

ARTICLES
SPECIAL ISSUE
ART COLLECTIONS IN AUSTRIA

FRIEDRICH POLLEROSS

Art Collections in Austria: A Literature and Research Survey
(in German language)

FRANZ KIRCHWEGER

The “Kunstammern” of the Austrian Habsburgs: A Short Survey
(in German language)

The collection of the present-day “Kunstammer” in the *Kunsthistorisches Museum Wien* has a rich and complex history. During the 19th and 20th century the holdings were reorganized to shape a modern-day museum collection. The largest part of its manifold holdings, however, is still based on what is preserved from various Habsburg collections, dating back to the 16th and 17th centuries. This article aims to sum up in short what we know about their structure and holdings, where and how they were kept.

The history of the Habsburg “Kunstammern” starts with Archduchess Margaret of Austria (1480–1530), regent of the Habsburg Netherlands, who was the first in her family to adopt the ideas emerging from France and Italy that foresaw the acquisition of precious objects not merely as a means of material security but especially for their potential to provide insight, edification and enjoyment and to display them in special rooms. Little is known of the collection of Emperor Ferdinand I (1503–1564) that was already called a „Kunst Cammer“ (1554), and the one of his son, Emperor Maximilian II (1527–1576). Samuel Quiccheberg called Maximilian II the most important princely collector of his time. Much more documents and objects are fortunately preserved from the collections of Archduke Ferdinand II (1529–1595) and his nephew Emperor Rudolph II (1552–1612). Today they remain the two most important and characteristic examples of princely “Kunstammern” from the time of the 16th and early 17th century.

SUSANNE KÖNIG-LEIN

The “Kunstammer” in Graz at the Time of Maria of Bavaria, Archduchess of Inner Austria
(1551–1608)
(in German language)

This article discusses the history of the *Kunstammer* in Graz which culminated under the reign of Archduke Charles II of Inner Austria (1540–1590) and his wife Maria of Bavaria. They expanded the collections in the residential city of Graz through numerous acquisitions, which is documented by the extensive correspondence with several family members and art agents. However, it remains questionable if special preferences of the collectors had a great impact on the compilation of the *Kunstammer* in Graz. In addition to the estate inventory of the Archduke Charles II, another inventory from 1668 can be used to ascertain the main aspects of the collection and its formation in representative rooms. It turns out that the *Kunstammer* in Graz was a substantial collection at the time, including objects from the field of Artificialia, Naturalia, Scientifica, Exotica, and Memorabilia, arranged and presented at least partially according to these subdivisions.

The collections were dissolved in the 18th century, when collections of this kind were held in rather low esteem. In the light of new archival findings, however, their previously negative has to be revised alongside the negative characterization of the Archduchess Maria.

MIROSLAV KINDL

The Painting Collection of Prince-Bishop Karl von Lichtenstein-Castelcorno

(in English language)

The painting collection of Prince-Bishop Karl von Lichtenstein-Castelcorno is nowadays the core of the wide and precious collections of Olomouc Archbishops. Although the bishop entered his office in Olomouc after the havoc caused by the Thirty Years War, he achieved economic stability for the diocese and made it again one of the most prosperous institutions in Central Europe. During his episcopate, Karl von Lichtenstein-Castelcorno built new residences or repaired neglected ones and as there is no shell without a core, he was in urgent need for representative works of art as an instrument of adequate interior decoration and representation. The bishop used all the ways to enrich his collections. The purchase of the painting cabinet of Imstenraedt brothers in 1673 raised his collections to a European standard. This article describes the ways how the very precious painting collection, located nowadays in the Archbishop's Castle in Kroměříž, the Archbishop's Palace in Olomouc, and the exposition of the Archdiocesan Museum Olomouc, Czech Republic, was formed at the very beginning in the second half of the 17th century.

BIANCA M. LINDORFER

Ferdinand Bonaventura Harrach (1637–1706) and the Origins of the Collection of Paintings of the Harrach Family

(in German language)

By the end of the 16th and beginning of the 17th century the status of paintings increased remarkably and was promoted, among other things by the passion for collecting by members of the European ruling dynasties. The aristocracy also quickly recognized the symbolic value of large collections of paintings as indicator of social status and marker of cultural enlightenment. All over Europe, ambitious courtiers followed the example of their sovereigns and established impressive collections of paintings. This contribution explores the origins of one of the most amazing aristocratic collections of baroque Mediterranean painting in Austria: The collection of the Harrach family (*The Gräflich Harrach'sche Gemäldegalerie*). Founded in the mid-17th century by the imperial ambassador Count Ferdinand Bonaventura Harrach, it includes a large number of paintings by Carreño de Miranda, Sánchez Coello, Murillo, Ribera, Giordano, Solimena and many other painters of this epoch. Inspired by the art collections of fellow aristocrats in Spain, Harrach began to assemble a large number of paintings during the time he spent as imperial ambassador in Madrid in the 1670s. His acquisitions form the core of the family collection which today is located in Castle Rohrau in Lower Austria.

KATHARINA LEITHNER

An Italian Collection in Vienna: The Collection of Juan Francisco Pacheco Duque de Uceda (1649–1718)

(in German language)

Juan Francisco Pacheco, Duque de Uceda – a Spanish nobleman and diplomat in the years of the War of the Spanish Succession – had acquired a vast number of paintings and drawings throughout his political career. His rich collection has come down to us in the form of an inventory that has been drawn up after his death 1718 in Vienna. On the grounds of this document a closer analysis of Uceda's paintings shows his preference for Italian art, which leads to the assumption of the collection having been put together mainly on the Italian peninsula in Milan, Palermo and Rome where he spent most of his lifetime in service for the Spanish crown. Said cities – the options and tastes prevalent – seem to have influenced the collector to great extent and left their traces within the list of pictures the estate contained. Until recently Uceda's collection has been widely overlooked by art historical research and many blank spaces made it difficult to draw conclusions. Fortunately new documents have been found that substantiate the provenance of some 70 pictures from the collection of prince Livio Orsini in Rome and shed new light on the Spaniard's conglomerate of pictures. Overall the quality of his collection was impressive and shows that its owner was a man of knowledge and expertise. Sadly, after Uceda's death, its traces disappeared and the collection was probably dispersed. Today only few works can be identified, but most of them still have to be considered lost.

GERNOT MAYER

A Late Hand-Kiss: Pius VI., Prince Kaunitz and Benvenuto Tisi, Called Il Garofalo

(in German language)

The meeting of Pope Pius VI and the Austrian State Chancellor Wenzel Anton von Kaunitz-Rietberg in 1782 was not just an encounter of two political adversaries. Both were famous collectors and patrons of the arts and both were interested in the same three paintings by Garofalo, originating from a convent in Ferrara. The extraordinarily well documented case of Kaunitz' attempt to buy these paintings exemplifies his strategies as an art collector as well as the conjunction of art and politics.

LEONHARD WEIDINGER

When the Masters Grew Old: Art Collections in Vienna around 1900

(in German language)

Aristocratic collections were the main attractions for interested visitors to Vienna in the 1850s: in the first place, the imperial collections provided by members of the Habsburg family, but also the collections of Liechtenstein, Harrach, Czernin, Schönborn, and Esterházy – each with more than 300 paintings. Even at that time there were some smaller collections mostly built up by entrepreneurs. Their number grew within the “Gründerzeit” when Vienna became one of the largest cities in the world. Museums and artist unions were founded. In the beginning of the 20th century Vienna was not only a hotspot of modern art but also vivid place of collecting and dealing of all kinds of art. At the same time a diversification of collections developed: Some collections focused on modern art while others specialized in paintings before 1800 – the old masters in comparison to the rising stars Klimt, Schiele, and Kokoschka. After World War I Vienna lost its role as capital of the Austro-Hungarian Empire. The political and economical crisis of the 1920s and 1930s also affected art collections. When Austria became part of Nazi Germany in 1938, many collections were seized. Jewish collectors had to flee or were deported. After 1945, culturally and geographically close to the Iron Curtain, Vienna reached a dead end.

OPEN SECTION

STEPHAN STEINER

“Making Short Work by Flogging, Hanging and Beheading”: A “Gypsy” Trial and its Pitfalls

(in English language)

In 1711 a group of “Gypsies” had to stand trial in a regional Carinthian court. They were accused of local thefts and under torture confessed to a whole series of crimes, allegedly committed over a long period of time and in various Austrian provinces. Although the lord of the manor proposed some more lenient sentence, the jury nevertheless decided upon the death penalty for two of the delinquents. What makes this case particularly interesting is the fact that it has been handed down in a comprehensive and complete form, which is quite unusual for that period of time: Every step of the trial, from the first interrogations of the witnesses and the accused up to the account of the executioners, is documented in a lengthy protocol. Even the supplication of one of the “Gypsy” women, in which she threatens with bad mojo, if her pleas for mercy should not be accepted, has been kept in those records. The paper takes this trial as a starting point for some more general reflections on the period of extreme persecution of “Gypsies” and on desiderata concerning present-day Roma Studies. Especially a close reading of the interrogation protocols, which offer a lot of “hidden” information (on surnames, wandering routes, family interrelations, defence strategies etc.), tries to give a vivid insight into some of the micro-structures of oppression and terror.

ALICE VEZZOLI

Interactions between *Cingani* (Gypsies) and the Venetian Society in the Early Modern Age (in English language)

In 1718, in a village in the Venetian territories, a group of people – headed by a man called Federico Bianchi – was found in the house of a doctor and sent to jail because they were *cingani* (gypsies). The article, starting with the study of this case, investigates the presence of gypsies in the Republic of Venice from the 16th to the 18th century, an era in which repression was the predominant Venetian State policy. The case of Federico Bianchi's gypsy band is analyzed in-depth not only discussing the perception of *cingani* as criminals as well as the enforcement of Venetian policies, but also focusing on the information concerning the life of *cingani* and their contacts with the Venetians. Furthermore, the two forms of interaction between gypsies and the Venetian society, repression and exchange, are examined using various examples from the 16th to the 18th century, based on secondary literature as well as on unpublished sources. All these cases are interpreted trying to go beyond the traditional approach with its focus on social marginality, and seeking to detect the economic, political, and cultural implications of the gypsy presence. A particular attention is also drawn towards the military relationship between *cingani* and the Venetian state.

BJÖRN BLAUENSTEINER

“He that wyll bylde before he count his cost, shall seldome well ende, so that is made is lost”: Sebastian Brant, Frans Floris and the Vienna *Tower of Babel* by Pieter Bruegel the Elder (in German language)

The biblical story of the Tower of Babel is generally read as an allegory of pride and megalomania. Since Pieter Bruegel's *Tower of Babel* in the *Kunsthistorisches Museum Vienna* emphasizes the aspect of building activity with no end in sight and embeds the Babel tower into a city reminiscent of Antwerp in Bruegel's day, the painting might concretize this general meaning of the episode by making a reference to the “building boom” taking place in the city at the time. Also Sebastian Brant's *Ship of Fools* – a book Bruegel was familiar with very likely – contains a warning of construction projects that cannot be funded to an end, thereby referencing the Babylonian Tower as a negative example. Moreover the Vienna *Tower of Babel* might even allude to a specific case: Contemporaneously with the emergence of the painting, Frans Floris, Bruegel's “Romanist counterpart” in Antwerp, embarked on the construction of a luxury mansion that exceeded his means by far and should eventually plunge him to ruin.

KARSTEN UHL

The Historiography of the Late Enlightenment and the Scientification of History in Germany (in German language)

This article analyses the German historiography of the late enlightenment anew. So far, researchers argued whether the school of enlightened historians in late 18th century or the new school of historicism in early 19th century marked the beginning of modern, “scientific” historiography. This contribution instead explores the formation of new knowledge and the processes of change in different aspects: the conception of history, historical research and historical narration. Rather than a disruption between pre-scientific and scientific historiography, the investigation shows simultaneity of continuity and discontinuity in respective areas. Combinations of humanistic and enlightened history were usual in the 18th century. Especially Johann Christoph Gatterer who usually is named as an important figure of the scientification of history and thought to embody the disruption between early modern and modern historiography remained in some aspects more fully within the tradition of humanism than recent researchers state. Gatterer at the same time introduced modern source criticism, but resumed within the limits of the traditional research concept.

IRIS FLESSENKÄMPER

“On Matrimonial Consent, Carnal Union, and Clandestine Engagement”: Marriage Norms and Practices in the Early Modern County of Lippe.

(in German language)

After the Reformation, processes of marriage formation in the County of Lippe, in the German Holy Roman Empire, followed several conflicting norms, commandments and laws which confronted the subjects with diverse and partly contradictory behavioral expectations. The introduction of the Lutheran, and later Reformed, faith as a new religious doctrine was accompanied by new church and marriage orders that were not necessarily compatible with secular legislation, local folk culture and regional legal traditions. Extending from newly developed research approaches in early modern history that engage with ideas of “competition” or “ambiguity of norms” (Hillard von Thiessen, Thomas Bauer), this project will examine different fields of norms that were equally important for the constitution and validity of marriage. Furthermore, it will explore how individuals responded to the plurality and inconsistency of both marriage norms and marriage jurisdiction.

CHRISTIAN ZUMBRÄGEL

Fuelling the Pre-Fossil Capital: Vienna's Energy Flows in the 18th Century

(in German language)

In pre-fossil times the access to energy resources, in particularly firewood, was a driving force of socio-economic development in most central European capital cities. From the middle of the 18th century, Vienna, the residence of the Habsburg dynasty, was no longer able to meet the increasing urban demands for firewood exclusively through supplies from nearby forest areas. Government and city administration thus implemented a wide range of measures to regulate urban firewood consumption and supply. The concentration of power in Vienna's government later resolved the issue: The *Zentralmacht* provided favorable watercourses across the Danube catchment basin upstream from Vienna which were gradually developed for resource transfer downstream to the Habsburg metropolis by drifting and rafting. In the following my paper will argue, that this displacement of deforestation, from local woodlands to the energy resources of a vast hinterland, introduced a strategic reorganization of Vienna's pre-modern firewood economy. Notwithstanding, this expansion provoked tensions on many levels: conflicts between rafters, timber traders and the owners of the woodlands as well as disputes between the Bavarian and Habsburg crown on the intergovernmental level.