



Lobkowitz
Palace

REFERENCED WORKS: Lobkowitz Palace Museum Live Virtual Tour



PERENSTEJN / HAPSBURG ROOM



STUDIO OF ANTHONIS MOR
King Philip II of Spain (1527-98)

The sitter, the only son of Emperor Charles V, succeeded his father on his abdication in 1556 in all of his Spanish dominions. He married four times, the last to his niece and first cousin once-removed, Anna, Archduchess of Austria.



GEORGES VAN DER STRAETEN (JORGE DE LA RÚ)
(ACTIVE C. 1560 UNTIL AFTER 1575)
Maria Manrique de Lara (c. 1535 - 1608)

The sitter, wife of Vratislav Pernštejn, is shown here with a daughter who is probably Elvira or Beatrix since this picture was presumably painted in or after 1575 when the artist was in Vienna. Maria had been camarera mayor to the Spanish Infanta Maria from the time of the Infanta's marriage to the future Maximilian II in 1548.



PRAGUE JESUS CHILD (REPLICA)

This is a replica of the Prague Jesus Child which was brought from Spain by Maria Manrique de Lara. In 1628 her daughter Polyxena, Princess Lobkowitz, gave it to the Carmelite Church which is located just below this building in Malá Strana.



JACOB SEISENEGGER (1530?-1567)
Vratislav Pernštejn (1530-1582) in 1558

The sitter is probably Vratislav Pernštejn, High Chancellor of the Kingdom of Bohemia (1566 - 1582). He married Maria Manrique de Lara in 1555 and, aged just 25, became the first Czech to be received into the Order of the Golden Fleece.

ROŽMBERK / LOBKOWICZ ROOM



ATTRIBUTED TO ROLAND DE MOIS (ACTIVE IN ZARAGOZA UNTIL C. 1590)

Polyxena Pernštejn (1566-1642), later Rožmberk and then Lobkovicz

This portrait has long been considered a depiction of Polyxena, who was known to have fair hair. Since Polyxena never went to Spain, perhaps this portrait was created from a miniature likeness after her elder sister, Joanna, went to Zaragoza in 1582.



STUDIO OF HANS VON AACHEN

William of Rožmberk (1535-92) c. 1585

The sitter, High Burgrave of the Czech Kingdom (1570-84), became a Knight of the Order of the Golden Fleece in 1584 and married in 1587 (as his fourth wife) Polyxena Pernštejn who after his death married Zdeněk Popel, 1st Prince Lobkovicz.



BARTHOLOMÄUS SPRANGER (1546-1611)

Zdeněk Vojtěch Popel, 1st Prince Lobkovicz (1568-1628)

The sitter, second son of Ladislav II (1501-1584), became High Chancellor of the Kingdom of Bohemia in 1599, the office he held until his death in 1628. In 1603 he married Polyxena Pernštejn (1566-1642), widow of William of Rožmberk (1535-1592) and was created a Prince of the Holy Roman Empire in 1624, the same year he was received into the Order of the Golden Fleece.



STUDIO OF ALONSO SÁNCHEZ COELLO

Archduke Rudolf of Austria, later Emperor Rudolf II (1552-1612), aged about 20

The sitter, second child and eldest son of Emperor Maximilian II by Maria of Spain, succeeded his father as Emperor in 1576. He was the first of three Emperors whom the 1st Prince Lobkovicz served as Chancellor of the Czech Kingdom.

ORIGINAL HANDWRITTEN LETTERS

ZDENĚK VOJTĚCH POPEL, 1st PRINCE LOBKOWICZ TO POLYXENA LOBKOWICZ
(Sopron, Hungary, June 20, 1622)

My beloved,

The good Capuchin friars are returning to Vienna so I have wanted to give them this letter, with which I kiss your hands, entrusting myself to you with Václav, and to know how you are, my queen. Here, work seems to never end. It seems like a thousand years since I last saw you; I wish I could make a quick trip to Vienna.

I have some things that the Governor of Bohemia has sent, pertaining to the debts of the men sentenced last year and the widows and wives of those that are being held captive and have fled. Pětipeski's wife has proved to have 24 thousand, which she procured by selling her part of the Obříství estate and another 10 thousand from her dowry. Czernin's wife has proved to have 13 thousand of the debt owed to her by her husband Diviš. And she says that he ceded to her some of the vassals of the Nedrahovice Estate. They say it has been confirmed. Therefore, if she wants the vassals, they could be hers but they will have nothing, and I believe this to be a bit of a deceit. The Countess of Thurn has written me a letter; I will send it to you, asking for my assistance. I will do so happily; she seeks 55 thousand thalers. I think that bribery is being used by them. Beware of such bribery, because of it the carriage will not be able to journey to Mahoma.

A kiss for Václav, and to all my regards; and have me, my only treasure, in your good graces. Don't forget about me. May our Father bless you, and protect you one thousand years.

Your loyal husband,
Zdeněk

POLYXENA LOBKOWICZ TO ZDENĚK VOJTĚCH POPEL, 1st PRINCE LOBKOWICZ
(Prague, April 24, 1624)

My dearest,

May God bless you and protect you from all harm, my darling, may He give you all you desire, with the exception of another woman, because my husband shall have no one but me. The day of St. George (24th of April) has already come. My dearest, for the love of God, may the Emperor soon return, because God only knows I am beside myself with loneliness. You don't tell me anything. All the country is full of news which are sent by lords Vilém Slavata and Benedikt Vendelin. Only I am like a pilgrim in Jerusalem. You don't respond to anything. I don't know what to make of that.

I understand you wish to rent the estates in Moravia to the Count of Guntersdorf. It will be done by the will of the Lord and yours. However, I would not do such a thing, because if the war continues, we will yield nothing of this ruined property. If the estate is rented, the keepers will ruin the poor vassals, because they will not profit from yours. My king, if there is peace, we can see what we have there and if it is profitable, for the service of the Lord, your own consolation and the glory and honour of the one who have raised me, the lord of Pernštejn. As I think you know, it would be best to sell it and buy another property, because part of it is a fief. I only tell you this so you can understand me. I will immediately send you the information on all that we have purchased and paid for, and what remains to be paid. I have not forgotten about Saint George, nor have I forgotten about Saint Adalbert, may God protect mine.

They say that the Count of Fürstenberg will be coming with him. Inform me of the love affair between Count Frederick and his mistress. Also, I recently received word that Cerboni is to be married in the palace, please tell me with whom. Strozzi will tell you, they say he will be performing the marriage. My king, I am all yours. Why have you not opened the damask material? If it is of good quality, I will make linens; if not, tapestries. The taffeta from Nürnberg, which should have been bought by Albin still has not arrived. He is such a scoundrel. I have not heard from him. My king, keep me in your grace; I am yours, do not forget about me, as I am dying of loneliness. I am walking a bit more and with help. May God do his will for his glory and my salvation. Don't forget about me.

Your loyal and obedient slave,
Polyxena of Zdeněk



COSIMO CASTRUCCI (ACTIVE 1576-1602) & GIOVANNI CASTRUCCI (ACTIVE 1598-1615)
Pietra Dura Altar (1603)

A portable altar of ebonized architectural form centered by a pietra dura Castrucci plaque of St. Margaret above the arms of Lobkowitz and Pernštejn.



RUDOLF VEJRYCH (1882-1939)

Polyxena, Princess Lobkowitz, hiding the Emperor's emissaries in the Lobkowitz Palace on 23 May 1618

Two ministers and a secretary had been thrown from the windows of the adjoining Royal Castle, which you can see out the window to the west, by Czech protestant nobles during the Defenestration of Prague.



ATTRIBUTED TO DIEGO RODRIGUEZ DE SILVA Y VELÁZQUEZ (1599-1660)

Doña Margarita Teresa, Infanta of Spain, Archduchess of Austria (1651-1673)

The sitter, daughter of Philip IV of Spain by Archduchess Maria Anna and granddaughter of Emperor Ferdinand III, married her uncle, Emperor Leopold I, as his first consort in 1666 at the age of fifteen. Though she bore him four children before she died aged nearly 22, only one, Maria Antonia, lived to adulthood.



STUDIO OF GEORG ADAM EBERHARD

Václav Eusebius, 2nd Prince Lobkowitz (1609-1677)

The sitter, only child of Zdeněk, 1st Prince Lobkowitz, and Polyxena Pernštejn, received the Order of the Golden Fleece in 1644. He married firstly in 1638, Countess Johanna Mysska von Zlonitz and secondly in 1653, Countess Augusta Sophia of Pfalzgraf and Sulzbach. He was responsible for the major remodelling of the Lobkowitz Palace in the 17th century.

CERAMICS GALLERY



PERNŠTEJN WEDDING SERVICES (1550s)

Examples from a service commissioned after 1555 when Vratislav Pernštejn received the Order of the Golden Fleece and married Maria Manrique de Lara, some showing their combined coats of arms surrounded by the Golden Fleece chain. Probably Central European and possibly Habaner ware from Moravia, though the quality of the polychrome painting as well as the sophisticated forms suggests Italian craftsmen.



MEISSEN DINNER SERVICES (c. 1730-1750)

Examples of two extensive Meissen dinner services. One is lightly enameled in the "Fliegender Hund" pattern, with sprays of flowers and insects within an ozier border. The other is painted with "Deutsche Blumen", with cut lemon knob handles, all decorated within an ozier border.



Made at the Saxon factory at Meissen, just outside Dresden, which produced the first authentic hard-paste porcelain in Europe and which was also located not far from the Lobkowitzes' main properties in North Bohemia.



DELFT DINNER SERVICES (c. 1670-1691)

A magnificent dinner service produced at the De Metalen Pot pottery at Delft in Holland, under the supervision of the master Lambertus Cleffius (died 1691). Commissioned by and bearing the coronet and monogram of Count Wenzel Ferdinand Lobkowitz of Bílina (1656-1697).

This is the largest and most important 17th century Delft dinner service in existence in the world and numbers nearly 150 pieces.

TREASURY



LOWER RHINE/NORTH GERMANY
1ST HALF OF THE 12TH CENTURY
Processional Reliquary Cross

The Romanesque Processional Cross in gilded copper is decorated with thirty crystal cabochons, out of which three conceal relics. The crystals are framed by a fine filigree and the opposite side features engravings of saints, Evangelists' symbols and a Latin inscription.



LUCAS CRANACH THE ELDER (1472-1553)
The Virgin and Child with Saint Barbara and Saint Catherine of Alexandria

Painted circa 1520, this panel was acquired by Ferdinand August, 3rd Prince Lobkowitz (1655-1715).

ARMORY



BOHEMIAN FLINTLOCK RIFLES (18th CENTURY)

A group of 24 early 18th century flintlock sporting guns with Turkish barrels by Marcus Zellner in Vienna and M. & F. Ros many bearing the Arms of Lobkowitz on gilt metal mounts.



INLAYED RIFLES (17th CENTURY)

A 17th century German carved wood powder-flask of a wild boar and hounds.



A 17th century German carved fruitwood powder-flask inlaid with staghorn.



ADULT CROSSBOW (17th CENTURY)

A large German crossbow with staghorn and fruitwood tiller circa 1620.



CHILDREN'S CROSSBOWS (17th CENTURY)

A 17th century child's crossbow with pear wood tiller and decorated with wool, and a 17th century crossbow with long fruitwood tiller.

MUSIC ROOM



FRANZ VAN STAMPART (1675-1750)
Philip Hyacinth, 4th Prince Lobkowitz (1680-1734)

The sitter married firstly his cousin Countess Eleonora Carolina (1685-1720) and secondly, Countess Anna Maria Wilhelmina Althan. He was a highly accomplished lute player and composer who corresponded with Sylvius Leopold Weiss, the greatest lute player of the age.



FRANZ VAN STAMPART (1675-1750)
Countess Anna Maria Wilhelmina von Althan, later
Princess Lobkowitz (1703-1754)

The sitter married Philip Hyacinth, 4th Prince Lobkowitz as his second wife in 1721 and like him played the lute. After her husband's death in 1734, she brought the young Christoph Willibald Gluck into the family orchestra at their Vienna Palace.



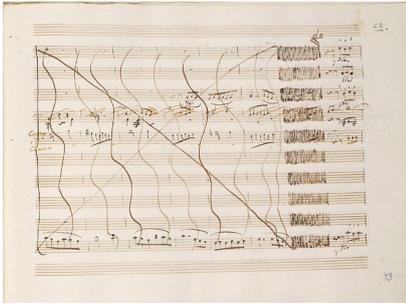
FOLLOWER OF MARTIN VAN MYTENS THE
YOUNGER (1695-1770)
Ferdinand Philip, 6th Prince Lobkowitz (1724-1784)

The sitter, youngest son of the 4th Prince, was probably the most cultivated and learned head of the family. Educated at Wurzburg University, by the age of 20 he was studying violin with Gluck who was employed in the family's Vienna palace orchestra. They were together in England in 1745, where the 6th Prince is recorded as having composed extempore a symphony, bar by alternate bar, with C. P. E. Bach.



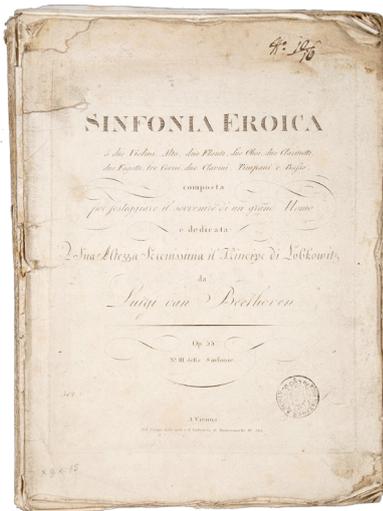
AUGUST FRIEDRICH OELENHIENZ (1745-1804)
Joseph František Maximilian, 7th Prince Lobkowitz and
1st Duke of Roudnice (1772-1816)

Above all a great patron of numerous composers including Haydn, Beethoven, Staedler, Vranický and Cartellieri, the sitter married Princess Maria Carolina Schwarzenberg in 1792. For the 3rd (Eroica) Symphony alone he rewarded Beethoven with the enormous sum of 400 ducats (18,000 Florins).



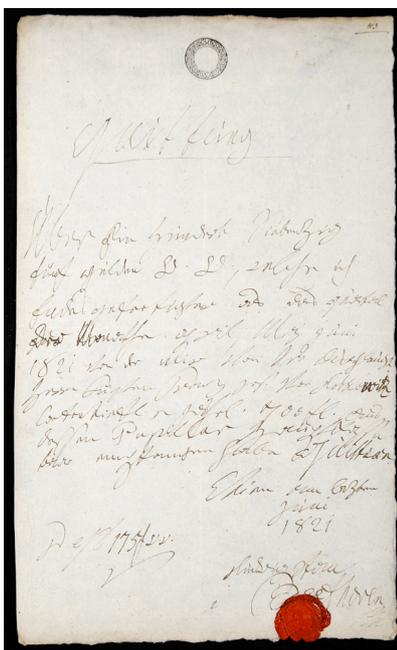
MOZART'S REORCHESTRATION OF HANDL'S MESSIAH (1789)
Wolfgang Amadeus Mozart (1756-1791)

Manuscript score of Part III from the oratorio Messiah by George Friedrich Handel (1685-1759) arranged by Wolfgang Amadeus Mozart (1756-1791) for the Vienna revival of the Messiah in 1789. Autograph alterations to the scoring by Mozart.



FIRST EDITION OF 3RD SYMPHONY IN E-FLAT, OP. 55 (THE EROICA) (1806)
Ludwig Van Beethoven (1770-1827)

First edition of Ludwig van Beethoven's 3rd Symphony in E-Flat, Op. 55 (The Eroica), premiered in Vienna in 1805. The earliest rehearsals and private performance of the symphony took place at Jezeří Castle in 1804. Though originally entitled Bonaparte and to be dedicated to Napoleon, Beethoven decided instead to dedicate it to Joseph František Maximilian, 7th Prince Lobkowitz, after Napoleon declared himself Emperor.



AUTOGRAPH ACKNOWLEDGEMENT (1821)
Ludwig van Beethoven (1770-1827)

An autograph acknowledgement signed and dated 30 June 1821 from Ludwig van Beethoven (1770-1827) for his stipend, paid in advance by Ferdinand Joseph, 8th Prince Lobkowitz. An annual stipend to Beethoven was initiated by Joseph František Maximilian, 7th Prince Lobkowitz and was continued after his death in 1816 by his eldest son.

MUSIC PLAYED:

SYMPHONY NO. 3 IN E-FLAT, OP. 55 (THE EROICA) (1806)
Ludwig Van Beethoven (1770-1827)
Berlin Philharmonic

SYMPHONY NO. 5 IN C-MINOR, OP. 67 (1808)
Ludwig Van Beethoven (1770-1827)
London Philharmonic Orchestra

PIETER BRUEGEL THE ELDER, HAYMAKING



HAYMAKING (1565)

Representing early summer, or the months of June and July
Pieter Bruegel the Elder (1520/25-1569)

Although listed in 1566 as “the twelve months”, only six paintings are described as representing the twelve months in 1595, when recorded as in the possession of the Archduke Ernst, Governor of the Netherlands (1553-1595). Today it is generally accepted that there were only ever six panels, each representing either part of a seasons or two months of the calendar year. Of these, only five are known today - one in the Metropolitan Museum of Art, New York, three in the Kunsthistorisches Museum, Vienna, and the panel hanging in this room.

Together, as well as individually, they not only represent one of the pinnacles of European landscape painting but they stand at a watershed in the history of Western art. Here, for the very first time, landscape painting is simply that and no longer a foil or setting in which religious or biblical subjects are placed. Now the everyday life of the common man - controlled more by the seasons than by the power of the church - is recorded in detail and with such truthful objectivity and integrity that it raises their simple existence to something that is both idyllic and heroic.

It is believed that the whole series was selected by Rudolph II at the division of his younger brother's estate in 1595. By 1659 only five panels are listed in the Vienna inventory of the Archduke Leopold Wilhelm (1614-1662), whose portrait hangs above the door. It is not known if by that date “Haymaking” had already left the Imperial Collections, nor is it known when it was acquired by the Lobkowitz family, though it is first recorded in their possession in 1870.

CANALETTO



ANTONIO CANAL, CALLED CANALETTO (1697-1768)

ABOVE: The City of London from the River Thames with St. Paul's Cathedral on Lord Mayor's Day, circa 1748

BELOW: London and the River Thames Looking Towards Westminster from Lambeth, 1746/7

These two views of London are the most important and comprehensive visual record of how the city looked in the mid 18th century. They are among the very greatest of the Venetian painter's works from his English period (1746-1755). Canaletto had decided to go to London in 1746, as the war of the Austrian succession (1740-1748) was preventing his predominantly English clients from visiting Venice. The political situation in Central Europe also necessitated the flight of the 6th Prince Lobkowitz (1724-1784) as Frederick the Great of Prussia had invaded and annexed Silesia, where his most valuable ducal estate of Sagan lay. Thus, compromised at the court of his Habsburg empress Maria Theresia in Vienna, Prince Lobkowitz first arrived in London in January 1745 and remained there intermittently for over three years. There he bought horses and through an ongoing affair with the wife of the Venetian ambassador, as well as a much talked about flirtation with a daughter of the 2nd Duke of Richmond (Canaletto's first and most important London patron) Lobkowitz encountered the painter and had sent back to Bohemia these two remarkable mementos of his years in England.

BIRD ROOM



BIRD WATERCOLORS

A very unusual and rare series of images of birds from circa 1800 decorate this room. The outlines of the birds themselves are drawn and partly colored in watercolor and then finished with real feathers. On public display for the first time, the restoration of these watercolors has been made possible by the support of the American Friends for the Preservation of Czech Culture (AFPCC).

BALCONY ROOM



HAROVNIK FRESCOES

The ceiling of this grand reception room is decorated with mythological and allegorical scenes. These were painted by the Czech artist Václav Fabián Sebastián Harovník in the mid 1660s during the Baroque renovation of the Palace by Václav Eusebius, 2nd Prince Lobkowitz (1609 - 1677).