

PICTURE COLLECTIONS AND FURNISHINGS IN THE COBENZL RESIDENCES IN CARNIOLA

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Despite their historical significance as politicians and diplomats and their role as patrons of art and literature, the members of the House of Cobenzl have long been overlooked in Slovenian historiography. The fact that, like many other aristocratic families, they have until recently not been subject to research can be associated with the negative reception of aristocracy in the interwar and especially post-WWII Yugoslavia¹. With the exception of the studies tackling the scientific activities of Charles Johann Philipp Count Cobenzl (hereafter Charles) by Stanislav Južnič², the individual members were only sporadically discussed by historians, as a rule in the scope of wider topics³. Also the overviews on the history of the House of Cobenzl and the role of its members in Slovenian Lands have been limited to the brief entries in *Slovenski biografski leksikon* (Slovenian biographical encyclopaedia) and *Primorski biografski leksikon* (Biographical encyclopaedia of Primorska)⁴.

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- 1 For the reception of nobility and its influence on historical research, see: Miha PREINFALK, *Zgodovinske pisane na Slovenskem in njegov odnos do plemstva*, «Zgodovinski časopis», 58 (2004), in particular pp. 507, 509-510; Miha PREINFALK, *Habsburško plemstvo in Slovenci*, in Mariano RUGALE, Miha PREINFALK, *Blagoslovljeni in prekleto. 1. del: Plemiške rodbine 19. in 20. stoletja na Slovenskem*, Ljubljana, Viharnik, 2010, pp. 7-14.
 - 2 Stanislav JUŽNIČ, *Kraševce gospodar v Bruslju. Ob tristoletnici rojstva Janeza Filipa Kobencla*, in «Kras: revija o Krasu in krasu, o ljudeh in njihovem ustvarjanju», 122-123 (2013), pp. 14-19; Stanislav JUŽNIČ, *Ljubljancanove knjige o vakuumu v Bruslju (ob tristoletnici rojstva Janeza Filipa Kobencla v Ljubljani)*, in «Vakuumist. Glasilo Društva za vakuumsko tehniko Slovenije», 32/2 (2012), pp. 16-25; Stanislav JUŽNIČ, *Kobencli (ob tristoletnici rojstva Janeza Karla Filipa Kobencla v Ljubljani)*, in «Zgodovinski časopis. Glasilo Zveze zgodovinskih društev Slovenije», 68/1-2 (2014), pp. 54-83.
 - 3 See Majda SMOLE, *Graščine na nekdanjem Kranjskem*, Ljubljana, Državna založba Slovenije, 1982.
 - 4 *SBL*, 1/1, Ljubljana, Zadružna gospodarska banka, 1925, p. 83 (entries by France MESESNEL, France KIDRIČ and Joža GLONAR); *SBL*, 1/3, Ljubljana, Zadružna gospodarska banka, 1929, p. 183 (entries by Josip MAL and Joža GLONAR); Anton KACIN, *Cobenzl*, in *PSBL*, vol. I, Nova Gorica, Goriška Mohorjeva družba, 1975, pp. 190-192.

In Slovenian art history, the role of the Cobenzls as intermediaries, patrons and commissioners has rarely been subject to research. Generally recognised has been the role of Guido Cobenzl and his son Johann Philipp as the patrons of young Franz Caucig (Franc Kavčič, 1755-1828), sending him to Vienna and promoting him on his way to the academic circles⁵. However, only a decade ago it has been confirmed and acknowledged that in paving the way of the young painter from Gorizia to his position at the academy, Johann Philipp intentionally hindered the academic career of Carniolan landscape painter Lovro Janša (Lorenz Janscha, 1749-1812)⁶. In the studies by Helena Seražin⁷ and Igor Sapač⁸, individual members of the Cobenzl household have been discussed as ambitious patrons and significant intermediaries of artistic ideas and architectural styles in Carniola and Gorizia County. While the studies focused on their role as commissioners of architecture and individual art works, the questions of furnishings of their residences and their fate were merely touched upon in reference to their manors in Lože (Leitenburg, also Losa)⁹ and Haasberg¹⁰.

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- 5 Constantin WURZBACH, *BLKO*, vol. II, Wien, Universitäts-Buchdruckerei von L. C. Zamarski, 1857, pp. 312-314; Viktor STESKA, *Slovenska umetnost. 1 del: Slikarstvo*, Prevalje 1927, pp. 169-173; Ksenija ROZMAN, *Franc Kavčič/Caucig*, Ljubljana, Narodna galerija, 1978, pp. 25-30, 66-67.
 - 6 Nataša IVANOVIČ, *Slikar Lovro Janša v primežu razmer na dunajski likovni akademiji ob prelomu 18. stoletja*, in «Acta historiae artis Slovenica», 15 (2010), pp. 63-75.
 - 7 Helena SERAŽIN, *Lože pri Vipavi – grad ali vila*, in «Goriški letnik: zbornik Goriškega muzeja», 20-21 (1993/1994), pp. 71-103; Helena SERAŽIN, *Štanjelski grad na risbi Janeža Cobenzla iz 1580*, in «Acta historiae artis Slovenica», 10 (2005), pp. 169-176; Helena SERAŽIN, *Vile na Goriškem in Vipavskem od 16. do 18. stoletja*, Ljubljana, Založba ZRC, in particular pp. 38-42; Helena SERAŽIN, *Cesarski veleposlaniki iz vrst goriškega plemstva v vlogi posrednikov novih arhitekturnih modelov in umetnostnih smeri*, in Miha PREINFALK (ed.), *Iz zgodovine slovenskih gradov*, «Kronika. Časopis za slovensko krajevno zgodovino», 60, Ljubljana, Zveza zgodovinskih društev Slovenije, 2012, pp. 659-662.
 - 8 Igor SAPAČ, *Grajske stavbe v osrednji Sloveniji. III. Notranjska. 1: Med Planino, Postojno in Senožetami*, Ljubljana, Viharnik, 2005 (Grajske stavbe na Slovenskem), pp. 44-78; Igor SAPAČ, *Grajske stavbe v osrednji Sloveniji. Notranjska. 2: Med Idrijo in Snežnikom (Grajske stavbe na Slovenskem)*, Ljubljana, Viharnik, 2006, pp. 83-91; Igor SAPAČ, *Grajske stavbe v zahodni Sloveniji. 1: Zgornja Vipavska dolina (Grajske stavbe na Slovenskem)*, Ljubljana, Viharnik, 2008, pp. 18-33; Igor SAPAČ, *Grajske stavbe v zahodni Sloveniji. 5: Kras in Primorje (Grajske stavbe na Slovenskem)*, Ljubljana, Viharnik, 2011, pp. 222-304; Igor SAPAČ, *Arhitekturna zgodovina gradu Ribnica na Dolenjskem*, in Miha PREINFALK (ed.), *Iz zgodovine Ribnice na Slovenskem*, «Kronika», 66, Ljubljana, Zveza zgodovinskih društev Slovenije, 2018, in particular pp. 405-407.
 - 9 Seražin, *Lože pri Vipavi* cit., pp. 81, 98-100.
 - 10 Especially with regards to paintings by Francesco Pittoni, which have been associated with Haasberg, see Ferdinand ŠERBELJ, *Baročno slikarstvo na Goriškem*, unpublished doctoral dissertation, University of Ljubljana, 2000, pp. 13-14, 147-149; Ferdinand ŠERBELJ, *Baročno slikarstvo na Goriškem*, Ljubljana, Narodna galerija, 2002, p. 25; Barbara

Based on archival sources, especially probate and estate inventories, this paper is the first attempt to comparatively analyse furnishings, especially picture collections in Carniolan residences of the Cobenzls between the mid-18th century and the first decade of the 19th century, in the context of the history of estate ownership, intra-familial relations, and their artistic commissions. A special attention is dedicated to transfers and the fate of their legacy. The main point of departure are Carniolan estates and residences acquired by Ludwig Gundakar (1678-1764) and Johann Caspar, Count Cobenzl (1664-1742) and subsequently inherited by Johann Caspar's sons Charles (1712-1770) and Guido (Guidobald, 1716-1797).

Johann Caspar Cobenzl and his residences in Carniola

Johann Caspar Cobenzl arrived in Ljubljana and commenced acquiring estates in Carniola after he became provincial governor in 1714¹¹. Before coming to Ljubljana, as seen from occurrence of his name in the church records, he lived between Gorizia and Vienna¹². After his daughter Maria Anna Prisca was baptised in the cathedral on 20 January 1711¹³, he left again for Vienna¹⁴, where his son Charles was baptised on 9 August 1712¹⁵. This piece of

MUROVEC, *Slike Francesca Pittonija iz dvorca Haasberg*, in «Acta historiae artis Slovenica», 7 (2002), pp. 59-69; KATRA MEKE, *Beneško baročno slikarstvo na Kranjskem in Štajerskem: Naročniki in zbiralci*, unpublished PhD dissertation, University of Ljubljana, 2017, pp. 53-55.

- 11 According to most historians, he took over the post in 1714. See for example Franz Karl WIBGRILL, *Schauplatz des landsässigen nieder-oesterreichischen Adels vom Herren- und Ritterstande von dem XI. Jahrhundert an, bis auf jetzige Zeiten*, Wien, Seizer 1795 p. 97; Carlo MORELLI, *Istoria della Contea di Gorizia*, Gorizia, Paternolli, 1855-1856 (rist. an. con indici, Mariano del Friuli, Edizioni della Laguna, 2003), vol. III, pp. 56-57; Carl CZOERNIG, *Görz Oesterreich's Nizga. Nebst einer Darstellung des Landes Görz und Gradisca*, vol. I, Wien, Wilhelm Braumüller, 1873, p. 768; Friedrich EDELMAYER, "Caro Cobenzl". *Giovanni Casparo Cobenzl e Carlo VI*, in Silvano CAVAZZA (ed.), *Gorizia barocca. Una città italiana nell'impero degli Asburgo*, Mariano del Friuli, Edizioni della Laguna, 1999, pp. 247-253: 247; Miha PREINFALK, Barbara ŽABOTA, *Grbi v kapeli sv. Jurija na Ljubljanskem gradu – biser z napako?*, in «Varstvo spomenikov», 39 (2001), p. 86. According to Franz Anton STEINBERG, *Gründliche Nachricht von dem in dem Inner-Crain gelegenen Czirknitzer See. Worinn alle Seltenheiten desselben auf das genaueste aufgeföhret und zu mehrerer Deutlichkeit mit verschiedenen Kupfern erkläret worden*, Laybach, 1758, p. 133, the date of his formal investiture was 16 January 1715. The same date is given also by Vinko FERRERI KLUN, *Archiv für die Landesgeschichte des Herzogthums Krain*, vol. I, Laibach, I. Kleinmayr & F. Bamberg, 1852, p. 69.
- 12 See Ludwig SCHIVIZ VON SCHIVIZHOFEN (ed.), *Der Adel in den Matriken der Grafschaft Görz und Gradisca*, Görz, Selbstverlag des Verfassers, 1904, pp. 33-34, 50, 73-100, 225, *passim*.
- 13 *Idem*, p. 100.
- 14 For his departure to Vienna in 1711, see also Simon RUTAR, *Schloss und Herrschaft Lueg*, in «Mittheilungen des Musealvereines für Krain», 8/3 (1895), p. 97.

information, published already by Carlo Morelli (though with a different date)¹⁶, fundamentally corrects the hitherto Slovenian (as well as international) historiography, according to which Charles was born in Ljubljana¹⁷.

That Johann Caspar's (and his family's) social life in Ljubljana started after he took over his post of provincial governor of Carniola, is also seen from the overview of Ljubljana baptism and marriage records¹⁸. His name appears for the first time in Maria Magdalena von Umfahrer's baptism entry on 18 October 1711 in Ljubljana Cathedral, at which he was, however, not *de facto* present but was represented by his brother Leopold Ferdinand (1674-1724), provost of Ljubljana Cathedral and parish priest in Radovljica (Radmannsdorf)¹⁹. The latter has been known as the commissioner of high altar in Radovljica parish church of St. Peter, a work by Luigi Bombasi and Angelo Putti, while in the Ursuline Convent in Ljubljana a painting of the Coronation of the Virgin survives with his coat of arms²⁰.

Johann Caspar is subsequently recorded in Ljubljana church records only from February 1715 onwards, thus a good half a year before he acquired his residences in Ljubljana. On 30 September 1715, he signed with Princess Charlotte von Eggenberg in the name of the son Johann Anton the purchase contract for two adjacent houses in Novi trg square, for which he paid 7.400

15 *Matrikula* online, Wien/Niederösterreich (Osten), Rk. Erzdiözese Wien, Hofburgpfarre, Tauf-, Trauungsbuch | 01,2-01, 1637-1712, fol. 68, <https://data.matrikula-online.eu/sl/oesterreich/wien/01-hofburgpfarre/01%252C2-01/?pg=74> (retrieved 5 November 2020). For the link to the digitised book of births, I thank Miha Preinfalk. For the birth certificate, see also ASGo, ASCC, AeD, b. 375, f. 1091. The document was first presented in Alessandro QUINZI, *Giovanni Pacassi da Gorizia a Schönbrunn*, paper at the conference *Patrons, Intermediaries and Venetian Artists in Vienna and Imperial Domains (1650-1750)*, organized by ICCHS – International Center for Comparative Historical Studies, Faculty of Arts, University of Ljubljana, Slovenia, 24 September 2020. I sincerely thank Alessandro Saša Quinzi, who sent me a scan of the document.

16 Morelli, *Istoria* cit., III, p. 282 (with the date 22 July 1712). For a different date, i.e. 21 July 1712, see Wurzbach, *Biographisches Lexikon* cit., vol. II, p. 389.

17 That Charles was born in Ljubljana is mistakenly accounted by Wurzbach, *Biographisches Lexikon* cit., vol. II, p. 389. Subsequently this information was taken over by Mesesnel, *Cobenzl* cit., p. 83; cf. for example also Južnič, *Kobenli* cit., p. 54; Južnič, *Ljubljančanove* cit., p. 16.

18 Ludwig SCHIVIZ VON SCHIVIZHOFEN (ed.), *Der Adel in den Matriken des Herzogtums Krain*, Görz, Selbstverlag des Verfassers, 1905, pp. 50 ff.

19 Schiviz, *Der Adel ... Krain* cit., p. 50, 52 ff.

20 For Leopold Cobenzl as the commissioner of Radovljica altar and for his dissatisfactory guidance of the parish, see Blaž RESMAN, *Barok v Kamnu*, Ljubljana, Založba ZRC, 1995, p. 52; Blaž RESMAN, *Skica za umetnostnozgodovinski portret župnijske cerkve svetega Petra v Radovljici*, in «Radovljiški zbornik», 1995, p. 286. For the painting in the Ursuline convent in Ljubljana, see Blaž RESMAN, *Uršulinke v Ljubljani* (Kulturni in naravni spomeniki Slovenije, 213), Ljubljana, Zavod za varstvo kulturne dediščine Slovenije, 2010, p. 84.

guilders²¹. After Eggenberg's death in 1716, he acquired from Eggenberg's widow also Haasberg Manor in Planina, Šteberk (Stegberg) and Logatec (Loitsch)²².

In the light of his new post in Carniola, Johann Caspar's decision to sell Jama Castle (Lueg), the only residence in Carniola that he had inherited from his father Johann Philipp, to Sebastian von Raigersfeld on 6 July 1711 turned out to be too haste²³. In 1716 he requested Emperor Charles VI for the privilege to avoid the pre-purchase right of the neighbouring estate owners, which was granted. On 22 March 1719 he acquired the estate back from Raigersfeld, in order to strengthen his territorial and social influence in Carniola²⁴.

In 1738, Johann Caspar purchased from his brother Ludwig Gundakar Ribnica Castle (Reifnitz)²⁵, while Ludwig Gundakar kept in his possession Lože and occasionally resided also in family castle in Štanjel (San Daniele del Carso) until his death in 1764²⁶. In 1738 Johann Caspar sold his house in Gorizia²⁷, and soon after moved to Vienna and thereafter to Graz, where he died on 1 May 1742²⁸. After the death of his brother Ludwig Gundakar, who died without the male descendant, his nephew, Johann Caspar's son Guido, inherited Lože Manor.

Due the scarce archival sources accounting for Johann Caspar's residences (especially the lack of his probate inventory), we cannot evaluate the scope and features of their furnishings. Nevertheless, sporadic information can

21 SLA, FA Herberstein, Urkundenreihe-Abteilung Eggenberg, Urk. Nr. 184.

22 Gerhard Bernd MARAUSCHEK, *Die Fürsten zu Eggenberg. Unter besonderer Berücksichtigung ihres Kunstmäzenatentums*, unpublished PhD dissertation, Universität Graz, 1968, p. 263; Smole, *Graščine* cit., p. 267.

23 For the transcription of the purchase contract, see Rutar, *Schloss und Herrschaft Lueg* cit., pp. 98-99.

24 ASGo, ASCC, b. 199, f. 511, *Confignation der die Gräfllich Ludwig Cobenzlischen Herrschaften Haasberg, Loitsch, und Luegg, und deren Administration betreffenden Original, und andern Urkunden*, nrs. 61-66; *Idem*, MdS, b. 112, f. 462, 3: *Papierurkunde*; *Idem*, b. 112, f. 462, 4 no. 25 (Ljubljana, 22 March 1719). See also Rutar, *Schloss und Herrschaft Lueg* cit., p. 100; Dušan KOS, *Deželne imenjske knjige in socialna mobilnost plemstva do terezijanske davčne rektifikacije sredi 18. stoletja*, in Boris GOLEC (ed.), *Družbena in identitetna mobilnost v slovenskem prostoru med poznim srednjim vekom in 20. stoletjem*, Ljubljana, Založba ZRC, 2019, p. 70.

25 A subsequent copy of the purchase contract survives in ÖStA, HHStA, AT- SB Auersperg XXIII-622. Digitized scan is available in ARS, AS 2048/Auersperg/600, <http://arsq.gov.si/query/detail.aspx?ID=419313> (retrieved 5 November 2020).

26 Smole, *Graščine* cit., p. 279.

27 ASGo, ASCC, AeD, b. 702, f. 2083.

28 DAG, Graz-Hl. Blut, Sterbebuch XIII 1742-1754, p. 23. See also Ludwig SCHIVIZ VAN SCHIVIZHOFFEN (ed.), *Der Adel in Matriken der Stadt Graz*, Graz, Sytria, 1909, p. 290. See also the subsequent transcription of his original testament written in Vienna in 1740: ASGo, ASCC, AeD, b. 236, f. 603.

be deduced from the surviving purchase contracts. Johann Caspar purchased Ljubljana houses in Novi trg 4 and 5 fully furnished, i.e. including furniture and probably also paintings previously used by Johann Anton Eggenberg, possibly also by his father Johann Seyfried, who was Carniolan provincial governor between 1673 and 1692, and is known to have been a very ambitious art patron and collector. A part of his large collection that he kept in Waldstein Manor in Styria was sold out and dispersed after his and his son's death²⁹. On the other hand, the purchase contract of Johann Caspar's palace in Gorizia reveals that in 1739 he sold the house including furnishings (and probably most of the paintings) but with the exception of the portraits, which he most probably transferred to one of his Carniolan residences (i.e. either Haasberg or Logatec Manor³⁰), but most probably not to Jama, Ljubljana and Ribnica, as there were no portraits documented in Jama, and due to the fact that he handed over Ribnica and the house in Novi trg 4 in Ljubljana to his younger son Guido in the same year³¹.

Johann Caspar's testament compiled in Vienna in 1740 gives no account on the paintings, but several other items are specified. In addition to the *fideicommissum* Haasberg, Jama and Logatec, he left to his eldest son Charles an exquisite walking stick with a diamond handle top once belonging to Charles VI, a gift of the dowager empress Elisabeth Christine. Charles also inherited the most precious of Johann Caspar's fleeces with three large brilliants, and a crystal goblet garniture, which he received as the Highest Cupbearer (*Obirst Mundschenke*) during Emperor Charles VI's hereditary homage in 1728³². In addition to drinking garnitures in gold and silver and the fleece

29 For the patronage of the Eggenbergs, see Marauschek, *Die Fürsten zu Eggenberg* cit., in particular pp. 260-263; see also Metoda KEMPERL, *Cerkveni ustanovi knezov Eggenbergov v 17. stoletju na Kranjskem*, in «Zbornik za umetnostno zgodovino», n. s. 43, pp. 105-138; Renata KOMIĆ MARN, *Kratka zgodovina rodbine Eggenberg s posebnim ozirom na slovenski prostor*, in «Kronika. Časopis za slovensko krajevno zgodovino», 63/1 (2015), pp. 5-26. For the Eggenberg picture collection, see Barbara RUCK, *Aus Ost und West. Kostbarkeiten der ehemaligen Eggenbergischen Sammlungen*, Graz, Schloss Eggenberg, 1986; for its dispersal also Tina KOŠAK, *Slikarske zbirke grofov Herberstein. Zbirki Janeza Ernesta I. in Janeza Ernesta II. v Gradcu in gradu Hrastovec*, in «Acta historiae artis Slovenica», 20/1 (2015), pp. 106-107.

30 ASGo, ASCC, AeD, b. 702, f. 2083; Catherine PHILLIPS, *Arts and politics in the Austrian Netherlands: Count Charles Cobenzl (1712-70) and his collection of drawings*, unpublished PhD thesis, University of Glasgow, 2013, p. 72.

31 ARS, AS 774 Gospodstvo Ribnica, 1432–2005, Dominicalia, šk. 1, handover contract, 20 December 1739, unpaginated; Majda SMOLE, *Graščina Ribnica* (Publikacije Arhiva RS Slovenije, Inventarji; Graščinski arhivi, 4), Ljubljana, Arhiv Slovenije, 1980, p. 14.

32 Testament of Johann Caspar Cobenzl in ASGo, ASCC, AeD, b. 236, f. 603. For the Carniola hereditary homage in 1728, see Carl Seyfried VON PERITZHOFF, *Erb-Huldigungs Actus im Hertzogthum Crain*, Laybach, Adam Friderich Reichhardt, 1739; Eva HOLZ, *Die Habsburger in Krain*, in Renate ZEDINGER, Marlies RAFFLER, Harald HEPPNER (eds.),

made of emeralds and diamonds, Johann Caspar also left a new «white» fleece to his wife Charlotta Sophia, as written in a separate annex to the testament, which he signed in 1742 in Graz. She also inherited the furnishings of Haasberg chapel, two sets of tapestries, and pieces of furnishings according to her own selection³³.

More information on the furnishings of the Cobenzl residences can be deduced from the probate inventories of Ludwig Gundakar (1764) and Charles Count Cobenzl (1770), the castle and estate inventories of Lože Manor dating 1777 and 1810, the inventory of Ribnica Castle dating 1777, and the inventory of Štanjel Castle dating 1805.

Haasberg Manor

On 27th March 1770, two commission members, Cajetan von Pettenekh and provincial government councillor Anton Joseph von Vermatti, inventoried Carniolan estates of deceased Charles Count Cobenzl. In addition to Cobenzl's largest estate, Haasberg, they also visited and inspected the property in Jama Castle and Logatec Manor.

Somewhat more than 200 paintings were listed in Haasberg, Logatec and Jama. Most of them, altogether 116 paintings and eight large maps, hung in Haasberg (**fig. 15.1**), which, as the largest and central estate, was evaluated at slightly less than 138.024 Gulden³⁴.

Among paintings inventoried in Haasberg, portraits prevailed. There were 66 of them, among which twelve full-figure life-size portraits of the Cobenzls, including Johann Caspar himself, Charles and Guido, and a life-size full figure portrait of Emperor Francis I. Moreover, there were more than fifty bust or half-length portraits of the members of the House of Habsburg and other aristocratic families³⁵. As portraits were considered a constituent part of family *memoria*, which is to be kept by the family, they were not valuated.

The most highly priced works in the inventory were two paintings attributed to Peter Paul Rubens, i. e. «a scene with an offering and a dance» and

Habsburger unterwegs. Vom barocken Pomp bis zur smarten Businessstour, Graz, Leykam, 2017, pp. 32-37; Stefan SEITSCHKE, *Die Erbhuldigungsreise 1728. Organisation und Durchführung*, in *Habsburger unterwegs* cit., pp. 45-85.

33 See the testament of Johann Caspar Cobenzl, in ASGo, ASCC, AeD, b. 236, f. 603.

34 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, no. 39. The inventory was mentioned for the first time by Jože ŠORN, *Nekaj gradiva za študij našega baroka*, in «Zbornik za umetnostno zgodovino», n. s. 5-6 (1959), p. 449.

35 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, no. 39, p. 3.

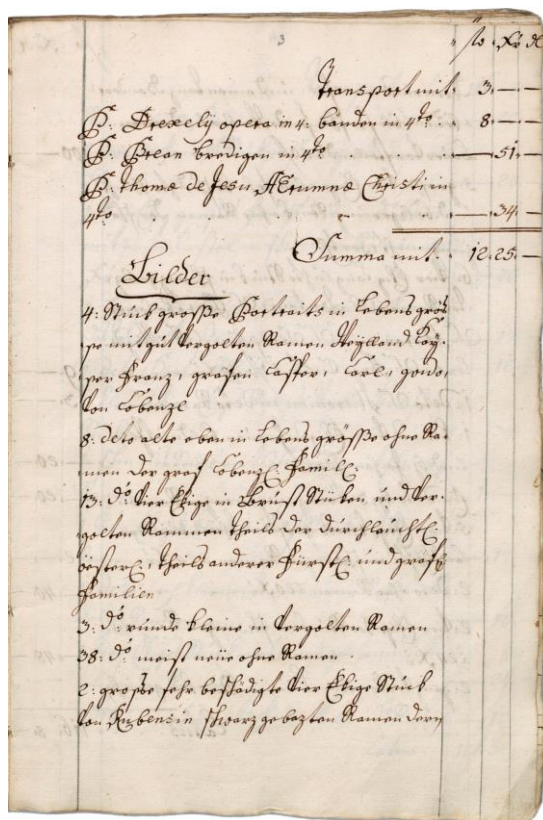


Fig. 15.1. Painting records in Charles Cobenzl's probate inventory (1770), ARS.

«sleeping nude women and a peasant», thus most probably scenes from classical mythology, together valued at 100 Gulden³⁶. The attribution to Rubens is the single reference to authorship in Charles' inventory, and one of the very rare ones in Carniolan probate inventories in general³⁷. Only one other mythological scene was inventoried, whereas in Haasberg the remaining subject matters were mostly landscapes, still lifes (mostly flower paintings) and battle scenes. Among the paintings that hung in Haasberg, there was also a depiction of fading intermittent lake Cerknica, the local phenomenon, which was in Cobenzl's time explored by Franz Anton von Steinberg (1684-1765). Johann Caspar's and Charles' interest in Cerknica Lake manifested in

their support of Steinberg's work, and in the fact that Steinberg dedicated his book *Gründliche Nachricht von dem in dem Inner-Crain gelegenen Czirknitzer See* (Ljubljana, 1758) to Charles, who subsequently also sponsored the publication of its French translation³⁸. Moreover, also Charles' brother Guido kept a lively correspondence on the complex local underground Karst underwater network

36 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 39, pp. 3-4: 2: grosse sehr beschädigte Vier Ekige Stuck Von Rubens in Schwarz gebazten Ramen deren eines ein Oefer, und einen Tanz, daß andere aber der entblesste schlafende Weiber und einen Bauer Vorstellend á 50 fl. ...100 fl.

37 In a sample of 302 probate inventories of Carniolan nobility that I quantitatively analysed in my doctoral dissertation, only fourteen inventories include attributions. See Tina KOŠAK, *Žanrske upodobitve in tibožitja v plemiških zbirkah na Kranjskem in Štajerskem v 17. in 18. stoletju*, PhD dissertation, University of Ljubljana, 2011, pp. 36-38, 41.

38 Steinberg, *Gründliche Nachricht* cit; Branko KOROŠEC, *Beseda dve o Steinbergovem in drugih opisih Cerkniškega jezera*, in «Kronika. časopis za slovensko krajevno zgodovino», 15/1 (1967), pp. 14-17; Južnič, *Kobencli* cit., pp. 71-72.

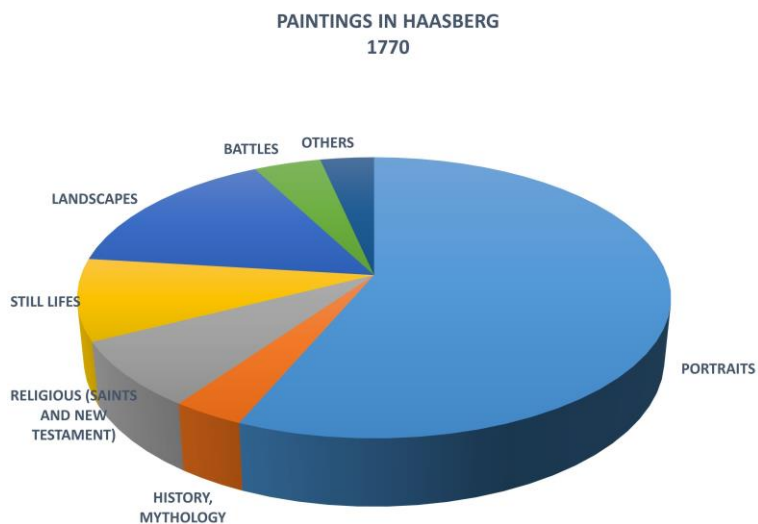


Fig. 15.2. Distribution of subject matters of paintings in Haasberg Manor, 1770 (n=116).

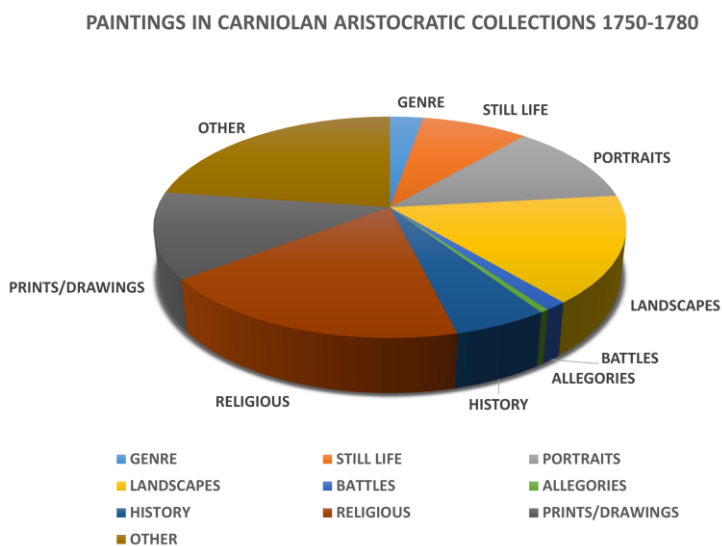


Fig. 15.3. Distribution of subject matters of paintings in Carniolan aristocratic collections, 1750-1779 (n=6439).

with scholars Giovanni Fortunato Bianchini and Tobias Gruber, brother of Gabriel Gruber³⁹.

³⁹ Czoernig, *Görz Oesterreich's Nizžga* cit., p. 18: no. 2; Južnič, *Kobencli* cit., p. 60.

The fact that in addition to portraits, decorative secular subjects prevailed and a relatively small number of depictions of saints and religious scenes confirm that Haasberg collection corresponded with the growing popularity of secular subjects, the trend which was present in Carniolan (as well as other Inner Austrian) collections since the early 18th century (**fig. 15.2-3**)⁴⁰.

The comparison with subject matter distribution in a sample of contemporary inventory records of Carniolan aristocratic collections dating between 1750 and 1779 reveals the outstanding significance of Cobenzl portrait galleries. The one in Haasberg must have been among the largest ones in Carniola⁴¹, probably even wider, in Inner Austria, where the largest one hitherto documented is the one of Princes of Eggenberg in Waldstein Manor in Styria, which after the death of Johann Seyfried Prince Eggenberg in 1713 comprised 87 family portraits, all in the so-called Princely Hall (*Fürsten Zimmer*)⁴².

The inventory commission's comments on the condition of paintings provide significant information enabling to (albeit only partially) unravel the early history of Haasberg collection. 38 portraits of the house of Habsburg and other nobles were described as new, which confirms that Charles himself must have contributed to the portrait gallery. On the other hand, a number of Cobenzl family portraits was most probably in the manor already at the time of Johann Caspar, as some of them are described as old. Moreover, several of other paintings, including both attributed to Rubens were defined as «damaged» or «shabby»; five battles scenes even to such an extent that they were not even valued⁴³. This speaks in favour of the hypothesis that Charles retained his father's collection and enables us to consider that the latter could also include works from the legacy of the Princes of Eggenberg.

40 Košak, *Žanrske upodobitve* cit., pp. 25, 31, graphs 3 and 5.

41 The closest one in number in the above-mentioned sample but still far from Haasberg portrait gallery in the 1770s came for example collections of Carl Count Lichtenberg in Ljubljana and Prapreče who owned somewhat more than 40, out of which many were small sized. ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 65, lit. L, št. 90, pp. 23 ff. Of similar size was Auersperg portrait gallery in Turjak Castle which in 1778 comprised 45 portraits. See Renata KOMIĆ MARN, *Portretne galerije Auerspergov na gradu Turjak*, in Miha PREINFALK, Mija OTER GORENČIČ, Renata KOMIĆ MARN (eds.), *Grad Turjak*, Ljubljana, Založba ZRC, 2020, pp. 481-483.

42 See StLA, Landrecht, Karton 162, s. p. (inventory of Johann Seyfried Prince of Eggenberg Eggenberg 1713), unpaginated; StLA, Landrecht, Karton 163 (inventory of Maria Antonia Princess of Eggenberg, née Orsini-Rosenberg, 1715), unpaginated.

43 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 39, p. 4.

Charles' inventory also records the exquisite furnishings of the Haasberg chapel. The commission listed four gilded chalices, and a number of other silver liturgical items, and a small collection of liturgical vestments. A selection of paintings of saints hung on the walls including St Aloysius, St John of Nepomuk, St Notburga and Our Lady of Help, as well



Fig. 15.4. Altar in the chapel of Haasberg Manor.

as two flower pieces. Moreover, a selection of silver reliquaries was kept in the chapel with the relics of the Holy Cross, St Rosalia, St Francis of Assisi, St Barnabas, St Walburga and the hand of St Anne, whose relics were in a capsule by an ivory crucifix⁴⁴. Although Charles and his wife lived in Brussels, they kept house priest Urban Leyer, who died in 1761 in Haasberg, leaving there another sixteen paintings, comprising New Testament scenes, and simple images of saints, Mary and Christ, estimated together at mere 16 Gulden⁴⁵.

Although the altar in the castle chapel of St Anthony of Padua⁴⁶ was not inventoried (as it was a part of immovable property), it must have been exquisite. Surviving photographs taken in 1949 by Ciril Velepč now kept in the archives of the Heritage Information and Documentation Centre (**fig. 15.4**)⁴⁷, reveal a part of the magnificent marble altar with triangular segment gable and outstanding angel figures. It was commissioned by Johann Caspar at the time of the renovation after the fire in 1720, probably around 1722/33⁴⁸, and has

44 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 39, pp. 9-12.

45 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 65, lit. L, št. 56, p. 4-5.

46 For the patrocinium during pastoral visits of the chapel in the second half of the 18th century, see Jure VOLČJAK, *Cerkve goriške nadškofije na Kranjskem v času nadškofa Karla Mihaela grofa Attemsja. 1. del: Bistrski, gorenjski in metliški arhidiaconat*, in «Acta historiae artis Slovenica», 24/1 (2019), pp. 142, 152.

47 Heritage Information and Documentation Centre, Directorate for the protection of Cultural Heritage at the Ministry of Culture of the Republic of Slovenia (hereinafter INDOK centre, MK), photo documentation, Planina pri Rakeku, dvorec Haasberg, no. 8310/16.

48 The date 1723 is inscribed on the main portal, while the right portal, which was removed more than fifteen years ago, bears the date 1722. ZRC SAZU, Umetnostnozgodovinski

been attributed to Jacopo Contieri⁴⁹. The angel figures, which were still on the altar at the time of photographing, subsequently disappeared.

Charles' inventory is not helpful in unravelling appearance of the corresponding altarpieces. In accordance with the form of the altar, a rectangular central altarpiece depicting the chapel's patron saint must have been surmounted by a smaller oval gable altarpiece. In the second half of the 19th century, the altarpiece was replaced by a new one by the Princes of Windischgraetz⁵⁰. So far the only known reference to the original painting is a mention by Charles Cobenzl in his letter to Cardinal Giuseppe Garampi in 1763, where he refers to the main altarpiece as being by the same painter as the drawings that he was negotiating to purchase, thus by Pier Leone Ghezzi (1674-1755)⁵¹. One may doubt Charles' accuracy in this letter, especially when considering other surviving and documented commissions of Johann Caspar. As in the case of Haasberg architect – i. e. Ljubljana based Carlo Martinuzzi – and the altar sculptor, it can be assumed that rather than opting for a Roman painter, Johann Caspar commissioned an artist active in the Habsburg territories, i.e. between Ljubljana, Gorizia and Vienna, and possibly Venice. Johann Caspar's taste for renowned Austrian artists and his capacity as the commissioner are further manifested in his epitaph in Graz Cathedral. He entrusted an exquisite cartouche from dark marble with four angel figures surmounted by Cobenzl coat of arms and the relief with his profile portrait to the renowned Viennese sculptor Georg Raphael Donner (1693-1741) (fig. 13.6)⁵².

inštitut Franceta Steleta (ZRC SAZU, France Stele Institute of Art History, hereafter UIFS ZRC SAZU), France Stele's field notes, XXVIA, 25 August 1959, pp. 7-8. Prim. Nataša ŠTUPAR ŠUMI, Dvorec Planina (Haasberg) pri Rakeku, in «Varstvo spomenikov», 28 (1986), p. 97. See also Sapač, *Grajske stavbe. Notranjska. 1: Med Planino in Postojno* cit., pp. 21, 26. There was a fire in the manor in 1720, and the works were only completed in 1726, when the roof was covered. See the contribution by Federico Vidic in this book. See also the contribution by Helena Seražin, with a thesis that the first renovation only commenced after the 1720 fire.

49 For the tentative attribution, see Sapač, *Grajske stavbe. Notranjska. 1: Med Planino in Postojno*, p. 34.

50 See Tanja ŽIGON, *Grad Haasberg in knezi Windischgraetzi*, Logatec 1995, p. 32, fig. 9.

51 See Catherine PHILLIPS, *Art and politics* cit., p. 71 («[...] j'ai moi même à ma Campagne le Tableau du grand autel de ma Chapelle de ce Peintre [i. e. Pier Leone Ghezzi]»).

52 Signed and dated: G. R. DONNER F. 1741. See Karl GARZAROLLI, *Das Cobenzl'sche Grabmal von G. Raphael Donner*, in «Blätter für Heimatkunde», 6 (1928), pp. 18-20; Horst SCHWEIGERT (ed.), *Graz* (Dehio Handbuch. Die Kunstdenkmäler Österreichs), Wien, Anton Schroll & Co., 1979, p. 19; Claudia DIEMER, *Georg Raphael Donner. Die Reliefs*, Nürnberg, Selbstverlag, 1979, p. 94 f., cat. no. 32.

Emperor Charles VI's 1728 hereditary homage (*Erbhuldigung*) was an additional impulse and opportunity to embellish the furnishings of Haasberg and Logatec after the mid-1720s⁵³. In addition to the fact that Johann Caspar himself took part of the entourage and the ceremonials, his personal ties with the emperor reflect in the route and cannot be overlooked⁵⁴. It would be unusual if Caspar did not strive to impress the emperor and the entourage during the homage, especially since the stops were planned at all his countryside residences, i.e. Logatec, Haasberg (where they stopped twice!) and Jama, as well as Lože⁵⁵. That Cobenzl's renovation of Haasberg was thorough was confirmed also by the member of the English Royal Society Johann Georg Keyßler who in his travelogue comments «for building it, Count Cobenzl must have spent a lot of money»⁵⁶.

Although decades before his death, Charles hardly ever if at all visited his fatherland, and despite his immense debts, due to which he mortgaged his other estates Logatec, Jama and Šteberk⁵⁷, the appearance of Haasberg Manor must have stayed satisfactory. Even to that point that in 1776 another imperial travel to Gorizia was planned via Haasberg⁵⁸.

53 See ÖStA, HHStA, Oberhofmeisteramt 13Jhr-1921 (OMeA) Zeremonialprotokolle, ZA-Prot. 14, Zeremonialprotokoll 1728–1731, fol. 78r-v, 200; Peritzhoff, *Erb-Huldigungs* Actus cit., p. 64; Igor WEIGL, *Matija Persky. Arhitektura in družba sredi 18. stoletja*, unpublished master's thesis, University of Ljubljana, 2000, p. 29.

54 Among others, Charles VI and his mother, dowager empress Eleonore Magdalene of Neuburg were godparents to Charles Cobenzl. See *Matrikula* online, Wien/Niederösterreich (Osten), Rk. Erzdiözese Wien, Hofburgpfarre, Tauf-, Trauungsbuch | 01,2-01, 1637–1712, fol. 68, <https://data.matricula-online.eu/sl/oesterreich/wien/01-hofburgpfarre/01%252C2-01/?pg=74> (retrieved 5 November 2020).

55 For the route and the stops during the homage trip, see Federico VIDIC, *Dalla signoria alla corte: l'ascesa dei Cobenzl al servizio degli Asburgo*, in this volume.

56 Johann Georg KEYBLER, *Neuste Reisen durch Deutschland, Böhmen, Ungarn, die Schweiz, Italien und Lothringen*, Hannover, 1751, p. 1190: «[...] an dessen Erbauung der Graf von Cobenzl vieles Geld wendet».

57 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 42, p. 1; Rutar, *Schloss und Herrschaft Lueg* cit., p. 101. See also the list of documents in the Haasberg archive in 1784, in ASGo, ASCC, AeD, b. 199, f. 511.

58 In April 1776, a tour of Maria Theresia and Joseph II to Gorizia was planned via Haasberg. The tour, however, was subsequently cancelled. See Rudj GORJAN, *Založništvo in pretok informacij v Gorici v 18. stoletju. Časopis Gazeta goriziana* (prevedena in posodobljena izdaja), Ljubljana, Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2019, pp. 191-193.

Logatec Manor and Jama Castle

According to the 1770 inventory, the Cobenzls kept somewhat more modest furnishings of Jama Castle and Logatec Manor. Similarly as in Haasberg, portraits prevailed in Logatec. There were altogether 49 of them in different dimensions, some in gilded frames, depicting members of the House of Habsburg as well as the Cobenzls, revealing that there were altogether more than hundred portraits in Charles' residences. The remaining paintings were referred to as old and damaged, including six larger unframed Old Testament scenes, two unframed battles scenes, and a landscape, with the total value of merely 14 and a half Gulden⁵⁹. In Jama Castle only twenty «old and ruined» paintings were inventoried which according to the inventory commission members had no worth⁶⁰.

Charles' property in Ljubljana was limited to documents then kept at curator Joseph Ferdinand Wolff. While his father sold one of the two houses that he bought in 1715 (i. e. Novi trg 5) to Anton Joseph Count Auersperg as early as 18th August 1725⁶¹, the house in Novi trg 4 was in possession of Charles' brother Guido, who had it renovated soon after 1751 by architect Matthias Persky (1716-1761)⁶², but sold it before 1762 to baron Billichgrätz⁶³.

The Remains of the Cobenzl legacy from Haasberg

After the death of Charles' universal heir Louis Count Cobenzl in 1809, Haasberg, Jama and Logatec came into possession of his cousin, Guido's son Johann Philipp (1741-1810). Although he died only a year later the possibility

59 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 39, p. 42

60 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 39, p. 59.

61 Auersperg bought the house at Novi trg 5 for 8000 Gulden, as seen from a record of the purchase contract in his probate inventory. See ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, lit. A no. 72, p. 27; ZAL, Vladislav Fabjančič, *Knjiga ljubljanskih hiš in njih stanovalcev*. vol. II: Novi trg, Ljubljana 1940-1943 (tapescript); Jože SUHADOLNIK, Sonja ANŽIČ, *Novi trg & okolico Arhitekturni in zgodovinski oris mestnega predela in objektov, lastniki hiš in arhivsko gradivo Zgodovinskega arhiva Ljubljana*, Ljubljana, Zgodovinski arhiv, 2006, pp. 124-125.

62 See Daman PRELOVŠEK, *Ljubljanska arhitektura 18. stoletja*, in Ferdo GESTRIN (ed.), *Zgodovina Ljubljane. Prispevki za monografijo*, Ljubljana, Zgodovinsko društvo, 1984, p. 185; Igor Weigl, *Matija Persky* cit., pp. 36-38.

63 In 1762 Billichgrätz is already listed as the owner in Anton Joseph Auersperg's inventory. ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, lit. A no. 72, p. 3; Weigl, *Matija Persky* cit., p. 231.



Fig. 15.5. Franz Kurz zum Thurn und Goldenstein, *View of Haasberg Manor* (ca.1850). Ljubljana, National Museum of Slovenia.

exists that he transferred some of the most significant paintings from Haasberg to Lože and to his house in Gorizia. Individual transfers could occur even earlier, as at the time of the death of his parents Ludwig was not yet of age; his uncle Guido was therefore his formal guardian and as such in charge of his inheritance. Nevertheless, as seen, from the post-WWII reports regarding the castle furnishings, several items of Cobenzl's legacy were still in Haasberg in the years before the war.

In 1847, Haasberg, Šteberk, Logatec and Jama were sold to Werian Prince Windischgraetz, and were retained by his successors until the Second World War⁶⁴. The Windischgraetz renovated and refurnished Haasberg Manor (**fig. 15.5**) but retained the memory of its previous owners by keeping several items from the time of Cobenzl. According to Albin Kjuder, who described the interiors after the report of the local Janko Katern, there were still six portraits of the Cobenzls in the manor before the war, that is «six female and

64 Smole, *Grašine* cit., pp. 199, 267, 348. The Windischgraetz had owned the Haasberg estate before; in 1563 Emperor Ferdinand I handed it to Sebastian Windischgraetz.



Fig. 15.6. Haasberg Manor interior, between the wars (from a postcard of 1927).

six male portraits, in addition to the *Judgement of Solomon*, *Sacrifice of Isaac*, *Samson* and other works by Dürer, Titian, Tiepolo and others. In the upper floor before the great hall with the balcony hung a large painting depicting the Fall of Jerusalem, measuring more than four meters in length. In the great hall there were family paintings [portraits], depictions of emperors, princes and an especially precious painting by Dürer: *Daughter who breastfeeds her imprisoned father* [i. e. *Caritas Romana*]⁶⁵.

In his monograph on Venetian *settecento* painting, Decio Gioseffi accounts that 24 paintings by Francesco Pittoni (ca. 1645-after 1724) from Haasberg, two of them with inscriptions of years 1714 and 1716(8?), were sold in Trieste after the Second World War (presumably ca. 1946/47) and dispersed among private collections⁶⁶. France Stele, who had obviously known Gioseffi's

65 Albin KJUDER, *Zgodovinski mozaik Primorske. S posebnim poudarkom gornjega Krasa*, Nova Gorica-Sežana, 1972, p. 463. See also Žigon, *Grad Haasberg* cit, pp. 28-30.

66 Decio GIOSEFFI, *Pittura Veneziana del Settecento*, Bergamo, Istituto italiano d'arti grafiche, 1956, p. 93, no. 2. See Aldo RIZZI, *Mostra della pittura veneta del Seicento in Friuli*, Udine, Doretti, 1968, pp. 130-133, cat. no. 64-65; Franca ZAVA BOCCAZZI, *Pittoni. L'opera completa*, Venezia, Alfieri, 1979, pp. 13, 25. Compare also Šerbelj, *Baročno slikarstvo* (2000) cit., p. 147; Murovec, *Slike Francesca Pittonija* cit., pp. 64-65.

study, assumed that a group of Pittoni's paintings were made for the large festive hall of the Haasberg Manor⁶⁷, which, however, is not confirmed by the inventory. Ferdinand Šerbelj initially attempted to associate the series with the previous owner Johann Anton Josef Prince Eggenberg⁶⁸, who died in 1716. As Johann Anton inherited immense debts from his deceased father, and was since 1715 selling his belongings in Ljubljana, and as paintings from his father collection in Waldstein were also being sold⁶⁹, this is unlikely. Another seven paintings (i.e. *The Judgement of Solomon*, *Joseph Being Thrown in the Well*, *The Family of Darius Facing Alexander*, *The Fall of the Giants*, *Triumph of Galathea* and *Erminia and the Shepherds*; now in the National Gallery of Slovenia) were analysed in terms



Fig. 15.7. Jean-Philippe-Augustin Ollivier (Ollivier de Marseille), *Portrait bust of Count Charles Cobenzl*. Postojna, Notranjska Museum.

of iconography and attributed to Pittoni by Barbara Murovec⁷⁰. They cannot be identified in the 1770 inventory. Moreover, it is not very likely that Johann Caspar Cobenzl would himself commission picture furnishings for Haasberg before its architectural renovation was finalised. At least some of them were thus probably transferred to Haasberg subsequently.

It is not known whether the six Cobenzl portraits in Haasberg were safeguarded together with the Windischgraetz patrimony before the 1944 fire. If yes, they were probably sold to private collectors in Trieste. While post-WWI war postcard and photographs of Haasberg interiors reveal that there

67 France STELE, *Umetnost v Primorju*, Ljubljana, Slovenska matica, 1960, p. 94.

68 Šerbelj, *Baročno slikarstvo* (2000), cit. pp. 13-14, 147-149; compare Šerbelj, *Baročno slikarstvo* (2002) cit., p. 25, with an emphasis that the paintings could have been brought to Haasberg when it was owned by Johann Caspar Cobenzl.

69 Ruck, *Aus Ost und West* cit., p. 8; Košak, *Slikarske zbirke* cit., 107.

70 Murovec, *Slike Francesca Pittonija* cit., pp. 59-69.

were other 18th century full figure portraits in the main hall, and confirm that individual works by Pittoni indeed hung in the manor (**fig. 15.6**)⁷¹, the marble bust attributed to Ollivier de Marseille (1739-1788) now kept by the Notranjska Museum in Postojna remains the only item from Cobenzl's legacy (**fig. 15.7**)⁷².

Ribnica, Lože and Štanjel in the time of Guido Count Cobenzl

In addition to old photographs the inventories of Ribnica Castle are among the very few sources that shed light on its baroque furnishings, even more so as most of the castle was burnt down by the partisan intelligence service in 1944⁷³.

Unlike Charles', Ludwig Gundakar's probate inventory as well as the estate inventories of Ribnica Castle (**fig. 15.8**) and Lože, both dating 1777, thus to the time when both estates were owned by Guido Cobenzl, reveal the display of the paintings according to the premises, but lack descriptions of their subject matter⁷⁴.

Together with the house in Novi trg 4, Ribnica was Guido's first residence, acquired from his father on 20 December 1739, only days before he married Maria Anna Benigna Countess Montrichier⁷⁵. Guido ran minor reorganisation of the Ribnica Castle interior, but as seen from the listed items in the inventory, he did not replace all furnishings⁷⁶. Different functions of individual rooms in the castle can however be confirmed by the comparison of

71 I express my gratitude to Igor Sapač, who provided me with a scan of the postcard from a private collection. The lower part of Pittoni's *Moses stepping on Pharaoh's Crown* and his *Mucius Scaevola* in oval can be identified in the photograph (now both in private collections in Italy).

72 Philips, *Art and politics* cit., pp. 168-169. For the version now in the collection of the Musées Royaux des beaux-arts in Brussels, see Marguérite DEVIGNE, *Augustin Ollivier, dit Ollivier de Marseille. Sculpteur de Charles de Lorraine*, in «Gazette des Beaux-Arts», 62/2 (1920), pp. 115-116.

73 Tone FERENC, Ribnica. Zgodovina (po 1941), *Enciklopedija Slovenije*, vol. X, Ljubljana, Mladinska knjiga, 1996, p. 207; Sapač, *Arhitekturna zgodovina gradu Ribnica* cit., pp. 417-418. See also Igor SAPAČ, *Gradovi na Ribniškem med včeraj, danes in jutri*, Ribnica, JZ Rokodelski center, zavod za rokodelstvo, muzejsko in galerijsko dejavnost, 2019, pp. 21 ff.

74 ARS, AS 774, Gospostvo Ribnica, šk. 11, Ribnica Castle inventory, 1777, unpaginated.

75 ARS, AS 774, Gospostvo Ribnica, 1432-2005, Dominicalia, šk. 1, handover contract, 20 December 1739, unpaginated; for the entry of marriage in the church books, see Matricula Online, 01, Dompfarre St. Stephan, 02-050, Trauungsbuch 1739-1741, fol. 265.

76 See Sapač, *Arhitekturna zgodovina gradu Ribnica* cit., pp. 405-407.

the 1777 inventory with records in the probate inventory of one of the previous owners, the late Georg Andreas Baron Triller von Trilleck, compiled in 1701⁷⁷. The 1777 inventory is significant also due to the fact that it records the state of the castle interior before 1784, when the castle was damaged by fire⁷⁸, thus before subsequent reparation.

In several of the premises, including dining room and Guido's cabinet, which was the small room above the stairway, the listed pieces of furniture are described as old⁷⁹, but there were several rooms with larger number of paintings and prints, some of which Guido transformed into picture cabinets to display his collection of prints and drawings. In *Camin Zimmer*, there were 92

Bilder, i. e. most probably prints and drawings, possibly also in watercolour and pastel, all framed and in glass, together with five other unspecified paintings⁸⁰. Another 59 of them hung in *Bilder Zimmer*⁸¹. In one of the rooms in the upper floor twelve paintings were listed as old, probably they were acquired by

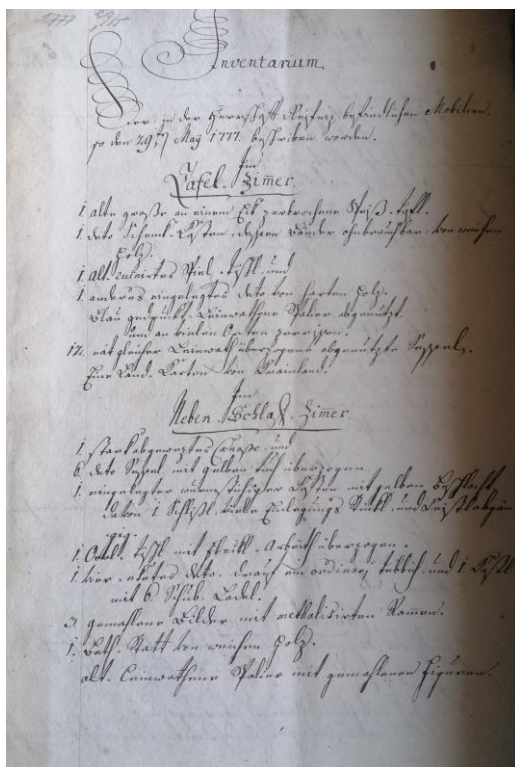


Fig. 15.8. Inventory of Ribnica Castle (1777). Ljubljana, ARS.

77 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 114, lit. T, št. 25, pp. 237-248, 331-358; Ivan STOPAR, *Grajske stavbe v osrednji sloveniji. 2. Dolenjska. Med Igom, Ribnico in Kočevjem*, Ljubljana, Viharnik, 2003, pp. 125-128. For Trillek and his legacy in Ribnica, see also Marko ŠTUHEC, *Rdeča postelja, šurkei in solze vdove Prešeren* (Studia humanitatis. Apes, 1), Ljubljana, Škuc, Znanstveni inštitut Filozofske fakultete, 1995, pp. 9-12, 57-68, 84, 124-126.

78 Stopar, *Grajske stavbe* cit., p. 128.

79 ARS, AS 774, Gospodstvo Ribnica, šk. 11, Ribnica Castle inventory, 1777, unpaginated.

80 ARS, AS 774, Gospodstvo Ribnica, šk. 11, Ribnica Castle inventory, 1777: 92 *Bilder mit Gläsernen Tafel und schwarz gebazten Ramen*.

81 ARS, AS 774, Gospodstvo Ribnica, šk. 11, Ribnica Castle inventory, 1777: 52 *groß: und kleine Bilder in gläsernen Tafeln mit braun gebazten Rammen; 7 deto mit gebrochenen Glas Tafeln, dan 1 Ramen ohne Bild und Tafel*.

Guido's uncle Ludwig Gundakar, or even Georg Andreas von Trilleck. In the «first room in the corner of the new wing» there were three portraits of the members of Trilleck family, a portrait of «Countess Lamberg», i.e. Maria Johanna Lamberg, née Countess Cobenzl (1704-1746), Guido's cousin (and the daughter of Ludwig Gundakar)⁸², portraits of Leopold I and Empress Eleonora, and portraits of their «Excellencies Count and Countess Cobenzl», i.e. Guido and his wife Maria Benigna, née Countess Montrichier. Another five portraits of the imperial family members hung in the next room, and four other unspecified old portraits in the following room. The following one was furnished with 12 landscapes, while 12 of altogether 14 portraits in the last room of the new wing, the room next to the chapel represented the Habsburgs⁸³. In addition to works on paper, a portrait gallery was the central part of Guido's collection comprising his ancestors and the Habsburgs.

Due to the generalised inventory records, the subject matters of the remaining paintings and their quality remain unknown. Several, including portraits of the imperial couple and the Trillecks, had hung in the castle since the time of the Trillecks, as seen from the comparison of entries in Georg Andreas baron Trilleck's probate inventory compiled in 1701⁸⁴.

In addition to the already existing paintings, Guido commissioned new ones, as revealed also by the altarpiece of Mary with Jesus and John the Baptist from Ribnica Manor chapel, the work of Valentin Metzinger (1699-1759), now in the National Gallery of Slovenia, Ljubljana (**tav. 42**)⁸⁵. The commission of a new altarpiece could likely be associated with the birth of his son Johann Philipp, who was baptised on 28 March 1741 in Ljubljana Cathedral as Johann Baptist Philipp Anton Maria; John the Baptist was thus one of his patron saints⁸⁶. Around the same time, the castle chapel in the upper floor was renovated and embellished with the new stucco, an altar mensa and a frescoed *trompe-l'oeil* depiction of a mock altar matching the shape of altarpiece, which

82 See *Die Grafen von Cobenzl* cit., p. 10; Schiviz, *Der Adel ... Krain* cit., p. 193.

83 ARS, AS 774, Gospostvo Ribnica, šk. 11, Ribnica Castle inventory, 1777, unpaginated.

84 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk.114, lit. T, št. 25, pp. 237-248.

85 National Gallery of Slovenia, inv. no. NG S 1611, 144 x 97,5 cm. Anica CEVC, *Valentin Metzinger 1699–1759. Življenje in delo baročnega slikarja*, Ljubljana, Narodna Galerija, 2000, pp. 202-203, cat. no. 208. Cevc's dating of the painting around 1742 is based on desinformation that Guido inherited the estate after Johann Caspar's death. Compare David KRAŠOVEC, *Valentin Metzinger (1699–1759). Lorenec na Kranjskem / Un Lorrain à la lisière de l'Empire*, Ljubljana, Educy, 2000, p. 199, cat. no. 112, fig. 104, whose dating based on stylistic analysis is between 1737 and 1752.

86 See Schiviz, *Der Adel ... Krain* cit., p. 80.

was somewhat unusually placed in a curved frame to correspond with the transition to the vault of the chapel (**fig. 15.9**)⁸⁷. In the 1777 inventory an «old altarpiece of Saint John the Baptist» is listed in the chapel, i. e. probably the one replaced by Metzinger's painting.

Ludwig Gundakar's probate inventory, compiled on 27th March 1764, reveals the structure of the picture collection in Lože Manor⁸⁸, which then comprised somewhat less than one hundred paintings with a total value of merely 63 Gulden and 45 Kreuzers. The prevailing subject matters were low-life genre scenes, still lifes and landscapes⁸⁹. Additionally, there were thirteen paintings of saints hanging in the chapel and nine old mythological scenes in the upper hall. Interestingly, unlike Haasberg and Ribnica, no portraits have been specified in Lože in 1764. According to the inventory records, the hanging of paintings was more consistent than usually in Inner Austrian residences in the mid- and the second half of the 18th century. It differed slightly even from the pertaining display trends of other larger European private collections, i.e. hanging paintings of different subjects matter together, symmetrically, with regards to paintings' formats⁹⁰. In Lože, paintings of the same subject matters were grouped and

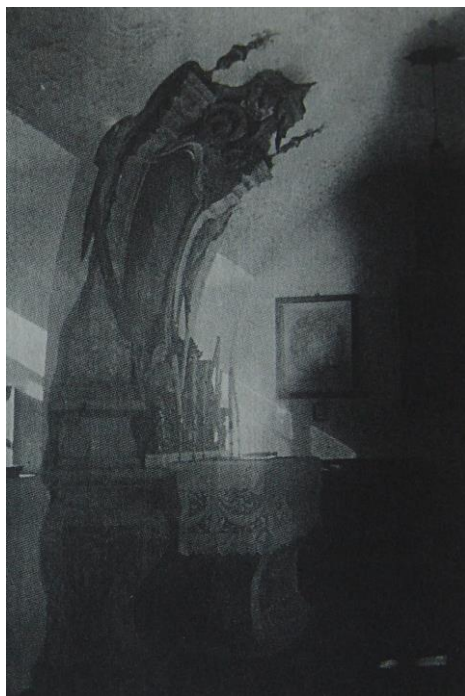


Fig. 15.9. The painted altar in Ribnica Castle chapel with Metzinger's painting (ca.1937). Ribnica Museum.

87 UIFS ZRC SAZU, France Stele's field notes, CXXVI, 3 November 1936, fol. 6. Stele attributed the fresco to Franc Jelovšek, but his attribution was never confirmed.

88 On architecture of Lože Manor, see Seražin, *Lože pri Vipavi* cit., pp. 71-103; Seražin, *Vile na Goriškem* cit., p. 41; Igor Sapač, *Grajske starbe v zahodni Sloveniji. Zgornja vipavska dolina* cit., pp. 18-33.

89 ARS, AS 309, Zbirka zapuščinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 34, pp. 5-7.

90 See, for example, David CARRIER, *The Display of Art*, in «Leonardo», 20/1 (1987), pp. 84-85; Francis RUSSEL, *The Hanging and Display of Pictures. 1700-1830*, in *The Fashioning and Functioning of the British Country House* (Studies in the History of Art, 25), Washington, National Gallery of Art, 1989, pp. 133-153; Thomas, W. GAEHTGENS, Louis

displayed in individual premises. Thus, peasant scenes hung in the ground floor angle room with the fireplace (*Camin Zimmer*), landscapes in the Countess's room on the ground floor, depictions of saints in the chapel on the upper floor, flower pieces in the adjoining cabinet, and mythologies in the upper hall⁹¹.

After the death of Ludwig Gundakar, Lože Manor and Štanjel Castle were owned by his nephew Guido. Around 175 paintings listed in the inventory of Lože Manor, compiled in 1777⁹², confirm that he significantly extended the Lože picture collection. There were more than twenty premises inventoried (including premises for servants, a priest, a forester and the castle keeper); paintings hung in ten of them, i.e. in the representative hall in the ground floor, room below the chapel, and in the upper floor in the great hall, Guido's cabinet, his wife's cabinet, in his sister Maria Theresia von Stürgkh's room, in one of the tower rooms, the anteroom, the sacristy next to the chapel and the dining room. Most paintings and collecting items were on display in the upper hall, i.e. 103 paintings in white, gilded and black frames respectively, a marble relief in a black frame⁹³, a small collection of 26 old portrait medals⁹⁴, and two hand coloured wax portraits⁹⁵. In addition, the paintings of St Michael and Our Lady, four framed prints, a series of 13 small portraits, two of which with carved gilded frames, also hung in the hall.

The 1777 inventory of Lože was subsequently annotated and revised, probably after Guido's death in 1797. According to the annotations, some items were transferred from Lože, such as for example the collection of 26 portrait medals, which was moved to the Cobenzl's house in Gorizia, most probably still by Guido himself. The six unspecified paintings in gilded frames

MARCHESANO, *Display and Art History. The Düsseldorf Gallery and Its Catalogue*, Los Angeles, Getty Publications, 2011. See also Tina KOŠAK, *Slikarska zbirka v dvorcu Betnava*, in Franci LAZARINI, Miha PREINFALK (ed.), *Dvorec Betnava*, Ljubljana, Založba ZRC, pp. 290, 302-303, 315-318.

91 ARS, AS 309, Zbirka zapušinskih inventarjev Deželnega sodišča v Ljubljani, šk. 16, lit. C, št. 34, pp. 5-7.

92 PANG, SI PANG/0344 Zemljiško gospostvo Lože, 1654-1891, TE 23/1, unpaginated.

93 PANG, SI PANG/0344 Zemljiško gospostvo Lože, 1654-1891, TE 23/1, Lože inventory, 30 April 1777, unpaginated: 1: *aus Marmor ausgebaene bildnus mit Detto schwarzen Ramen*. Compare Seražin, *Lože pri Vipavi* cit., p. 98.

94 PANG, SI PANG/0344 Zemljiško gospostvo Lože, 1654-1891, TE 23/1, Lože inventory, 30 April 1777, unpaginated: 26 alte runde Portraits Medallien [subsequently annotated with different pen and handwriting] *nach Görzgenommen*.

95 PANG, SI PANG/0344 Zemljiško gospostvo Lože, 1654-1891, TE 23/1, Lože inventory, 30 April 1777, unpaginated: 2: *kleine auß Wachs paßsirte runde Portraits mit Runden Vergoldten Ramlen*.

which hung in Guido's room were replaced with a series of four drawings of Peace of Teschen and a framed portrait covered with glass⁹⁶. The subject matters of several paintings were additionally specified, such as two landscapes and a portrait in the upper floor anteroom, and eight paintings in gilded frames hanging in ground floor hall, which turned out to be fruit and flower still lifes.

Another inventory of Lože, compiled after the death of Guido's son Johann Philipp Count Cobenzl in 1810, survives in Gorizia State Archives⁹⁷. It lists 189 paintings in twelve rooms. The display of the collection was very similar as in 1777, with the largest concentration of paintings in the upper hall. Most of the specified paintings, i.e. those hanging in the ground floor were described as still lifes, and several were marked as portraits; in addition to the great upper hall, where the number of small portraits reduced to six, four older portraits were inventoried in the upper hallway.

It seems that unlike Charles Cobenzl's residences Haasberg and Logatec and unlike Štanjel, paintings of decorative subject matters prevailed over portraits in Lože Manor, which was in accordance with its function of a country-side villa. The increase in number of paintings after 1777 can most likely be explained with the transfer of paintings from other Cobenzl's residences.

On 25 July 1805, a list of furnishings then in possession of Johann Philipp Cobenzl in Štanjel Castle was made, due to the replacement of the estate's lessee. The document includes a separate list of items from Lože which were after 1796 kept by the lessee Michael Krivic, including seven paintings from Lože, four of which were small portraits, and the paintings of St Michael and Our Lady⁹⁸. On the other hand, according to the list of Štanjel furnishings dating 27 July 1805, nine paintings from Štanjel were on loan in the nearby church of St Daniel. The remaining paintings included 19 portraits and 49 unspecified paintings⁹⁹, revealing that Cobenzls must have had a decent assembly of paintings also in their oldest residence in Karst. Their subsequent fate after it was inherited by Michael Count Coronini Cronberg is unclear and requires further research.

96 PANG, SI PANG/0344 Zemljiško gospostvo Lože, 1654-1891, TE 23/1, Lože inventory, 30 April 1777, unpaginated: *4 Bilder in beisten Ramen in Gläsern, der Teschnerfrieden vorstellend; 1 portrait mit vergoldeten Ramen in Glas.*

97 ASGo, ASCC, AeD, b. 378, f. 1099, probate inventory of Johann Philipp Cobenzl, 9 October 1810, unpaginated.

98 PANG, SI PANG/0344, Zemljiško gospostvo Lože, 1654-1891, TE 23/2, list of furnishings from Lože, 25 July 1805.

99 PANG, SI PANG/0344, Zemljiško gospostvo Lože, 1654-1891, TE 23/2, list of furnishings in Štanjel Castle, 27 July 1805, unpaginated.

The Lože collection in the time of the Mayers and its fate

After Johann Philipp Count Cobenzl died in 1810, the Lože estate was inherited by Count Michael Coronini, who sold it in 1822 to Josef Mayer, a German doctor who moved to Carniola with Napoleon's army as a military surgeon¹⁰⁰. The Mayers retained a larger part of the collection until the Second World War, when they evacuated it to Venice to safeguard it from plunder¹⁰¹.

In 1889, the collection was already a local attraction, as confirmed by a brief description in the topographical account of Postojna¹⁰². Before the beginning of the First World War, Lože manor was inspected by the corresponding member of the Imperial Central Commission (*k. k. Zentral-Kommission*), painter Ivan Franke (1841-1927). In his report from 17 June 1913 addressed to the Central Commission, Franke describes the manor and the collection as being «in the same condition as it was in the time of Maria Theresia»¹⁰³. The quality of some of the portraits and the fear that the owner Josef Eugen Mayer might sell the paintings, prompted another visit to the collection on 1 September 1913, this time by art historian France Stele, who had recently taken over the post of provincial conservator for Carniola. According to Stele's report, most of the paintings dating in the time between the 16th and the 18th century were on display in the two halls. In the upper hall the paintings were arranged in two adjoining friezes running along all four walls, with a couple of the paintings missing, and the remaining ones all in the same simple wooden frames¹⁰⁴. As in 1810, paintings with various frames were inventoried, we can assume that the Mayers had painting reframed as to unify the collection. Above one of the doors of the great hall there was still an inscription *gVIDo CoMes CobenzL eXornabat*¹⁰⁵, with a chronogram revealing the year 1766, thus confirming that Guido refurnished the interior after he inherited the estate.

100 Seražin, *Lože pri Vipavi*, p. 81.

101 Seražin, *Lože pri Vipavi*, p. 81; for the family members' account on the subsequent fate of the collection, see below.

102 *Postojnsko okrajno glavarstvo. Zemljepisni in zgodovinski vir*, Postojna, R. Šteber, 1889, pp. 162-163.

103 ARS, AS 1100, C. kr. spomeniški urad, 1853-1918, 7/138, Ivan Franke's report on Lože collection, 17 June 1913.

104 ARS, AS 1100, C. kr. spomeniški urad, 1853-1918, 7/138, France Stele's report on Lože collection, 12 October 1913; INDOK Centre, archives, 1913/21, grad Lože, France Stele's report on Lože collection, 12 October 1913.

105 UIFS ZRC SAZU, France Stele's field notes, XCIV, 1 September 1913, fol. 4v.

In addition to portraits, Stele lists several drawings made by Johann Philipp Count Cobenzl himself, estimating them as good works¹⁰⁶. As especially precious, he specifies a portrait of a Count of Cobenzl «[...] depicted sitting, to below the knee. On the left, a desk with rococo base, on the table an inkpot and a piece of paper, on which he scribes. In front of the desk, several piled books, one of them open. [...] Cobenzl gazes towards the viewer, on his chest the Golden Fleece, left hand on his left knee. In the background architecture with a column. A very good portrait»¹⁰⁷. Stele's description leaves no doubt that the portrait of Charles Cobenzl by Franz Lippold (1688-1768) now in the collection of the Fondazione Palazzo Coronini¹⁰⁸ was at the beginning of the century still in Lože, to where it was transferred from one of Charles' Carniolan residences, most probably from Haasberg (**tav. 13**).

The two exquisite portraits mentioned already by Franke, Stele describes as «a portrait of a gentleman in armour and his wife»¹⁰⁹, thus the portraits of Guido Cobenzl and his wife Maria Benigna, née Montrichier, in the Palazzo Coronini (**tav. 18-19**)¹¹⁰. The youthful appearance of the couple most likely portrayed around or soon after their wedding, leaves no doubt that they initially hung in one of the two residences that Guido acquired in 1739 from his father (i. e. Ribnica and the house in Novi trg). They can most probably be identified with the two portraits listed in the 1777 Ribnica inventory¹¹¹. That they were subsequently transferred to Lože is further confirmed by their absence in Ludwig Gundakar's probate inventory.

106 ARS, AS 1100, C. kr. spomeniški urad, 1853-1918, 7/138, France Stele's report on Lože collection, 12 October.

107 UIFS ZRC SAZU, France Stele's field notes, XCIV, 1 September 1913, fol. 1.

108 FPCC, Gorizia, inv. no. 1540. For the portrait, see Guglielmo CORONINI CRONBERG, *Francesco Lipoldi, Ritratto del conte Carlo Cobenzl*, in *Maria Teresa e il Settecento goriziano*, Gorizia, Provincia di Gorizia, 1982, pp. 58-59, cat. no. III/5.

109 UIFS ZRC SAZU, France Stele's field notes, XCIV, 1 September 1913, fol. 1v.

110 Fondazioni Palazzo Coronini Cronberg, Gorizia, inv. nrs. 184, 1527. For the portraits, see *Il Settecento goriziano. Catalogo della mostra*, Gorizia, Provincia di Gorizia, 1956, p. 34; Guglielmo CORONINI CRONBERG, *Martin van Meytens, Ritratto della contessa Maria Benigna Cobenzl, nata contessa di Montrichier*, in *Maria Teresa e il Settecento goriziano* cit., p. 58; Guglielmo CORONINI CRONBERG, *Martin van Meytens, Ritratto del conte Guidobaldo Cobenzl*, in *Maria Teresa e il Settecento goriziano* cit., p. 59; Rafaella SGUBIN (ed.), *Abitare il Settecento*, Gorizia, Provincia di Gorizia, 2008, figs. on p. 152; the provenance was clarified already in Serenella FERRARI BENEDETTI, *Ritratto del conte Guidobaldo Cobenzl*, in *Conserviamo Gorizia. Il restauro del Ritratto di Louis Dufort-Duras conte di Feversham e del Ritratto del conte Guidobaldo Cobenzl*, Gorizia, FPCC, 2006, pp. 15-18; Maddalena MALNI PASCOLETTI, *Ritratto della Contessa Maria Benigna Montrichier*, in Cristina BRAGAGLIA VENUTI (ed.), *Donne allo specchio. Personaggi femminili nei ritratti della famiglia Coronini*, Gorizia, FPCC, 2017, pp. 41-43, cat. no. 3.

111 ARS, AS 774, Gospostvo Ribnica, šk. 11, Ribnica Castle inventory, 1777: *In dem neuen Tract im ersten Eck. Zimmer / ... / 2 Portraits Sr Excellenz graf und grafyn Cobenzel*.

Stele listed several other paintings, including two tavern scenes with a man holding a glass and a woman with a pipe and with three drinkers and card players, which are both still owned by the family. He further lists an imperial portrait bust of a man with the Golden Fleece, a female portrait in pastel in the style of Rosalba Carriera, a portrait of Emperor Leopold and one of his wives, a 17th century herd scene with oxen, two men and a dog, a painting of Lucrezia, a late 16th century Baptism of Christ in the style Tintoretto, a cow herd scene, a second half of the 16th century Holy Family, three flower still lifes, several animal scenes, five long rectangular landscapes, an oil sketch of the Last Judgement, an Old Testament scene with the Golden Calf, a portrait of Louis Cobenzl as a child, sitting on a red velvet pillow, with the inscription *Lvd: C: Cobenzl N. 1753 / legatus ad annos 1774*, marking the starting year of his diplomatic service in Copenhagen. Further, Stele lists a number of religious paintings including *Sorrowful Mother of God*, *Adoration of the Kings* after (or in the style of) Bassano, *Jesus and Samaritan Woman*, *Jesus in the House of Simon*, and a *Lamentation of Christ* supposedly from the 16th century¹¹².

According to Stele, the old altar in the Lože chapel of Our Lord's Passion (*Passionis Domini*)¹¹³, had been replaced with a new one, which was obviously made to fit the 18th century altarpiece of Entombment of Christ¹¹⁴. The latter is now in Goriška Regional Museum in Kromberk (**tav. 43**)¹¹⁵.

Finally, in one of the two rooms on the right of the great hall, probably the former Guido's and Johann Philipp's cabinet, Stele listed a 17th century Annunciation on stone, and several drawings of different subjects by young Johann Philipp Cobenzl, dating between 1755 and 1758¹¹⁶.

After having visited Lože, Stele sent to the Central Commission in Vienna a formal recommendation to ensure the furnishing of the great hall to be kept *in situ* and emphasised that in case of selling other artworks, the attempt should be made to acquire them for the Carniolan Provincial Museum (Landesmuseum Krain)¹¹⁷.

112 UIFS ZRC SAZU, France Stele's field notes, XCIV, 1 September 1913, fol. 1-8.

113 For the patrocinium, see Janez HÖFLER, *Gradivo za historično topografijopredjožefinskih župnij na Slovenskem: Primorska*, Ljubljana, Viharnik, 2016, p. 92.

114 The remains of the late 19th century carved altar were still seen in 1948, when the manor was inspected by the Institute for the protection of cultural heritage. See INDOK Centre, Inv. no. O - 02075/2004, Primorska topografija: konservatorski zapiski, 1948.

115 Goriški Muzej, inv. no. GMK G 110, with the corresponding museum documentation. I thank dr. Branko Marušič and Katarina Brešan for the information about the paintings' acquisition.

116 UIFS ZRC SAZU, France Stele's field notes, XCIV, 1 September 1913, fol. 7-8.

117 ARS, AS 1100, C. kr. spomeniški urad, 1853-1918, 7/138, France Stele's report on Lože collection, 12 October.

France Stele was not the only art historian, who had the opportunity to inspect the collection. As painter Veno Pilon (1896-1970) recalled in his memoirs entitled *Na robu* (Ljubljana, 1965), he was introduced with artworks in Lože through art historian France Mesesnel (1894-1945)¹¹⁸. The then owner of Lože, Karl Evgen Mayer was a patron and supporter of artists and literates, and Lože Manor was the centre of their social gatherings. In addition to Pilon, he financially supported Avgust Černigoj (1898-1985). Among his acquaintances were also painter Rihard Jakopič (1869-1943) and writer France Bevk (1890-1970)¹¹⁹.

Between 1923 and 1924, Pilon made a catalogue of paintings and other artworks in Lože, now kept by the family together some photographs and with several remaining items from the Lože collection¹²⁰. Pilon carefully defined the subject matter or title of all works, their techniques and measurements. He subsequently made annotations with attributions and information on the paintings' restoration. Most of 163 catalogued items are paintings in oil, but there are also two sculptures (of St Rochus and St Sebastian), drawings by Guido and Johann Philipp, a flower piece by Guido Cobenzl dating 1766, pastels, prints and miniatures. Pilon grouped the catalogued works according to regional schools, while some of the subject matters, including portraits were listed separately. In addition to the portraits of the Cobenzls already mentioned by Franke and Stele, Pilon specifies four pastels, identifying them conditionally as Louis «with a white wig», Teresa Johanna and «Ludwig's daughter» (sic), with a tentative but unconvincing attribution to Anton Maron (1733-1808)¹²¹.

118 Veno PILON, *Na robu*, Ljubljana, Mladinska knjiga, 2008 (second edition), p. 60: *Takrat sem se najbolj veselil družbe Franceta Mesesnela, prijatelja iz časa praških let, ki je čisto prihajal na svoj dom v Vipavi. Vpeljal me je v Mayerjev grad v Ložah, kjer sem pogosto užival gostoljubnost in občudoval veliko Kobenzlovo zbirko starih slik.* («Then I was most pleased of the company of France Mesesnel, a friend from the years in Prague, who often visited his home in Vipava. He introduced me to Mayer's Castle in Lože, where I often enjoyed the hospitality of the owners and admired the large Cobenzl collection of old paintings»). For Mesesnel, see France Mesesnel, *Slovenski biografski leksikon*, vol. V, Ljubljana, Zadružna gospodarska banka, 1933, p. 102. On friendship and correspondence between Pilon and Mesesnel, see Irene MISLEJ (ed.), *France Mesesnel – Veno Pilon: korespondenca*, Ajdovščina, Pilonova galerija, 2013.

119 Milena ČERNE, *Usoda gradov ter njihove premične kulturne dediščine na Goriškem med drugo svetovno vojno in v času do priključitve Primorske*, unpublished master's thesis, University of Ljubljana, 2000, p. 46; Sapač, *Grajske stavbe v zahodni Sloveniji*. *Zgornja vipavska dolina* cit., p. 20; for Evgen Mayer, see also France ADAMIČ, *Mayer Evgen*, in *Primorski slovenski biografski leksikon*, Gorica, Goriška Mohorjeva družba, pp. 397-398.

120 *Collezione Mayer. Catalogo con stima ed annotazioni supplem[entari] a mano fatte da Veno Pilon, 1923/1924* (typescript in the family archive). I hereby thank Katerina Mayer for the discussion about the family legacy and for letting me document Pilon's catalogue.

121 *Collezione Mayer* cit., p. 13, cat. no. 105-107.

It is the attribution together with description and the measurements of the pastels, which allow us to identify them with three portraits in the Fondazione Palazzo Coronini, which Guglielmo Coronini Cronberg acquired in Trieste in 1953¹²². Moreover, Pilon lists miniature portraits of Count Michael Coronini and his wife Sophie, née Fagan, presuming them copies of those in the Coronini collection¹²³. Pilon's catalogue is a significant and highly valuable document, which not only reveals the structure of the Lože collection, allowing us to identify some of the works in the Coronini collection, but it also sheds light on Pilon's own interest in the works by the old masters after his study in Prague, Florence and Vienna.

Due to France Stele's and France Mesesnel's acquaintance with the collection and the latter's friendship with the Mayers, portraits of Guido Count Cobenzl, of his wife Maria Benigna and of Emperor Leopold I were included in the exhibition of portrait painting (*Velika razstava portretnega slikarstva*) in 1925 in the Jakopič Pavilion in Ljubljana. They also appeared in the exhibition catalogue with slightly modified Stele's attribution, i.e. as the works by the unknown Parisian artist¹²⁴. The 1925 exhibition, on which two 19th century portrait drawings owned by Karl Evgen's sister Ana Mayer were also shown¹²⁵, was the last public presentation of the Lože collection. During the Second World War, Mayer transferred the paintings to Venice to safeguard them from plunder¹²⁶. According to the testimonies of the family members, the collection was transferred to Trieste after the war and the attempt of Karl Evgen Mayer to safeguard the paintings there failed as a part of the collection was sold without the owner's knowledge and subsequently dispersed. Thus, in 2015, a

122 See also the contribution of Cristina Bragaglia in this volume.

123 *Collezione Mayer* cit., p. 14, cat. no. 105-107. In the Fondazione Palazzo Coronini Cronberg several miniatures of Michele Coronini and his wife Sophie, née Fagan are kept: see Elisa IANSIG, *Miniature delle collezioni Coronini Cronberg di Gorizia*, «Studi goriziani», 103-104 (2009), pp. 235, 241, cat. no. 16, 22. See also the catalogue entries by Serenella FERRARI BENEDETTI in Cristina BRAGAGLIA VENUTI, Serenella FERRARI BENEDETTI, Luca GERONI, Elisa IANSIG (eds.), *Miniature e silboutes*, Gorizia, FPCC, 2010, pp. 52-63, cat. no. 17-21 (with cited literature).

124 France MESESNEL (ed.), *Razstava portretnega slikarstva na Slovenskem od 16. stoletja do danes (Drugi spopolnjen natis)*, Ljubljana, Narodna galerija, 1925, pp. 18, 60, cat. nrs. 30, 294-295 (with incorrect spelling of Maria Benigna's maiden surname). That paintings were included in the exhibition is also confirmed by the inscription on the back side of the Cobenzl canvases, which also includes the stamp of the customs office in Ljubljana. See Ferrari Benedetti, *Ritratto del conte Guidobaldo Cobenzl* cit., p. 16.

125 Mesesnel (ed.), *Razstava portretnega slikarstva* cit., pp. 31, 33, cat. nos. 122, 137.

126 A letter by the Soprintendenza in Venice signed by Vittorio Moschini and dated 23 April 1945, now in the family archive, confirms that the paintings were kept in Venice.

painting of a fox plundering poultry by Ljubljana based Flemish painter employed by the Carniolan estates Peter Auwercx (†1715), which can be identified in Pilon's catalogue, has been sold by auction house Dorotheum in Vienna¹²⁷. Several paintings that had been retained by the family were sold as well, but some have been kept by family members¹²⁸.

Pilon's list and the surviving photographs kept by the family members remain the only prospect to identify the documented items from the Lože collection when they resurface in art market.

* * *

Surviving inventories of Cobenzl's residences confirm that in addition to having affinity to fine arts, Johann Caspar and Ludwig Gundakar have contributed to the growth of family collections, while their descendants Charles, Guido and Johann Philipp in addition to acquiring new works retained their artistic family legacy as *memoria*. This paper was the first attempt to tackle Counts Cobenzl as collectors and art commissioners in Carniola. Hopefully it will encourage further research as to further unravel traces of the Cobenzl artistic legacy in their fatherland, for now limited to archival material and the few surviving artworks, and its subsequent paths, thereby bringing to light more art relics once embellishing their residences¹²⁹.

127 Tina KOŠAK, *Slike iz plemiških zbirk na Slovenskem na mednarodnem umetnostnem trgu*, in «Kronika», 69/2 (2021), forthcoming.

128 The attempt to solve the dispute at the court of Trieste was unsuccessful. According to Katerina Mayer, during the transport from Venice to Trieste several paintings were removed and kept by the family, while some of them were sold subsequently, and a few remain in the family possession. See also Boris DOLNIČAR, *Kekec in njegova Alenka čakata na pravico*, in «Dnevnik», 1 November 2007, <https://www.dnevnik.si/278275> (retrieved 5 November 2020).

129 Research for this paper has been conducted within the research project *Art and the Nobility in Times of Decline: Transformations, Translocations and Reinterpretations* (J6-1810) and programme *Art in Slovenia at a Cultural Crossroads* (P6-0061), both funded by the Slovenian Research Agency.

Abstract

Based on archival records, especially those in probate inventories, castle inventories and purchase contracts, this paper is the first attempt to comparatively analyse picture furnishings and collections in the Carniolan residences of the Cobenzls between the mid-18th century and the first decade of the 19th century, in the context of the history of estate ownership and intra-familiar relations, role of their diplomatic posts, artistic commissions, as well as with regards to subsequent transfers and the fate of their artistic heritage. The main point of departure are Carniolan estates and residences owned by Gorizia provincial governor (*Landeshauptmann*) Johann Philipp, Count Cobenzl's sons, Ludwig Gundakar (1678-1764) and Johann Caspar (1664-1742), subsequently inherited by Johann Caspar's sons Charles Johann Philipp (1712-1770) and Guido (Guidobald, 1716-1797), i.e. houses in Novi trg Square in Ljubljana, castles Jama (Lueg) and Ribnica (Reifnitz) and manors Haasberg, Logatec (Lohitsch) and Lože (Leitenburg), as well as, in terms of comparison, Štanjel Castle (San Daniele). Moreover, the paper touches upon the question of reception and transfers of items from the Lože collection, drawing from the field notes and conservation reports by Ivan Franke and France Stele, as well as Veno Pilon's catalogue.

Keywords

Cobenzl; picture furnishings; Haasberg; Ribnica; Lože