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STUDIA RUDOLPHINA

Research Center for Visual Arts and Culture in the
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The Center launched its activities in January 2000,
as a part of the Institute of Art History of the
Academy of Sciences of the Czech Republic in
Prague. It fosters and carries out research projects
focused on art and culture in the age of Rudolf II
(with occasional overlaps reaching from ca. 1520 to
ca. 1620), and accordingly to this mission, it organizes
lectures on Rudolfine topics, keeps a specialized
library and collects pertinent visual and verbal
documentation. Once a year, the Center publishes
a peer-reviewed journal *STUDIA RUDOLPHINA*.

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Summaries

Blanka Kubíková

Karel of Žerotín, a Commander of Noble Moravian Descent, in the *Heldenrüstkammer* of Archduke Ferdinand II at Ambras Castle

Key words: *Karel of Žerotín – Armamentarium Heroicum – Archduke Ferdinand II – Ambras Castle*

The paper presents a little known full-length portrait of Karel of Žerotín from the Kunsthistorisches Museum's holdings deposited at Ambras Castle Innsbruck and the relationship of the Czech nobleman to Archduke Ferdinand. Žerotín was the only Bohemian warrior whose armour, besides Jan Žižka's sword, the archduke chose to include in his museum of arms and armours of famous heroes in the so-called *Armamentarium Heroicum* (Armoury of Heroes). It seems that they were not tied by war experience only, but also by a common passion for jousts and friendship.

Ivan P. Muchka

Archduke Ferdinand II and Mathematics: The Books about the Perspective in his Library

Key words: *Archduke Ferdinand II – library of the Archduke Ferdinand II – renaissance architecture – Sebastiano Serlio – Christoph Jamnitzer*

Archduke Ferdinand II of Tyrol is associated with one of the most special buildings of the 16th century – a summer palace in the shape of a six-pointed star in Prague. Where to look for the impetus to this curiosity? We know his library and we know how extensive the mathematics section for architects was. This paper is devoted to the analysis of the books on this perspective.

Michaela Pejčochová

***Ain Indianisch tuech, darauf Indianische heuser gemalt*: Revisiting the Chinese Paintings in the Kunstkammer of Archduke Ferdinand II at Ambras Castle**

Key words: *Archduke Ferdinand II – Ambras Castle – earliest Chinese paintings collected in Europe – Renaissance period Kunst- and Wunderkammers – professional paintings from Suzhou*

The study revisits the four Chinese paintings that had once been kept in the Kunstkammer of Archduke Ferdinand II at Ambras Castle, as attested in its 1596 inventory, enquires about their origin and significance, and places them in the context of other East Asian objects collected as part of the Renaissance period Kunst- and Wunderkammers around Europe.

Adéla Minaříková

The Role of Iconographic Sources for Engraved Glass by Caspar Lehmann

Key words: *Caspar Lehmann – engraving – glass – iconographic sources – portrait*

This article is primarily focused on a group of seven glass portraits out of almost 30 glass and rock crystal engravings ascribed to Caspar Lehmann. The role of the iconographic sources in the assessment of these glass pieces as well as the way the sources were used by the engraver is explored. The identified print sources can ultimately help us to recognise Lehmann's style of engraving more thoroughly and either support his attribution or challenge it.

Stefan Bartilla

On the Interpretation of the Venus Verticordia by Nikolaus Pfaff in the Kunsthistorisches Museum in Vienna

Key words: *Venus Verticordia – Sulpicia – Valerius Maximus – Nikolaus Pfaff – Kunstkammer – Rudolf II – ivory*

The inscription on the pedestal of the statuette of Venus Verticordia by Nikolaus Pfaff in the Kunsthistorisches Museum Vienna was, until now, wrongly

interpreted in an important detail. The solution offers a passage from Valerius Maximus, in *Factorum et Dictorum Memorabilium*, 8, 15.12. Sulpicia was chosen from a hundred as the most chaste matron, to dedicate a statue to Venus Verticordia. Nevertheless, the statuette by Pfaff shows attributes of Cybele: a mural crown and key, for which I propose an interpretation.

Corinna Gannon

**The Alchemical Hand Bell of Rudolf II:
A Touchstone of Art and Alchemy**

Key words: *Paracelsism – art and alchemy – electrum – ritual Magic – material-iconology*

The so-called “Alchemical Hand-Bell of Rudolf II.” is an enigmatic piece of goldwork due to its curious materiality. The goldsmith Hans de Bull claims to have cast it from seven metals and thereby enters the realm of Paracelsian magic and alchemy. The artistic technology and alchemical knowledge condensed in the sevenfold alloy known as “Electrum.” The bell, thus, turns out to be a reliable piece of evidence for the Rudolfine ambition to combine art and alchemy.

Jakub Hlaváček

**The Theory of Signatures in the Works of
the Physician and Paracelsian Oswald Croll
(1560–1608)**

Key words: *signature – physiognomy – alchemy – medicine*

This article presents Croll’s theory of signatures in the light of the doctrine of physiognomy; it examines its dependence on Paracelsus’ theory of signatures and shows their differences. After the examination of Croll’s alchemical cosmology and anthropology contained in his *Basilica chymica*, the author discusses the key role of Croll’s signature theory in his version of hermetic medicine.

Štěpán Vácha

**An Unknown Drawing of the Bohemian Coronation
of Ferdinand II in 1617 – a Possible Work by
Aegidius Sadeler**

Key words: *coronation ceremony – St. Vitus Cathedral – Ferdinand II – Aegidius Sadeler II*

The unpublished drawing from the possession of the City of Prague Museum represents the coronation of Ferdinand II to the Bohemian King in St. Vitus Cathedral in 1617. The picture stands out in the detailed depiction of the individual participants of the ceremony and the church furnishings. Based on the historical circumstances and a comparison with a similar work (esp. copper-engraving *View into the Vladislav Hall*), the presumption of authorship by Aegidius Sadeler II is suggested.

Lubomír Konečný

From Munich to Funchal ...

Key words: *Funchal (Madeira) – Jesuits – St Ursula – Jan Sadeler I – Peter de Witte (Candid)*

In the collections of the Museu de Arte Sacra in Funchal (Madeira) there is a painting of *The Martyrdom of St Ursula and Eleven Thousand Virgins*, signed and dated “Martim Conrado 1653”. This painter of German origin, active in Portugal and also in Madeira, painted the *Martyrdom* after an engraving by Jan Sadeler I who, in his turn, reproduced the painting of 1587–1588 by Peter de Witte for the Jesuit Church of St Michael in Munich. Thus, the painting in Funchal represents a significant Central European contribution to the genesis of the Baroque in Portugal.