

Some introductory notes on count Johann Adam von Questenberg and his collection of portraits

Několik úvodních poznámek o Janu Adamu z Questenberka a jeho portrétní sbírce

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Key words

18th-century German-Austrian portraiture | Nobility and royalty from the Holy Roman Empire |
Questenberg dynasty | Kaunitz-Rietberg dynasty | Identification of sitters | Jaroměřice/Jarmeritz

Klíčová slova

Portrétní umění 18. století v Německu a Rakousku | aristokracie a panovníci Svaté říše římské |
dynastie Questenberků | dynastie Kaunitz-Rietbergů | identifikace portrétovaných | Jaroměřice

Abstract

Prior to the restoration report of four portraits from the Questenberg collection, this article introduces count Johann Adam von Questenberg and his portrait collection at Jaroměřice. After looking at the general function of portraits, the iconography of the restored portraits will be presented. Adam Questenberg belonged to a noble family which occupied key positions at the Viennese court since the early 17th century. Of the six children Adam had, none would survive him. After the death of his wife in 1736, Adam remarried without producing progeny. Adam's possessions were inherited by his in-laws, the Kaunitz-Rietberg family. Questenberg's current reputation is mainly based on his significance for music. In accordance with his status, Questenberg commissioned mainly renowned portrait painters, for intimate as well as official portraits. His dedication to the arts is communicated by the widespread portrait, made by Johann Kuepzy portraying him as an archetypical nobleman. After his death, the composition of his collection changed, due to the blending and exchange with the Kaunitz-Rietberg collections. Research into these works could shed more light on his network and the importance of the count for cultural developments.

One of the copies of a portrait of Questenberg in armour dates back to about 1700 and depicts the prototypical nobleman. The portrait of his first wife, a copy of an unknown work from circa 1710, is compared to two of her other portraits. An alleged portrait of his second wife's sister Josepha, lost her current identification for several reasons, like her age, coiffure and dress that hardly fit her lifetime. The last portrait is one of the many versions of Martin van Meytens' portrait of Maria Theresia, which was proliferated relatively soon after her father's death.

Abstrakt

Článek představuje hraběte Jana Adama z Questenberka a portrétní sbírku, kterou shromáždil na zámku v Jaroměřicích nad Rokytnou. Po úvodní části, v níž jsou zmíněny obecné funkce portrétní malby, je pozornost věnována ikonografii čtyř děl, procházejících v současné době průzkumem a restaurováním. Adam z Questenberka patřil ke šlechtické rodině, která od počátku 17. století zaujímal klíčové pozice na vídeňském dvoře. Za svůj život byl dvakrát ženatý. Jelikož však žádné z šesti dětí z prvního manželství nepřežilo a druhý svazek zůstal bezdětný, připadl celý majetek po jeho smrti příbuzným – rodině Kaunitz-Rietberg. Adam z Questenberka je v současnosti znám především jako milovník hudby. Výzkum jaroměřických portrétů však může osvětlit jeho význam coby donátora a sběratele výtvarného umění. Vždyť v souladu se svým význačným postavením objednával Questenberk oficiální portréty i intimní podobizny u věhlasných portrétistů své doby. Jeho zájem o umění nejlépe vystihuje portrét od Jana Kupeckého, na kterém je hrabě zvěčněn jako archetyp šlechtice. Charakter questenberské portrétní sbírky se po smrti svého zakladatele proměnil, a to v důsledku částečného rozmělnění i částečného splnutí se sbírkami rodiny Kaunitz-Rietberg.

První z podobizen v článku diskutovaných, datovaná kolem roku 1700, je jednou z kopií obrazu, na němž Adam z Questenberka v brnění zhmotňuje dobovou představu šlechtice. Druhá z podobizen, portrét Questenberkovy první ženy, kopie neznámé práce z období kolem roku 1710, je v článku srovnávána se dvěma jinými jejími portréty. Třetí podobizna, údajný portrét sestry druhé Adamovy ženy Josefy, je diskutována zejména v souvislosti se zpochybněním dosavadní identifikace portrétované, a to především vinou nesrovnalostí v jejím věku, účesu a šatech, které neodpovídají době, ve které žila. Poslední podobiznou je jedna z mnoha verzí portrétu Marie Terezie od Martina van Maytense, jehož vznik je kladen do doby krátce po úmrtí Karla VI., otce císařovny.

Count Johann Adam von Questenberg (1678–1752)

A guidebook for foreign travellers claims that one of the highest densities of monuments in Europe can be found within the borders of the Czech Republic.^[1] Crossing the country, this bold statement does not disappoint. Countless estates, castles, churches and other monuments of great beauty still account for its impressive cultural past, being part of the Hapsburg monarchy and the Holy Roman Empire. An iconic member of the nobility who contributed to the shape of the Moravian landscape in more than one sense during the first half of the 18th century was count Johann Adam von Questenberg. He belonged to a distinguished group of refined and well educated nobility. From their ranks officials were recruited to serve in the highest positions at the Viennese court. Like most of his colleagues in Moravia and Bohemia, he lived and held office in Vienna, whilst spending parts of the year at his country seat.^[2]

In the Austrian capital Adam Questenberg inherited property at the Johannesgasse, where he transformed two town houses into a palace, adjacent to prince Eugene's Winter Palace.^[3] The inherited property at the estate Jaroměřice nad Rokytnou (Jarmeritz) in the Moravian countryside was also comprehensively rebuilt by the count. This much loved country seat came into the Questenberg family in 1623, when it was bought by his grandfather Gerhard von Questenberg (1586–1646), Imperial Commissioner, Lord of the Exchequer and Vice President of the Imperial War Council. Gerhard's brother Hermann held key positions at the imperial court, where he too offered his diplomatic services to Emperor Ferdinand II. A third brother, Caspar, would become especially famous for becoming abbot of the Norbertine Premonstratensian monastery in Prague-Strahov. Gerhard's eldest son, Adam's father Johann Anton von Questenberg (1633–1686), was destined for a prestigious career at court, just like his ennobled forbears. He would not only become Emperor's Councillor and Chamberlain: "röm. kaiserl. Majestät Rat u. Kämmerer", but was even appointed Governor of the Lower-Austrian countries: "Regent der N. Ö. Landen".^[4] His career came to an abrupt end when he died at the age of 53.

Adam Questenberg was still at the tender age of eight when he lost both his parents within exactly eight months of each other: his mother Maria Catharina von Questenberg, born von Stadel (1641–1686) died on February 14, 1686, his father Anton passed away the following October 14th.^[5] Adam's older nephew and legal guardian, count Leopold Joseph von Lamberg (1654–1706), took over the orphan's upbringing and would manage his properties and affairs until Adam came of age in 1699. After finishing his law studies in Prague in 1696, Adam was raised to the peerage by Leopold I. Following this he went on a Grand Tour which took him to the great centres of art and culture throughout Europe, before he finally returned to Vienna in 1699. Very soon, in 1702, Adam was employed by Emperor Joseph I as one of his councillors at court.

In 1707 Adam married the sixteen-year-old countess Maria Antonia Ferdinanda Rosa von Waldburg, Friedberg und Scheer (1691–1736), daughter of a prominent noble family. She was decorated with the *Sternkreuz*, the most prestigious distinction bestowed upon women. From the six children the couple had, only daughter Maria Carolina Catharina Antonia Josepha Francisca de Paula Anna von Kuefstein, born Questenberg (1712–1750), made it to adulthood. Like her mother before her, she would be honoured with the *Sternkreuz*, which was presented to her by empress-widow Amalia Wilhelmina on May 3, 1737.^[6] Nevertheless, in 1750, two years before her father, Carolina would pass away at the age of 38, already widowed, and without offspring, which would eventually mark the conclusion of the Questenberg dynasty.^[7]

Adam remarried in 1738 after his wife died in November 1736. Although his second wife, Maria Antonia von Kaunitz-Rietberg (1708–1778), was thirty years younger than Adam, she appeared to be a worthy replacement because of her pedigree. She was a daughter of the Moravian Governor Maximilian Ulrich von Kaunitz-Rietberg (1679–1746), Adam's close friend who he had first met during his Grand Tour. At the same time, Maria Antonia was the sister of one of the most illustrious statesmen the country has ever produced: Maria Theresa's Chancellor Wenzel Anton von Kaunitz-Rietberg (1711–1794), who would be elevated to prince (Reichsfürst) in 1764. Adam's second marriage would remain childless. Being without legitimate issue, and probably under the

pressure of his wife, he appointed the second son of his brother-in-law Wenzel Anton as his heir, demanding that the name Questenberg would be coupled with the Kaunitz-Rietberg name. The bearing of the alliance name first occurred with Dominique Andreas II von Kaunitz-Rietberg-Questenberg (1739–1812).

During the reign of Emperor Charles VI (1711–1740) Adam was already promoted to Privy Councillor (Geheimrat), which was con-

firmed two decades later by Maria Theresa by decree. Since 1735 he was also appointed Chief Commissioner of the Moravian Conventions in Brno, which allowed him more time to spend in Jaroměřice. In 1740 he was one of the thirteen representatives of the Lower Austrian countries who were part of Maria Theresa's homage committee relating to her ascension to the throne after her father's death.^[8]



1. Johann Kupezky, *Johann Adam von Questenberg*, circa 1718–1719, oil on canvas, 170 x 135 cm, Prague, private collection. Photo author's archive.

An archetypical nobleman

Grand Tourists seldom made a detour via Jaroměřice, since the castle is rarely mentioned in travelogues of the 18th and 19th centuries. Nevertheless, the castle is occasionally presented as place of interest and notable landmark, as the following account proves, although it originates long after the main occupant had left the building:

“The castle in Jaroměřice, known being one of the finest in the country, is his [Questenberg’s] accomplishment, just like the imposing large garden, in old French taste and intersected by canals. He also gave the castle its most precious interior, a fine collection of books and paintings, as well as a fully equipped theatre, where foreign artists performed the most exquisite pieces of music of every kind.”^[9]
(Johann Christian von Stramberg, 1863)

As demonstrated by this observation, Questenberg was not just preoccupied with collecting opera scores, the staging of music productions in his own purpose-built theatre or showing off his refined up-to-date taste in architecture and gardening. The curriculum of the nobility also consisted of accumulating an extensive library of modern, rare or antique books on different topics, besides collecting all kinds of curiosities, specimens of naturalia or state-of-the-art man-made artefacts, such as paintings. A contemporary account in paint that embodies the ideal of an aristocrat and courtier, is the famous and through copies and prints widely spread portrait of Questenberg, painted by Johann Kupezky in the second decade of the 18th century (ill. 1). This portrait epitomises how the count would have liked his peers to perceive him: informally dressed in his housecoat, staged in his library, whilst playing his beloved lute. In the capacity of an archetypical nobleman, the portrait has to be seen as an expression of Questenberg’s intellectual achievements and his dedication to the muses. At the same time it offers a preview of his idealized palace and its surrounding landscape, both still under construction at the time the portrait was conceived. One even wonders if the traveller quoted above could have written his commentary in 1863 only after having seen Kupezky’s portrait of the count. From the quote it also becomes clear that Questenberg gained some notoriety with his collection of fine paintings, although he was not widely renowned

for it, like some royals or members of the high clergy, whose must-see collections were visited as a matter of course and recommended during the heyday of the Grand Tour as part of an organized itinerary.

Nowadays Johann Adam von Questenberg is mostly remembered for his preference for music and his patronage of architecture, both in Vienna and Jaroměřice. His palace in Jaroměřice was designed to his unique demands, for instance incorporating a state-of-the-art theatre in one of its wings. Between 1703 and 1752 he created a medium size court, employing from twenty-six up to seventy servants,^[10] mostly local, nevertheless all sharing a specific qualification: to be able to play music or sing. Although Questenberg’s musical accomplishments and building ambitions have regularly been subjected to extensive research during this century and the last, there still seems much more left to be uncovered about his versatility and his relations with his often colourful contemporaries. One of those less researched areas is his collection of portraits, which could provide additional biographical information and therefore might prove informative for the count’s significance in the cultural developments in Moravia, Vienna and beyond.

Aristocratic portrait collections

Before the four restored portraits from Questenberg’s collection will be introduced, we must first ascertain the purpose of portraits in general and establish the context in which they functioned.

Through inheritance and expansion these historic collections of paintings were always subject to change. Copies of ancestral portraits were usually commissioned by descendants of the portrayed, primarily to stress their part in a continuous genealogy. The degree of meticulousness with which an effigy was duplicated, was entirely dependent on the budget and the requirements, even on the patience of the client. Copies could always be gratefully used for the decoration of the many palace walls, as in Adam’s case, even if they were of lesser artistic and aesthetic quality. The relatively frequent emergence of such cheaper works alongside expensive originals in similar aristocratic collections, can be explained

by this contemporary practice. Moreover, in spite of the popularity of portraiture, as a genre it was seldom categorized under the label of fine art. In contrast to history painting, which was ranked at the top of the Academy’s codified hierarchy of genres, and the more or less comparable intricate *portrait historié*,^[11] a straightforward likeness copying nature, did not require much knowledge of the Bible, classical literature or history. Neither did the discipline demand much anatomical knowledge nor compositional inventiveness of the artist. These works often show repetitive schemes, template-like compositions, whilst only faces and accessories are individualized.

It also becomes clear what the primary requirement was that a portrait has to fulfil: the preservation of one’s individual facial features for posterity. Portraits were commissioned, similarly to our photographs today, as a keepsake. Usually they served as a token of remembrance to loved ones who lived far away, or as a memorial to the deceased. Another major reason is capturing memorable events from the life of the portrayed and celebrating milestones such as marriage, birth, an appointment to an office and promotion, or achieving a certain age. Portraits were exchanged in marriage negotiations and among friends, or given to colleagues to confirm profitable relations, meanwhile making use of the opportunity to stress or exaggerate the sitter’s status, pedigree, beauty, wealth and accomplishments in order to impress their peers. A portrait could be a powerful medium to communicate all kinds of messages, ranging from those of a quasi-intimate nature, like Kupezky’s portrait (ill. 1) to an official nature. Sometimes, as is the case in the program of Questenberg’s hall of ancestors, these portraits should confirm long-standing dynastic claims to their privileged social positions.^[12] Rulers’ portraits usually even acted as an official stand-in for the dignitary (*repraesentatio majestatis*), the factual representation of the absent ruler, or were donated as a promotional gift in foreign diplomacy. Often their portraits were also strategically commissioned by career hunters as an ostentatious statement of loyalty, or donated by the new ruler, to gain popularity. Many of these, mostly anonymous studio works, therefore found their final destination into the residences of the nobility.

Questenberg’s collection of portraits

In 1974 the art historian Antonín Jirka and the lawyer Alois Plichta researched the current collection and its historic inventories. Jirka already came to the conclusion that the collection had changed since Adam’s days. A part of it still stems from the time of Adam’s father, Johann Anton von Questenberg. Adam enlarged the collection mainly with portraits, some of them received as a gift. He was not unique in doing so; as it turned out, the eighteenth century became the golden age of portraiture. Next to local and lesser known traveling portrait painters, he hired portraitists who were already celebrated in nearby Vienna and other centres of the Holy Roman Empire. These artists were commissioned to copy earlier portraits or had the duty to paint inventive new likenesses of him and his family that could also stand the test of time. Some of them created quite elaborate portraits that reflected Questenberg’s noble status and his proximity to the Imperial court, meanwhile capturing his personality and merits. Several painters’ names could be identified from inscriptions and archival sources such as account books, for instance the contemporary sought after Franz van Stampart, Johann Kupezky, Christian Seybold, Johann Gottfried Auerbach, Martin van Meytens, and the nowadays lesser known Gabriël Parijs, Gabriël Müller, Johann Baptist Glunck and Joseph Scheintsky.^[13] However, it is not self-evident that these names could be easily linked to still existing portraits, since most of these paintings are only superficially described in the inventories, if at all, while earlier recorded and in themselves rare signatures or inscriptions have been lost forever after rigorous previous restorations and cleaning.

After having seen many uses, a troubled history and years of neglect, Questenberg’s castle and his collection are now under the care of the National Heritage Institute (NPÚ). The building is also used as a storage depot for over fifty art collections that once belonged to the local aristocracy but were dispersed during the last century, such as the remnants of the collection of Wenzel Anton von Kaunitz-Rietberg from Luk nad Jihlavou. This context, and the occasionally remarkable parallels between the compositions of the collections, offer a unique opportunity to gain insight into how these portrait collections



2. Unknown copyist, *Copy of a portrait of Johann Adam von Questenberg*, circa 1700, 74 x 61 cm, Jaroměřice nad Rokytnou, inv.nr. JRo5881. Photo Luisa Wávrová.



3. Unknown painter, *Portrait of Johann Adam von Questenberg*, 74 x 61 cm, Jaroměřice, inv. nr. JRo6160.

were evolving in general. At the same time, by the frequent appearance and, on the contrary, significant absence of portraits of obvious protagonists, we learn about the alliances and discords between families, colleagues and friends.

The central aim of the aristocracy was to preserve the acquired possessions, privileges and social positions for the family and, even better, expand them, for example through strategically arranged marriages. As previously mentioned, after Adam's only surviving daughter had died widowed and childless before his own death, he arranged that his second family in law, the Kaunitz-Rietbergs, would inherit his possessions after his death. Soon after he passed away, the collection of portraits must have blended with examples that originated from other collections, of course most probably from the Kaunitz-Rietberg family branch. Next to the exchange of portraits during lifetime, this blending has been pivotal for the history of the collection, and it might be the second reason that we can find portraits from the in-law circle in the remnants of the present Jaroměřice collection, as well as the other way around; contemporary portraits of members of the Questenberg family that have surfaced not only in the Luka nad Jihlavou collection, but also in the current inventory of the former Kaunitz-Rietberg residence at Slavkov, a hypothesis that needs to be fully explored.

The current collection nonetheless exemplifies the average composition of an aristocratic portrait collection. Most of the effigies stem from the early 17th to the 19th centuries: a mishmash of noble and royal sitters whose identities sometimes resemble already familiar faces, while other identities are lost or mistaken, the portraits themselves executed by different hands of varying quality, some being copies, others originals. Most of the names that are presently linked to the portraits in Questenberg's collection have only been connected to them relatively late, some even as recently as the 21st century.

For dating and identifying the sitters, there are, of course, several methods. One of them is based on scientific research done by restorers, who can determine the techniques and materials that were used, which enables us to date the work and pinpoint the place of production more precisely. Iconographic research is mainly based on comparative research of paintings of a similar date. However, in identifying a person there

are always various aspects to take into account that may obscure the semi-objective process of recognizing a particular individual on the basis of resemblance: the degree of idealisation, the adaptation to the national preferences of taste, and the signature style of a certain master. The ancestral hall in Jaroměřice nad Rokytnou, which was executed during count Questenberg's life, and consists of the actual likenesses of his close family, offers an extraordinary occasion for determining identities of some portraits in his collection of family portraits. Other portraits, without this advantage, could be identified by comparing them with further known portraits and reproduction prints in which the identity of the sitter can be secured through captions.

The portrait of Johann Adam von Questenberg

The first portrait in the series of four restorations is that of Johann Adam von Questenberg, which was probably painted only a few years after he was made peer of the realm (ill. 2). It is a copy after a portrait which was executed in a delicate and fluent style, showing more mid-tone shading and considerably less contrast and contours than the copy does. Jirka proposed Nicolas de Largillière (1656–1746) as its painter, unfortunately without any supporting stylistic or documentary evidence (ill. 3). Adam is presented in half-length figure, painted within a feigned oval frame in three-quarter view, before a dark neutral background, seemingly in anticipation of an imaginary pendant portrait on his left side, while his gaze crosses that of the viewer. He is wearing a long curled wig in his natural hair colour, which was highly fashionable around the 1700s. A second, modified copy of this portrait, most probably by the same hand, can be found at the depot where the remnants of the collection of the Waldeck family from Sadek are safely kept (ill. 4). It must have been Adam's gift, since both families befriended each other. From this example we can clearly see how the template of a portrait could be adapted to new requirements. The blue mantle drapery, probably lined with lynx's fur, around Adam's shoulder and back (ills. 2 and 3) has in the last example (ill. 4) been swapped for a blue velvet *justaucorps*. The fact that Questenberg is dressed in armour does not mean he is depicted in the capacity of a mili-



4. Variation on JRo5881, 80 x 62 cm, Jaroměřice (coll. Sádek), inv. nr. JRo0502.

tary officer. The armour was an attribute that separates the aristocrat from the citizen, a distinguishing motif that only became less popular during the second half of the century.^[14]

Copy after an unknown portrait of Maria Antonia von Questenberg (1691–1736)

The sitter in the second restored portrait is known as Maria Antonia, Adam Questenberg's first wife (ill. 5). Like the portrait of Adam, she is painted as a half-length figure, this time nearly frontal, within a feigned oval painted frame, displaying her full splendour. From the schematized manner in which her face is depicted, it becomes clear that the portrait cannot pass for an original. Although her features are less distinct than in a portrait of Johann Kupezky (1666–1740), who represented her as a highly sophisticated lady (ill. 6), compared to Gabriël Müller's lively, apparently less idealized representation (ill. 7), the young countess can indeed be recognized. Her high mounted hairdo is derived from the French *fontagne*, which would dominate the fashion of the European female elite from circa 1690 to 1720 at the very latest. Quite remarkable



5. Unknown copyist, *Maria Antonia von Questenberg, born Friedberg-Scheer*, circa 1710, oil on canvas, 85 x 63,5 cm, Jaroměřice, inv. nr. JRo5875. Photo Alena Fecskeová.



6. Johann Kupezky, *Maria Antonia von Questenberg, born Friedberg-Scheer*, circa 1718, Jaroměřice, inv. nr. JRo6162.

is the lighting in the background that contrasts with the distribution of shading in the drapery of her dress, which compensates the lack of mid-tone shading and colour nuances in the execution of her facial features and powder-dusted hair. The draping of the cloak adds volume to the bottom of the composition, a motif that was usually intended to cover hard-to-paint hands for which extra payment had to be made. Simultaneously it provided the sense of movement and timeless allure, an effect that was best explored by one of the most influential portraitists of his time, Anthony van Dyck (1599–1641), who exerted a profound impact on eighteenth century portraiture, for instance by some of his well-known, posthumously published portrait prints.

The portrait of an unknown noblewoman, circa 1710, known as the portrait of Josepha von Kaunitz-Rietberg (1706–1724)

The next in the serie of restored portraits is a traditional composition in which a lady of means is placed before a landscape with dogs chasing prey. She is caressing her elegant dog, whilst gesturing at an imaginary pendant portrait on her left side (ill. 8). According to the handwritten text on the paper label on the back, that probably dates from the mid 19th century, the sitter at the front is “illustrissima D. D. Josefa comitisa de Kaunitz et Ritberg”. Judging by the period in which the portrait must have been created, the only family member that qualifies to fit within the boundaries of the reproduced fashion, is Maria Josepha Agnes von Kaunitz-Rietberg, who was baptized in Vienna on May 18, 1706, and died at the age of eighteen, December 7, 1724.^[15] She was the first of sixteen children Maximilian Ulrich von Kaunitz-Rietberg and his spouse had, and the older sister of Wenzel Anton von Kaunitz-Rietberg and Adam Questenberg’s second wife Maria Antonia. Not much is known about her. According to the church’s registers of St. Stephan’s, Josepha was an imperial lady-in-waiting at the time of her death.

These kinds of explanatory labels, that were often added much later, are not usually very reliable without additional sources to secure the assertion. Alongside the rather awkward match between the alleged sitter and the actual creation date of the portrait, which can be deduced

from the depicted fashion that was at its peak around 1710,^[16] the other reason to doubt the present identification is the existence of two other portraits in two different collections that show many similarities with the portrait in question, without bearing the same name.

The first one (ill. 9) was once part of the collection of Uhercice, a castle that used to be in the possession of Franz Joseph Heissler von Heitersheim († 1753), an Imperial Privy Councillor, Chief Justice of the Provincial Court in Brno and one of the highest officials of the Moravian administration. Considering its rather flawed anatomical proportions, the portrait seems to have been made by a less gifted or even dilettante painter. Neither the painter nor the subject has been identified as yet. Not only can the portrayed girl withstand the comparison with the fair shade of skin, eyes and hair of the young lady in Questenberg’s collection (ill. 8), she is also wearing the exact same hairdo and green dress, embellished with an organic gold brocate pattern, adorned with a classic red draped shawl. In contrast to the composition in Questenberg’s collection, it forms a pendant to a full-length portrait of an as yet unidentified young courtier and his large game hunting dog, sharing motifs like the extensive use of drapery and the background view (ill. 9a). This pairing suggests that the protagonists are married. Stylistically, parallels can be drawn between the present works (ills. 9 and 9a) and the portrait of a young lady in Questenberg’s collection (ill. 8), all three being strikingly naive in their execution.

Another comparable portrait (ill. 10), done in a much more refined style of painting, is part of the portrait collection of castle Rájec. According to the inscription on the reverse and the 1890 inventory, this *portrait historié* portrays countess Rafaela Roggendorf (1726–1807).^[18] This does not seem very likely, taking into account that the mounted, pseudo-fontangne coiffure was already out of fashion long before this countess was born. Again we might recognize the blond girl in her green with golden stylized leaf pattern embellished dress, this time fashioned *à la romaine* and adapted to the iconography of the huntress Diana. Her youthful appearance fits the mythological goddess, whose guise she has adopted, very well. Although probably at least two different hands have been working on these three portraits (ill. 11), we can only carefully as-



7. Gabriel Müller, *Maria Antonia von Questenberg, born Friedberg-Scheer*, 1717, Jaroměřice, inv. nr. JRo576.

sume that in the first two cases the same person is depicted (ill. 8 and 9). Even though it has many motifs in common with the others, the example from Rájec (ill. 10) shows a physiognomy which slightly differs from the ones in Jaroměřice and Uhercice, and therefore we must consider that another person is depicted here. Except for the costume and other superficial similarities in appearance, another common denominator must be found between the three female portraits that enables us to make a correct identification. Since the portraits do not show a personalized, but rather stereotyped iconography stressing their aristocratic status by means of various standard motives,^[19] for the moment, we can only guess at the true identity of our subject.

The portrait of Maria Theresa (1717–1780), copy after Martin van Meytens

The last portrait from count Adam Questenberg’s collection to be discussed within this context, is that of archduchess Maria Theresa, after October 1740 queen (monarch) of Hungary and Bohemia and since October 1745 consort of Emperor Francis I von Lothringen (1708–1765) (ill. 12). She has been painted in half-length size, almost



8. Unknown painter/copyist, *Unknown noble woman known as Josepha von Kaunitz-Rietberg*, circa 1710, oil on canvas, 89 x 70 cm, Jaroměřice, inv. nr. JR05895. Photo Zuzana Nohejlová.

frontal, framed in a feigned oval. It was executed around 1742 after a portrait invented by the prolific court painter Martin van Meytens (1695–1770). The timing of its restoration could not have been more apt: in the year 2017 Maria Theresa's 300th birthday is celebrated throughout the former Hapsburg countries. As X-ray technology has uncovered, the portrait was painted over another portrait fragment (see p. 25, ill. 8, 9).

It was entirely according to court customs that count Questenberg owned portraits of his superiors. During his career he served four emperors: Leopold I, Joseph I, Charles VI and Maria Theresa's husband Francis I. In addition to Maria Theresa's effigy, Questenberg's collection also contains portraits of each of them and several of their spouses, which he had probably partly inherited from his father's collection. The painting discussed is one of the many copies that are still in existence of the countless examples that were proliferated during the first years of the monarch's reign (ill. 12–15). Without male heirs, Charles VI had already secured his daughter's accession by the so called pragmatic sanction. Through her marriage to Francis Stephan von Lothringen, a long-standing dynasty of male Hapsburg rulers came to an end. An effective public relations strategy was developed *avant la lettre*, for the purpose of branding the brand-new House of Habsburg-Lothringen. As a result, large quantities of likenesses of the new rulers and their descendants were scattered throughout the empire.



9. Unknown painter/copyist, *Unknown noble lady*, circa 1710, oil on canvas, 88 x 113 cm, Jaroměřice (coll. Uhercice), inv. nr. JR13065.



9a. Unknown painter/copyist, *Unknown nobleman*, circa 1710, oil on canvas, 93 x 118 cm, Jaroměřice (coll. Uhercice), inv. nr. JR13064.

Very soon after Maria Theresa's installation, the Swedish-Austrian painter Martin van Meytens became one of her most favourite portraitists who proved himself fit for this job. Having a large workshop at his disposal, only a few compositions served as the template for the variations that were reproduced over a period of many years. In this case, the face, hair and décolletage always remained the same, though some variety is found in the size or scale, position of the torso, background and attributes, her *grand habit* and the form of the lace sleeves or *engageantes* that are separately connected to her bodice (ill. 12–15). Most of the variations on the portrait show her with the golden, ermine-backed cloak around her shoulders, that she also wears in the double portrait which was painted shortly after her marriage in 1736.^[20] The castle's inventory of 1781 mentions the portrait in question (ill. 12) and a portrait of her spouse both displayed in the officer's room (*Officiers Zimmer*).^[21]



10. Unknown noble lady, known as countess Marie Anna Rafaela von Salm-Reifferscheidt, born Roggendorf as Diana, oil on canvas, circa 1710, 115 x 89 cm, Rájec nad Svitavou, castle, inv. nr. RA 325 (568/487).

Current and future importance of portrait collections

Without considering their aesthetics, today these portraits still represent a valuable multi-faceted source of knowledge: not only do we learn about the history of collecting, painting and fashion or the particular social class the sitter belonged to, but we also learn about relations



11. Details ill. 8, 9 and 10.



12. Studio Martin van Meytens, *Portrait of Maria Theresa*, circa 1742, oil on canvas, 80 x 64,5 cm, Jaroměřice, inv. nr. JRo5874. Photo Jana Háková.



13. Studio Martin van Meytens, *Portrait of Maria Theresa*, circa 1742, oil on canvas, 92 x 74,5 cm, Rájec nad Svitavou, castle, inv. nr. RA 3866.

and hierarchy between the sitter and the intended recipient. More often than not, motifs such as order decorations and background elements provide insight into the biography and status of the depicted person at a certain moment in time. The more elaborate the pictorial program, the more information about the person can be revealed. Conservation and restoration of these often damaged works of art is essential. By reviving the portrayed protagonist to his or her former glory, we will be able to re-appreciate the artistic achievements, whilst having the unique opportunity to acquire more knowledge about our shared past. It is our responsibility to save these sources from oblivion, secure them and pass them on for next generations to explore and enjoy.

Notes and references

- 1 | ROGASCH, Wilfried, *Schlösser & Gärten in Böhmen und Mähren*, Potsdam: H.F. Ullmann, 2013, p. 10.
- 2 | See for a recent study, including the count's biography: PERUTKOVÁ, Jana, *Der glorreiche Namen Adami. Johann Adam Graf von Questenberg (1678–1752) als Förderer der italienischen Oper in Mähren*, Don Juan Archiv Wien, *Specula Spectacula*, 4, Vienna: Hollitzer, 2015, pp. 97–151.
- 3 | Today the building is known as the Questenberg-Kaunitz Palace, which functions as the residence of the Austrian Ministry of Finance. During 2012/13 it was extensively restored.
- 4 | Vienna, *Totenbeschauzettel Wien*, (Niederösterreich), Eintragung 1675–1694, fol. 78 and 155; ZEDLER, Johann Heinrich, *Grosses vollständiges Universal-Lexicon Aller Wissenschaften und Künste*, vol. 30, Halle/Leipzig: Johann Heinrich Zedler, 1741, pp. 125, 126.
- 5 | *Jährliches genealogisches Hand-Büch, in welchem der gegenwärtige Zustand von allen Häusern izeztregierender Europäischer Kayser und Könige, und aller geist- und weltlicher Chur- und Fürsten, wie auch Gräfen des heiligen Römischen Reichs...*, Leipzig: Joh. Friedrich Gleditschens seel. Sohn, 1732, p. 526.
- 6 | *Wienerisches Diarium*, nr. 36, May 6, 1739, pp. 4, 5. It was not unusual that a daughter would receive the *Sternkreuz* and take over the position at court which became vacant after the death her honoured mother.
- 7 | *Wienerisches Diarium*, nr. 37, May 9, 1750, pp. 9, 10: "in Gott selig entschlafen".
- 8 | KUEFSTEIN, Karl, *Studien zur Familiengeschichte in Verbindung mit der Landes- und Kulturgeschichte, IV. Teil, 18. und Beginn des 19. Jahrhunderts*, Vienna/Leipzig: Wilhelm Braumüller Universitäts-Verlagsbuchhandlung, 1928, p. 35.
- 9 | STRAMBERG, Johann Christian von, et al.: *Denkwürdiger und nützlicher Rheinischer Antiquarius, welcher die wichtigsten und angenehmsten geographischen, historischen und politischen Merkwürdigkeiten des ganzen Rheinstroms von seinem Ausfluß in das Meer bis zu seinem Ursprunge darstellt, von einem Nachforscher in historischen Dingen*, 4. Abtheilung, 1. Band, *Die Stadt Cöln*, Koblenz: Rud. Fried. Hergt, 1863, pp. 525–526: "Das Schloß zu Jaromierzitz, so als eines der prächtigsten im Lande galt, ist sein Werk, gleichwie der anstoßende große Garten, in alt-französischem Geschmack und von Canälen durchschnitten. Er gab [526] auch dem Schloß die kostbarste Einrichtung, eine gewählte Bücher- und Gemäldesammlung, sowie ein vollständig ausgeführtes Theater, worin durch fremde Künstler die vorzüglichsten Musikstücke jeder Art vorgetragen wurden."
- 10 | KUBEŠ, Jiří, 'Die Dienerschaft der Aristokraten in den böhmischen Länder', in: *Undárková, Anna, Fazekas, István, (eds.), Die weltliche und kirchliche Elite aus dem Königreich Böhmen und Königreich Ungarn am*

Wiener Kaiserhof im 16.–17. Jahrhundert, Publikationen der ungarischen Geschichtsforschung in Wien, vol. 8, Vienna: Institut für Ungarische Geschichtsforschung, 2013, p. 281.

11 | See for the portrait historié: MANUTH, Volker, KOLDEWEIJ, Jos, LEEUWEN, Rudie van (eds.), 'Introduction', in: *Example or alter ego? Aspects of the Portrait Historié in Western art from antiquity to the present*, Nijmegen Art Historical Studies, Turnhout: Brepols, 2016, pp. 5–15.

12 | See for this topic: HASSLER, Éric, "'Stemmata quid faciunt?'" Représentations et idéologies familiales des maisons aristocratiques entre cour et provinces austro-bohèmes', in: *Revue Historique (Centre National de la Recherche Scientifique)*, 309, 3 (643), Paris: Presses universitaires de France, July 2007, pp. 595–621.

13 | JIRKA, Antonín, 'Obrazy na jaroměřickém zámku', in: PLICHTA, Alois (ed.), *O životě a umění. Listy z jaroměřické kroniky 1700–1752*, Jaroměřice nad Rokytnou 1974, pp. 383–389; 449; p. 442 (Plichta). See for Kupezky, Van Stampart, Auerbach and Müller: SAFARIK, Eduard A., *Johann Kupezky (1666–1740). I, Gesamtwerk; II, Künstler aus dem Umkreis von Johann Kupezky. Ausgewählte Werke*, Brno: Moravian Gallery, Masaryk University, 2014. See for Seybold: RUHE, Lilian, 'Christian Seybold: van "ein Mahler gebürtig von Mäntz" tot "Pictor Aulicus" in Wenen. Aanvullingen op biografie en oeuvre', in: *Desipientia. Zin & waanzin*, 21 (2014), 2, pp. 46–56 (*Art Historical Magazine*, Radboud University Nijmegen). See for Van Meytens: Exhibition catalogue Vienna, Winterpalais des Belvedere, LECHNER, Georg (ed.), *Martin van Meytens der Jüngere*, 2014.

14 | All currently known portraits of Johann Adam von Questenberg will be published by the present author and Tomáš Valeš: 'Portréty Johanna Adama Questenberga: Mezi soukromou osobou a dynastickou kontinuitou', in: PERUTKOVÁ, Jana (ed.), *Jaroměřice nad Rokytnou. Proměny zámeckého areálu*, Brno 2017/2018 (in preparation).

15 | Although various dates for her birth, and even for the year of her death (1726) appear in literature, her baptismal record can be found in Vienna, *Unsere liebe Frau zu den Schotten, Taufbuch* 01–22, fol. 285 verso, her burial records are kept in St. Stephan, *Sterbebuch* 03–20a, fol. 118 (December 9, 1724), and *Bahrleibbuch* 03a–049, fol. 255 (December 8 and 9, 1724). See for the House of Kaunitz: ZEDLER, Johann Heinrich, *Grosses vollständiges Universal-Lexicon Aller Wissenschaften und Künste*, vol. 15, Halle/Leipzig: Johann Heinrich Zedler, p. 150, and KLINGENSTEIN, Grete, *Der Aufstieg des Hauses Kaunitz. Studien zur Herkunft und Bildung des Staatskanzlers Wenzel Anton*, Göttingen: Vandenhoeck & Ruprecht, 1975.

16 | Although children were still dressed as small versions of adults, this protagonist cannot pass for a girl under ten years of age.

17 | He is wearing shoes with red heels. Originally these were introduced in 1673 by the French king Louis XIV, and strictly reserved for nobles, who gained access to his court. From here, this symbol has spread to all European courts.

18 | SLAVÍČEK, Lubomír, TOMÁŠEK, Petr (eds.), *Aristokratická ducha a vkusu. Zámecká obrazárna Salm-Reifferscheidtů v Rájci nad Svitavou*, Brno: Barrister & Principle, 2015, pp. 402, 403, cat.nr. 307.

19 | These are the staging of a person before a cultivated landscape or a woodland crowded with dogs and game, that refers to the possession of land and the nobility's exclusive right to hunt (ills. 8 and 10), the dog is also a symbol of fidelity, obedience and eagerness to learn. Background drapery sets off the subject theatrically, preferably against the backdrop of an outside scene, the column acts as a symbol of strength and constancy, to emphasize the unshakable character of the protagonist, whilst flowers often refer to spring, youth and innocence, and even to the brevity of life, in the sense of vanitas (ill. 9).

20 | Anonymous, *Maria Theresa and Francis Stephan*, oil on canvas, 18,1 x 26 cm, Vienna, Kunsthistorisches Museum, inv.nr. GG 8803, illustrated in: Exhibition catalogue Vienna 2017, Schloss Hof, Schloss Niederweiden, Hofmobiliendepot, Möbel Museum Wien, Kaiserliche Wagenburg Wien, IBY, Elfriede, TELESKO, Werner, VOCELKA, Karl (eds.), *Maria Theresia 1717–1780. Strategin. Mutter. Reformerin*, 2017, p. 85.

21 | "Portrait des Kaisers Franz und Maria Theresia ohne Ram – 2" (Moravian Provincial Archive, Brno, *Jaroměřitzer Schlos Inventarium Beschrieben den 5ten et 6ten Julij 1781*, fol. 4).



14. Studio Martin van Meytens, *Maria Theresa*, oil on canvas, 150 x 116,5 cm, Brno, Moravian Gallery, inv. nr. A 573/a. Photo Moravian Gallery.



15. After Martin van Meytens, *Maria Theresa, Queen of Hungary & Bohemia*, copper engraving, 1743. Photo author's archive.