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Summaries

Blanka Kubíková

Portraits and the Art Patronage of Kryštof Popel the Younger of Lobkowitz, a Courtier of Rudolf II

Keywords: Rudolphine Art – Portraiture – Printmaking – Hans von Aachen – Aegidius Sadeler – Kryštof Popel the Younger of Lobkowitz

Kryštof Popel the Younger of Lobkowitz was a distinguished personality of the court of Rudolf II. The Oberlandeshofmeister owned two palaces in Prague and spent considerable sums in the purchase of artworks for his residence, garden or burial chapel in the Prague Cathedral, he also frequently commissioned jewellery, precious watches and other valuable objects. The paper is focused mainly on portraits as likenesses of Kryštof Popel were made by prominent Rudolphine artists and represent the renewal of portraiture during the reign of Rudolf II in the Czech lands.

Jürgen Zimmer

Before the Engagement in Prague: Heintz il Vecchio and Palma il Giovane

Keywords: Joseph Heintz d. Ä. – Palma il Giovane – Venice – Painting

The essay focuses on the theme of a musical duet by a man and a young woman engaged in playing the flute and the viola da braccia (respectively da gamba) appearing in two painted versions by Joseph Heintz the Elder and a copy by Jacopo Palma il Giovane. The paintings are dated between 1588 and 1589 when Heintz was living in Venice, where he became acquainted with Palma il Giovane – and allow us to shed some light on hitherto unknown influences and per-

spectives on the artistic interchange in Venice, which show that Palma was a copyist of Heintz's works and Heintz was moreover a copyist of a work by Paolo Veronese. The attention is also paid to the iconographic prototype of the paintings.

Ivan Muchka

Vitruvius' Category *consuetudo* and the Early Modern Architectural Theory

Keywords: *Architectural theory – Aesthetic category – National tradition – Genius loci – Style*

The paper deals with an issue that is topical in art and architecture of the early modern period especially when comparing Italy with so-called northern, transalpine art. Therefore, attention is paid to one category, introduced for evaluating architecture by the Roman theorist Vitruvius, namely *usus*, custom, tradition (*consuetudo*) and its use by Renaissance theorists understood mainly as an issue of regional differences.

Dana Veselská

Synagogue Textile Donations in the Rudolphine Era in Prague

Keywords: *Synagogue Textiles – Judaica – Rudolphine Prague*

The article examines in detail synagogue textile donations in Prague from the period of Emperor Rudolf II. Most of the researched textiles have not survived in their original state but have been reworked over the years, some have been completely replaced. Based on the researched material the author deduces that at least one Jewish family of embroiderers did quite well during the second half of Emperor Rudolf II's reign despite the protest of Prague guilds. The family carried out most of their work in the technique of subtle silk applique and river pearls, most likely for Jewish commissioners alone. Two outstanding workshop artists, both perhaps amateurs, created exceptional textile works within the context of Jewish craft of the time, however the quality did not reach the level of the contemporary masters from the court of Prague.

Jakub Hlaváček

The Cosmological Conception of the Philosopher's Stone in Khunrath's *Amphitheatrum sapientiae aeternae* (1609)

Keywords: *Heinrich Khunrath – Spiritual alchemy – Alchemical symbolism – Alchemical principles*

The aim of this paper is an analysis of Khunrath's cosmological conception of the Philosopher's Stone. The authors describe the triadic structure of his famous representation of the alchemical hermaphrodite in the work *Amphitheatrum sapientiae aeternae* and compare it with the three alchemical principles (*tria prima*) of Paracelsus.

Eliška Fučíková and Lubomír Konečný

A New Drawing of *The Raising of Lazarus* by Hans von Aachen

Keywords: *Hans von Aachen – Raising of Lazarus – Caravaggio – Taddeo Zuccari*

The article publishes a previously unknown drawing by Hans von Aachen in the Moravian Gallery in Brno representing *The Raising of Lazarus* (John 11: 1–44). Being one of four drawings with this iconography by the artist, it sheds fresh light both on the early phase of Hans von Aachen's career, c. 1580, as well as on his drawing method.

Martin Zlatohlávek

Newly Attributed Drawings by Bartholomeus Spranger in the Style of Cambiaso

Keywords: *Drawing – Rudolphine Art – Bartholomaeus Spranger – Luca Cambiaso*

The author of the study changed the attribution of two drawings from the collections of the Moravian Gallery in Brno and Musée des Beaux-Arts in Orléans ascribed to two Genoese masters, Luca Cambiaso and Lazar Tavarone. He attributed them instead to Bartholomeus Spranger based on stylistic comparisons with Spranger's drawings from the 1580s and 1590s. As Spranger

could not have met Luca Cambiaso in person since they both resided in Rome at different times, Zlatohlávek outlines the development of Bartolomeus Spranger's draughtsmanship during his first years in Italy. He states that Luca Cambiaso's drawings were popular as late as in the second half of the 16th century and were part of painters' workshops or drawing collections. This is where Spranger could have been inspired by them back in Rome or he may have encountered Cambiaso's drawing in the collections of Rudolf II in Prague.

Zdeněk Kazlepka

***The Judgement of Paris* by Luca Cambiaso in the Strahov Picture Gallery**

Keywords: *Luca Cambiaso – The Judgement of Paris – Rudolf II's Art Collection – the Strahov Picture Gallery*

The picture gallery of the monastery of Premonstratensians at Strahov in Prague contains a painting presenting the *Judgement of Paris* which has recently been identified with a work from the collections of Rudolf II at Prague Castle. It was painted by the Genoese painter Luca Cambiaso (1527–1585). In addition to the *Judgement of Paris*, Rudolf's Kunstkammer had another painting by Cambiaso entitled *Diana and Callisto*, which might be the work deposited nowadays in Kassel (Museumslandschaft Hessen Kassel). We also know that Daniel de Briere († 1633), a Frankfurt goldsmith and merchant, bought from the Prague Kunstkammer the *Judgement of Paris* and other paintings with erotic subjects in 1623. Why and when the painting returned to Prague and was included in the Strahov picture gallery remains a mystery.

Stefan Bartilla

An Allegory of the Union of Painting and Sculpture – a New Drawing from the Circle of Rudolphine Artists

Keywords: *Allegory of Arts – Paragone – Hans von Aachen – Joseph Heintz – Hans Rottenhammer*

The paper draws attention to a small, finely executed pen drawing in the Victoria & Albert Museum

London, long hidden under the wrong attribution to Abraham Bloemaert. The drawing shows the Union of Painting and Sculpture, crowned by Minerva with a laurel wreath in an idealized artist's studio. The style and iconography point to the circle of Rudolphine artists with connections to Hans von Aachen, Joseph Heintz and Hans Rottenhammer, but unfortunately the creator of the work remains unknown.

Ewa Letkiewicz

A Cameo Portrait of Rudolf II in Krakow

Keywords: *Emperor Rudolf II – Kunstkammer – Ottavio Miseroni – Antonio Abondio – Jan Vermeyen – Cameo Portrait*

The circle of works of Rudolf II has expanded to include a little-known cameo with an image of the emperor stored in the National Museum in Krakow. The portrait references the creation of the famous medals by Antonio Abondio. The cameo was made in the imperial workshop of engraving and polishing precious stones. Around 1600 it was set in precious gold, colorfully enameled by Jan Vermeyen.

Dorothea Diemer

The Codex Argenteus and its Faksimile by Derrers in the Kunstkammer of the Emperor Rudolf II

Keywords: *The Codex Argenteus – Manuscript – Kunstkammer – Rudolf II's Art Collection*

The Codex Argenteus Upsaliensis is a fragment of a sixth-century evangeliary in the language of the Goths, written in silver and gold on purple coloured parchment. In the Thirty Years War this precious late antique manuscript was looted, together with a later lost copy written by a calligrapher named Derrer, and brought to Sweden. Evidently both were taken from the imperial treasury in 1648 in Prague Castle. Its former location in the imperial collection was unknown. This article identifies an entry in the inventory of Emperor Rudolf's II "Kunstkammer" written in 1607/11 referencing the Gothic silver bible and the copy by Derrer.