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The Annales Ferdinandei of Franz Christoph of Khevenhüller and Elias Wideman

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Abstract
The paper presents 200 newly discovered engravings for the Annales Ferdinandei by Franz Christoph of Khevenhüller from the year 1640. Many of them were made by the Augsburgian engraver Wolfgang Kilian and his company. One of the most productive cooperators of Kilian was Elias Wideman, who from 1646–1652 produced his own portrait books. It can also be proved that Khevenhüller used as models for his portraits the most recent original paintings of the imperial family and the aristocrats.

Keywords: engravings, portrait book, 17th century, Annales Ferdinandei, Franz Christoph of Khevenhüller

In contrast to our knowledge about portrait books from the 16th century, well studied by Milan Pelc,¹ there exists little information about a series of Central European portraits from the 17th century.² Only the engravings by Elias Wideman[n] are well known also in Croatia,³ especially from the research done by the Hungarian colleagues.⁴ Here I will present the early career of this artist and the obvious starting point of his projects, the Conterfet K[hr]upfferstich of Franz Christoph of Khevenhüller.

A group of more than 200 engraved portraits in the Annales Ferdinandei⁵ published in 1640 and 1641 by the imperial minister Franz Christoph of Khevenhüller (1588–1650)⁶ should be considered as one of the most important iconographic sources from the first half of the 17th century.⁷ Hitherto they were only known through the 18th century’s reprints and have not yet been studied in detail,⁸ although the sources of the text were already analysed in the 1950s.⁹ For the reprint in the 1720s, the portraits were decorated with new frames and published in two separate volumes in large folio format.¹⁰ So it is evident that these engravings have remained more or less unknown. The first two volumes were illustrated with some engravings of battles and other events, but had also many short biographies with portraits of persons who were in some kind of relation to the Emperor. There we can find two separate collections, one devoted to the kings, princes, and electors of that time under the title Conterfet Khupfferstich (soviel man deren zu handen bringen können) deren jenigen regierenden grossen Herren/ so von Käysers Ferdinand deß Andern Geburt/ biß zu desselben seeligsten Tödtlichen Abschied successivè regiert/ darvon Ertz Hertzog Carl/ Vatter Käyser Ferdinand deß Andern/ zum er-"sten gestehlt (!) worden. The second part with the biographies of military leaders and ministers of the imperial court was published under the title Conterfet Kupfferstich/ (So vil man bekommen können) deren jenigen Vornemen Ministren und Hohen Officiern, so von Kayser Ferdinand des Andern Geburth an/ biß zu desselben seeligsten inthritt continuè und successivè Ihr Mayestätt gedient/ Die jenigen Conterfet aber/ so man jetzt nit bekommen können/ vnd hinfüro solten gefunden/ werden in dem Zwölfften und letsten (!) Theyl diser Annalen zusehen und die darüber verfaste Relationen zulesen seyn.

In the first parts of the Annales Ferdinandei with the information about the life of Emperor Ferdinand II before 1626 were published in four volumes in Regensburg, but only in a small folio edition with 40 copies.¹¹ This is why these engravings were famous already at that time, and indeed the aristocratic historian had made considerable efforts to obtain good pictures for his biographic chapters.¹² This is evident from his own copy of the first two volumes, where we can see not only the coloured engravings (Fig. 1), but also 125 miniatures painted in tempera, which were added instead of prints (Fig. 2).¹³ I have already published my preliminary research results about these portraits in my previous works.¹⁴ So I will repeat here only the main points and discuss some problems related to the material, with new examples.

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Most of Khevenhüller’s portrait prints from the 17th century have a normative size of max. 17.5 × 13.5 cm and are more or less uniform in type, with oval portraits in rectangular frames and text at the bottom. The small size and bust portraits present people in court or military dress, in most cases without further attributes giving information about the profession or status of the portrayed person. The only exceptions are some aristocrats wearing the costume of a military order, such as Prince Maximilian of Dietrichstein with the Golden Fleece by Elias Wideman (Fig. 3), or ecclesiastical dignitaries such as Leonhard of Götz, bishop of Lavant (Fig. 4). Although the form of the engraved portraits follows older models, because of the dominant uniformity we can speak about a well organised portrait book by Wolfgang Kilian. The company of Dominicus Custos (1560–1612) and his stepsons Lukas Kilian (1579–1637) and Wolfgang Kilian (1581–1662) was the leading editor and engraver in this field in Southern Germany, and indeed not only the title page, but also twelve of
prints was none else than Elias Wideman (1619–1652), who was the second most important artist of the Khevenhüller portrait series. The portrait of Count Karl of Harrach, which reproduces a canvas painting preserved today in the former Harrach castle, Hrádek u Nechanic, 23 Khevenhüller’s portrait of the Count was made after the painting stil in the portrait gallery of the family in Bruck an der Leitha (Fig. 10).24

The engravings of aristocrats are good reproductions of contemporary paintings. Therefore one finds many analogies between Khevenhüller’s prints and paintings in private collections. Thus, the portrait of Count Karl of Harrach reproduces a canvas painting preserved today in the former Harrach castle, Hrádek u Nechanic.25 Khevenhüller’s portraits of Count Leonhard of Harrach (Fig. 8 and 9) were made after the painting stil in the portrait gallery of the family in Bruck an der Leitha (Fig. 10).24

Furthermore, the tempera painting and the engraving of Maximilian of Waldstein (1598–1655) for Khevenhüller (Fig. 11 and 12) were reproductions of a painting from the Waldstein collection made around 1635 (Fig. 13).25 But here we are confronted with the fact that Khevenhüller’s miniature and the engraving by Wolfgang Kilian reproduce the Cheb painting of Maximilian with its horizontal scarf, whereas another print by Kilian made in 1643 or 1645 shows another portrait with a slanting sash (Fig. 14).26 At least in one example there is a written source for Khevenhüller’s accuracy in preparing his portraits and biographies. On December 31, 1638 Count Khevenhüller asked Prince Gundacker of Liechtenstein in a letter to send him a portrait and a relation von dero vornemben verrichten diensten for his book. Liechtenstein ordered a copy or – in my opinion more probably – lent Khevenhüller his own miniature portrait to make a copy, which still exists in Mattsee.27

Nevertheless, many other questions remain to be answered. As in the Dietrichstein case (Fig. 2 and 3), also the engraved portrait of Count István II Pálffy of Erdőd (1587–1646) is obviously a reproduction of the small painting in Khevenhüller’s book (Fig. 15 and 16),28 which led Paul Buberl to suggest in 1913 that the tempera paintings in Mattsee had been the models for the prints (Originalvorlagen für die Reproduktionen).29

But in contrast to this theory, many of the engravings were not turned into miniatures in the author’s own copy. There is another question, connected to the different portraits of Duke of Friedland in the two books I have studied – in the Vienna copy of the Annales, we find as an addition to the letter a later engraving, made in 1625 by Peter Isselburg (Fig. 17).30 Actually, it would not be surprising to find in Khevenhüller’s own book a tempera painting of Albrecht of Wallenstein, but there the engraving by Elias Wideman was printed (Fig. 18), which looks at the first glance as an inverted reproduction of an older print. Nevertheless, we see here the identical form of the head and the posture, but a different sash. Indeed, there exists another engraving of the general by Wolfgang Kilian, which has the same composition as Wideman’s, but differs in some details of the clothing (Fig. 19). Why is it so? Because of the artistic liberty of the copyist or did Kilian and Wideman use different paintings...
as models? We might propose an interpretation of this relationship – working for the portrait book of Wolfgang Kilian, Elias Wideman obviously went through an inspiring and helpful training, which inspired him for his own publications of portraits of Austrian, Bohemian, and Hungarian aristocrats made between 1646 and 1652. Therefore we suggest that Wideman began his career as engraver for the Annales Ferdinandei in the workshop of the Kilian family and started after the premature end of the Conterfet Kupfferstich in 1646 with his own project with a hundred portraits under the title Comitium Glorieae Centum Qua Sanguine Qua Virtute Illustrium Heroum Iconibus Instructum. Indeed, on the title page of the Annales in 1640 it was announced that further portraits should follow, and some of them seem to have been already made by Wolfgang Kilian, such as the portraits of Heinrich Wilhelm von Starhemberg and Georg Teuffel.11 There must have also existed prints or model paintings of Cardinal Ernst of Harrach and Count Hermann of Questenberg, known only in their printed version from the 18th century.12 Bartholomäus Kilian the Younger (1630–1696), son of Wolfgang Kilian,
who left the workshop after 1648 for Frankfurt a. M. and Paris,33 made only a single signed plate for the Annales (Fig. 20), but as many as twenty for Wideman’s second album, published in 1649 (Fig. 21).34 This is another proof of the personal and artistic relationships between Wideman and the Kilian family enterprise.

There exist further parallels between the two portrait books, evident in some of the portraits and portrayed persons. While the engravings of Count Johann Rudolf of Puchheim made by Peter Troschel for Count Khevenhüller and by Elias Wideman go back to different paintings, the prints of the imperial High Master of the Horses, Count Bruno of Mansfeld (1576–1644), made by Wideman and Wolfgang Kilian, reproduce the same painting (Fig. 22 and 23).35 The identical shape of shadows in the background in both engravings suggests even a direct relationship between the two prints. To summarize these facts, we should interpret Wideman’s portraits not only as a form of representation of the Hungarian lands and their national movement,36 but also as a continuation of an older, imperial tradition. Indeed, the combination of portraits of the Habsburg
ancestors, European princes, and aristocrats from the Viennese court in Khevenhüller’s *Conterfet K[upf]erstich*, which were produced directly for, or at least under the auspices of Emperors Ferdinand II and Ferdinand III, had a new media concept with a strong political message against the Protestant and non-conformist aristocrats. These portraits visualised the network in the time of the emerging absolutism between the old, but opportunistically converted aristocrats and the military newcomers from Italy and Germany. That is why Khevenhüller started his book with a list of civil and military officers at the Viennese court. But the rediscovery of the portraits for the *Annales Ferdinandi* also offers us some new information and insights about the artistic career of Elias Wideman and his oeuvre of portraits.

Notes

* An earlier version of this paper entitled “The Conterfet Kupferstich of the Annales Ferdinandi and Elias Wideman” was presented at the International workshop *Between Venice, Hungarian Kingdom and Habsburgs: State and Religious Iconography and the Places of its Dissemination during the Early Modern Period in Historical Croatian Territories* (Zagreb, Institute of Art History, 2–3 June 2016), organized as part of the project *Visual Arts and Communication of Power in the Early Modern Period (1450–1800): Historical Croatian Regions at the Crossroads of Central Europe and the Mediterranean* financed by the Croatian Science Foundation (HRZZ – Hrvatska zaklada za znanost).


10 https://books.google.at/books?id=c0ZKAAAACAAJ&printsec=frontcover&hl=de&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false; http://digital.bib-bvb.de/view/bvmbets/viewer.0.5.jsp?folder_id=0&ds=1451213485106–181&pid=37 4605&locale=de&usePid1=true&usePid2=true

11 ANNA CORETH, Österreichische Geschichtsschreibung in der Barockzeit (1620–1740), (Veröffentlichungen der Kommission für neuere Geschichte Österreichs, 37), Vienna, 1950, 70.

12 PAUL BUBERL, Die Denkmale des politischen Bezirkes Salzburg. II. Teil die Gerichtsbezirke Mattsee und Oberndorf (*Österreichische Kunstdenkmale*), Vienna, 1913, 322–325.


16 So far, this portrait was known only in its 18th-century version: ANA LAVRIĆ, Portretna galerija lavantinskih škofov [The portrait gallery of Lavantine bishops], in: *Annales Ferdinandei of Franz Christoph of Khevenhüller and Elias Wideman* (note 14), 11–96, here ill. 14.


20 Some of the unsigned engravings have already been attributed to Wolfgang Kilian, but without noticing the connection to the *Annales Ferdinandi*: ROBERT ZIJLMA (note 17), passim.

21 Wideman seems not to have been in Austria before 1638; GÉZA GÁLVICS (ed.), *Barokk miöveseti közép-európában utak és találkozások / Baroque Art in Central Europe*. Crossroads, Budapest, 1993, 230.

22 FRIEDRICH POLLEROSS (note 13); on the artist, see: ERNST EBENSTEIN, Der Hofmaler Frans Luycx. Ein Beitrag zur Ge-
Sažetak

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Annales Ferdinandel Franz Christopha von Khevenhüller i Eliasa Wideman


Ključne riječi: bakrorez, knjiga portreta, 17. stoljeće, Annales Ferdinandel, Franz Christoph von Khevenhüller

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