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**For God, King and the Fine Art:
The Counts of Buquoy and the Visual Art in the Long 19th Century**
Theses of the PhD thesis

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I Introduction

I.1 Presentation of the Main Theme

The "long 19th century" century brought a lot of changes which affected the whole society, all social groups. When historians turn their attention only to one social group (to the Czech-Austrian aristocracy), it emerges that the traditional, established noble families were struggling with changes of economics and with new ways of business, they were responding to reduction of their political power, alternatively they were coming to terms with losing of their elite status. On the other hand noble men and women were able to keep their specific life style and their outstanding position in cultural sphere.

In the 19th century all noble families which made the upper class (*erste Gesellschaft*) of the Danube Monarchy had a positive relation to culture and/or to art. One of those noble families – the family of Longueval-Buquoy, the fourth most important aristocratic family of the South Bohemia – stands in the centre of this thesis. Or rather this thesis focuses on three Buquoy's generations because some members of these three generations were fascinating personalities who had a remarkable relation to various forms of art. It is also possible to say that the men and women from the family of Longueval-Buquoy are great examples of roles which aristocrats were able to play in cultural life in the century before last (a role of dilettante, a role of initiator of rebuilding or a role of organizer of artistic life).

The long 19th century is the time definition of the PhD thesis. Or more precisely the main part of the story was limited to the years 1803 and 1911: the first date is the year when Count Johann Nepomuk of Buquoy died and his nephew Georg Franz took over the administration of the family possession; the second year reminds of the death of Karl Bonaventura, Count of Buquoy.

I.2 Preliminary Hypothesis

The long 19th century was one of the turning times for the Central European aristocracy. Despite the fact that the aristocracy of the Habsburg Monarchy tried to keep and permanently claimed a status of the exclusive society, its elite rank was weakened in consequence of the process of modernization. During the century before last the political power of the aristocracy declined, the aristocracy had to come to term with loss in sphere of economics and last but not least it had to respond to society-wide events and their impact (i.e. a transformation of the political system, a modification of the administrative system, spreading of various ideologies in the Danube Monarchy). At the same time it is also noted that the aristocracy of the Central Europe kept its dominant position in social, cultural and artistic life.

The close relation between the upper class (*erste Gesellschaft*) and the fine art had its roots in the middle Ages, it was developing in the Early Modern Time and new impulses came into this relation during the 19th century. The noble relation to architecture has been forming for a longest time because the nobility played a role as an initiator of some building projects already in the High Middle Ages. In the Early Modern Time the share of noble men and women in cultural life was multiplied through their patronage and collecting. In the 19th century *erste Gesellschaft* kept its traditional position on cultural and artistic field but in the relation to the particular parts of the visual art there were changes: architectural contracts were changing, an artistic activity of the aristocrats themselves was becoming a common matter, an individual patronage was supplemented (in some case replaced) with a collective patronage, the relation between the nobility and artists were also changing (instead of impersonal relations between creators and buyers there were relations which were based on frequent personal contacts and which from time to time grew into some kind of friendship), the aristocracy wasn't only collecting products of the applied arts but was also producing them.

If historians' attention aims to the family of Longueval-Buquoy, (art) historians can prove that the count's family had been having a close relation to the visual art since its coming to the Bohemian Kingdom in the first fourth of the 17th century. Specifically in the long 19th century Counts and Countesses of Longueval-Buquoy took still a deep interest in the fine art and moreover, they showed specific and unique attitude to the particular parts of the fine art.

The above mentioned, very simply contemplation was afterwards divided into three preliminary hypotheses: Firstly, the personalities of the Longueval-Buquoy family represented some kind of roles which aristocrats were able to play in the cultural life of the Danube Monarchy in the century before last (i.e. an aristocrat-dilettantish artist, a businessman with products of the applied arts, an initiator of a building project, an organiser of cultural life, a patron). Secondly, some of the above mention roles were invariable and were typical for the aristocratic society since the time of the Renaissance and Baroque (an initiator of a building project), some of them were greatly transformed (an aristocrats' own artistic activity) and the other ones were even formed in the "long" 19th century (a collective patronage). Thirdly, some of these roles were the family legacy and the traditional sphere of activity; the next ones were proofs of personal interests in the art; the other ones were proofs of the social status.

II Contemporary Condition of the Historical Research

A theme of this thesis – a relation between the Czech-Austrian aristocracy and culture (more precisely the visual art) – is a really specific theme which more over doesn't stand in the centre of the scientific research.

If it is concerned with the aristocracy of the 19th century, some of the foreign as well as Czech historians have been paying attention to it in last thirty years (a lot of themes were opened and a lot of questions were asked): it was about an aristocratic role in political as well as ideological systems of the century before last (political careers of aristocrats, aristocratic activities in the parliamentary system, aristocratic reactions to new ideologies as nationalism, liberalism or communism), about thinking about the aristocracy from the point of view of social and administrative history or about the really attractive issues of the everyday life (the family life, the social roles, the interests of the nobility, the specific noble life style).

As for the art of the 19th century, its particular parts were very popular with art historians. There are a lot of works about the history of architecture, history of painting and drawings, history of sculpture, history of the applied arts, in other words there are books summarizing artistic fields of the century before last, works about various époques and styles (e.g. the Biedermeier period, Revivalism, Art Nouveau), biographies of famous artists and also texts about specific themes (e.g. pictures of the noble interior, the collections of the Liechtenstein family).

Looking for works which could be called the intersection of the above mentioned themes, there are some Czech publications which focus on or touch that theme. The quite popular theme is the noble architecture of the 19th century – the art historians don't make only an iconographical, aesthetic or artistic description of aristocratic residences but they also try to situate the building activity of the Czech nobility into the European context, to explain a role of the building activity of the Czech nobility in cultural history of their domains as well as the Bohemian Kingdom and to interpret a symbolic level of this architecture. The Czech art historians have been writing about drawings and painting of the nobility itself, too. And it is necessary to mention that there are also interesting essays about the noble patronage.

Despite the fact that the Longueval-Buquoy family was the fourth most important noble family of the South Bohemia from the first third of the 17th century to the mid of the 20th century, in historiography there wasn't paid big attention to this aristocratic family, knowledge of the history of this family is fragmented, the Longueval-Buquoy life stories are nowadays known only partially. Of course, a headword *Longueval-Buquoy* is to find in all types of encyclopaedias and this name doesn't miss in any summary of the Czech-Austrian

aristocracy or in any genealogical guide. Texts in those books inform briefly about the history of this noble family and describe shortly the most famous personalities of the Longueval-Buquoy family, namely Charles Bonaventure of Buquoy, a well-known general of the Thirty Year War, and Georg Franz of Buquoy, an extraordinary researcher and inventor. Next to the various encyclopaedias there are group biographies of which authors were presenting the history of the Buquoy family from the mythical beginning up to the present. The individual biographies are schematic, they focus on elementary life dates and they describe briefly the Buquoy life stories. On the one hand modern, coherent biographies of the members of the Buquoy family living in the 19th century don't exist, but on the other hand there are a lot of studies which are interested in some parts and/or activities of Counts and Countesses of Buquoy in the long 19th century.

As it has been written, the theme of this thesis is a relation between one of the South-Bohemian noble families and the visual art. Some of the Buquoy building projects was already presented in various contexts (there are mostly interpretations by historian of architecture); the artistic activity – painting and drawing – of the members of the Buquoy family themselves, the connection among Counts and Countess of Buquoy and many artists, the artistic patronage were mentioned in a lot of publications about Czech art history, but a comprehensive view is missed.

III Archival Sources

Despite the fact that there are a lot of books and essays which are very inspiring and which are source of knowledge of the aristocratic and artistic life in the 19th century, the research basis is an archival research. Specifically this thesis is founded on the research of written, iconographical and material sources.

As far as written sources are concerned, the biggest attention was aimed at The Regional State Archive in the town of Třeboň (*Státní oblastní archiv v Třeboni*) where are situated important documents, namely in the Buquoy Family Archive (*Rodinný archiv Buquoyů*) and in the collections called the Rosenberg Domain (*Velkostatek Rožmberk*) and the Gratzen Domain (*Velkostatek Nové Hrady*).

The Buquoy Family Archive is made by five parts and only the second part of them called Longuevals (*Longuevalové*) wasn't useful for this thesis. The first part of the Buquoy Family Archive is called Generalia and there are situated documents connected with the family history, domains and some buildings; the fourth and fifth part contains various iconographical sources (photos, drawings, graphics and watercolour paintings). The most important and

interesting part of the Buquoy Family Archive is the third one called Buquoy (Buquoyové) which contains collections of personal documents of the members of the Longueval-Buquoy family. In connection with the members of the count's family who lived in the 19th century, it has to be remarked that the component collections have a different size: on the one hand there are only few folios in the case of Ludwig Ernest Buquoy and on the other hand there are tens of cartons in the case of Georg Franz Buquoy.

As regards the component parts called *osobní pozůstalost*, they contain manifold sources, i.e. the sources of personal character (diaries, travelling diaries, correspondence), the sources of record character (abstracts from registers of births and deaths, certificates of the membership of various societies) or literal sources. From the huge number of the Buquoy personal sources there were chosen those ones which were in some way connected with the Buquoy activities on the artistic field.

If someone writes about the cultural/artistic history of a noble family or of a domain, it is necessary to research in the archive of that domain, because these archival collections contain a lot of useful sources, above all inventories of residences of nobility, ground plans, designs, pictures and various correspondence which was connected for example with rebuilding of residences.

As it was mentioned, this thesis stands at the border between historiography and art history and therefore it is not possible to ignore iconographical sources, more precisely those pictures/artistic works which were created by the Counts and Countesses of Buquoy themselves (the works of Ludwig Ernest, Gabrielle and Georg Johann). These artistic works among which predominate pencil sketches, pen-and-ink drawings and graphics are nowadays situated partly in one part of the Buquoy Family Archive, partly in the Institute of Art History of the Czech Academy of Sciences, in some galleries or private collections.

Next to the other there stand material sources. There are tiny things (glass products of the Buquoy glassworks in the Novohradské Mountains) but also the big ones (the Rosenberg Castle, the Gratzen Castle, the Hauenstein Castle, the chapel at the cemetery in the town of Gratzen).

IV The Theoretical and Methodological Basis

The main theoretical inspiration, it is the cultural history, or more precisely the so called new cultural history. The new cultural history roofs various approaches of the humanities originated from the second half of the 20th century till the beginning of the 21st century but all possible ways of thinking have one in common: they want to study culture in various

relations, in new perspectives, in unusual context. From the whole area of the new cultural history, the reflections of Peter Burke and Oliver Marchant can be called the most essential for this thesis: The British historian says that the new cultural history is a history of artistic works of social groups and that it describes the position of those artistic works in the life style of a chosen social group. The Austrian philosopher and sociologist notes in brief that in the centre of interest of the new cultural history there is a "magical triangle" made by culture, power and identity. When speaking of the new cultural history, the relation between the aristocracy and the visual arts in the 19th century could be described as a tool for forming of aristocratic power and identity.

Because the thesis focuses on the individuals of the Longueval-Buquoy family, the so called new biography played an important role next to the new cultural history. The new biography wants to describe someone's life in many relations: it studies his/her private life, public life, everyday life and even "second life" and so it builds a complete, realistic portrayal of somebody.

In view of the fact that the aristocracy of the 19th century was one part of the social system, it has to be remembered that action and behaviour of this social group were influenced by the life style, by thinking, by other events in social groups which stands either higher (the Empire Court in Vienna) or lower (bourgeoisie and businessmen who grew richer). To be able to better understand and describe the behaviour of individuals and social groups, it is necessary to turn an attention to sociological theories, more precisely to the historical sociology of the German or French provenance. The German sociology offers a lot of impulses: the theory of the civilization from Norbert Elias and the theory of the public/private sphere from Jürgen Habermas are positively responded and the social theories of Niklas Luhmann are very inspirational, too. The well-known French sociologist Pierre Bourdieu developed the classical theory of capital and next to the financial/economic capital he defined the cultural, social and symbolic capital.

V The Structure of Thesis

The thesis *For God, King and the Fine Arts: The Counts of Buquoy and the Visual Art in the "Long" 19th century* is made by five chapters, a list of archival sources, a bibliography and a picture appendix.

The first two parts present a large introduction into the given issue: it describes a central topic; it defines some terms (those ones which are vague or rather which need to be explained; those ones which have a different sense in various parts of the humanities); it expounds

existing historiographical and art historical works about the Czech-Austrian nobility, about the fine art, about the aristocratic relation to the art and of course about the family of Longueval-Buquoy in the 19th century; it assesses various types of historical sources; it elucidates the theoretical and methodological basis of the thesis.

The third chapter is able to be some kind of digression. It concerns the time between 1089 and 1803 and in the centre of interest there stand both the history of the family of Longueval-Buquoy and the artistic history of their South-Bohemian domains. There is also written about matter-of-fact presentation of the Longueval-Buquoy past times, about the stereotypical thinking about this traditional noble family and about the historical memory or more precisely about the awareness about the family history for one thing by Buquoys themselves and for another by other people.

The fourth chapter is the main part of the thesis. It consists of five studies in which there are written about three generations of the Longueval-Buquoy family and about their standing in cultural and artistic life in the century before last. In the first generation there were two brothers, Georg Franz and Ludwig Ernest Buquoy. Count Georg Franz of Buquoy is considered to be a member of this noble family whose life and work is hard grasp (because a famous South-Bohemian polymath was interested in a lot of fields of human activities) but at the same time his life is the most popular studying theme among historians, art historians and historians of the nature sciences. In the shadow of this man there stood for a long time his younger brother Ludwig Ernest who himself occupied with drawings and graphics almost on the professional level. The second generation is presented by Georg Johann, Count of Buquoy, by a man who is tightly connected with various building projects, especially with the rebuilding of the Lower Castle in the town of Rosenberg in style of the Gothic revival. In the third generation there were again two brothers, namely Karl Bonaventura and Ferdinand. Both of them followed the building activities of their father and their building projects (the rebuilding of the Hauenstein Castle, the building of new burial chapel in Gratzen) closed the time of architectural revival in the Czech aristocratic milieu. Count Karl Bonaventura of Buquoy rounded off the Buquoys' traditional engagement in the cultural sphere with being the last but one president of the Patriotic Friends of Arts (*Společnost vlasteneckých přátel umění*). It is also necessary to mention Countesses of Longueval-Buquoy. Women who were born in this noble family or who became wives of Counts of Buquoy took a interest in culture and the fine art played an important role in their lives: they were sponsors of the art and they were also talented artists-dilettantes (it is valid for Countess Gabrielle of Rottenhan, the wife of

Georg Franz Buquoy and for Countess Philippine of Czernin-Morzin, the wife of Karl Bonaventura Buquoy).

The texts about the chosen members of the Longueval-Buquoy family have the same structure. In the first part there are described their life stories, there is written about their public activities and there is revealed a lot from their private lives. In the second part attention is paid to the relation between Buquoy and various forms of the fine art.

VI Achieved Conclusions

The period between 1790s and 1910s could be described and characterized with a lot of terms, expressions, phrases, with shorter or longer sentences. But the most apt words remain the words *a process* and *a change*. The processes of modernization, of industrialization and of urbanization as well as technical and technological changes, changes of economics and transformation of collective thinking affected all social groups and it led to the transformation of the whole society, more precisely it led to the decline of some groups or by contrast to the expansion and emancipation of the other ones.

The long 19th century presents one of the turning times for the traditional Czech-Austrian nobility. Despite the fact that the aristocracy of the Habsburg Monarchy tried to keep its unrivalled status and it demanded an exclusive rank in the society, its elite position was weakened as a result of the process of modernization. But at least the Czech-Austrian aristocracy kept its dominant position in one sphere, namely in social, cultural and artistic life. The Czech cultural and/or artistic life of the 19th century was influenced in this or that way by the prominent noble families of Cisleithania. And among them it couldn't miss Counts of Longueval-Buquoy.

The family of Longueval-Buquoy which was since 1620s settled in the South-Bohemia was chosen by two reasons: On the one hand life stories of Counts and Countess Longueval-Buquoy living in the 19th century aren't adequately described in historiography up to now. On the other hand existing publications and the Buquoy Family Archive have been indicating that the members of this noble family had a specific relation to particular components of the visual arts and that their close relation to the arts is able to be perceived in various contexts: it could be described as a private interests (the artistic activity, drawing and painting, of noble men and women themselves), as a way to an aim (a business with the applied arts as a tool for financial profit, a rebuilding of a family residence as a way to form the Buquoy family memory), as a distinguishing feature of the nobility (a patronage of culture and arts).

Regarding the family of Count of Longueval-Buquoy it is possible to say that the members of this noble family showed an attachment to the fine art since the first years when they settled in the southern part of the then Bohemian Kingdom: in the 17th and 18th century there were founded three churches of pilgrimage (The Name of Mary Church in the locality of Lomec u Vodňan, The Holy Trinity Church close to the town of Trhové Sviny, the Our Lady of Good Counsel Church in the village of Dobrá Voda u Horní Stropnice) or two beautiful residences (the first one in town of Nové Hrady, the second one in the village of Libějovice). In the same time Buquoys belonged to clients of famous artists and to buyers of artistic works and they also became collectors and patrons of the fine art. Between 1789 and 1914 Buquoys' positive relation to the visual arts was proved again and again.

In the first half of the 19th century, Count Georg Franz was the head of the Longueval-Buquoy family. This man is strongly perceived in the historical as well as in the common awareness as a person with various interests, as a friend of eminence personalities of the first half of the century before last (e.g. the French physicist André-Maria Ampère, the Prussian naturalist Alexander von Humboldt, the German writer Johann Wolfgang von Goethe), as an industry pioneer, as an explorer and as a man of extraordinary ways of thinking or of unusual social opinions.

A role of this aristocrat in the history of the Bohemian glass-making was often mentioned, too. An attention was especially aimed at one of his finds, at the dark non-transparent glass, at the black and red Hyalith-Glass. Many wanted to reveal a secret of the production of this glass or rather they wanted to find an exact formula for the dark molten glass (there are a lot of various formulas for making the Hyalith-Glass but if they were tested, any final products didn't tally with the original black products from the first third of the 19th century). The art historian tried to evaluate the aesthetic aspect of that glass of unusual colours and to set the Hyalith-Glass production into the context of the then art. At least one theme connected with Count George Franz and the glassworks in the Novohradské Mountains stood aside from the attention of the historians for a long time. And it would be said that it was about a really important question: Which role played a glass industry in the life of Georg Franz Buquoy himself?

Despite the fact that by searching the answer that tricky question, it seems to be very easy to say that the engagement of this member of the Count family in the glass production was a kind of interest in the fine or rather applied arts, this idea has to be left after a closer look at extant written, iconographical and material sources. At the moment when a historian is forced to leave the hypothesis that from Georg Franz Buquoy's point of view the glass from the

Novohradské Mountains and from the first third of the 19th century had a connection with the artistic world, he/she has to look for new perspectives. Although a following statement looks like a trivial one, it has to be mentioned that the glass from the Novohradské Mountains produced in glassworks of Georg Franz Buquoy was successful trade article which improved greatly both the budget of the Longueval-Buquoy family and economic balance of the family domains.

Glass produced mostly in the glass manufacture in the localities of Georgenthal and Silberberg might play more important role by the representation for one thing of the South-Bohemian polymath himself and for another of the whole Longueval-Buquoy family. The black and red Hyalith-Glass was illustrative of knowledge of the natural sciences and of chemical skills of Georg Franz Buquoy and it suggested him as an eminent (natural) scientist of the first third of the century before last. Already in the 19th century the Hyalith-Glass was sold under the trade mark "Glass from Count of Buquoy's glassworks" but during the next century the both marks (Hyalith-Glass and Buquoy's glass) merged into one term and so a deep awareness of the "fragile beauty" which resulted from chemical experiments of Georg Franz, Count of Buquoy, and from hands of the glassmakers from the Novohradské Mountains hasn't been disappearing till now.

In the shadow of the well-known South-Bohemian count and man of science there stood his younger brother. Ludwig Ernest Buquoy wasn't the first-born son and the heir of the Buquoy dominion. Because the count family didn't have large estates and because it wasn't in the habit of giving any homestead to younger sons of the Buquoy family, Count Ludwig Ernest was predestined to become an officer in the spirit of the family tradition. He spent more than twenty years in the army of the Danube Monarchy and his military rank *Rittmeister* was used as an identification of this noble man.

The interests and hobbies of Ludwig Ernest Buquoy connected him with the other noble men: he showed interest in the natural sciences, he paid attention to music (he even played the violin) but the fine art was his lifelong passion. During his life this count created a lot of pictures and his artistic works (mainly *vedute* of memorable or remarkable places of the Bohemian Kingdom) were excellent in precision, they captivated by their scenic beauty, they fascinated by precise graphical technique and they stood out among works of the other noble people who went in for drawings and graphics between 1790s and 1840s.

Even though his drawings and graphics assigned him to the most important artists whose works were created in the style of Classicism, in the Empire style and in Early Romanticism, it is not possible to call him a professional artist. The artistic non-professionality of Count

Ludwig Ernest bears no relation to the quality of his pictures but it follows from his social status and from the life style of his social group (in the first third of the 19th century it wasn't possible to be a noble man/aristocrat and artist at the same time). The designation an aristocrat-dilettantish artist has to be also refused because it leads to degradation of the artistic works of Ludwig Ernest Longueval-Buquoy. And so Count Ludwig Ernest Longueval-Buquoy should be perceived as a noble man, as a member of the Austrian army who proved himself an artistic talent.

A noteworthy member of the Longueval-Buquoy, it was Count Georg Johann of Buquoy. As many noble men of the time between 1840s and 1870s he had a close relation to artistic creation. In his case an interest in the visual art wasn't a symbol of social status: in his interest there were united his lifelong passion for the fine art (among all kinds of things he liked visiting famous galleries, he was a contributing member of the Patriotic Friends of the Arts, he was a collector of the applied arts), his own artistic activities (Georg Johann, Count of Buquoy was a talented draughtsman who was able to depict everyday life, to create beautiful interior pictures or draw pictures with Christian themes) and the ideas of Romanticism and Historicism.

His love for the fine art, the then trends in noble architecture (revival architecture) but also the way of his thinking about the Buquoy history, all of them was expressed by rebuilding and renovation of the Lower Castle in the town of Rosenberg which took place between 1848 and 1855. Before the rebuilding it had been decided that the second floor of the Rosenberg Castle would serve as a living part (on the second floor there were situated flats of the count's pair, guests' rooms or common rooms) while the first floor would come a "place of memory" of the Longueval-Buquoy family and this museum would be opened to public.

In the Buquoy Museum in the Rosenberg Castle there was presented the famous family history from its beginning till the mid of the 19th century. The whole castle, rooms on the first floor, all furniture and decorations, all told a fascinating story of the Longueval-Buquoy family, but it is necessary to remind that Georg Johann Buquoy as a "ideological leader" wanted to accentuate mostly three moments of the family history, namely involvement of Longuevals in crusades, the life of Charles Bonaventure Buquoy and promotion of the Buquoy family to a status of a prince. And in connection with the presentation of the Buquoy family, it has to be mentioned that Georg Johann, Count of Buquoy also wanted to present his family as the heir of the most eminent noble family of the South Bohemia in the Early Modern Time (i.e. the Rosenberg family).

Speaking about the presentation of the Longueval-Buquoy family, the initiator of the rebuilding of the Lower Castle in the town of Rosenberg described the family history in two ways: in three rooms on the first floor of the Rosenberg Castle there were presented more members of the Longueval-Buquoy family or rather those men who were capable servants of the Habsburg Kings or those men who became famous for their martial successes; the other rooms kept reminding of the individual members of the count's family who contributed to social upswing of the Longueval-Buquoy family.

By presenting of the history the Longueval-Buquoy family on the first floor in the Lower Castle in the town of Rosenberg, visual form plays a dominant role: large portraits of Buquoy hang on walls, in windows there are a lot of coats of arms, the motif of the whole coat of arms of the Longueval-Buquoy (or its parts) was used as a decoration. Next to the visual form it has to be noted that the names of the particular rooms remind on the famous members of the Longueval-Buquoy family and on the famous history of this noble family.

The artistic aspirations and the aesthetical awareness of Count Georg Johann of Buquoy came about the realization in 1840s and 1850s. Later on twenty years his younger son Ferdinand followed in his footsteps.

Ferdinand Buquoy was the heir to the lofty ideals of Count Georg Johann or rather of his romantic view of the. This spiritual heritage was reflected in particular in rebuilding of the family residence at the estate Hauenstein-Kupferberg in the North-western Bohemia. The former Gothic fortress, augmented by Renaissance and Baroque wings, was converted into a charming aristocratic residence and this rebuilding was based on the conception of Count Ferdinand Buquoy.

The design of the Hauenstein Castle was inspired by the Tudor Gothic and the romantic historicism. Although the Hauenstein Castle was conceived as a comfortable and at the same time as a representative residence of the secundogeniture of the Longueval-Buquoy family and it shouldn't primarily be another place of memory, a glorious past has found its place there: Architectural and design solutions of the Knights Hall was almost a perfect copy of Crusaders' gallery of the Rosenberg Castle, and so this generously designed space again warned of warfare and military achievements of members of Longueval-Buquoy family, reminding the Rosenberg Castle and its position in the history of the Bohemian Kingdom as well as of Buquoy family and it also reminded construction activity and historiographical (or rather hagiographic) concept George John Buquoy.

Count Ferdinand of Buquoy was an adherent of the lofty ideals of his father, but the heir of the whole Buquoy's dominion, of the family traditions and of the family obligations, it was

his older brother Karl Bonaventura, The life of this noble man, as if it would be in a symbolic way and also really an end of the long-lasting, close and positive relation of the Longueval-Buquoy family to the visual arts.

As well as his father and younger brother, Count Karl Bonaventura got involved in the architecture. It was only him who let build a new chapel at the cemetery in the town of Gratzen which had to be a new burial place of the Longueval-Buquoy family. Despite the fact that this building project was a reaction to a really practical problem (a lack of space in the previous burial vault in the monastic church in Gratzen), this sacral building became also a place of the Buquoy memory, a place where was again mention the Buquoys' role in the history of the Gratzen domain.

Karl Bonaventura Buquoy played an important role in the history of the (noble) patronage, or rather in the history of the Patriotic Friends of the Arts. In the continuity of the family tradition he became a contributing member of the art-loving society in late 1870s. But his engagement in this cultural society surpassed activities of his ancestors, namely at the moment when he became a president of the Patriotic Friends of the Arts.

A function of the president of the Patriotic Friends of the Arts wasn't only a symbolic role, but it was connected with a lot of practical tasks and pragmatic decisions. Karl Bonaventura Buquoy leaded the art-loving society for more than twenty years and in these complicated times there were a number of various events, positive as well as difficult moments: On the one hand this member of the Longueval-Buquoy family observed blossoming of the Gallery of the Patriotic Friends of the Arts after its moving in *Rudolfinum* and he was able to hold a celebration of an anniversary of hundred years of the society in 1896; on the other hand he had to face a criticism from the artistic circles, he saw a decline of this society and a loss of power in artistic life of the Bohemian Kingdom and he had to react to the fact that the Prague Academy was nationalized.

Not only men but also women belonged to the Longueval-Buquoy family in the “long“ 19th century and two of all those women had the most remarkable relation to the visual arts, namely Gabrielle, born Countess of Rottenhan, and Philippine, born Countess Czernin-Morzin. Both of them came from the prominent noble families of the Habsburg Monarchy, both of them were considered cultivated ladies, both of them became wives of the men who significantly influenced cultural and artistic life in the then Bohemian Kingdom and the fine arts were for those aristocrats very important.

Speaking about Gabrielle born Countess Rottenhan her steps on artistic fields leads to two directions: on the one hand this countess herself was active of arts; on the other hand she was an initiator of some artistic projects.

The own artistic activity of the Countess Gabrielle Buquoy could be felt as full of contradiction. On the one hand her pictures are unknown for the public: despite she painted and drew all her life, only her relatives and aristocratic friends saw her drawings, pastels and aquarelles in the first half of the 19th century. On the other hand some part of her artistic works was publicly presented: she is considered to be the author of the pictures which were transferred on the products from the famous black and red Hyalith-glass as gilding.

If the aesthetical and artistic interventions of this Countess of Buquoy into the glass production aren't accustomed, her building activity (interest in garden architecture, in profane as well as sacral architecture) is also extremely unusual. In this activity there were reflected family traditions, admiration for artistic activity of the ancestors, need for appropriated representation and Christian ideals: Countess Gabrielle followed up the activities of her beloved father Heinrich Rottenhan with completing and enriching the sentimental park in Rottenhaus. The building activity in Hauenstein went out from the practical demands (a desire for comfortable living led to the reconstruction of the here standing castle in the Neo-gothic style; a need of a respectable house of God originated a new castle chapel).

As for Philippine Buquoy born Countess Czernin-Morzin, this woman had also a close relation to various arts. Even though an attention focused on her musical skills (this countess was a talented pianist) it seemed that this lady was excellent on artistic field in one part of her life. In 1890s she tended to create still lives and those pictures were aesthetically fine that they were presented during the exhibition of the Art Society for Bohemia (*Krasoumná jednota*). Next to it there are remarks that Countess Philippine drew also landscapes (in the style of impressionism). On condition that it succeeded in finding her lost still lives and that art historians certify beyond all doubt her authorship of some landscapes, it will be possible to call Countess Philippine Buquoy one of the female artist in the end of the 19th and at the beginning of 20th century.

Despite the fact that the Counts of Longueval-Buquoy didn't belong to the richest and the most powerful noble families in the Austrian Empire in the "long" 19th century, their important role in the cultural and/or artistic history of the Bohemian Kingdom is indisputable and comparable with the most important noble families (for example Princes of Liechtenstein, Schwarzenberg or Thun-Hohenstein).

VII Publication Activity of the Author

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