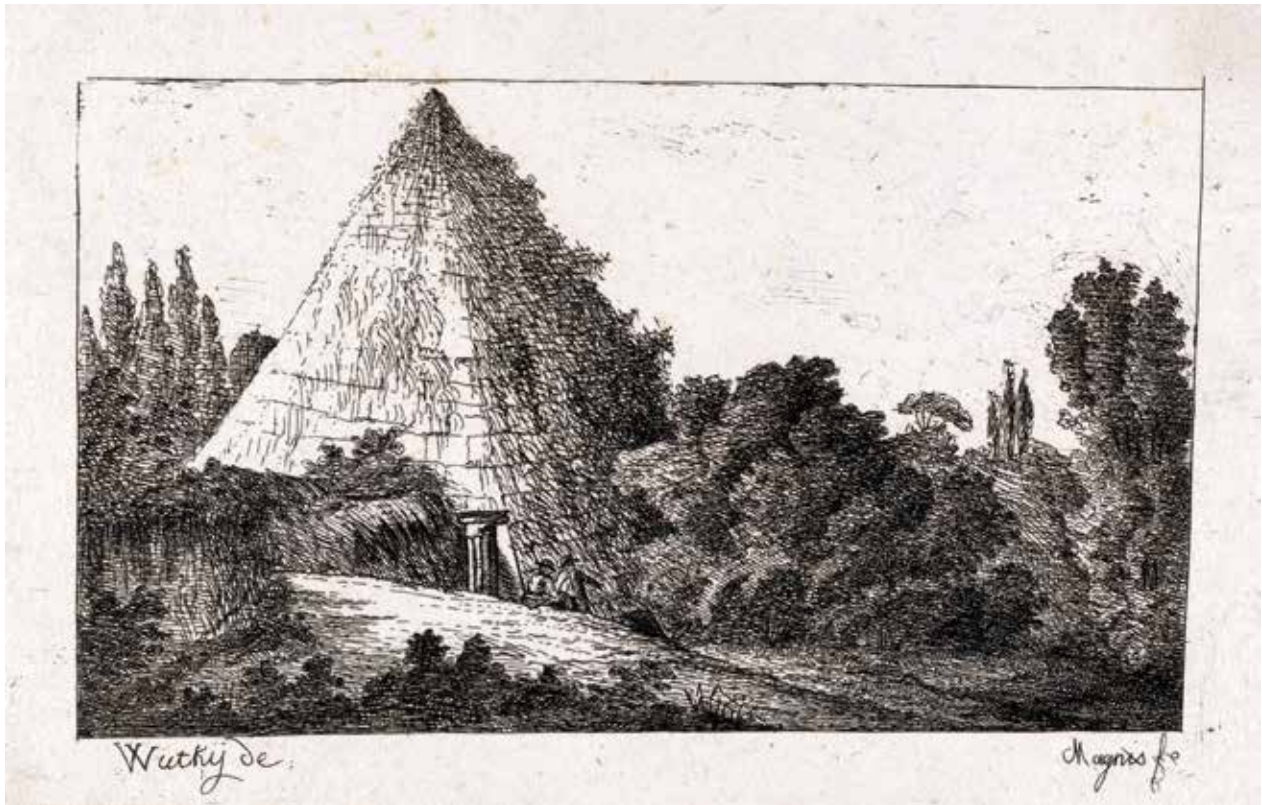
Magnis's etchings show great variety in terms of their subject matter, as evidenced by the representation of folk, village, war, and conversational genres, as well as the depiction of scenic temple interiors.⁵³ However, the most numerous collection of prints by the count are undoubtedly the landscape scenes; these also best characterize him as an artist. From a universal perspective, the standard inspirational model for Magnis's work in the context of contemporary practice can be found in the works of Dutch masters of the 17th century, who based the expressive effect of their prints on the relaxed and dense impact of hatched etching.⁵⁴ After the mid-18th century, this was emulated in their work by many Austrian and German artists, whose expression resonates completely with the repertoire of many of Magnis's prints.⁵⁵ One specific example can be illustrated with the graphic *Ruins of pyramids with travellers* (around 1800), [Fig. 10] which was drawn by Magnis after a model by the Viennese painter Michael Wutky (1739–1822), whose

two counterpart landscape paintings were also represented in the Strážnice painting collection.⁵⁶ This model was most likely provided to the count by Fischer, as evidenced by its later use by the artist's sister and pupil, Maria Anna Fischer (1785–after 1835).⁵⁷ The general popularity of Viennese landscape output of the late 18th century among Moravian and Bohemian dilettantes is confirmed, in addition to Magnis's prints, by the example of the graphic artist, painter, restorer and first administrator of the Picture Gallery of the Society of Patriotic Friends of the Arts in Prague Josef Karel Burde (1779–1848) and his etchings made after an original by Franz Edmund Weiroter (1733–1771).⁵⁸

The most numerous set of landscape prints, which also provides a supporting axis in Magnis's seemingly confusing work, is represented by a fragmentarily preserved convolute of etchings (1797), which is arranged according to a system of Roman numerals from I to XII, while three missing prints that have not been preserved or have not yet been found have been designated with the numbers III, IV and XI.⁵⁹ A closer look at the graphics of the numbered set and a comparison of them reveals that when creating the set, Magnis was thinking in terms

9 – Franz Anton Magnis after François Boucher, **Village scene**, pencil, around 1795. Milotice State Château, inv. no. M-00148





10 – Franz Anton Magnis after Michael Wutky, **Ruins of pyramids with travellers**, etching, around 1798.

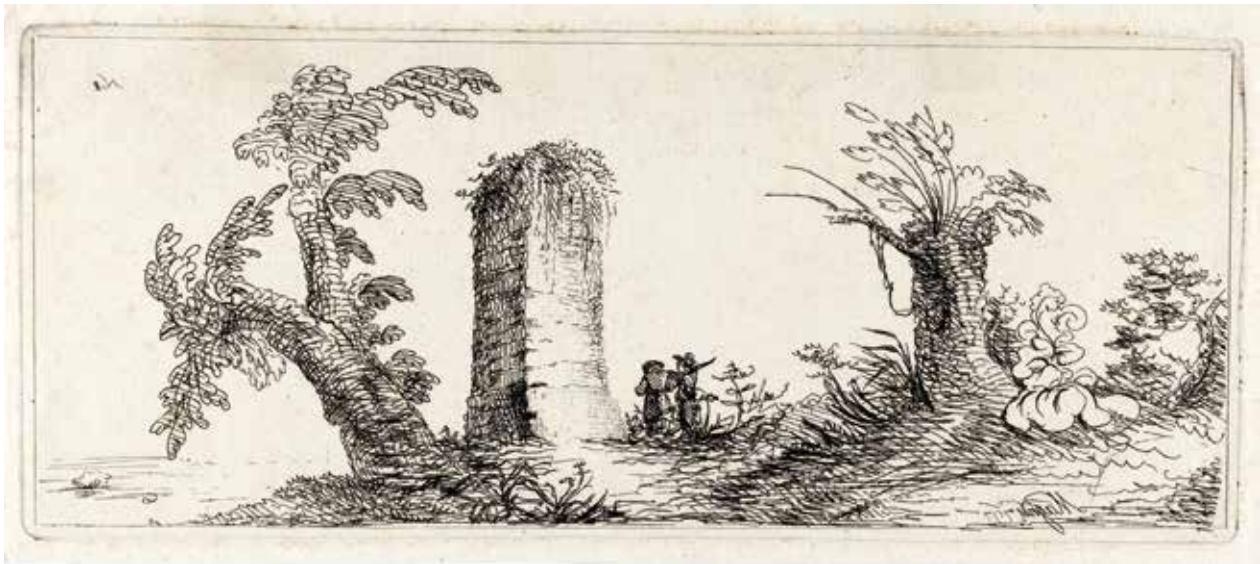
Brno, Moravian Gallery, inv. no. SDR 1646

of interconnected compositional units. The etchings could thus have been printed separately on the presumed sheets, or more often they could have formed pendants connected in terms of subject matter and composition. The nature of these artistic practices indicates his mediated knowledge of the theoretical principles current at the time, which provided those interested with rules for creating landscape graphics. Among the essential interpretative aids in this regard is the book by the graphic artist, administrator of the imperial court library and Fischer's acquaintance Adam von Bartsch (1757–1821) *Anleitung zur Kupferstichkunde* (1821), which reflected an earlier French theory applied in the Viennese milieu by Jacob Matthias Schmutzer.⁶⁰ In his treatise, Bartsch distinguishes between heroic and rural landscapes, whose basis should be taken from attractive parts of domestic scenery. However, to increase its artistic impact, it should be complemented with some heroic motifs, preferably various types of stone ruins.⁶¹ In this regard, Bartsch used the older term, borrowed from Roger de Piles (1635–1709), of *Fabriken*, which he characterized as any type of building placed in landscape compositions. Among the *Fabriken* rural landscapes should ideally include farm buildings in addition to ruins; these buildings should always be partially decayed

in order to achieve a greater degree of picturesqueness.⁶² One telling example are the first two prints of Magnis's numbered set, which identically depict a flat foreground of a landscape with a low horizon and identical compositional units in the form of tall bushes, sideways-branching trees, and the remnants of a stone tower complemented by figural staffing. However, the individual components of the landscape compositions were arranged by the count in a slightly altered form and a different sequence, which ensured a different expression of the harmonious wholes of both scenery.⁶³ [Figs. 11, 12]

Occasional graphics and “the art of the gift”

One of the manifestations closely related to late Enlightenment sociability, sentimental culture, and aristocratic dilettantism is the phenomenon of giving artistic creations which expand the diversity of mutual aristocratic contacts.⁶⁴ The act of giving gifts to family members and friends can be understood as a confirmation of a mutual relationship motivated, in addition to moral obligation, by the desire to express the donor's respect and favour, thereby confirming



11 – Franz Anton Magnis, **Landscape with tower I**, etching, 1797. Brno, Moravian Gallery, inv. no. C 304



12 – Franz Anton Magnis, **Landscape with tower II**, etching, 1797. Brno, Moravian Gallery, inv. no. SDR 1623

sincere participation in the recipient's sorrows and joys, and so strengthening social ties.⁶⁵ However, in the aristocratic culture of the 18th century, the manner of gift-giving was far from a simple matter. Much more was required of the gift item than just to please the recipient, whose expectations it had to fully meet and, in the best case, exceed, but at the same time not appear contrived or ill-considered.⁶⁶ A specific case in the form of sharing identical hobbies through the donation of one's own artwork, as well as in the case of

maintaining contacts through correspondence, made it possible around 1800 to escape social and mental isolation and thus provide space for cultivating oneself within the framework of comparing one's own individuality with the ideas of others.⁶⁷ Moreover, the uniqueness of the drawing, together with the low number of graphic duplicates, demonstrates the exceptional nature of the specific gifts in an aristocratic environment. For ambitious amateur draughtsmen and graphic artists from the aristocracy, donating to academically



13 – Josef Fischer, Title page of an album of watercolours with a dedication to Maria Johanna Berchtold, née Magnis, etching, 1797. Brno, Moravian Gallery, inv. no. SDR 1720

educated artists or people with influential ties to the artistic community could represent a well-thought-out strategy for achieving the promotion of their own work in the field of publicly presented art.⁶⁸

A suitable example of the “art of the gift,” which also represents another of the numerous proofs of Josef Fischer’s close relations with the Magnis family, is a title page with a dedication to the sister of the Count Magnis, Maria Johanna Berchtold (1772–1814): “These sheets are dedicated to the noble Countess Maria Johanna Berchtold, née Countess Magnis / from her servant Fischer. / Water colours painted by Fischer, court engraver, on a wall in the Magnis comital château in Strasnitz.”⁶⁹ [Fig. 13] Fischer’s gift works can be identified with at least four watercolours of identical dimensions found in the art collections of Buchlov Castle, which had been owned by the Berchtold family since 1800.⁷⁰ Two of the watercolours depict mythological subjects that can be identified as *Hebe pouring nectar for Jupiter’s eagle* and *The muse Terpsichore playing the lyre*. [Fig. 14] The third work depicts a monochrome washed genre scene with a peasant in a landscape, with the last of the surviving watercolours by the Viennese artist being a study of the heads of an old

man and a young boy.⁷¹ All of these works are aligned in the same way, contain Fischer’s signature, and on two of them one can also find a note dating the drawing to 1797. The dating of these watercolours also matches the mention of both of the countess’s noble titles in the text of the dedication letter, which allows us to conclude that the works must have been created after her wedding to Count Leopold I. Berchtold, which took place on 27 November 1797.⁷² Given these clues, Fischer most likely gifted his watercolours to Magnis’s sister during this period, and it cannot be ruled out that the works may have served as a wedding gift in this context. This assumption would also be matched by the choice of the specific iconography of mythological scenes with female protagonists, in which the muse Terpsichore symbolizes the love of dance and music, and the waitress of the gods Hebe symbolizes eternal youth.⁷³ Similar subjects for occasional drawings and prints intended as gifts for aristocratic women were not uncommon in the period in question, as evidenced by an etching by the first director of the Academy of Fine Arts in Prague, Josef Bergler (1753–1829), with the subject *Hebe pouring nectar for Jupiter’s eagle* (1808), which is supplemented with a text of congratulations to



14 – Joseph Fischer, **The Muse Terpsichore playing the lyre**, watercolour, 1797. Buchlov State Castle, inv. no. BU01224

Countess Christina Sternberg-Manderscheidt, married Stolberg-Stolberg (1798–1840).⁷⁴ The text of the title page for the set of Fischer's prints also proves that during the administration of Count Magnis, a specific space was reserved for the exhibition of works aligned on paper in the premises of the Strážnice chateau, next to the picture gallery, as part of the presentation of works of art.⁷⁵

Giving of one's own artistic works could also take place between several generations of artistically active members of one aristocratic family on various occasions. For example, in 1813 Maria Josefa of Salm-Reifferscheidt, née McCaffry von Keanmore (1775–1836), was honoured with donated drawings after Guercino by her two young sons Hugo II. Karl Eduard (1803–1888) and Robert Anton (1804–1875).⁷⁶ A member of the ancient Irish-Scottish nobility, around 1820 she was one of the key figures in the formation of the collection of paintings at the Chateau in Rájec nad Svitavou, which was at that time held by her husband High Count Hugo Franz of Salm-Reifferscheidt.⁷⁷ One of the other works of art dedicated to the high countess, in addition to drawings of her offspring, was a portrait of Maria Johanna Magnis, which was done with charcoal and white chalk. [Fig. 15] Information about the identity of Magnis's sister, is evidently provided by an inscription located at the bottom.⁷⁸ With its relaxed and yet confident execution, the drawing falls within the oeuvre of Josef Fischer, and thanks to the identical facial features, it can also be compared to the more schematic and idealized portrait of Magnis's sister, which the court engraver placed on the aforementioned dedication sheet.⁷⁹ Given the similarity of the figure being portrayed and the discreetly placed date corresponding to his stay in Strážnice (1798), it is also possible to hypothesize that Magnis's sister could have been the inspiration for Fischer's etching depicting a young

girl lying down while drawing a study.⁸⁰ The provenance of Fischer's portrait of Maria Johanna Magnis thus confirms the aforementioned friendly relations between the Magnis and the Salm-Reifferscheidts and also allows us to presume a sharing of the artistic interests abundant in male and female members of both families.⁸¹

The aforementioned Fischer works are by no means the only examples of graphic art in the collections of Buchlov Castle and Buchlovice Chateau, and made at the Strážnice Chateau at the end of the 18th century. In addition to these, several etchings by Count Magnis have been preserved here, which were given as gifts to his sister Maria Johanna and her husband Count Leopold I. Berchtold.⁸² In view of the philanthropic activities of both of these Moravian nobles⁸³ it is certainly not surprising that one of these works was the etching *Rabid dog*, which served as an illustration for a prevention leaflet *Table of help and needs in sudden life-threatening situations* (1799).⁸⁴ The aforementioned oldest drawing of the count is in the collections of Lysice Chateau and two etchings are also in Pernštejn Castle.⁸⁵ Despite the absence of relevant sources, this storage of Magnis's works also allows us to hypothetically consider other contacts of the count with



15 – Joseph Fischer, **Marie Johanna Berchtold, née Magnis**, charcoal, white chalk, cca 1800. Rájec nad Svitavou State Chateau, inv. no. RA 11245



16 – Franz Anton Magnis after Sophie of Saxe-Coburg-Saalfeld, **Portrait of Count Franz Anton Magnis**, etching, 1799. Brno, Moravian Gallery, inv. no. SDR 1692



17 – Sophie of Saxe-Coburg-Saalfeld, **Portrait of Count Franz Anton Magnis**, pencil, 1799. Kunstsammlungen der Veste Coburg, inv. no. Z.7574

members of the Piati and Dubsky families, or with the then owner of Pernštejn Castle and the highest Moravian chamberlain, Baron Ignaz Schröffel of Mannsberk (1731–1805).⁸⁶ In the case of the latter, this assumption would also be supported by Magnis's etching depicting Pernštejn Castle. These open-air artistic activities near Schröffel's residence are evidenced by a note on this work advising of the creation of Fischer's drawing *in situ*.⁸⁷

The sharing of an artistic viewpoint may also have consisted in the collaboration of two amateur members of aristocratic society, as evidenced by two other etchings by Magnis, made in 1799. One of the prints shows a man's head in profile, [Fig. 16] on the second, a rider on a horse is indicated by just a few sketchy lines.⁸⁸ The inscriptions on these works provide the information that the artist of these drawings was a member of a prominent family from Upper Franconia, Princess Sophie of Saxe-Coburg-Saalfeld, married Mensdorff-Pouilly (1778–1835).⁸⁹ Before beginning her literary work, influenced by reading the books of famous English and German romantics, the young princess devoted herself extensively to drawing.⁹⁰ The images of both men depicted are identical and show similar facial features, which can be compared to the aforementioned Magnis portrait created by Josef Fischer after a model by

Josef Abel.⁹¹ The dating of the works to Magnis's most productive period is also supported by the overall appearance of his portraits, which, like Fischer's drawing, depict him at around 25 years of age.⁹² The graphic depicting the profile portrait of Count Magnis can also be identified with the princess's drawing, which, like both etchings, is dated by an inscription to 1799 and currently forms part of a large collection of her works stored in the graphic cabinet of the art collections at Coburg Castle.⁹³ [Fig. 17] Based on the given similarities, it can be assumed that the princess refined her drawing skills on a live model in the form of the Count of Strážnice, who subsequently converted his likenesses into graphic form. Princess Coburg-Saalfeld's contact with Magnis apparently continued in later years, as indicated by her meeting with the Count's wife, Countess Sofia Walburga Theresa Magnis, née Stadion (1779–1824), which took place in Kyjov in 1811.⁹⁴ Further evidence of the mutual contact between the two artistically active noblemen was, as in the case of Fischer and Johanna Berchtold, an album's cover graphic sheet with a dedication; this, however, did not contain Magnis's etchings, but a set of music scores. [Fig. 18] This fact allows us to assume that the two young aristocrats shared not only artistic, but also musical and evidently also literary interests.⁹⁵

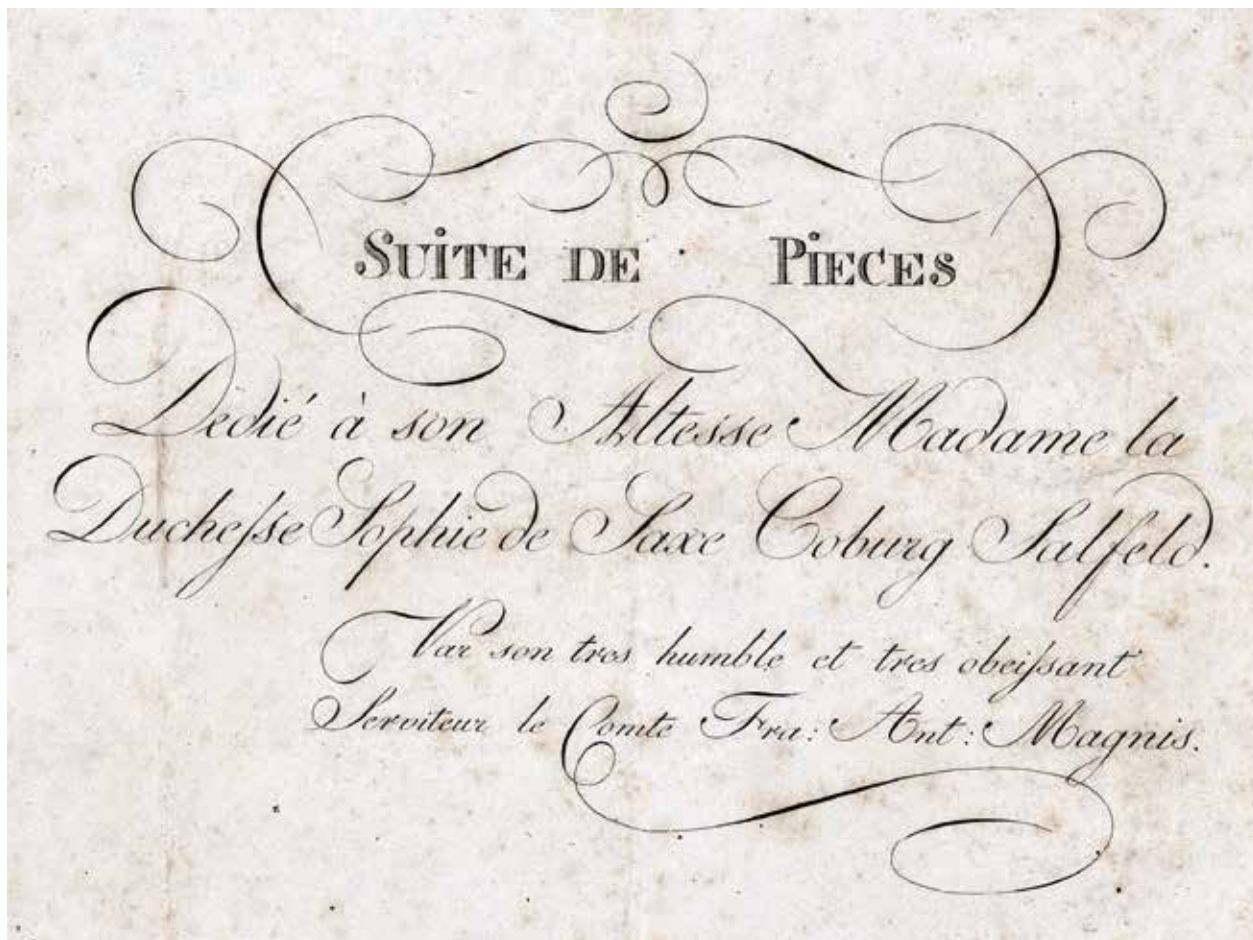
However, some of the Magnis's prints were not "just" part of the private property of his family members and noble friends, but in at least one case their function was transformed into real collector's items. Around 1800, the count's selected collection of prints was found in the large and high-quality collection of the leading Prague art lover, collector and second president of the Society of Patriotic Friends of the Arts, Count Franz Josef Sternberg-Manderscheidt (1763–1830). This fact is evidenced by the second auction catalogue, which was compiled by the engraver and leading expert in graphic art, Johann Gottfried Abraham Frenzel (1782–1855), on the occasion of the auction sale of part of this collection in 1838 in Dresden.⁹⁶ The set of Magnis' works on offer included a total of 66 etchings and aquatints. The expanding information about Magnis's collaboration with other noble dilettantes is represented by the mention of now-lost etchings depicting landscape scenes, which the count made, based on designs by Princess Wilhelmine Christine of Lichnowsky, née Thun Hohenstein (1765–1841).⁹⁷ In addition to the etchings of the Count

Magnis, the Sternberg collection included a large number of works on paper made by other aristocrat dilettantes, which testifies to his extraordinary insight not only into the work of renowned artists, but also of aristocratic art lovers, which was duly appreciated by its compiler Frenzel in the introduction to the catalogue: "*Under truly fortunate and not always favourable circumstances, Count Sternberg had the opportunity in his time to acquire many a rare item in a place where today it is difficult for a serious collector of engravings and related engraving or printing genres to find these works, despite all available means.*"⁹⁸

**Aristocratic dilettantism as
a symptom of the Enlightenment
"vernacularization of knowledge"**

Thanks to his focused interest in increasing the number of works in his picture collection and graphic cabinet, together with his efforts to improve his own skills in the field of drawing and etching techniques, Franz Anton Magnis can

18 – Franz Anton Magnis, **Title page of an album of scores with a dedication to Sophie of Saxe-Coburg-Saalfeld**, etching, around 1800. Brno, Moravian Provincial Archive, fonds G 146, box 37, inv. no. 501, fol. 32



be classified with that group of passionate experts of this medium, who, according to the apt characterisation by the Moravian official, historiographer and collector Johann Peter Cerroni (1753–1826), were obsessed with the *Kupferstichteufel*.⁹⁹ The collection of Magnis's drawings, etchings, aquatints, watercolours, and evidence of presented works on paper in the interiors of the count's residence represent a concise example of a fundamental shift in the hierarchy of artistic genres of the Enlightenment era, in which the techniques of drawing and graphics were already perceived as a separate artistic genre that significantly influenced the shape of the art market.¹⁰⁰ Josef Fischer was also connected to the Viennese art market for most of his life, thanks to his wide network of business contacts. Despite the absence of written mentions, it can be assumed that he was in Magnis's service not only as a teacher responsible for developing the count's artistic abilities, but also as an art agent making acquisitions for the picture collection and graphic cabinet of the Strážnice Château, or at least as an advisor on matters of artistic taste.¹⁰¹ A similar example of the mutual relationship between an art-loving aristocrat and an academically educated artist can be found for this period in the personalities of the protector of the Vienna Academy, Count Anton Franz Lamberg-Sprinzenstein (1740–1822), and his art agent Michael Wutky (1739–1822), both of whom belonged to Fischer's circle of friends.¹⁰²

Franz Anton Magnis's relationship to fine arts can be summarily related to the phenomenon of *l'Amateur d'Art*, which was widely used in the French milieu throughout the 18th century. On the one hand, the amateur had the opportunity to make artistic judgments, purchase paintings by well-known masters, order works from artists active at the time, and establish business and friendly relations with them. On the other hand, he also had the opportunity to occasionally devote himself to artistic pursuits.¹⁰³ The reflection of this approach practiced among the nobility and wealthy bourgeoisie can also be traced to the milieu of Central Europe, as evidenced by the degradation of the aforementioned term "dilettant", whose basic semantic connotations gradually brought it closer to the then already rather disparaged term "amateur".¹⁰⁴ At the forefront of these largely negative reinterpretations were the ideas of Johann Wolfgang Goethe (1742–1832) and Friedrich Schiller (1759–1805), as aptly illustrated by a quote from their unfinished work *Über den Dilettantismus* (1799): "Dilettantism is derived. The artist is born."¹⁰⁵ In general biographical commentaries, however, the activities of aristocratic dilettantes did not have to be assessed as a disrespect for high art, but on the contrary, they could positively complement the overall social profile of the nobleman, as the Brno historian Christian d'Elvert (1803–1896) did in characterizing the personality of Count Magnis, when he highlighted both his connoisseurship (*Kunstliebhaber*), as well as an effort to improve one's own artistic abilities (*Kunstdilettant*).¹⁰⁶ The example of the Count of Strážnice operating with his

interest in art between reception and production, in line with d'Elvert's commentary, demonstrates that when assessing the collecting intentions and artistic output of aristocratic members, it is essential to understand these phenomena as mutually dependent.¹⁰⁷

In addition to analysing the specific stylistic characteristics of a selected collection of hitherto little-known drawings and prints, the text here presented has outlined a way of viewing the results of the artistic activities of dilettante aristocrats. The seemingly correct conclusion that perceives Magnis's work as a less successful reflection of Fischer's works does not hold up when referring to the interpretative framework of the new ethos of dilettantism around 1800, in which the material result was not the important thing, but rather the very act of participating in creation. Magnis and many other dilettantes of the late 18th century differed from their predecessors in that these activities no longer fulfilled the individual items in the body of their universal education, but expressed a personal interest that co-created the unique features of their aristocratic identity.¹⁰⁸ In this context, one can also look at works made in many cases by noblemen for other noblemen, in whose evaluation the social function should figure above all the categories of quality of technical execution and invention. As demonstrated by the uncovering of Magnis's network of contacts with other aristocratic art lovers, these minor works on paper, within the framework of late Enlightenment sociability, took on the function of a certain means of communication through which identical ideas or common memories of the donor and the donee were shared; these could thus consider themselves like-minded members of society based on their interests in the field of fine arts. Intellectual and aesthetic pleasure from the various forms of art (painting, drawing, engraving techniques, dance, theatre, singing, playing a musical instrument) also created one of the many means of social distinction within aristocratic society.¹⁰⁹

The relationship as described between Magnis and Fischer – both extremely active artists and at the same time active receivers of visual culture on the border of Moravia and Vienna – thus represents one of many apt examples that, with its specifics, fall under the concept of the Enlightenment "vernacularization of knowledge". Within the field of visual arts, the term can be characterized as the transfer of a certain set of information across the various cultural spheres of artistic output. The nature of this process is symptomised rather by a complicated course that cannot be simply summarized by moving vertically from academic environment towards dilettantism, but which incorporates the different intentions of many actors and intertwined approaches.¹¹⁰ The quite obvious transformation of the criteria and standards used to determine specifically artistic qualifications became one of the key categories in debates about the nature of artistic knowledge

at the turn of the 18th and 19th centuries (*Künstlerwissen*) and at the same time represented a certain matrix for later emancipation and autonomisation processes.¹¹¹ In this context, the variability of the social and artistic roles of the Count of Strážnice (collector and nobleman – artist/dilettante) and the Viennese court engraver (artist/academician – collector and art agent), fully confirms the con-

clusions by which the mixing of different cultural spheres was certainly not an obstacle to the development of authentic culture and art, but in which research into these phenomena represents one of the most advantageous approaches to characterizing Enlightenment visuality in the Habsburg state (and elsewhere) around 1800.

Translated by Stuart Roberts

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Notes:

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¹ "Ruhig und unbefangen wandelte ich in Paris die Bahn Kunst, willens zwischen den daselbst angehäuften Meisterwerken – vielleicht lebenslang zu verweilen: als es Euer Durchlaucht gefiel mir aus eigenem Antriebe einen neuen Wirkungskreis anzuweisen, der so annehmbar er auch war, mich doch nothwendig aus meiner vorigen Sphäre warf." Quoted from: Meller Simon, *Az Esterházy képtár története*, Budapest 1915, pp. 91–92, no. 325.

² Adolf Duschaneck, Der Esterházyische Galeriedirektor Joseph Fischer (Wien 1769 – Wien 1822), in: Gerda Mraz – Géza Galavics (edd.), *Von Bildern und anderen Schätzen. Die Sammlungen der Fürsten Esterházy*, Wien 1999, pp. 221–293. – Stefan Körner, *Il Magnifico. Fürst Nikolaus Esterházy*, Petersberg 2011, pp. 68–131. – Idem, *Nikolaus II. Esterházy und die Kunst. Biografie eines manischen Sammlers*, Wien 2013. – Franziska Maria Urban, *Nikolaus II. Esterházy de Galantha*, in: Sebastian Schütze (ed.), *Kunstsammler in Wien*, Wien 2024, pp. 209–217.

³ On Fischer's activities at the Vienna Academy see Karl Friedrich Arnold von Lützow, *Geschichte der Kais. Kön. Akademie der Bildenden Künste. Festschrift zur Eröffnung des neuen Akademie-Gebäudes*, Wien 1877, p. 103. – Walter Wagner, *Die Geschichte der Akademie der Bildenden Künste in Wien*, Wien 1967, pp. 80–81, 95, 367. – Walter Cerny, *Die Mitglieder der Wiener Akademie. Ein geschichtlicher Abriss auf Grund des Quellenmaterials des Akademiearchivs von 1751 bis 1870*, Wien 1978, p. 31. – Sabine Grabner, Die Wiener Akademie und die Landschaftsmalerei, in: Sabine Grabner – Claudia Wöhler (edd.), *Italienische Reisen. Landschaftsbilder österreichischer und ungarischer Maler 1770–1850* (exhib. cat.), Wien 2001, pp. 97–108, esp. pp. 102–104. – Enikő Buzási, *Források a magyarországi, erdélyi, valamint magyar megrendelésre dolgozó külföldi művészek bécsi akadémiai tanulmányaihoz (1726–1810)*, Budapest 2016, p. 126.

⁴ The writer Franz Heinrich Böckh (1787–1831) provided evidence about this period of the artist's life in detailed obituary in 1824: Nachruf auf Joseph Fischer, *Archiv für Geschichte, Statistik, Literatur und Kunst* XV, 1824, No. 152–153, 20–22 December, pp. 827–828. Even during Fischer's lifetime, the same author included him in the work discussing Viennese writers, artists and dilettantes: idem, *Wiens lebende Schriftsteller, Künstler und Dilettanten im Kunstfache. Dann Bücher, Kunst und Naturschätze und andere Sehenswürdigkeiten dieser Haupt- und Residenzstadt. Ein Handbuch für Einheimische und Fremde*, Wien 1821, pp. 251, 299–300.

⁵ In 1792, Fischer visited the Enioidis water cave near the village of Ostrov, evidently at the invitation of Karl Josef of Salm-Reifferscheidt (1750–1838), where he made a drawing, on the basis of which two years later he creat-

ed a large-format graphic with a dedication to the count (Albertina, inv. no. 48742). During his travels through Moravia, he also made a drawing of the Macocha Abyss, which was later converted into a graphic print: Jana Svobodová, *Grafika Josefa Axmanna 1793–1873. K dvoustému výročí umělcova narození* (exhib. cat.), Brno 1993, pp. 4, 15, cat. no. 50.

⁶ JŠ [Jiří Štefaňák], Josef Fischer, Panův templ v parku Krásný Dvůr, 1802, in: Lenka Kalábová – Michal Konečný (edd.), *Kresby. Mistrovská díla ze sbírek Národního památkového ústavu*, Brno 2023, pp. 132–135. – Markéta Šantrůčková – Zdeněk Hojda – Martin Krumholz et al., *Jan Rudolf Černín a jeho Krásný Dvůr. Krajinářský park v Čechách v ohnisku vlivů a cestovních inspirací (1770–1830)*, Praha 2023, pp. 178–183. Two preliminary drawings from the Albertina collections (inv. nos. 5230, 5231) also relate to Fischer's stay at the Czernin estate.

⁷ Joseph Fischer, *Die Fürstlichen Gärten zu Kremsier beschrieben von einem Freunde der verschönerten Natur*, Olmütz 1802; cf. Jarmila Vacková, *Pohledy Josefa Fischera z kroměřížské Podzámecké zahrady, Zprávy památkové péče* 17, 1957, pp. 32–39. – Otakar Kuča, *Zámecké zahrady v Kroměříži. K analýze architektonické zahrady a přírodního parku v období 1790–1850*, *Umění* VI, 1958, pp. 372–388, esp. pp. 374–377. – Ondřej Zatloukal, *Et in Arcadia ego. Historické zahrady Kroměříže* (exhib. cat.), Kroměříž 2004, pp. 60–90.

⁸ Zdeněk Wirth, *Česká krajina v leptech Pavlína kněžny ze Schwarzenbergu z let 1804–1806*, Praha 1939. – Betka Matsche von Wicht, *Ferdinand Runk (1764–1834). Hofmaler Fürst Josef II. zu Schwarzenberg*, Murau 1997. – Milena Lenderová, *Tragický bal. Život a smrt Pavlína ze Schwarzenbergu*, Praha 2004. – Mája Havlová, *Schwarzenberský krajinář Ferdinand Runk*, in: Martin Gaží (ed.), *Schwarzenbergové v české a středoevropské kulturní historii*, České Budějovice 2008, pp. 267–288. – Eadem, *Krajinář Ferdinand Runk (1764–1834)*, České Budějovice 2014.

⁹ JW [Jana Wittlichová], Antonín Pucherna – Ludvík Arnošt Buquoy, Čtyři listy ze série osmnácti pohledů na Prahu a okolí (1810–1820), in: Radim Vondráček (ed.), *Biedermeier. Umění a kultura v českých zemích 1814–1848* (exhib. cat.), Praha 2008, p. 369, cat. no. 326 a–d. – Adam Hnojil, *Nekonečné perspektivy. Krajina a veduty 19. století ze sbírky Patrika Šimona*, Praha 2013, pp. 81–82, fig. 84, p. 163, fig. 187, pp. 176–179, figs. 201–203, pp. 282–287, figs. 302–305, 308.

¹⁰ Fischer apparently established friendly contact with his superior, a member of the influential north Moravian aristocracy, as evidenced by the dedication inscription on the graphic depicting the count's portrait in military uniform: "Eugen Graf von Wrbna und Friedenthal &c. &c. / Comendant der ersten Escadron des Corps Cavalerie der Wiener / Freywilligen im Jahr 1797. Geätzt und diesem Corps gewidmet / von Fischer, officier dieses Corps / Wien 1800.", etching and drypoint, paper, 302 × 234 mm, Philadelphia Museum of Art, inv. no. 1985-52-14792; cf. Wilhelm Eduard Drugulin, *Allgemeiner Portrait Katalog. Verzeichniss einer gewählten Sammlung von Portraits berühmter Personen aller Länder und Zeiten*, Bd. 2, Leipzig 1860, p. 455, cat. no. 23479.

¹¹ Böckh (note 4), p. 827. On Magnis see Christian d'Elvert, *Die Grafen von Magnis, Notizen-Blatt der historisch-statistischen Section der kais. königl. Mährisch-Schlesischen Gesellschaft zur Beförderung des Ackerbaues, der Natur- und Landeskunde* XXV, 1869, No. 4, pp. 25–31. – František Dvorský, *Vlastivěda*

- moravská. *Místopis II, Hradištský kraj, Strážnický okres*, Brno 1914, pp. 311–312. – Jan Skácel, *Čtení o Strážnici*, Strážnice 1999, pp. 85–86. – Libor Vykoupil, Strážnice za panství Magnisů v 18. a 19. století, in: Jiří Pajer et al., *Strážnice. Kapitoly z dějin města*, Strážnice 2002, pp. 211–239, esp. pp. 221–223.
- ¹² Jiří Kroupa, *Alchymie štěstí. Pozdní osvícenství a moravská společnost 1770–1810*, Brno 2007, pp. 136, 153, 170, 180, 207, 209. For Magnis's correspondence with Hugo Franz of Salm-Reifferscheidt, see the Moravský zemský archiv (Moravian Provincial Archive) in Brno (hereinafter MZA Brno), fonds G 150 Rodinný archiv Salm-Reifferscheidtů Rájec nad Svitavou, inv. no. 420, box 87, fol. 1–24. For more on Czeynard, see also Richard Pražák, K ohlasu uherského jakobinského hnutí v českých zemích na sklonku 18. století, *Sborník prací Filozofické fakulty brněnské univerzity C* 20–21, 1972, p. 57.
- ¹³ Dvorský (note 11), p. 298. – Miroslav Plaček, Vývoj města a jeho památky, in: Pajer (note 11), pp. 105–106. On Thalherr, a selection: Bohumír Indra, Fulnecká rodina stavitelů-architektů Thalherrů, *Vlastivědný sborník okresu Nový Jičín XIV*, 1974, pp. 35–50. – Pavel Zatloukal, *Příběhy z dlouhého století. Architektura let 1750–1918 na Moravě a ve Slezsku*, Olomouc 2002, p. 192. – Kateřina Suchánková, *Zednický mistr Mikuláš Thalherr* (diploma thesis), FF MU, Brno 2015, pp. 57–59.
- ¹⁴ Vladimír Helfert – Karel Vetterl – Jaroslav Ušák, *Katalog výstavy hudebního archivu Zemského muzea v Brně* (exhib. cat.), Brno 1930, pp. 15, 23–25, 28–29. – Jan Racek, *Česká hudba. Od nejstarších dob do poč. 19. stol.*, Praha 1958, p. 203. – Eva Klimešová, *Hudba na zámku ve Strážnici. Příspěvek k hudebním dějinám Moravy v období evropského hudebního klasicismu* (diploma thesis), FF UJEP, Brno 1969, pp. 23–42. – Kristýna Bobáková, *Objev v jevišovickém depozitáři, Opus musicum* 34, 2002, No. 6, p. 49. – Anežka Šejnová, *Flétnová tvorba v archivu zámku ve Strážnici* (diploma thesis), HF JAMU, Brno 2016.
- ¹⁵ Jaroslav Petřů, Reinstalace Zámecké knihovny ve Strážnici, *Zprávy památkové péče* 52, 1992, pp. 18–24. – Luboš Antonín, Zámecká knihovna hrabat Magnisů ve Strážnici, *Národopisná revue* III, 1993, No. 3–4, pp. 115–116. – Petr Mašek et al., *Handbuch der historischen Buchbestände in Europa. Band II. Tschechische Republik. Schlossbibliotheken unter der Verwaltung des Nationalmuseums in Prag*, Hildesheim – Zürich – New York 1997, pp. 180–182. – Idem, Strážnický konvolut vzácných tisků i proveniencí, *Knihy a dějiny* 21, 2014, pp. 91–94.
- ¹⁶ For a summary, see Jiří Štefaňák, *Sběratel a diletant. Hrabě František Antonín Magnis (1773–1848) a obrazárna zámku Strážnice* (diploma thesis), FF MU, Brno 2025.
- ¹⁷ Magnis held the honorary office of Royal Chamberlain (*wirklicher Kämmerer*), Royal Privy Councillor (*geheimer Rath*) and Royal Court Councillor at the Hungarian Court Chancellery (*Hofrath bei der königlich ungarischen Hofkanzlei*). The title is given by the text from the count's death notice, which is entered in the Strážnice death register: MZA Brno, fonds E 67 Sbírká matrik (1579–1949), sign. 5786, Strážnice Death Register, St Martin, 1819–1868, fol. 216; cf. *Hof- und Staats-Schematismus des Österreichischen Kaiserthumes*, Wien 1808, p. 33; 1812, p. 44. – Joseph Salomon, *Austria oder Oesterreichischer Universal-Kalender*, Wien 1846, p. 92. The Nimptsch Palace gives the count's death certificate as prepared by the Austrian authorities: Österreichisches Staatsarchiv, box 27-102, sign. A 97.1, fol. 1r. For more detail on Magnis, see Štefaňák (note 16), pp. 20–26.
- ¹⁸ On the position of Viennese art criticism around 1800, see Eva Kernbauer, Stadtraum, Kunstöffentlichkeit und Kunstdiskurs in Wien um 1800, in: Lydia Rammerstorfer – Gernot Waldner – Norbert Christian Wolf (ed.), *Wien um 1800. Eine Großstadtkultur im historischen Umbruch*, Wien 2024, pp. 439–462.
- ¹⁹ Antony Griffiths – Frances Carey, *German Printmaking in the Age of Goethe* (exhib. cat.), London 1994, pp. 94–95, cat. no. 49. – Duschanek (note 2), p. 233, note 60.
- ²⁰ The graphic was previously registered under the name *Sitting girl*, etching, paper, 43 × 80 mm, Moravian Gallery in Brno (hereinafter MG Brno), inv. no. SDR 1768.
- ²¹ In addition to the identical position of the recumbent artist, there is, for example, the metal container with hot coals placed next to the bed; the dimensions of this were reduced in the final version of the work.
- ²² Josef Fischer, *Strasnitz*, pen, paper, wash, 494 × 705 mm, marked:
- “J. Fischer 797 Strasnitz”, Albertina, inv. no. 14645; cf. Duschanek (note 2), p. 233, note 57.
- ²³ Böckh (note 4), p. 828. – Slavomíra Kašpárková, *Zámek Strážnice. Průzkum umělecko-historický. Průzkum architektonický. Průzkum stavebně-technický*, Olomouc 1960, pp. 10, 19, fig. 6. – Plaček (note 13), p. 104, fig. 68.
- ²⁴ On the existence of Magnis's paintings exhibited in the interiors of the chateau, see Dvorský (note 11), p. 298.
- ²⁵ Josef Fischer after Josef Abel, *Portrait of Franz Anton Count Magnis*, 1798, etching, paper, 352 × 288 mm, marked: “Franz Ant: Graf von Magnis. & & / Gemahlin von Jos. Abel / Geätzt von Fischer seiner K: K: May: Hof Kamer Kupferstecher 1798”, MG Brno, inv. no. SDR 1748. One of the portrait prints of the count was also part of the graphics cabinet of the collector Johann Peter Cerroni (1753–1826): MZA Brno, fonds G 12 Cerroniho sbírka, *Kupferstecher Lexicon: Deutsche Schule*, box 68, book 67, p. 80; cf. Johann Jakob Heinrich Czikan, *Catalogue raisonné de la précieuse collection d'estampes, recueils, cabinets, galeries et livres sur les arts de feu Mr. Jean-Pierre Cerroni [...]*, Vienne 1827, p. 113, cat. no. 1581. Other specimens are also preserved in the collections of the Albertina (D III/50/27), the Metropolitan Museum in New York (inv. no. 2007.108), the National Institute of Folk Culture in Strážnice (hereinafter NIFC Strážnice; not inventoried), Buchlov State Castle, (inv. no. BU02465a) and the Strážnice Municipal Museum, (inv. no. V 156); cf. Böckh (note 4), p. 827. – Skácel (note 11), p. 86. – Duschanek (note 2), p. 233, note 59. – Vykoupil (note 11), p. 222, fig. 123.
- ²⁶ Andrea Kluxen, *Das Ende des Standesporträts. Die Bedeutung der englischen Malerei für das deutsche Porträt 1760–1848*, München 1989.
- ²⁷ On Abel, a selection: Hans Aurenhammer, Joseph Abel (1764–1818), *Mitteilungen der Österreichischen Galerie* 10, 1966, pp. 3–26. – Olga Macková, Die Bilder Josef Abels in der Nationalgalerie, *Bulletin of the National Gallery in Prague* 1, 1991, pp. 79–83. – Rita Steblin, *Ein unbekanntes frühes Schubert-Porträt? Franz Schubert und der Maler Josef Abel*, Tutzing 1992. – Bettina Hagen, *Die Auseinandersetzung mit der Antike an der Wiener Akademie um 1800. Eine Untersuchung zum Klassizismus in Österreich* (dissertation), Universität Wien, Wien 2001, pp. 105–117. – Sabine Grabner, Die Familie des Großhändlers Johann Christian Edler von Bruchmann von Josef Abel. Das Ende einer Anonymität, *Jahrbuch des Oberösterreichischen Musealvereines* 161, 2016, pp. 319–331.
- ²⁸ Abel's portrait prints depicting his father and landscape painter Martin von Molitor (1759–1812) are held in the Albertina collections (D/III/19/1–2). For Molitor's painted portrait, see Reinhold Baumstark, *Wiener Biedermeier. Gemälde aus den Sammlungen des Regierenden Fürsten von Liechtenstein* (exhib. cat.), Vaduz 1983, pp. 18–19.
- ²⁹ “Dedieé à Monsieur le Comte Fra: Ant: de MAGNIS Chambellan / de Sa: May: l' Empereur et Roi Ap: Seigneur de Straszniz et de Welka & & / Var son tres humble et tres obeissant Serviteur J: Fischer / graveur du Cabinet de S: M: J: et R: A.”, aquatint, etching, paper, 338 × 500 mm, National Institute of Folk Culture Strážnice (hereinafter NIFC Strážnice) (not inventoried); cf. Böckh (note 4), p. 829 (“in der kühnen Manier des Salvator Rosa”). – Duschanek (note 2), p. 233, note 59. A similar variation of the figural staffing can also be found in Fischer's wash drawing *Knights Camping by the Stream* (1794) from the Albertina collections (inv. no. 5232).
- ³⁰ Josef Fischer, *Landscape with soldiers camping under a full moon*, oil on canvas, 112.5 × 133 cm, NIFC Strážnice, inv. no. H 257; cf. Štefaňák (note 16), pp. 74–75, 141, cat. no. II.20.
- ³¹ Peter Pötschner, *Genesis der Wiener Biedermeierlandschaft*, Wien 1964, p. 104, fig. 17. – Idem, *Wien und die Wiener Landschaft. Spätbarocke und biedermeierliche Landschaftskunst in Wien*, Salzburg 1978, p. 60, fig. 113. – Elisabeth Hülbauer, *Kunst des 19. Jahrhunderts. Bestandskatalog der Österreichischen Galerie des 19. Jahrhunderts*, Bd. 2 (F–K), Wien 1993, p. 29. For more on landscape themes in Fischer's work, see György Rózsa, *Die ungarische Landschaft im Werk Josef Fischers*, *Mitteilungen der Österreichischen Galerie* 26–27, 1982–1983, pp. 148–169.
- ³² A total of 39 of Fischer's prints of Strážnice provenance have been preserved in the collections of the Moravian Gallery in Brno (inv. nos. SDR 1732–1770); cf. Archive of the Moravian Gallery in Brno (hereinafter AMG Brno), *Inventory of confiscated paintings, sculptures, drawings and graphics*, pp. 99–100, nos. 2197–2236.

- ³³ Ernst Hawlik, *Zur Geschichte der Baukunst, der bildenden und zeichnenden Künste im Markgrathume Mähren*, Brünn 1838, p. 57. – Georg Kaspar Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Formschneider, Lithographen, Zeichner, Medailleure, Elfenbeinarbeiter, etc.* VIII, München 1838, p. 187. – Charles Le Blanc, *Manuel de l'amateur d'estampes* 3, Paris 1856, p. 586. – Constantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich: enthaltend die Lebensskizzen der denkwürdigen Personen, welche 1750 bis 1850 im Kaiserstaate und in seinen Kronländern gelebt haben* XVII, Wien 1867, pp. 268–269. – Wilhelm Schram, *Verzeichnis Mährischer Kupferstecher aus der Zeit vom Jahre 1480 bis zur Gegenwart*, Brünn 1894, p. 21. – Iginio Benvenuto Supino, Magnis, Franz Anton Graf von, in: Hans Vollmer (ed.), *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart* XXIII, Leipzig 1929, p. 563. Magnis is further mentioned as a dilettante draughtsman and graphic artist by Dvorský (note 11), p. 298 and Vykoupil (note 11), pp. 221–222.
- ³⁴ Jana Bělohávková, *Kresba a grafika šlechty v Čechách 19. století* (exhib. cat.), Praha 1992. – Patrik Šimon, Diletující aristokraté jako krajináři, in: Adam Hnojil (ed.), *V zajetí vášně. Sbíрка Patrika Šimona*, Olomouc 2004, pp. 157–169. – Petr Šámal, *Žena a grafika v Čechách 19. století* (exhib. cat.), Praha 2010, pp. 1–8. – Hnojil (note 9). – Petr Šámal, Umění jako rodová tradice. Jan Jiří Buquoy v kontextu šlechtického dilettantismu, in: Petra Trnková (ed.), *Krajina – sídlo – obraz. Romantický řád Jana Jiřího Buquoye*, Praha 2015, pp. 66–93, 232–243. – Sára Anna Hudcovicová, *Výtvarná tvorba šlechticů v českých zemích kolem roku 1800* (diploma thesis), FF MU, Brno 2022. – Marcela Zemanová, *Kéž bych byl malířem. František Thun mezi rodinou a uměním*, Praha 2023.
- ³⁵ Hans Rudolf Vaget, *Dilettantismus und Meisterschaft: Zum Problem des Dilettantismus bei Goethe. Praxis, Theorie und Zeitkritik*, München 1971. – Wolfgang Kemp, „Einen wahrhaft bildenden Zeichenunterricht überall einzuführen.“ *Zeichnen und Zeichenunterricht der Laien 1500–1870. Ein Handbuch*, Frankfurt am Main 1979. – Krzysztof Pomian, *Collectionneurs, amateurs et curieux. Paris, Venice: XVIIe – XVIIIe siècle*, Paris 1987. – Christiane von Schultzenndorff, *Aufstieg und Niedergang des Dilettanten. Zur Darstellung und Bewertung der englischen „dilettanti“ in der Malerei und Graphik 1720–1830* (dissertation), Rheinische Friedrich-Wilhelms-Universität, Bonn 1999. – Kim Sloan, *A noble art. Amateur artists and drawing masters c. 1600–1800*, London 2000. – Stefan Blechschmidt – Andrea Heinz (edd.), *Dilettantismus um 1800*, Heidelberg 2007. – Charlotte Guichard, *Les amateurs d'Art à Paris au XVIIIe siècle*, Seyssel 2008. – Pascal Griener, *La République de l'oeil. L'expérience de l'art au siècle des Lumières*, Paris 2010. – Alexander Rosenbaum, *Der Amateur als Künstler: Studien zu Geschichte und Funktion des Dilettantismus im 18. Jahrhundert*, Berlin 2010. – Perrin Stein (ed.), *Artists and Amateurs. Etching in 18th-Century France* (exhib. cat.), New York 2013. – Justine de Reyniès – Bénédicte Peralez Peslier (edd.), *L'amateur à l'époque des Lumières*, Oxford 2019. – Kadi Polli, *Valgustuskunst. Balti kunstiharrastusest ja joonistuspraktikatest 18. ja 19. sajandi vahetusel*, Tartu 2019.
- ³⁶ Ludmila Pavlátová, *Pravidla šlechtické výchovy na konci 18. a na začátku 19. století, Studie k sociálním dějinám 19. století VII*, 1997, No. 1, pp. 59–64, esp. pp. 62–63. – Eadem, Dvojí pojednání o výchově šlechtické mládeže koncem 18. a počátkem 19. století: Franz Josef Graf Kinsky a Ignaz Wildner von Mathstein, *ibidem*, pp. 139–172, esp. pp. 148–153. – Alena Budíková, *Výchova šlechtice v první polovině 19. století, Sborník vědeckých prací Univerzity Pardubice C 9*, 2003, pp. 89–124. – Ivo Cerman – Luboš Velek (edd.), *Adlige Ausbildung. Die Herausforderung der Aufklärung und die Folgen*, München 2006.
- ³⁷ *Pastýřská scéna*, 1794, pen, paper, wash, 285 × 340 mm, marked: “Franz Anton Magnis fe: 1794”, Lycise State Château, inv. no. LS24543.
- ³⁸ *Village scene*, cca 1795, paper, pencil, 135 × 285 mm, marked: “F. A. Magnis fecit”, Milotice State Château, inv. no. M-00148. For the graphic design, see Jean-Richard Pierrette, *L'œuvre gravé de Francois Boucher dans la Collection Edmond de Rothschild*, Paris 1978, pp. 94–95, cat. no. 266.
- ³⁹ See MG Brno, inv. nos. SDK 339–347, 351–352. – AMG Brno (note 32), pp. 93–99, nos. 2074, 2090, 2092, 2110, 2121, 2131, 2159–2160, 2170–2171, 2203; cf. Štefaňák (note 16), p. 41.
- ⁴⁰ Magnis's latest dated graphic is *Village scene with willow and dog*, 1800, etching, paper, 240 × 258 mm, marked: “Magnis fe: 1800”, MG Brno, inv. no. SDR 1638.
- ⁴¹ The contents of the collections of the Strážnice Château included, for example, two graphic albums containing a total of 401 engravings, as well as a set of prints by William Hogarth (1697–1764). See AMG Brno (note 32), p. 90, no. 1993, p. 93, nos. 2063–2064.
- ⁴² *Coastal landscape*, etching, paper, 141 × 209 mm, marked: “Magnis fe”, MG Brno, inv. no. SDR 1659.
- ⁴³ Jean Saveur Le Gros, *Suite de douze petits sujets de paysage* (1796), paper, etching; the cycle is composed of three graphic sheets of similar dimensions, each of which contains four scenes. MG Brno, inv. nos. SDR 1728, SDR 1729, SDR 1731. On their Strážnice provenance see AMG Brno (note 32), pp. 98–99, nos. 2192–2196.
- ⁴⁴ Angelika Plank, *Akademischer und schulischer Elementarzeichnenunterricht im 18. Jahrhundert*, Frankfurt am Main 1999. – Wanda Seiler, *Zeichenaus-bildung für Dilettanten: Die ästhetische Kunsterziehung des höfischen und bürgerlichen Laien*, in: Michael Matile (ed.), *Zeichenunterricht. Von der Künstlerausbildung zur ästhetischen Erziehung seit 1500* (exhib. cat.), Petersburg 2017, pp. 110–127. – Kerrin Klinger, *Zeichenschulen um 1800 – Zur Ausbildung in Kunst, Handwerk und Dilettantismus*, in: Wolfgang P. Cilleßen – Andreas Tacke (edd.), *Meisterstücke. Vom Handwerk der Maler* (exhib. cat.), Frankfurt am Main 2020, pp. 139–143. On the role of drawing in the academic education of architects in general, see Jan Galeta, *Dominantní role kresby v procesu navrhování na příkladu Josefa Schulze*, in: Tereza Horáková – Veronika Řezníčková (edd.), *Od myšlenky k architektuře*, Brno 2023, pp. 145–165.
- ⁴⁵ Christiane Wiebel – Wolfgang Schwahn, *Aquatinta oder Die Kunst mit dem Pinsel in Kupfer zu stehen* (exhib. cat.), München 2007, p. 16, fig. 5. For drawing manuals in general, see Maria Heilmann – Nino Nanobashvili – Ulrich Pfisterer – Tobias Teutenberg (edd.), *Punkt, Punkt, Komma, Strich. Zeichenbücher in Europa: ca. 1525–1925*, Passau 2014. For drawing manuals around 1800, see Steffen Egle, “Ohne Beyhülfe eines Lehrers richtig zeichnen ... lernen.” *Zeichenanleitungen der Goethezeit*, in: Mareike Hennig – Neela Struck (edd.), *Zeichnen im Zeitalter Goethes. Zeichnungen und Aquarelle aus dem Freien Deutschen Hochstift*, München 2022, pp. 43–46.
- ⁴⁶ Heinrich Schwarz, *Die Anfänge der Lithographie in Österreich*, Wien – Köln – Graz 1988, p. 25. – Elisabeth Herrmann-Fichtenau, *Wiegendrucke der Lithographie. Wien 1801 bis 1821* (exhib. cat.), Wien 1988, cat. nos. 7–9, figs. 1–3.
- ⁴⁷ Antony Griffiths, *Prints and Printmaking. An Introduction to the History and Techniques*, Berkeley – Los Angeles 1996, pp. 56–83. – Idem, *The Print Before Photography: An Introduction to European Printmaking 1550–1820*, London 2016, pp. 50–51. – Rena Hoisington (ed.), *Aquatint. From Its Origins to Goya*, New Jersey 2021.
- ⁴⁸ On the role of drawing in graphic production around 1800, see Karolína Fabelová – Jana Tischlerová, *Kresba a grafika*, in: Roman Prahel (ed.), *Grafika v Praze 1800–1830 a Josef Bergler*, Olomouc 2007, pp. 36–39.
- ⁴⁹ *Landscape with bridge*, cca 1798, pencil, paper, 56 × 94 mm, unmarked, MG Brno, inv. no. SDK 352; cf. Štefaňák (note 16), pp. 44–45, 131, cat. no. I.41.
- ⁵⁰ William Algernon Churchill, *Watermarks in paper in Holland, England, France, etc. in the XVII and XVIII centuries and their interconnection*, Amsterdam 1935, p. 74, no. 196. – Henk Voorn, *De papiermolens in de provincie Noord-Holland*, Haarlem 1960, pp. 322–333. – Thomas Gravell, *A Catalogue of Foreign Watermarks Found on Paper Used in America 1700–1835*, New York 1983, p. 232.
- ⁵¹ Jean-Auguste-Dominique Ingres, *Portrait of Sylvester Douglas, Lord Glenbervie*, 1816, pencil drawing, 210 × 164 mm, The Morgan Library & Museum, inv. no. 1998.20. As part of the preparations for the exhibition *Ingres at the Morgan* (2011) part of a filigree in the form of the inscription “OL & Co.” was found on woven paper from Kool's workshop.
- ⁵² Pavel Suchánek, *Sochařské kresby z přelomu 18. a 19. století v archívních fondech moravskoslezského gubernia v Brně*, in: Zuzana Macurová – Tomáš Valeš (edd.), *Od objevu k interpretaci. Znalectví, sběratelství a ikonografie umění raného novověku*, Brno 2019, pp. 117–136, cit. p. 118. On Schweigl's drawings, see Tomáš Valeš, „Zu allen diesen kirchen arbeiten hat er zugleich auch die Rißer verfertigt...“ *Brněnský sochař Ondřej Schweigl (1735–1812) jako kreslíř, dekorátor a architekt, Opuscula historiae artium* 62, 2013, pp. 122–137.

- ⁵³ Štefaňák (note 16), pp. 48–55, 126–130, cat. nos. I.25–I.38.
- ⁵⁴ A selection: Irene de Groot, *Landscape Etchings by the Dutch Masters of the Seventeenth Century*, Amsterdam 1979. – David Freedberg, *Dutch Landscape Prints of the Seventeenth Century*, London 1980.
- ⁵⁵ Thilo Winterberg, Franz Edmund Weirötter (1733–1771), *der Landschaftsradierer: das graphische Werk*, Heidelberg 1998. – Petra Schniewind Michel, Christian Wilhelm Ernst Dietrich (1712–1774) *genannt Dietricy*, München 2012. – Carlo Schmid, Landscape prints in Vienna, in: John Ittmann (ed.), *The Enchanted World of German Romantic Prints, 1770–1850*, Philadelphia 2017, pp. 172–183. On the importance of Dutch artistic output for eighteenth-century Austrian art in general, see Elisabeth Herrmann-Fichtenau, *Der Einfluss Hollands auf die österreichische Malerei des 18. Jahrhunderts*, Wien 1983.
- ⁵⁶ *Ruins of pyramids with travellers*, cca 1798, etching, paper, 139 × 215 mm, marked: “Wutky de. / Magnis fe”, MG Brno, inv. no. SDR 1646. On the Wutky paintings in the Magnis collection, see Štefaňák (note 16), pp. 73, 142, cat. nos. II.21–II.22.
- ⁵⁷ *Ruins of pyramids with travellers*, before 1804, drypoint, paper, 110 × 168 mm, Hamburger Kunsthalle, inv. no. 50864. The work was part of the artist's album *Meine ersten Nadel Versuche* (1804), which was published by the Prague publisher Marco Berra (1784–1853), see Antonín Novotný, Marco Berra: příspěvek k dějinám uměleckého obchodu pražského, *Časopis Společnosti přátel starožitností československých v Praze* XXXVI, 1928, pp. 69–73. – Lubomír Sršeň, Obchod s uměleckými předměty v Čechách v 1. polovině 19. století. (K zakladatelské úloze Franze Zimmera), *Sborník Národního muzea v Praze*, řada A – Historie, LI, 1997, No. 1–4, pp. 17–18. – Lubomír Slaviček, „Schöne Sammlung von trefflichen Gemälden und gehaltvollen Kupferstichen“. Prameny k měšťanským sbírkám obrazů a grafiky v Praze 1820–1870, *Opuscula historiae artium* F 48, 2004, pp. 73–142, cit. pp. 125–128. – Václav Kapsa, Berra, Marco, in: *Biografický slovník českých zemí* 4, 2006, s. 455–456.
- ⁵⁸ Petr Šámal – Krystýna Brožová, *Umění inspektora: Josef Karel Burde (1779–1848)*, Praha 2015, p. 76, fig. 45, pp. 146–147, cat. nos. 50–51.
- ⁵⁹ MG Brno, inv. nos. C 304 (no. 1), SDR 1623 (no. 2), C 308 (no. 5), C 316 (no. 6), C 305 (no. 7), C 311 (no. 8), SDR 1622 (no. 11), SDR 1652 (no. 10), SDR 1640 (no. 12).
- ⁶⁰ For Fischer's contacts with Bartsch, see Körner, Nicholas II Esterhazy (note 2), p. 182. For Schmutzer see Brigitte Zmölnig, *Jakob Matthias Schmutzer (1733–1811). Die Landschaftszeichnungen aus dem Kupferstichkabinett der Akademie der bildenden Künste in Wien* (diploma thesis), Universität Wien, Wien 2008. – Tomáš Valeš, Franz Anton Maulbertsch, Jakob Matthias Schmutzer and the Allegory on the Edict of Toleration (1785), *Print Quarterly* 39, 2022, No. 3, pp. 264–274. – Idem, Between Original and Reproduction: Jakob Matthias Schmutzer (1733–1811) as a Reproductive Engraver, in: Laura Palombaro et al., *La storia dell'arte illustrata e la stampa di traduzione tra XVIII e XIX secolo*, Roma 2022, pp. 61–70. – Idem, Silent Presence. Art Academies in Eighteenth-Century Vienna and Questions of Gender and Race, in: Peter M. Lukehart – Ulrich Pfisterer – Oscar E. Vázquez (edd.), *Academies of Art in Europe and the Americas 1600–1900*, London – New Haven 2025, pp. 179–203, esp. pp. 182–196.
- ⁶¹ Josef Fischer also produced graphics depicting individual natural features that could be placed in composed landscape compositions. See the artist's album in the Albertina collections (D III/50/343–348).
- ⁶² For more on the content of Bartsch's work, see Bohumír Mráz, *Karel Postl a základy české krajinomalby*, Praha 1957, pp. 37–38. – Rudolf Rieger, Adam von Bartsch (1757–1821). *Leben und Werk des Wiener Kunsthistorikers und Kupferstechers unter besonderer Berücksichtigung seiner Reproduktionsgraphik nach Handzeichnungen* 1, Petersberg 2014.
- ⁶³ *Landscape with tower I*, etching, paper, 116 × 259 mm, marked: “Magnis fe” (in the upper left-hand corner: N: I), MG Brno, inv. no. SDR 1649. – *Landscape with tower II*, etching, paper, 85 × 140 mm, marked: “Magnis fe. 797” (in the upper left-hand corner: N: II), MG Brno, inv. no. SDR 1623.
- ⁶⁴ On late Enlightenment sociability and sentimental culture in Moravia and Bohemia, see Kroupa (note 12) pp. 164–167. – Ivo Cerman, *Šlechtická kultura v 18. století. Filozofové, mystici, politici*, Praha 2011, pp. 185–263.
- ⁶⁵ Marcel Mauss, *The Gift. The Form and Reason for Exchange in Archaic Societies*, Glencoe 1954. – John Sherry, Gift Giving in Anthropological Perspective, *Journal of Consumer Research* 10, 1983, No. 2, pp. 157–168.
- ⁶⁶ Michael Yonan, Portable Dynasties. Imperial Gift-Giving at the Court of Vienna in the Eighteenth Century, *The Court Historian* 14, 2009, No. 2, pp. 177–188.
- ⁶⁷ Hans Erich Bödeker, Aufklärung als Kommunikationsprozess, *Aufklärung* 2, 1987, No. 2, pp. 89–111. – Wilfried Barner, *Gelehrte Freundschaft im 18. Jahrhundert. Zu ihren traditionellen Voraussetzungen*, in: Wolfram Mauser – Barbara Becker-Cantarino (edd.), *Frauenfreundschaft – Männerfreundschaft. Literarische Diskurse im 18. Jahrhundert*, Tübingen 1991, s. 23–45.
- ⁶⁸ Rosenbaum (note 35), pp. 236–241.
- ⁶⁹ “Der hochgeborenen Frau Gräfin Maria Johana Berchtold, gebornen Gräfin Magnis / sind diese Blätter gewidmet von ihrem unterthänigen Fischer. / Auf die Wand mit Wasserfarben, in dem gräflichen Magnischen Schloß zu Strasznitz, gemahlen von Fischer. / K: K: Hofkammerkupferstecher.”, etching, 135 × 190 mm, MG Brno, inv. no. SDR 1720.
- ⁷⁰ Martin Hnilička, *Berchtoldové z Uherčic a jejich sídla v 17. a 18. století* (diploma thesis), PdF MU, Brno 2003, p. 100.
- ⁷¹ Paper, pen, wash, coloured, one drawing compositionally portrait oriented (100 × 70 mm), the remaining three landscape (70 × 100 mm), Buchlov State Castle, inv. no. BU 01223–BU01226. Thanks to the Berchtold family ties with the Magnis family, fifteen family portraits of the Magnis counts (including a portrait of the young Franz Anton from 1778) also found their way into the collections of Buchlov Castle, which were recorded in the inventory of the collection funds in 1850; see David Kramer, *Berchtoldské sbírky na hradě Buchlově a na zámku v Buchlovicích* (diploma thesis), FF MU, Brno 2010, pp. 41, 43, 102–104, 114.
- ⁷² MZA Brno, fonds G 146 Rodinný archiv Magnisů Strážnice, *Verzeichnis über tusbagen zur Hochzeit des Grafen Leopold Berchtold mit Comtesse Johana von Magnis*, box 37, inv. no. 501, fol. 1–5. For more on Berchtold, see Filip Binder, *Po stopách kultury, přírody i poznání. Zahraniční cesty české a rakouské šlechty mezi osvícenstvím a romantismem a jejich důsledky*, Praha 2020, pp. 161–202. – Ivo Cerman – Michal Konečný, *Tváře osvícenství*, Kroměříž 2021, pp. 218–221.
- ⁷³ B.B. [Bettina Baumgärtel], Angelica Kauffmann: Hebe tränk den Adler des Jupiter, nach 1800, in: Bärbel Kovalevski (ed.), *Zwischen Ideal und Wirklichkeit. Künstlerinnen der Goethe-Zeit zwischen 1750 und 1850* (exhib. cat.), Ostfildern-Ruit 1999, p. 152, cat. no. E 32.
- ⁷⁴ Pavel Kappel, Příležitostná grafika, in: Prah (note 48), pp. 40–45, 218, cat. no. I.263.
- ⁷⁵ Fischer's etchings with head studies from the collections of the Strážnice Château, which have not yet been inventoried, are also provided with the same alignment method as the watercolours from the collections at Buchlov Castle, in the form of mounting on a cardboard base and framing in grey tones.
- ⁷⁶ Hudcovicová (note 34), pp. 67–68, figs. 90–94. Another still-life drawing in the style of a quodlibet depicting musical notations from the collections of the Moravian Gallery can also be included among Robert Anton's works. Petr Tomášek, *Alžběta ze Salm-Reifferscheidtu jako mecenáška (soudobého) umění 19. století a pozdější osudy sbírek zámku Budkov. Soupisový katalog obrazů, soch a kreseb z majetku Budkovských Salm-Reifferscheidtů v Moravské galerii v Brně*, Brno 2023, p. 94, cat. no. 71. On the art training of Maria Josefa's sons, see Petr Tomášek, Elfové a Runová hora, Pipin a Berta, Kristus a Samaritánka. Vynikající příklady romantické kresby ze sbírek zámku v Rájci nad Svitavou, *Památková péče na Moravě. Monumentorum Moraviae tutela* 17, 2015, pp. 84–95, cit. p. 85.
- ⁷⁷ Lubomír Slaviček – Petr Tomášek (edd.) *Aristokracie ducha a vkusu. Zámecká obrazárna Salm-Reifferscheidtů v Rájci nad Svitavou*, Brno 2015. – Jitka Sedlářová, *Hugo Franz Salm. Průkopník průmyslové revoluce: železářský magnát – mecenáš – sběratel – lidumil. 1776–1836*, Kroměříž 2016. For more on the artistic work of the high countess, see Petr Tomášek, *Aristokracie ducha a vkusu. Umělecký mecenáš a sběratelství knížat ze Salm-Reifferscheidtů v 19. století* (dissertation), FF MU, Brno 2017, pp. 67–69, figs. 26, 28. – PT [Petr Tomášek], Marie Josefa Mac Caffry of Keanmore, Prostota, in: Kalábová – Konečný (note 6), pp. 130–131.
- ⁷⁸ Joseph Fischer, *Johanna Berchtold*, charcoal, white chalk, paper, 143 × 82 mm, marked: “Gräfin Jeannette Berchtold gebornne Magnis”, Rájec nad Svitavou State Chateau, inv. no. RA 11245.

⁷⁹ See note 69.

⁸⁰ See the Josef Fischer album in the Albertina collections (D III/50/20).

⁸¹ On the artistic interests of other members of the Salm-Reifferscheidt family, see Lubomír Slavíček, *Neue Quellen zur österreichischen Malerei am Anfang des 19. Jahrhunderts*. Wiener Maler in der Salm'schen Gemäldesammlung, *Mitteilungen der Österreichischen Galerie* 24–25, 1980–1981, Nos. 68–69, pp. 161–201. – Eva Uchalová, *Dámská móda let 1770–1806 v šatníku Walburgy Salm-Reifferscheidtové*, in: Zdeněk Hojda – Roman Prahl (ed.), *Mezi časy... Kultura a umění v českých zemích kolem roku 1800*, Praha 1999, pp. 359–368. – Petr Tomášek, „Pintsch ist vortrefflich, er soll künftigt Thiere malen.“ Několik poznámek ke vzniku dvojice podobizen rodiny Hugo II. Karla Eduarda ze Salm-Reifferscheidtu od Josefa Führicha a Josefa Vojtěcha Hellicha, *Opuscula historiae artium* 61, 2012, pp. 156–169.

⁸² Buchlovce State Château: inv. nos. BC00235, BC00236, BC00238, BC00239, BC00241, BC00284, BC00285. On the correspondence between Magnis and his sister from 1794–1795, see MZA Brno, fonds G 138 Rodinný archiv Berchtoldů, box 62, inv. no. 338.

⁸³ *Patriotisches Tageblatt* 1801, No. 8, 13 January, pp. 54–55; cf. Vykoupil (note 11), p. 223. On Berchtold, see Jitka Bartošová, *Filantropická činnost v rodě Berchtoldů v kontextu doby (druhé poloviny 18. století a 19. století)*, (dissertation), FF UPOL, Olomouc 2022. – Filip Binder, Count Leopold I Berchtold and His Contacts with Great Britain as a Source of Inspiration for His Philanthropic Activities, *Cornova. Revue České společnosti pro výzkum 18. století* 14, 2024, No. 1, pp. 49–63.

⁸⁴ *Tabulka pomocy a potřeby v náhlých nebezpečnostech života [...]*, 418 × 465 mm, Buchlov State Castle, inv. no. BU03673a001; cf. Vladislav Dokoupil, *Soupis brněnských tisků. Staré tisky do roku 1800*, Brno 1978, p. 457, no. 28 (the graphic technique in the description was incorrectly stated as a woodcut). An identical illustration by an unknown author had already appeared on a leaflet entitled *Neue Noth- und Huelfs-Tafel für den Bürger und Landmann [...]*, first published in Görlitz in 1794. On the leaflet and its author, see Dieter Tutzke, *Christian August Struve (1767–1807). Leben und Werk eines Görlitzer Arztes im Dienste des Humanismus der Aufklärungszeit*, Görlitz 1957.

⁸⁵ Lysice State Château (inv. no. LS24543), Pernštejn State Castle (inv. nos. PE02239, PE02240).

⁸⁶ Jan Janák, *Moravský merkantilista a osvícenec Ignác sv. p. Schröffel v Mannsberku*, in: Tomáš Borovský – Libor Jan – Martin Wihoda (ed.), *Ad vitam et honorem Jaroslao Mezník. Profesoru Jaroslavu Mezníkovi přátelé a žáci k pětasedmdesátým narozeninám*, Brno 2003, pp. 779–784.

⁸⁷ *Pernstein*, cca 1798, etching, paper, 95 × 119 mm, marked: „Fischer dap. nat. / Magnis fe.“ MG Brno, inv. no. SDR 1645. Shortly after Fischer's visit, the park underwent major renovations, see Lenka Kalábová, „Umění zde svádí těžký boj s přírodou.“ Příspěvek k historii perněstejnského parku, *Opuscula historiae artium* 65, 2016, pp. 21–29.

⁸⁸ *Equestrian portrait Franz Anton Magnis*, cca 1799, etching, paper, 235 × 192 mm, marked: „de: par La Duch: Sophie de Saxe Coburg Salfeld / all fe. p. Magnis 799“, MG Brno, inv. no. SDR 1703. – *Franz Anton Magnis*, 1799, etching, paper, 205 × 161 mm, marked: „de:par Sophie Pr. De Saxe Co: Sal: / ale fe. par Magnis 799“, MG Brno, inv. no. SDR 1692; cf. Nagler (note 33), p. 187. – Wurzbach (note 33), p. 269. – Schram (note 33).

⁸⁹ Harald Bachmann, *Coburger im Dienste Österreich-Ungarns im 18./19. Jahrhundert*, in: Petronilla Gietl (ed.), *Vom Wiener Kongress bis zur Wiedervereinigung Deutschlands. Betrachtungen zu Deutschland und Österreich im 19. und 20. Jahrhundert*, Erlangen 1997, pp. 10–26.

⁹⁰ For the literary activities of this noblewoman, see Radmila Slabáková, *Sophie von Sachsen-Coburg-Saalfeld, verheiratete Gräfin Mensdorff-Pouilly. Eine unbekannte Prosadichterin*, *Coburger Geschichtsblätter* 6, 1998, pp. 108–113. – Eadem, *Osobní deník – zdroj nebo tvůrce paměti?*, in: Milena Lenderová – Jiří Kubeš (ed.), *Osobní deník a korespondence. Snaha o prezentaci, autoreflexi nebo (proto)literární vyjádření?* (Sborník vědeckých prací Univerzity Pardubice, Supplement C 9), Pardubice 2004, pp. 41–47.

⁹¹ See note 25.

⁹² A comparison is also offered by a pastel portrait of Franz Anton Magnis from the Strážnice collections, which cannot be ruled out as having been

made by Magnis himself in the early 1790s: pastel, paper, 325 × 255 mm, unmarked, NIFC Strážnice, inv. no. H 162; cf. Štefaňák (note 16), p. 117, cat. no. 1.3.

⁹³ A collection of drawings by Sophie of Saxe-Coburg-Saalfeld, which has not yet been subjected to more detailed research, is kept in the cabinet of drawings and graphics of the art collections at Coburg Castle (Kunstsammlungen der Veste Coburg); cf. Christian Kruse, *Franz Friedrich Anton von Sachsen-Coburg-Saalfeld (1750–1806), Jahrbuch der Coburger Landesstiftung* 40, 1995, pp. 1–48.

⁹⁴ The princess accompanied her husband, Count Emanuel Mensdorff-Pouilly (1777–1852), to Moravia; he was staying in the area with a military garrison; see Radmila Švaříčková Slabáková, *Rodinné strategie šlechty. Mensdorffovů-Pouilly v 19. století*, Praha 2007, p. 106. For the Magnis's wife estate, see MZA Brno, fonds C 9 Moravskoslezské zemské právo, sign. 13-1181, box 82.

⁹⁵ „SUITE DE PIECES / Dedié à son Altesse Madame la / Duchesse Sophie de Saxe Coburg Salfeld / Var son tres humble et tres obeissant / Serviteur le Comte Fra: Ant: Magnis.“ MZA Brno, fonds G 146 Rodinný archiv Magnisů Strážnice, box 37, inv. no. 501, fol. 32; cf. Klimešová (note 14), pp. 24–25.

⁹⁶ Johann Gottlieb Abraham Frenzel, *Sammlung der Kupferstiche und Handzeichnungen des Sr. Excellenz des Herrn Grafen von Sternberg-Manderscheid*, Bd. II, Dresden 1838, p. 366: „JOSEPH FISCHER, Geboren zu Wien 1769, gestorben 1822, berühmter Zeichner, besonders geistreicher Skizzist und Kupferstecher, radierte viele Blätter. 3200 21 Bl. Landschaftstudien, theils aus der Natur, theils aus der Idee, leicht und flüchtig radirt von Magnis. 4. qu. 8vo. et 12mo. 3201 Carricaturen, die Lustige Theegesellschaft. Magnis fec. 1799. gr. qu. fol. avant l. l. 3202 35 Bl. Studien akademischer Figuren, theatralische Charaktere, allegorische Figuren, Gruppen, Gosaken, orientalische Büsten, gothische Architektur und andere Gegenstände. Magnis fec. 1798 und 1799. kl. qu. fol. 8. und 12 mo. In Aquatinta und radirt.“ On the sale of another part of the collection of Count Sternberg-Manderscheid in 1845, see Lubomír Slavíček, *Dvě neznámé kresby Josefa Winterhaldera st. „trefflich ausgeführt wie Kupferstich.“* in: Jiří Kroupa (ed.), *Ars naturam adiuvans. Sborník k počtě prof. PhDr. Miloše Stehlíka*, Brno 2003, pp. 81–93, esp. p. 84.

⁹⁷ Frenzel (note 96), p. 360: „Graf von MAGNIS aus Wien, Kunstliebhaber, welcher Mehres radierte. 3153 4 Bl. Flüchtig und geistreich mit kräftiger Nadel radierte Landschaften nach Psse. Lichnowsky u. andern. qu. 8.“ On the princess Lichnowsky see SG [Sabine Grabner], *Die Gräfinnen Elisabeth, Christiane und Marie Karoline von Thun*, in: Sabine Grabner – Michael Krapf (ed.), *Aufgeklärt Bürgerlich. Porträts von Gainsborough bis Waldmüller 1750–1840* (exhib. cat.), München 2006, pp. 212–213, cat. no. 63.

⁹⁸ „Unter wirklich glücklichen und nicht immer so günstigen Aussichten hatte der Graf Sternberg Gelegenheit gehabt, zu seiner Zeit so manches des Seltene zu erlangen, wo jetzt für den ersten Sammler von Kupferstichen und den damit verwandten Stich- oder Druckgattungen, bei allen aufzubietenden Mitteln dennoch es schwer ist, einzelne Gegenstände zu finden.“ Frenzel (note 96), unnumbered foreword.

⁹⁹ František Michálek Bartoš (ed.), *Dopisy Josefa Dobrovského s Janem Petrem Cerronim* (Spisy a projevy Josefa Dobrovského XXIII), Praha 1948, p. 80. For the Cerroni collection, see Pavlína Pyšná, *Grafická sbírka Jana Petra Cerroniho a zdroje jejich akvizic*, *Opuscula historiae artium* F 40, 2004, pp. 45–70. On the collecting of drawings and prints around 1800, see Lubomír Slavíček, *Bilderkabinett, Kunstkabinett, Naturalienkabinett, or Museum? On the typology of Prague collections around 1800*, in: Bekt Bukovinská – Lubomír Konečný (ed.), *Ars Longa. Sborník k nedožitým sedmdesátinám Josefa Krávy*, Praha 2003, pp. 173–189, esp. p. 182. – Idem, „Sobě, umění, přátelům.“ *Kapitoly z dějin sběratelství v Čechách a na Moravě 1650–1939*, Brno 2007, pp. 143–145, 181–184.

¹⁰⁰ Jiří Kroupa, *Kresba na konci 18. století a kultura „de la curiosité.“ Bulletin Moravské galerie v Brně* 47, 1991, pp. 66–68. – Norberto Gramaccini, *Die Druckgraphik im Licht: Der Durchbruch eines populären Mediums*, in: Herbert Beck – Susanne Bieber (ed.), *Mehr Licht. Europa um 1770: Die bildende Kunst der Aufklärung* (exhib. cat.), Frankfurt am Main 1995, pp. 435–448. – Jiří Kroupa, *Antropologický obrat a umění v českých zemích kolem roku 1800*, in: Hojda – Prahl (note 81), pp. 11–24, esp. pp. 21–22. – Kristel Smentek, *Mariette and the science of the connoisseur in eighteenth-century*, Farnham 2014.

¹⁰¹ Fischer's business contacts included, for example, the head of the branch of the Artaria auction house in Mannheim, the Viennese artists Franz Xaver Stöckl (1756–1836) and Adam Braun (1748–1827), and the Nuremberg expert Johann Friedrich Frauenholz (1758–1822), who purchased for the court engraver at the Leipzig Fairs, see Körner, Nicholas II Esterhazy (note 2), p. 181, note 158. Fischer's skill as an art agent is also evidenced by his offer of thirty-six thousand drawings and engravings from Count Esterházy's graphic cabinet, which he made to the Prague Society of Patriotic Friends of the Arts in 1804, see Lubomír Slavíček, Die Auktionen der Gesellschaft patriotischer Kunstfreunde in den Jahren 1796–1835, *Bulletin of the National Gallery in Prague* XII–XIII, 2002–2003, p. 33.

¹⁰² Brigitte Kuhn, *Der Landschaftsmaler Michael Wutky (1739–1822). Leben und Werk* (dissertation), PHF IUBK, Innsbruck 1980. – Harry Kühnel, *Michael Wutky 1739–1822. Zur Wiederkehr des 250. Geburtstages* (exhib. cat.), Krems an der Donau 1989. – Roswitha Juffinger, Counts Czernin von Chudenitz and Lamberg-Sprinzenstein, Two Illustrious Viennese Collectors: Notes for New Research, in: Roberta Panzanelli – Monica Preti-Hamard (edd.), *La circulation des œuvres d'art. The Circulation of Works of Art in the Revolutionary Era 1789–1848*, Rennes 2007, pp. 117–123.

¹⁰³ Pomian (note 35). – Guichard (note 35). – Stein (note 35). – Reyniès – Peslier (note 35).

¹⁰⁴ For changes in the concept, see Hans Rudolf Valet, Der Dilettant. Eine Skizze der Wort- und Bedeutungsgeschichte, *Jahrbuch der Deutschen Schillergesellschaft* 14, 1970, pp. 131–158. – Jürgen Stenzel, Hochadeliche dilettantische Richtersprüche. Zur frühesten Verwendung des Wortes Dilettant in Deutschland, *Jahrbuch der Deutschen Schillergesellschaft* 18, 1974, pp. 234–244. – Enrico Mattioda, Per una definizione storica di 'dilettante' (1660–1800), *Giornale storico della letteratura italiana* CXCIII, 2016, No. 643, pp. 354–405. – Wendy Wiertz, The Rebirth of the Amateur Artist. The Effect of Past Opinions on the Amateur Artist in Current Research, in: Ines Unetič – Martin Germ – Martina Malešič, et al. (edd.), *Art and its Responses to Changes in Society*, Cambridge 2016, pp. 63–74. – Hudcovicová (note 34), pp. 17–20.

¹⁰⁵ "Der Dilettantismus wird abgeleitet. Der Künstler wird geboren." Johann Wolfgang von Goethe, Über den sogenannten Dilettantismus oder die praktische Liebhaberey in den Künsten (1799), in: *Goethes Werke. Vollständige Ausgabe letzter Hand* XLIV, *Goethes nachgelassene Werke*, Stuttgart –

Tübingen 1833, pp. 255–285, cit. pp. 257–258. For more on the concept, see: Gerhart Baumann, Goethe: Über den Dilettantismus, *Euphorion* 46, 1952, pp. 348–369. – Ursula Wertheim, Das Schema über den Dilettantismus, *Weimarer Beiträge* (Sonderheft), 1960, pp. 965–977. – Helmut Koopmann, Dilettantismus: Bemerkungen zu einem Phänomen der Goethezeit, in: Helmut Holtzhauer – Bernhard Zeller (edd.), *Studien zur Goethezeit. Festschrift für Liselotte Blumenthal*, Weimar 1968, pp. 178–208.

¹⁰⁶ "Ausgezeichneten Landwirthe, Gartenfreunde, Kunstliebhaber und Kunstdilettanten, welcher mehrere geistreiche und kräftige Blätter radierte." D'Elvert (note 11), p. 31.

¹⁰⁷ Thomas Ketelsen, In Keeping with the Truth. The German Art Market and its Role in the Education of Connoisseurs in the Eighteenth Century, in: Jeremy Warren – Adriana Turpin (edd.), *Auctions, Agents and Dealers. The Mechanisms of the Art Market 1660–1830*, Oxford 2007, pp. 151–160. – Gabriel Batalla-Lagleyre, The Practice of Drawing as a Tool of Connoisseurship in Eighteenth-Century Europe, in: Valérie Kobi – Kristel Smentek – Chonja Lee (edd.), *Networks and Practices of Connoisseurship in the Global Eighteenth Century*, Berlin – Boston 2024, pp. 155–170.

¹⁰⁸ Roman Prahel, „Kunst allein ist es, die meine Umstände versüßet.“ K proměňám konceptu umění v Praze let 1780–1830, in: Hojda – Prahel (note 81), pp. 67–75, cit. p. 68. – Idem, Der Dilettantismus in der Kunst, in: idem (ed.), *Prag 1780–1830. Kunst und Kultur zwischen den Epochen und Völkern*, Prag 2000, pp. 130–137.

¹⁰⁹ Matthieu Magne, Art in everyday life in the Habsburg monarchy. Count Charles-Joseph de Clary-Aldringen (1777–1831), *Opera Historica* 22, 2021, No. 1, pp. 53–70.

¹¹⁰ On the concept of the vernacularization of knowledge and a discussion of the different layers of the meaning of this, see Michael Wögerbauer, Vernakularizace – alternativa ke konceptu národního obrození?, *Česká literatura* 56, 2008, No. 4, pp. 461–490. – Taťána Petrasová, Vernakularizace klasicismu?, *ibidem*, pp. 542–544. – Daniela Tinková, Osvícenství jako proces „vernakularizace vědění“, *Cornova. Revue České společnosti pro výzkum 18. století* 10, 2020, No. 2, pp. 11–20. – Pavel Suchánek, Osvícenská vizualita jako proces šíření vědění?, *ibidem*, pp. 45–50.

¹¹¹ Tom Holert, *Künstlerwissen. Studien zur Semantik künstlerischer Kompetenz im Frankreich des 18. und frühen 19. Jahrhunderts*, München 1996.

RESUMÉ

František Antonín hrabě Magnis a jeho učitel Josef Fischer

Aristokratický diletantismus v habsburské monarchii kolem roku 1800

Jiří Štefaňák

Na rozdíl od několika hodnotných zahraničních příspěvků česká historiografie stále postrádá souhrnné zpracování problematiky aristokratického diletantismu kolem roku 1800. Jedním z doposud málo poznaných šlechtických příslušníků a milovníků umění byl rovněž František Antonín hrabě Magnis (1773–1848), vlastník panství Strážnice na jižní Moravě. Studie analyzuje evidentní vazby, které jej pojily s vídeňským uměleckým prostředím a jmenovitě s osobností dvorního rytce a profesora vídeňské akademie Josefa Fischera (1769–1822). Tyto konexe jsou demonstrovány na reprezentativním konvolutu prací na papíře, jež se vztahují jak k pobytu umělce na strážnickém panství, tak rovněž k Magnisovu vlastnímu výtvarnému projevu. Navzdory svému poměrně krátkému pobytu naplnil Fischer ve službách hraběte několik hodnotných uměleckých zakázek

a kromě základního uměleckého školení mu poskytnul rovněž inspirační vzory pro jeho produkci leptů a akvatint, stejně jako nezbytné poradenství v otázkách uměleckého vkusu souvisejících s novými akvizicemi obrazové galerie strážnického zámku. Magnisova díla jsou výsledkem cíleného a nadstandardního zájmu o vlastní kultivaci v oblasti výtvarného umění, který je patrný především v uměleckých postupech užitých při tvorbě jeho grafik zobrazujících krajinné kompozice, jejichž způsob provedení indikuje zprostředkovanou znalost tehdy aktuálních teoretických zásad. Text dále skrze interpretační rámec pozdně osvícenské sociability hodnotí výsledky práce diletujících aristokratů jakožto formu komunikačního prostředku. Pozornost je věnována rozmanitým způsobům sdílení uměleckých výtvorů příležitostně kresby a grafiky, při jejichž hodnocení figuruje před důrazem položeným na míru invence a kvality provedení především společenská funkce. Některé z grafik strážnického hraběte však nebyly „pouze“ součástí soukromého vlastnictví jeho rodinných příslušníků a šlechtických přátel, ale ještě během Magnisova života se jejich funkce transformovala v autonomní sbírkové předměty. Studie tak na příkladu analýzy těchto vybraných příkladů sklenutých pod souhrnnou kategorií „vernakularizace vědění“ nabízí konkrétní charakteristiku aristokratického diletantismu v prostředí habsburské monarchie na sklonku 18. století.

Obrazová příloha: **1** – Josef Fischer, **Autoportrét** (detail), akvatinta, lept, 1794. Budapešť, Szépművészeti Múzeum, inv. č. 418; **2** – Josef Fischer podle Josefa Abela, **Portrét hraběte Františka Antonína Magnise** (detail), lept, 1798. Brno, Moravská galerie, inv. č. SDR 1748; **3** – Josef Fischer, **Strážnický zámek**, kolem 1800; **4** – Josef Fischer, **Autoportrét s poraněnou nohou**, akvatinta, lept, 1798. Washington, National Gallery of Art, inv. č. 2020.109.1; **5** – Josef Fischer, **Autoportrét s poraněnou nohou**, akvatinta, lept, 1797. Brno, Moravská galerie, inv. č. SDR 1768; **6** – Josef Fischer, **Strážnice**, pero, lavírováno, 1797. Vídeň, Albertina, inv. č. 14645; **7** – Josef Fischer, **Krajina s tábořícími vojáky za úplňku**, akvatinta, lept, 1800. Strážnice, Národní ústav lidové kultury (neinventarizováno); **8** – Josef Fischer, **Krajina s tábořícími vojáky za úplňku**, olej na plátně, před 1800. Strážnice, Národní ústav lidové kultury, inv. č. H 257; **9** – František Antonín Magnis podle Françoise Bouchera, **Vesnická scéna**, tužka, kolem 1795. Státní zámek Milotice, inv. č. M-00148; **10** – František Antonín Magnis podle Michaela Wutkyho, **Ruiny pyramid s pectstnými**, lept, kolem 1798. Brno, Moravská galerie, inv. č. SDR 1646; **11** – František Antonín Magnis, **Krajina s věží I**, lept, 1797. Brno, Moravská galerie, inv. č. C 304; **12** – František Antonín Magnis, **Krajina s věží II**, lept, 1797. Brno, Moravská galerie, inv. č. SDR 1623; **13** – Josef Fischer, **Titulní list alba akvarelů s věnováním Marii Johanně Berchtold, rozené Magnis**, lept, 1797. Brno, Moravská galerie, inv. č. SDR 1720; **14** – Josef Fischer, **Múza Terpsichoré hraje na lyru**, akvarel, 1797. Státní hrad Buchlov, inv. č. BU01224; **15** – Joseph Fischer, **Marie Johana Berchtold, rozená Magnis**, uhel, bílá křída, kolem 1800. Státní zámek Rájec nad Svitavou, inv. č. RA 11245; **16** – František Antonín Magnis podle Sofie Sasko-Kobursko-Saalfeldské, **Portrét hraběte Františka Antonína Magnise**, lept, 1799. Brno, Moravská galerie, inv. č. SDR 1692; **17** – Sofie Sasko-Kobursko-Saalfeldská, **Portrét hraběte Františka Antonína Magnise**, tužka, 1799. Kunstsammlungen der Veste Coburg, inv. č. Z.7574; **18** – František Antonín Magnis, **Titulní list alba partitur s věnováním Sofii Sasko-Kobursko-Saalfeldské**, lept, kolem 1800. Brno, Moravský zemský archiv, fond G 146, kart. 37, inv. č. 501, fol. 32



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