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The *Annales Ferdinandeï* of Franz Christoph of Khevenhüller and Elias Wideman

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Abstract

The paper presents 200 newly discovered engravings for the *Annales Ferdinandeï* 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 Ferdinandeï*, 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[h]upfferstich* of Franz Christoph of Khevenhüller.

A group of more than 200 engraved portraits in the *Annales Ferdinandeï*⁵ 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 the portraits were famous already at that time, and indeed the aristocratic historian had made considerable efforts to obtain good pictures for his biographic chapters.¹¹ 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).¹² I have already published my preliminary research results about these portraits in my previous works.¹³ So I will repeat here

only the main points and discuss some problems related to the material, with new examples.

The first parts of the *Annales Ferdinandeï* 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.¹⁴ This is why 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 seeligisten Tödlichen Abschied successivè regiert/ darvon Ertz Hertzog Carl/ Vatter Käyser Ferdinand deß Andern/ zum ersten 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 Vornehmen Ministren und Hohen Officiern, so von Kayser Ferdinand des Andern Geburth an/ biß zu desselben seeligisten hintritt 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 verfast Relationen zulesen seyn*.



1. Elias Wideman, Count Johann Carl of Schönburg, coloured engraving in *Annales Ferdinandeae*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Elias Wideman, Grof Johann Carl von Schönburg, *obojeni bakrorez*, *Annales Ferdinandeae*, 1640., *Mattsee*, *Samostanska knjižnica*

2. Unknown artist after Frans Luycx (?), Prince Maximilian of Dietrichstein, tempera painting in *Annales Ferdinandeae*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Nepoznati umjetnik prema Fransu Luycxu (?), Knez Maximilian von Dietrichstein, *tempera*, *Annales Ferdinandeae*, 1640., *Mattsee*, *Samostanska knjižnica*

3. Elias Wideman, Prince Maximilian of Dietrichstein, engraving in *Annales Ferdinandeae*, 1640, Vienna, University Library (photo: F. Polleroß)

Elias Wideman, Knez Maximilian von Dietrichstein, *bakrorez*, *Annales Ferdinandeae*, 1640., *Beč*, *Sveučilišna knjižnica*

4. Unknown artist, Bishop Leonhard Götz of Lavant, tempera painting in *Annales Ferdinandeae*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Nepoznati umjetnik, Leonhard Götz, biskup Lavanta, *tempera*, *Annales Ferdinandeae*, 1640., *Mattsee*, *Samostanska knjižnica*

5. Wolfgang Kilian, Count Julius Neidhart of Mersperg, coloured engraving in *Annales Ferdinandeae*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Wolfgang Kilian, Grof Julius Neidhart von Mersperg, *obojeni bakrorez*, *Annales Ferdinandeae*, 1640., *Mattsee*, *Samostanska knjižnica*

6. Elias Wideman, Archduke Maximilian Ernst of Austria, coloured engraving in *Annales Ferdinandeae*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Elias Wideman, Maximilian Ernst, nadvojvoda austrijski, *obojeni bakrorez*, *Annales Ferdinandeae*, 1640., *Mattsee*, *Samostanska knjižnica*

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.¹⁵ 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).¹⁶ 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)¹⁷ and Wolfgang Kilian (1581–1662)¹⁸ was the leading editor and engraver in this field in Southern Germany,¹⁹ and indeed not only the title page, but also twelve of



7. Elias Wideman, Count Heinrich Schlick of Passau, engraving in *Annales Ferdinandeï*, 1640, Vienna, University Library (photo: F. Polleroß)

Elias Wideman, Grof Heinrich Schlick von Passau, *bakrorez*, *Annales Ferdinandeï*, 1640, Beč, *Sveučilišna knjižnica*

8. Unknown artist, Count Leonhard of Harrach, tempera painting in *Annales Ferdinandeï*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Nepoznati umjetnik, Grof Leonhard von Harrach, *tempera*, *Annales Ferdinandeï*, 1640., Mattsee, *Samostanska knjižnica*

9. Elias Wideman, Count Leonhard of Harrach, engraving in *Annales Ferdinandeï*, 1640, Vienna, University library (photo: F. Polleroß)

Elias Wideman, Grof Leonhard von Harrach, *bakrorez*, *Annales Ferdinandeï*, 1640., Beč, *Sveučilišna knjižnica*

the *Conterfet K[h]upfferstiche* were signed by Wolfgang Kilian, e.g. those of the counts William of Slawata and Julius Neidhard of Mersperg (Fig. 5). It is quite obvious that Wolfgang Kilian also produced many of the unsigned engravings.²⁰ But the second most important artist of the Khevenhüller portrait prints was none else than Elias Wideman (1619–1652),²¹ who must have learnt his profession in the workshop of the Kilians in Augsburg. He signed no less than 18 portraits of the *Annales Ferdinandeï*, e.g. those of Archduke Maximilian Ernst (Fig. 6) and Count Heinrich Schlick of Passau (Fig. 7). Other portraits for Khevenhüller were reprints of engravings by Jan Sadeler the Elder (1550–1600), such as the portrait of Duke Vincenzo Gonzaga of Mantua, or by Balthasar Moncornet (c. 1600–1668), e.g. *Prince Ottavio Piccolomini*.

A first glance at the original paintings proves that many of the engravings were based on the existing portraits. This is very clear in the case of the portraits of the Habsburg family painted by Frans Luycx (1604–1668), an imperial chamber painter who started his career in Vienna only in 1638.²² 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.²³ Khevenhüller's portraits of Count Leonhard of Harrach (Fig. 8 and 9) were made after the painting still 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 Erdöd (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



10. Unknown artist, Count Leonhard of Harrach, painting on canvas, ca. 1630, in the collection of the Harrach family in Bruck an der Leitha (reproduction: Harrach, Rohrau, note 23)

Nepoznati umjetnik, Grof Leonhard von Harrach, slika na platnu, oko 1630., zbirka obitelji Harrach, Bruck an der Leitha

11. Unknown artist, Count Maximilian of Waldstein, tempera painting in *Annales Ferdinandeï*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Nepoznati umjetnik, Grof Maximilian von Waldstein, tempera, Annales Ferdinandeï, 1640., Mattsee, Samostanska knjižnica

12. Wolfgang Kilian, Count Maximilian of Waldstein, engraving in *Annales Ferdinandeï*, 1640, Vienna, University Library (photo: F. Polleroß)

Wolfgang Kilian, Grof Maximilian von Waldstein, bakrorez, Annales Ferdinandeï, 1640., Beč, Sveučilišna knjižnica

13. Unknown artist, Count Maximilian of Waldstein, painting on canvas, ca. 1635, detail, Cheb, Krajské Muzeum Karlovarského kraje (reproduction: Waldsteiner Bildergalerie, as in n. 24)

Nepoznati umjetnik, Grof Maximilian von Waldstein, slika na platnu, oko 1635., detalj, Cheb, Krajské Muzeum Karlovarského kraje

14. Wolfgang Kilian, Count Maximilian of Waldstein, engraving, 1643 or 1645, Vienna, Austrian National Library, Bildarchiv (photo: Bildarchiv)

Wolfgang Kilian, Grof Maximilian von Waldstein, bakrorez, 1643. ili 1645., Beč, Austrijska nacionalna knjižnica, Bildarchiv

15. Unknown artist, Count István Pálffy von Erdöd, tempera painting in *Annales Ferdinandeï*, 1640; Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Nepoznati umjetnik, Grof István Pálffy von Erdöd, tempera, Annales Ferdinandeï, 1640., Mattsee, Samostanska knjižnica

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 Ferdinandeï* 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 Glorïae Centum Qua Sanguine Qua Virtute Illustrum 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.³¹ 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.³² Bartholomäus Kilian the Younger (1630–1696), son of Wolfgang Kilian,



16. Wolfgang Kilian (?), Count István Pálffy of Erdöd, engraving in *Annales Ferdinandeï*, 1640, Vienna, University Library (photo: F. Polleroß)

Wolfgang Kilian (?), Grof István Pálffy von Erdöd, *bakrorez*, *Annales Ferdinandeï*, 1640., *Beč*, *Sveučilišna knjižnica*

17. Peter Isselburg, Duke Albrecht of Waldstein, engraving, 1625, in *Annales Ferdinandeï*, 1640, Vienna, University Library (photo: F. Polleroß)

Peter Isselburg, Vojvoda Albrecht von Waldstein, *bakrorez*, 1625., *Annales Ferdinandeï*, 1640., *Beč*, *Sveučilišna knjižnica*

18. Elias Wideman, Duke Albrecht of Waldstein, coloured engraving in *Annales Ferdinandeï*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Elias Wideman, Vojvoda Albrecht von Waldstein, *obojeni bakrorez*, *Annales Ferdinandeï*, 1640., *Mattsee*, *Samostanska knjižnica*

19. Wolfgang Kilian, Duke Albrecht of Waldstein, Vienna, Austrian National Library, Bildarchiv (photo: Bildarchiv)

Wolfgang Kilian, Vojvoda Albrecht von Waldstein, *Beč*, *Austrijska nacionalna knjižnica*

20. Bartholomäus Kilian, Georg Friedrich of Greiffenclau, Elector of Mainz, engraving in *Annales Ferdinandeï*, 1640, Vienna, University Library (photo: F. Polleroß)

Bartholomäus Kilian, Georg Friedrich von Greiffenclau, izborni knez Mainza, *bakrorez*, *Annales Ferdinandeï*, 1640., *Beč*, *Sveučilišna knjižnica*

21. Bartholomäus Kilian, Baron Johann of Sporck, engraving from *Comitium Gloriarum*, 1649, Vienna, Austrian National Library, Bildarchiv (photo: Bildarchiv)

Bartholomäus Kilian, Barun Johann von Sporck, *bakrorez iz: Comitium Gloriarum*, 1649., *Beč*, *Austrijska nacionalna knjižnica*

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



22. Wolfgang Kilian, Count Bruno of Mansfeld, coloured engraving in *Annales Ferdinandeï*, 1640, Mattsee, Stiftsbibliothek (photo: F. Polleroß)

Wolfgang Kilian, Grof Bruno von Mansfeld, obojeni bakrorez, *Annales Ferdinandeï*, 1640., Mattsee, Samostanska knjižnica

23. Elias Wideman, Count Bruno of Mansfeld, engraving from *Comitium Glorïae*, 1646, Vienna, Austrian National Library, Bildarchiv (photo: Bildarchiv)

Elias Wideman, Grof Bruno von Mansfeld, bakrorez iz: *Comitium Glorïae*, 1646., Beč, Austrijska nacionalna knjižnica

ancestors, European princes, and aristocrats from the Viennese court in Khevenhüller's *Conterfet K[h]upfferstich*, 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.³⁷ These portraits visualised the network in the time of the emerging absolutism between

the old, but opportunely 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 Ferdinandeï* 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 Kupfferstich* of the *Annales Ferdinandeï* 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).

1

MILAN PELC, *Illustrium Imagines. Das Porträtbuch der Renaissance* [Studies in Medieval and Reformation Thought 88], Leiden – Boston – Cologne, 2002.

2

GERD DETHLEFS, *Friedensboten und Friedensfürsten. Porträt-sammelwerke zum Westfälischen Frieden*, in: PETER BERGHAUS (ed.), *Graphische Porträts in Büchern des 15. bis 19. Jahrhunderts* (Wolfenbütteler Forschungen 63), Wiesbaden, 1995, 87–128; PETER BERGHAUS, *Paulus Frehers Theatrum Virorum Eruditione Clarorum* (Nürnberg, 1688), in: PETER BERGHAUS (note 2), 129–138; FRIEDRICH POLLEROSS, *Conterfet Kupfferstich. Neue Erkenntnisse zu den 'Porträtbüchern' des 17. Jahrhunderts*, in: *Frühneuzeit-Info*, 27 (2016), 170–191.

3

On the Wideman portraits in Zagreb, see: MARINA BREGOVAC PISK, *Portreti u zbirci grafika Hrvatskog povijesnog muzeja* [Portraits in the Collection of Prints in the Croatian History Museum], Zagreb, 2008, Cat. No. 240, 241, 298, 567, 629, 793, 1035, 1044,

1328; Wideman's prints were used as models for the portrait sculptures at the Zrinski castle in Čakovec: MAJA ŽVORC, *Portretna poprsja iz muzeja Međimurja u Čakovcu* [Portrait busts at the Museum of Međimurje in Čakovec], Zagreb, 2014; obviously, there was also a cooperation, at least indirect, between Wideman and the Croatian engraver Juraj Šubarić, since both made portraits for the same series of Habsburg princes, probably after paintings by Frans Luycx. Wideman produced the portraits of Ferdinand III, Ferdinand IV, Empress Maria Leopoldine, and Archduchess Maria Anna in 1648 or around that year, while Šubarić engraved Archduke Leopold Wilhelm before 1647: JOZEF MERTENS – FRANZ AUMANN (eds.), *Krijg en kunst. Leopold Willem (1614–1662), Habsburger, landvoogd en kunstverzamelaar*, Alden Biesen, 2003, 151–152, Cat. No. 1.2.7 (ill.); MILAN PELC, *Georgius Subarich sculpsit Viennae* – bakrorezac Juraj Šubarić u Beču oko 1650. godine: djela i naručitelji, [Georgius Subarich sculpsit Viennae: Engraver Juraj Šubarić in Vienna around 1650, works and commissioners], in: *Radovi Instituta za povijest umjetnosti*, 39 (2015), 55–74, here ill. 18; MARGARITA ŠIMAT, *Portreti Nikole i Petra Zrinskih. Ikonografska emisija značaja i pretenzija* [Portraits of Nikola and Petar Zrinski: Iconographic emission of meanings and aspirations], in: *Zrinski i Europa*, (ed.) Jadranka Damjanov, Zagreb, 2000, 59–112.

4

GIZELLA JENNER CENNERNÉ WILHELMB, *Über die ungarischen Porträtfolgen von Elias Widemann*, in: *Acta Historiae Artium*, 4 (1957), 325–347; GYÖRGY RÓZSA (ed.), *Elias Wideman, Icones illustrium heroum Hungariae*, Vienna, 1652, facsimile, Budapest, 2004; IDEM, *Elias Widemans druckgraphisches Porträt-sammelwerk und der Westfälische Frieden. Ein Beitrag zur Geschichte der ungarischen Porträtmalerei des 17. Jahrhunderts*,

in: *Acta Historiae Artium*, 47 (2006), 103–117; ENIKŐ BUZÁSI, Portrait Series in the Political Representation of the Hungarian Aristocracy in the 17th Century, 2011, <http://www.akademiai.com/doi/abs/10.1556/MuvErt.60.2011.1.2>; About Wideman's portraits of the members of the "Fruchtbringende Gesellschaft", see: MARTIN BIRCHER, Im Garten der Palme (*Wolfenbütteler Arbeiten zur Barockforschung*, 32), exhibition catalogue, Wiesbaden, 1998, Cat. No. 341, 480, 501, 504, 571, and 629. Many of Wideman's engravings were formerly in the collection of the counts of Pálffy. See: *Dorotheum: Portraitgraphik aus den Sammlungen Pálffy und Wurzbach*, Vienna, 2003.

5

FRANZ CHRISTOPH VON KHEVENHÜLLER, *Annales Ferdinandei. Oder Warhafft Beschreibung/ Kayser Ferdinandi deß andern Miltester Gedächtnuß Geburt/ Aufferziehung/ und bißhero zu Krieg und Friedenszeiten/ vonbrachten Thatten/ geführter Krieg und volzognen hochwichtigen Geschäften/ sambt kurtzer Erzählung deren in gantzer Welt von Höchstgedachtig Kayserl. May: Geburt an biß auff desselben Seeligisten hintritt; daß ist von anfang des 1578. Biß auff das Jahr 1637 vorgeloffener Handlungen und denkwürdigen Geschichten*, Regensburg: Christoph Fischer, vol. 1–4, 1640–1641. The example used in this research comes from the Viennese University Library / Wien, Universitätsbibliothek, Signatur II 128.028 A, vol. 1 + 2 and 3+4.

6

KURT PEBALL, Khevenhüller-Frankenburg, Franz Christoph Graf von, in: *Neue Deutsche Biographie*, 11 (1977), 569–570 (<http://www.deutsche-biographie.de/pnd116153687.html>).

7

See the illustrations and/or exhibits in the following exhibition catalogues: ELIŠKA FUČÍCKOVÁ – LADISLAV ČEPIČKA (ed.), *Albrecht von Waldstein – Inter arma silent musae?*, Prague, 2007; LEOŠ MLČÁK, *Kardinál František z Dietrichsteina (1570–1636). Prelát a politik neklidného věku*, Olomouc, 2008; *Adelige Macht und Religionsfreiheit. 1608. Der Horner Bund*, Horn, 2008; LENKA KALÁBOVÁ – MICHAL KONEČNÝ, *Petrium Laborum Non Vile. Knights of the Order of the Golden Fleece in Moravia*, Valtice – Brno, 2009.

8

The earliest information about this portrait series from the 18th century was published in: NINA KNIELING, Ratsherren – Bürgermeister – Minister. Amtsträger und Politiker in Porträtswerken, in: HANS PETSCHAR (ed.), *Die Porträtsammlung Kaiser Franz I. Zur Geschichte einer historischen Porträtsammlung der Österreichischen Nationalbibliothek*, Vienna – Cologne – Weimar, 2011, 160–183, here 175–178, 21.

9

KURT PEBALL, *Untersuchung zur Quellenlage der Khevenhüllerschen Annalen*, dissertation, Graz, 1953; IDEM, Zur Quellenlage der *Annales Ferdinandei* des Grafen Franz Christoph Khevenhüller-Frankenburg, in: *Mitteilungen des Österreichischen Staatsarchivs*, 9 (1956), 1–22.

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/bvbmets/viewer.0.5.jsp?folder_id=0&dvs=1451213485106~181&pid=374605&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 Kunsttopographie*, 10/2), Vienna, 1913, 322–325.

13

FRIEDRICH POLLERROSS, *Conterfet Khupfferstich*. Bemerkungen zu den Bildnissen der *Annales Ferdinandei* des Grafen Franz Christoph von Khevenhüller (1640/41), in: *Barockberichte* (in print); IDEM (note 2).

14

STEFAN BENZ, Zwischen Tradition und Kritik. Katholische Geschichtsschreibung im barocken Heiligen Römischen Reich (*Historische Studien*, 473), Husum, 2003, 338–339 and 442.

15

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20

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- 23
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- 24
OTTO GRAF HARRACH, Rohrau. Geschichtliche Skizze der Grafschaft mit besonderer Berücksichtigung auf deren Besitzer. Erster Teil 1240–1680, Vienna, 1906, 105 (ill.).
- 25
PAVEL BLATNÝ – EVA DITBERTOVÁ (eds.), Waldsteiner Bildergalerie im Egerer Museum, Cheb, 1999, 36–37, Cat. No. 6 (ill.); ELIŠKA FUČÍCKOVÁ – LADISLAV ČEPIČKA (note 7), 425–426, Cat. No. 1.60 (ill.).
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Hollstein's German Engravings (note 17), 168, No. 342; LENKA KALÁBOVÁ – MICHAL KONEČNÝ (note 7), Cat. No. 67 (Khevenhüller, 1722); ELIŠKA FUČÍCKOVÁ – LADISLAV ČEPIČKA (note 7), 318 (ill.); III.35, Cat. No. 1.36 (ill.), 1.60 (ill.) and 6.1.12c (ill.).
- 27
THOMAS WINKELBAUER, Fürst und Fürstendiener. Gundaker von Liechtenstein, ein österreichischer Aristokrat des konfessionellen Zeitalters (*Mitteilungen des Instituts für Österreichische Geschichtsforschung*, EB 34), Vienna – Munich, 1999, 438–439, ill. 41 and 43.
- 28
Ingrid Halászová has suggested that the original portrait may have been a painting by Heinrich Müller from 1628; see: PETR FIDLER, Beiträge zu einem Künstler- und Kunsthandwerkerlexikon des Donaubegebietes (Österreich, Slowakei und Ungarn). Exzerpta aus den Archiven in Preßburg und Tyrnau. III. Teil, in: *Ars* 1–3 (1996), 225–239, here 239.
- 29
PAUL BUBERL (note 12).
- 30
ZDENĚK MUNZAR – TOMÁŠ KYKAL – MICHAL HOKYNEK, Das Abbild von Albrecht von Wallenstein auf den Stichen des 17. Jahrhunderts und alte Drucke aus der Waldstein-Zeit, nicht nur aus der Bibliothek des Militärhistorischen Instituts, in: ELIŠKA FUČÍCKOVÁ – LADISLAV ČEPIČKA (note 7), 354–363, ill. IV.14 and Cat. No. 6.1.6.
- 31
Hollstein's German Engravings (note 17), No. 320 and 329.
- 32
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- 33
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- 34
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- 35
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- 36
ENIKŐ BUZÁSI, Die erhaltenen Bildnisse der Galerie Graf Ferenc Nádasdys aus Pottendorf und die Porträtfolgen Widemanns, in: *Különlenyomat a Művészettörténeti Értesítő*, 50 (2001), 15–30; IDEM (note 15), 23–104, here 69–70.
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Sažetak

Friedrich Polleroß

Annales Ferdinandeï Franza Christophava von Khevenhüllera i Eliaša Widemana

U članku se predstavlja 200 novootkrivenih bakroreza načinjenih za *Annales Ferdinandeï* Franza Christophava von Khevenhüllera, knjigu u 12 svezaka o povijesti cara Ferdinanda II i njegova vremena iz 1640. godine, koji su do sada bili poznati samo iz pretisaka iz 1721. godine. Mnoge od izvornih portreta načinio je augsburški bakrorezac Wolfgang Kilian sa svojom radionicom. Jedan od najplodnijih Kilianovih suradnika bio je Elias Wideman, koji je u razdoblju od 1646.

do 1652. proizvodio i vlastite knjige portreta. Autor je i sam posjedovao odavno zaboravljeni primjerak publikacije s 125 tempera umjesto bakroreza. Uz pomoć ovih obojenih portreta moguće je dokazati da je von Khevenhüller kao predloške koristio tadašnje izvorne slike carske obitelji i plemstva.

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