

Funerary Coats of Arms in the Archival Materials of the Valpovo Landowners

Archival Materials of the Valpovo Landowners in the Context of Heraldic Heritage

The archival materials of the Valpovo land owners has a special place as part of the entire material kept at the State Archives in Osijek (hereinafter DAOS), even when compared to the archival materials from other estates in Eastern Croatia. This is eloquently explained in the quote from the text by prof. Vilim Matić, a long-serving employee of this institution and a senior archivist:¹

Unfortunately, most of the estate archives are completely destroyed or missing. Like a real gem, the material from the Valpovo estate (the Prandau family and the counts Normann Ehrenfels) in the amount of 1125 books, 2119 archival boxes with files, and 40 maps, and the material from the Vukovar estate (counts Pfeffershofen, Odvyer, Kuffstein, and Eltz) in the amount of 1811 books, 633 archival boxes with files, and 160 maps have been preserved. These preserved materials, covering the period from the beginning of the 18th century until 1945, provide the best documentary information about the organisation, administration, life, and activities of the estates in Eastern Croatia.

This paper will be focused on the small segment of the material from the Valpovo estate, the one related to heraldry, i.e. it includes the part of the documents containing family coats of arms. Heraldry is an auxiliary science of history that studies the origin of coats of arms, the rules for their composition, and the history of their development.² A coat of arms consists of a base in the form of a shield, with various designs in specific colours and additional optional elements surrounding the shield, like an ornamented helmet, crest, a crown, supporters, mantling, etc. Knowledge of heraldry, as well as sigillography, vexillology, and genealogy, is necessary when investigating the heritage of noble families. In Croatia, these topics were covered more thoroughly by our respected archivists

Ivan pl. Bojničić, Emilij Laszowski, and Bartol Zmajić, and particularly by the heraldist Viktor Anton Duišin. At the end of the 20th and the beginning of the 21st century, modern researchers, especially archivists, museum scientists, and historians, also continued with the development of this area of study.³ It is also worth mentioning the efforts by Željko Heimer, who provided a systematic overview of modern terminology in the Croatian speaking regions, which is relevant for this area, in his study *Syntax of the Modern Croatian Heraldic Blazon of the Coat of Arms and the Vexillological Description of Flags*.⁴

The coats of arms found in the relevant archival materials from the Valpovo estate were made in the period of the so-called dead heraldry, when the strict principles of its composition and use were abandoned. This is also the period when many new noble families appeared in the Habsburg Monarchy or Austro-Hungary, so we can talk about a type of commercialisation of coats of arms, and those created after the First World War completely abandoned the principles of classical heraldry. In the context of a modern approach to this topic, we can conclude that this heraldic material refers to the so-called memorial (or modern) aspect of use for the coats of arms, but this does not reduce its value as a relevant part of our, and with it European, cultural heritage, especially in the segment of history of noble families.⁵

The type of coats of arms that combines the visual representation of the coat of arms (or at least the shield) with a text related to a deceased person is known in German speaking areas as *Totenwappen*. In this paper, we will use a literal translation and call them *funerary coats of arms*. They are different than ordinary coats of arms by the fact that they connect a text with the visual content (coat of arms), i.e. the fact that they were used as medium for conveying a specific message, specifically a notification of death, while at the same time informing the public about the social

status of the deceased person. In today's terminology, we can describe it as a poster with a coat of arms. When describing this archival materials in the text, the coats of arms will primarily be treated as cultural-historical materials, without strict adherence to heraldic rules applied when describing coats of arms, i.e. the blazoning principle.

As comparative material for the description of the coats of arms from the DAOS materials, it is interesting to mention that there are similar objects in existing collections in Croatia, but also in Europe. Collecting heraldic and similar material is standard practice, not only for archives, but also for museum institutions. For example, coats of arms and similar objects were being collected ever since the National Museum in Zagreb was established, in the middle of the 19th century, and its collections are now a part of the collection of the Croatian History Museum. At that institution, the heraldry and sigillography collection was formed in the beginning of the 1970s, and the collection catalogue is a relevant source of information on the objects of that type in our heritage institutions.⁶ A detailed examination of the catalogue units in this collection revealed several examples of coats of arms which are typologically identical to the material in DAOS. Even though the description does not state their purpose, they are definitely funerary coats of arms, made in the watercolour technique on paper or silk, and the dimensions of all of them are similar to the material in Osijek.⁷ Aside from the funerary coats of arms from the heritage of the Valpovo land owners, a series of such coats of arms, according to information currently available, has been preserved in the heritage of the Ruma-Retfala branch of the family of counts Pejačević and today it is located in the collection of the Ruma County Museum (Republic of Serbia).⁸ In the European museological practice, those coats of arms are not only collected in cultural-historical collections of complex or cultural-historical museums, but also in specialised museums, dedicated to the topic of death, dying, and the funeral culture. For example, in Vienna, the *Bestattungsmuseum am Wiener Zentralfriedhof* is such an institution Materials have been found there that directly correspond to the coats of arms from the collection of the Valpovo land owners.⁹ Such an institution in Germany is *Das Museum für Sepulkralkultur*, which was opened in 1992, in Kassel.¹⁰

Regarding the part of the archival materials from the Valpovo estate that is the topic of this paper, it includes a series of coats of arms belonging to the members of the families Hillebrand von Prandau and Normann-Ehrenfels, which were made by painting on paper, or pasteboard. All of these posters, if we can call them that, are connected by their function, or the reason why they were made, therefore, also by their formal and

style features. They were created successively, over a period of 90 years, i.e. from the beginning of the 19th to the beginning of the 20th century, their formal features indicate that they are mostly made in the Historicist style. Even though the creation of coats of arms always followed certain rules, after the separation from the period of the so-called live heraldry, their formation became less restricted, i.e. the person who ordered or the person who made the coat of arms had more input in the creation process. Considering that the representation of funerary coats of arms is primarily visual, reputable artists were often commissioned to create them, so when we talk about this material, we can talk about the complementary relationship between art and heraldry, i.e. these coats of arms should also be analysed in the art history context.

Within the context of visual art heritage of the Valpovo estate, it is important to emphasize that full attention was devoted to the heraldry found in the collection from the Valpovo castle. There are many portraits with painted, or later added, coats of arms, and the Normann-Ehrenfels family hired the esteemed painter and heraldist Ernst August Krahl (Dresden, 1858 – Vienna, 1926)¹¹ for that purpose, probably at the beginning of the 20th century. The Valpovo Regional Museum keeps a folder with his aquarelle drawings of coats of arms, not only of the families Hillebrand von Prandau and Normann-Ehrenfels, but also of the families related to them (Lattermann, Pejačević). Some coats of arms from that folder are made in several versions (only the shield, shield with a helmet and decoration, shield with supporters and mantling, version for barons, version for counts, and similar).¹² It is interesting to point out that Krahl also designed the coat of arms of the Kingdom of Serbia in 1882.¹⁴

In the area of coat of arms painting in Croatia, a special place is reserved for Vjera pl. Bojničić (Zagreb, 1883 – Zagreb, 1963), our most significant heraldic painter of the first half of the 20th century.¹⁵ In the context of this paper, it is important to mention that her father, archivist and heraldist Ivan pl. Bojničić, was born in 1858 in Valpovo, his father was Ferdinand pl. Bojničić, *grand magistrate* of the Virovitica County and his mother was Klementina nee Baumholzer. He went to primary school and the lower grades of grammar school in Osijek.¹⁶ In the period from 1936 to 1943, Vjera was employed at the State Archives in Zagreb as a librarian and head of the graphic collection, and she excelled in the creation of coats of arms and as a bookplate artist.¹⁷

6 Brajković, V. Mentioned work, 1995.

7 For example, there include the coats of arms of Alexander Hrabovsky de Eadam (cat. no. 79), Franciscus de Klobucherich (cat. no. 17), Maria Baroness von Stürmer nee Baroness Bedekovich (cat. no. 148).

8 Rumsko vlastelinstvo obitelji Pejačević : exhibition catalogue. Ruma : Zavičajni muzej Ruma, 2016.

9 Bestattungsmuseum am Wiener Zentralfriedhof. URL: <http://www.bestattungsmuseum.at/eportal2/epl/content/12/12/2017>

10 E.g. Totenwappen für Franz Joseph I., Inv. Nr. BFM-482, Wasserfarben auf Karton, 76 x 56 cm, Wien, 1916.

11 Das Museum für Sepulkralkultur. URL: <http://www.sepulkralmuseum.de/> (12/12/2017)

12 Ernst August Krahl, 2011. URL: https://www.wien.gv.at/wiki/index.php/Ernst_August_Krahl/12/12/2017

13 Najcer Sabljak, J. Umjetničke zbirke vlastelinskih obitelji u Slavoniji i Srijemu. Doktorski rad. Zagreb : Filozofski fakultet, 2012, p. 50.; Najcer Sabljak, J. Valpovačka zbirka Rudolfa i Julije Normann. Izlaganje na 4. kongresu hrvatskih povjesničara umjetnosti u Zagrebu 2016. (text being published)

14 Spasojević, V. C. Ostaje stari grb, 2011. URL: <http://www.novosti.rs/vesti/naslovna/drustvo/akutuelno/12/12/2017>

15 Bojničić, Vjera, 2011. URL: <http://www.enciklopedija.hr/natuknica.aspx?id=8478> (12/12/2017)

16 Najman, S. Ivan pl. Bojničić. Valpovački godišnjak (1996), p. 17–19.; Matijević, Z. Dr. Ivan Bojničić (1858. – 1925.) : u prigodi 150. obljetnice rođenja. Arhivski vjesnik 51(2008), p. 569–584.

17 Marušević, O. Bojničić, Vjera, 1989. URL: <http://hbl.lzmk.hr/clanak.aspx?id=2301> (12/12/2017)

1 Matić, V. Značajnije gradivo u arhivu u Osijeku. In: Vodič kroz arhivske fondove i zbirke Državnog arhiva u Osijeku sa stanjem krajem 2006. godine. Srijan, S. (ed.) Osijek : Državni arhiv, 2007, p. 19–24.

2 Heraldika. URL: <http://www.enciklopedija.hr/Natuknica.aspx?ID=25077> (12/12/2017)

3 Banac, I. Grbovi : biljezi identiteta. Zagreb : Grafički zavod Hrvatske, 1991; Brajković, V. Grbovi, grbovnice, rodoslovlja : katalog zbirke grbova, grbovnica, rodoslovlja. Zagreb : Hrvatski povijesni muzej, 1995; Borošak Marjanović, J. Zastave kroz stoljeća : zbirka zastava i zastavnih vrpca Hrvatskoga povijesnog muzeja. Zagreb : Hrvatski povijesni muzej, 1996; Zmajić, B. Heraldika, sfragistika, genealogija, vexilologija : rječnik heraldičkog nazivlja. Zagreb : Golden marketing, 1996; Oštrić, G. Monumenta heraldica : izbor iz heraldičke baštine Primorsko-goranske županije. Rijeka: Pomorski i povijesni muzej Hrvatskog primorja, 2002; Ljubović, E. Grbovi plemstva Like, Gacke i Krbave. Zagreb : Megrad, 2003.; Arma : grbovi u fundusu Državnog arhiva u Zagrebu. Molnar, B. (ed.) Zagreb : Zagrebačko arhivističko društvo, 2003.; Galović, T.; Filipović, E. O. Prilog bibliografiji rodova o heraldici s posebnim osvrtom na Hrvatsku i Bosnu i Hercegovinu. Arhivski vjesnik 51(2008), p. 161–226.; Zovko, D. Obiteljski grb : pravo na grb : nošenje grba : usvajanje grba. Zagreb : Laurana, 2009.; Jareb, M. Hrvatski nacionalni simboli. Zagreb : Alfa : Hrvatski institut za povijest, 2010; Grubičić, A. Povijesne zastave u Muzeju Slavonije do 1945. godine : exhibition catalogue. Osijek : Muzej Slavonije, 2017.

4 Heimer, Ž. Sintaksa suvremenog hrvatskog heraldičkog blazona grba i vexilološki opis zastava, 2016. URL: <https://www.academia.edu/111/12/2017>

5 Peić Caldarević, D. Grbovi hrvatskoga plemstva : činjenice kulturnog naslijeđa i identiteta. Povijesni prilozi 31(2006), p. 87–100.; Lalić, D. Der Hochadel Kroatiens-Slawoniens: Zwischen Verlust, Verteidigung und Neuerwerb gesellschaftlicher Elitenpositionen (1868-1918). Berlin : De Gruyter Oldenbourg, 2017.

Funerary Coats of Arms from the Heritage of Valpovo Landowners – Overview and Description

The collection of funerary coats of arms from the heritage of Valpovo land owners in DAOS contains the total of 31 posters with painted coats of arms and inscriptions, in the shape of a vertically formatted rectangle (apart from one series of irregularly formatted posters). They were made for six deceased individuals from the family Hilleprand von Prandau and one deceased woman from the family Normann-Ehrenfels. They were created in the period from 1816 to 1927. The collection also contains three posters with the coat of arms of the Normann-Ehrenfels family, but without the accompanying inscription, so we can consider them as unfinished funerary coats of arms (cat. no. 25, DAOS). It is difficult to precisely determine the accurate painting technique, but after an inspection of the material and considering the compared examples in other collections, we assume that the posters were made with lithography and painted using a combination of Indian ink and aquarelle, on paper of weight that matches pasteboard, and some posters were made using the papier-mâché technique.¹⁸

Overview of the funerary coats of arms according to the date of death of the deceased:

1. Josip Ignjat Žigmund Baron Hilleprand von Prandau (Vienna, 1749 – Valpovo, 1816)

Series of three funerary coats of arms (cat. no. 14 and 15, DAOS)
In the centre of the poster there is a coat of arms of the Hilleprand von Prandau family displayed as a complex oval shield. The shield is divided into four squares, in the centre there is the so-called heart of the shield, displaying a two-headed eagle and a crown with a cross and falling ribbons. Above that field there is a golden crown. One the upper left and lower right diagonal blue fields there is a full figure of a knight in armour with a helmet and a lowered visor, with one sword in its scabbard and another lifted in his right hand. In the other two diagonally placed fields there is a tilted golden tree trunk with its branches cut off. In the bell shaped field at the base of the shield there is a stylised depiction of two animal horns. The shield is placed in a cartouche reminiscent of a stone coat of arms, in the lower part it has small volutes and a profiled console with a rounded bottom, and in the upper part there are two pointed peaks rolled in the shape of a rotulus, from which there is a small falling chain decorated with flower heads shaped like small bells. At the top of the cartouche, there is a gold crown with five small blue balls. There is a black ribbon along the edge of the cartouche, and there is a black curving line around the entire coat of arms, which enhances the appearance of three-dimensionality. Each of the corners of the imagined rectangle around the coat of arms contain one digit of the year of death of the deceased: 1816. It is clear that the coats of arms from this series were decorated by different authors, because one of them (cat. no. 14, DAOS) is done in an emphasized handwriting of a drawer, with very precise and relatively thin outlines, and the other two (cat. no. 15, DAOS) were painted by an author

with a typical painter's approach to the topic, more pronounced colours and somewhat modified details of the painting in relation to the first author.

Above the coats of arms there is an inscription in black, written in Latin: ILLUSTRISSIMUS DOMINUS / JOSEPHUS IGNATIUS LIBER BARO / HILLEBRAND A PRANDAU S. C. ET R. A. MATTIS / INFERIORIS AUSTRIAE REGIMINIS CONSILIARIUS, ARCIS ET DOMINII VALPO / HAEREDITARIUS TERRESTRIS DOMINUS, ET J. COMITATUS VERÖCZENSIS E PRIMARIIS TABULAE JUDICIARIAE ASSESSOR / NATUS DIE 31 JULII ANNO 1749. OBIIT DIE 13 OCTOBRIS ANNO AETATIS SUAE 68.¹⁹

The first line of text is written in the largest font, and the font reduces in each following line, so the font size in the last two lines is about one quarter of the letter height in the first line. At first glance it appears as if the inscription is printed, but after a more detailed analysis we are more inclined to declare that it is a calligraphic (hand-written) inscription. Series of three funerary coats of arms (cat. no. 13, DAOS)

This series was painted by the same author. In the middle of the poster there is a coat of arms of the Hilleprand von Prandau family represented as a German-style shield, with the content almost identical to the shield already described in the previous series. However, the knights are shown above the waist, and the colours of the figures and the fields are different. The shield is placed in a cartouche with lush, stylised leaves on the top, arranged in the shape of a heart, and in the bottom part the leaves are separated into a section that follows the body of the shield like a small volute and a section similar to a three leaf shape spreading away from the shield. The leaves in the section of the heart-shaped design on the outer edge bear six balls each. On the top of the cartouche there is a crown with seven elongated spikes topped with small balls and the circlet of the crown is decorated by a string of gemstones, white and red. The edges of the shield, the leaves of the cartouche, and the crown are gold, and the fill is red. The text is also written in gold (light-brown tone today), identical to the text on the first series of funerary coats of arms. However, the size of the letters is not as varied in this series, and the largest letters are in the line in which the land owner's first and last name are written. The inscription starts above the coat of arms and the last two lines (with the information on birth and death) are written below it. The sculpted gravestone of Baron Josip Ignjat in the Valpovo parish church has the identical engraved inscription. His remains have been transferred to the crypt of the chapel of St Roch in Valpovo in 1860, where the same text has been written on his gravestone.

2. Ana Marija Baroness Hilleprand von Prandau nee Countess Pejačević (Osijek, 1776 – Pecs, 1863)

Series of three funerary coats of arms (cat. no. 16, DAOS)
The size of the funerary coats of arms and the way the shield is depicted are identical to the series of funerary coats of arms made for Baron Josip Ignjat in larger size, and the type of letters and the way the inscription is

organised are also very similar. However, some details in the handwriting of the painter indicate that they were probably not made by the same author.

Series of two funerary coats of arms (cat. no. 17, DAOS)

These two funerary coats of arms display, instead of the shield of the family Hilleprand von Prandau, the shield of the family Pejačević, also in German style. In the centre there is a blue column, on top of which there is a black eagle with outstretched wings, carrying a sword and a so-called royal apple. Gold lions with sabres in their claws are facing away from the shield. There is mantling around the shield, like red drapery spread behind the shield and wrapped around its top peaks. It has white ermine lining on the inside, with golden tassels on the edges. There is a golden crown above the shield with eleven spikes, topped with small balls. The circlet of the crown holds red, white, and blue gemstones. Above the crown, there is the so-called shield decoration, with helmets and crowns, which shows a lion with a sabre, an eagle with outstretched wings with a sword and the so-called royal apple, and a tower with a crown on top.

The inscription on both of the series of funerary coats of arms is the same, in Latin:

Illustrissima Domina / Anna Maria Vidua Lib. Baron. Hilleprand a Prandau, / NATA COMITISSA PEJACSEVICH DE VERÖCZE. / vitam ingressa mortalem 24. Febr. 1776, / immortalam 27. Febr. 1863.

However, even though the text is identical, the differences in handwriting indicate that the series of funerary coats of arms of Baroness Ana Marija were made by two authors, and a relatively naive depiction of the animal figures on the series with the Pejačević family coat of arms indicates that the painter's skills were somewhat modest.

The Baroness died in her city palace in Pecs and her remains were transferred and laid to rest in Valpovo. Her gravestone in the crypt of the chapel of St Roch contains text which is identical to the inscription on her funerary coats of arms.

3. Karl Ludwig Baron Hilleprand von Prandau (Osijek, 1792 – Vienna, 1865)

Series of four funerary coats of arms; (cat. no. 18, DAOS)

These funerary coats of arms have been made in the exact same manner as those from the series for their father Josip Ignjat (larger in size), the shape of the letters is very similar as well, and the distribution of text is the same. For those reasons, an assumption can be made that they were done by the same author, or that these series of funerary coats of arms were made in the approximately same time period. The inscription is in Latin: Illustrissimus Dominus / Carlous Petrus Sigismundus Lib. Baro Hilleprand a / Prandau, / J. J. DOMINIORUM WALPO et. D. MIHOLJAC HAEREDITARIUS, / Anno 1792 natus / 1865 die 11ma Aprilis avocatus.

4. Adela Baroness Hilleprand von Prandau nee Cseh de Sent Kátolna (Vukovar, 1802 – Valpovo, 1869)

Series of four funerary coats of arms (cat. no. 19, DAOS)

The similarity between the painter's handwriting and the type of letters indicates that they were made by the same author who made Karl's funerary coats of arms four years earlier. A signature was found along

the lower right edge of the shield: (barely legible) *Hochrein I. Pécssett*. We assume it is a Hungarian painter, lithographer, and miniaturist from Pecs, József Hochrein (Pecs, 1820 – Pecs, 1905).²⁰

The inscription is in Latin and it reads:

Illustrissima Domina / Adelhaides Lib. Baronissa Hilleprand a / Prandau / nata Nobilis Cseh de Szt: Kátolna, / Anno 1802 nata / die 29a Augusti 1869 avocata.

5. Flora Baroness von Radivojevich nee Baroness Hilleprand von Prandau (1804 – 1878)

Funerary coat of arms (cat. no. 20, DAOS)

The poster displays a joined coat of arms of Baroness Flora (on the left) and her second husband, Antun Baron Radivojevich (on the right). In the German speaking lands, these coats of arms are known as *Allianzwappen*, or, more specifically *Heiratswappen* or *Ehewappen*. The shape of the shields is oval, surrounded by small balls and slightly tilted, so that their edges meet. The shield of the coat of arms of the Hilleprand von Prandau family is similar to the others in the collection of funerary coats of arms, but there are some specific details (human arms extending from the stylised horns, flames from the tree trunk). The coat of arms of the Radivojevich family is also complex (divided into squares). From the first and the third square, from the chess (green-white) field, rises a figure of a golden lion (on a blue background), holding a cross in one claw and a human head by its braided hair in the other claw. The other two squares display a pelican (on a red background) with outstretched wings, feeding its young in a nest. The shields are framed in a stylised plant type cartouche, golden, with distributed external lines, topped with a golden crown with seven spikes ending in small silver balls, while the circlet of the crown is a ribbon with gemstones. The text is written in two lines. Along the top edge of the poster there is an inscription in black that consists of initials, i.e. lower case initial letters of the first name, last name, and the title, followed by the maiden name and the title of the deceased in German (Flora Freiin von Radivojevich geborene Freiin Hilleprand von Prandau):

F. F. v. R. g. F. H. v. P.

The year of her death is indicated in black under the coats of arms: 1878.

A black ribbon flows along the edge of the poster, and its inner line is forming an oval shape.

Series of three funerary coats of arms (cat. no. 21, DAOS)

Another author made the series of posters cut in the shape of a German style shield, with a thin black ribbon along the edge. In their centre, there are painted shields of Baroness Flora and her husband, they are almost identical to those described previously, but they are in a more heavily decorated golden cartouche, with a line of decorations in the shape of a rotulus. Above the cartouche there is a golden crown with somewhat taller spikes and small silver balls. Above the crown there is an inscription in German, same as the inscription on the previously described poster, but as unabbreviated text:

FLORA FREIIN VON RADIWOJEVIČ / GEBORENE FREIIN HILLEPRANDT. v. PRANDAU.

The year of death has not been indicated on this funerary coat of arms.

¹⁸ This material was prepared at the bookbinding-restoration workshop at DAOS in 2017 for an exhibition. It was dry-cleaned, the damaged papier-mâché parts were removed, and the back plate on some posters was re-fastened or glued. There were no significant interventions on the material, because the printout is in a relatively good condition. I would like to thank Mr Ivan Dješka, an employee at this workshop, for the information.

¹⁹ Translation: Illustrious lord Josip Ignjat noble baron Hilleprand of Prandau, advisor of the royal apostolic majesty of Lower Austria. Lord of the land and inheritor of the city and estate of Valpovo, real 18derman of the official court of the honourable Yirovica County. Born on 31 July 1749. Died on 13 October (1816) at the age of 68.

²⁰ Hochrein József. URL: [http://www.biralta.hu/index \(12/12/2017\)](http://www.biralta.hu/index (12/12/2017))

6. **Alvina Countess Pejačević nee Baroness Hilleprand von Prandau** (Vukovar, 1830 – Aussee, 1882)

Funerary coat of arms (cat. no. 22, DAOS)

A joined coat of arms of the families Hilleprand von Prandau (on the right) and Pejačević (on the left) is in the centre of the poster. The shields are in the so-called Spanish style (rounded bottom) and slightly tilted, their tips meet. The coat of arms of the Hilleprand von Prandau family bears the most resemblance to the depiction of the funerary coat of arms of Alviņa's aunt, Flora Baroness Radivojevič. On the blue field of the Pejačević family coat of arms, there is a marble column in the middle, topped by a black eagle with its wings outstretched, carrying an archdiocese cross in its beak, and a sword and a so-called royal apple in its talons. On the green background, turning away from the column, there are two golden lions standing upright and carrying sabres in their claws. There is a black ribbon with a string of golden rhombus shapes along the edge of the shield. The blue mantling is lined with white ermine and there are golden tassels along the edge. Above the mantling, there is a golden crown with nine spikes carrying small silver balls. The circlet of the crown is decorated in blue and red gemstones. It was painted by a very skilful artist, which is particularly visible in the details on the figure of the knight, the lions, and the eagle. This type of a coat of arms was usually used by Alviņa's husband, Pavao Count Pejačević, a member of the Ruma-Retfala branch of this family.²¹

The inscription is made in gold, in German, and it is written in two lines above the coat of arms and the third line under it: ALVINE GRÄFIN PEJÄCSEVICH DE VERÖCZE / geborene Freiin Hilleprand v. Prandau. / Geboren am 12. Februar 1830. Gestorben am 26. Juli 1882.

Series of three funerary coats of arms (cat. no. 23, DAOS)

In the centre of the poster, there is a joined coat of arms of the families Hilleprand von Prandau (on the right) and Pejačević (on the left), with somewhat changed colours and figures, when compared to those described earlier. The shields are shaped like ovals, edged in gold and overlapping in the middle. The red mantling is lined with white ermine, and it has golden tassels along the edge. Above the mantling there is a low golden crown with nine small balls. Above the crown there is the so-called decoration of the coat of arms, or three helmets with visors, containing golden crowns and details from the coats of arms of the Pejačević family (lion with a sabre, eagle with outstretched wings and the so-called royal apple, and a tower with a crown on top). The text is the same as the one described earlier, but done in black, and all the words are written in upper case letters (capital letters). The painting skills of the author of this series were considerably lower, which is evident from the shapes of figures on the shield, as well as the inscription.

7. **Ana Countess Csáky nee Countess Normann-Ehrenfels** (Bizovac, 1854 – Szepesgörgő, 1927)

Series of four funerary coats of arms (cat. no. 24, DAOS)

The centre of the poster features the joined coat of arms of the families Normann-Ehrenfels (on the right) and Csáky (on the left), in the shape of German style shields which are mildly tilted and overlapping in the top part. The shield of the Normann-Ehrenfels family is complex, the upper left field has a black eagle with outstretched wings, and in the lower left there is blue field with three red rhombus shapes. On the right side of the shield there are three tilted beams on a blue field (the central one is golden and the adjacent ones are red). The German style Csáky family shield depicts a severed Tatar head and a golden crown with nine spikes above it, then there is a golden tourney helmet with a visor and a crown on top, and the helmet is decorated with lush, stylised, golden, red, and silver leaves extending from it. On top of the shield there is a hand holding a sabre. Above the joined coat of arms there is a golden crown with nine spikes, topped with small silver balls, and the circlet of the crown has red and blue gemstones on it. The inscription is in black, in German: Anna / Excell. Gräfin Csaky von Körösszegh u. Adorján / geborene Gräfin von Normann-Ehrenfels / Geboren am 29. Mai 1854 / Gestorben am 31. Jänner 1927.

The first three lines are above the coat of arms and the last two are below it.

Funerary Coats of Arms – Design, Use, and Significance

Funerary coats of arms are a part of the rich European tradition related to the phenomenon of death and funerary customs, particularly developed in the Modern Period.²² It is considered that their historical roots reach back to late Middle Ages (15th century).²³ During that period, shields and helmets were no longer used in battles, so these items were started being used as decorations at knights' tourneys, and they also became the main elements of the coats of arms of noble families or individuals. Coats of arms became an important part of ceremonies like weddings or funerals, where they were usually displayed. The most important example for all the noble families in the area of present day Northern Croatia was the ruling house, or the members of the Habsburg family, for whom the customs related to dying and funerals had exceptionally strict rules, same as for all other aspects of life on the court.²⁴

The basis for all those customs are the teachings of the Catholic Church, which say that the Christian funeral is a liturgical ceremony that expresses unity with the deceased, and also heralds the faith in an afterlife. The funeral liturgy included the deceased's house, church, and the cemetery, and the special funerary Mass (Requiem Mass) has particular importance, which was usually celebrated with the body of the deceased in a coffin, in church, right before the burial. Another thing related to the representatives of the Habsburg family (as well as the rest of European nobility and Church dignitaries), is the construction of a

special structure for the coffin of the deceased, called *castrum doloris*.²⁵ A catafalque with the coffin is in its centre, above which there was often a canopy, and around it there were rich decorations made of flowers, black cloth draperies, candles, coats of arms, flags, inscribed epitaphs, even sculptures. These customs particularly developed during the Baroque period, and the use of coats of arms was particularly important then. They were made in the form of shields, i.e. painted on wood, metal, and leather, and richly coloured. Those decorations would remain in those spaces long after the funeral was over, as *memento mori*. The German term for this kind of object is *Totenschild* (in Croatian *funerary shield*). Gradually, a more complex heraldic depiction developed, i.e. along with the shield, other elements of the coat of arms were painted on parchment, paper, or silk, and a longer text could be added to that material.

Consequently, after a long period of development of the funerary ceremonies of noble families, at the end of the 18th and in the 19th century, instead of the relatively expensive funerary shield, or along with its creation, the family of the deceased would often order a funerary coat of arms (German *Totenwappen*), in the form of a poster on sheet metal, paper, cardboard, pasteboard, or silk.²⁶ They were usually framed in black, and the name of the deceased was written on it, or their title (sometimes only the initials), it would often also include the date of death or birth.

This poster would be placed on the front door of the house and next to the coffin of the deceased, and it was used as decoration during the Requiem Mass, as the body was formally transferred to the church and the tomb, or when the body was displayed on the catafalque. Considering its described use, it is logical to assume that the family used to make several copies of the funerary coats of arms, which facilitated its use in various segments of these ceremonies, so this would explain the existence of series of identical coats of arms in the collection, or multiple originals. We assume that another important reason for the creation of the series of funerary coats of arms was the custom of holding Requiem Masses for the members of noble families in several churches (e.g. parish church and affiliate churches at the estate, or patronage churches), as well as the custom of celebrating Holy Masses at several altars in the space of the same church.

The author of the funerary coats of arms did not have an easy task, because he usually had only several hours, or days, to complete his work. One thing that made that job easier was the fact that all noble families had a template of the coat of arms that the author had to copy, but with certain artistic freedom in their interpretation. Considering the speed required for the job, we can assume that sometimes two authors would work at the same time, or several authors would work on the same task, which is evident from the described collection of funerary coats of arms. This also raises the question of similarity of funerary coats of arms for the deceased who died at different times, so we can assume that old versions of funerary coats of arms were reconstructed for some reason by ordering new ones (maybe when the bodies were transported to new graves, for the occasion of Requiem Masses after a certain time has passed, and similar). It is interesting that some texts from funerary coats of arms are identical to those on gravestones, which may indicate that for a certain period,

funerary coats of arms were also used as temporary grave inscriptions at the grave site. The authors of most of the funerary coats of arms have not yet been determined, and the large discrepancy in the quality of the painting work is probably the result of hiring not only established, but also amateur painters for this task, which was probably necessitated by the unforeseen circumstances under which these coats of arms were ordered and the speed by which they had to be finished. On the other hand, the similarity of several series of funerary coats of arms made in the 1860s indicates that the family was hiring the same artist or their workshop over a longer period, in this case a painter from Pecs, which is not far from Valpovo, J. Hochrein.

After a detailed analysis of their heraldic content, it will be possible to determine which templates were used by the authors (description of the coats of arms from archival materials, graphic templates, published coats of arms, coats of arms painted on art pieces, and similar). However, this overview also indicates that various sources were used, i.e. that the artists have interpreted the heraldic content with relative freedom. This is particularly true of the details related to the selection of the appearance of figures on the coats of arms, the use of colours, various shapes of heraldic crowns, and similar. It is particularly interesting that, in the case of women, sometimes only the coat of arms of their maiden family is displayed, or her husband's, and sometimes it is on the so-called joined coat of arms of both families. The posters also display changes in language, because Latin inscriptions are eventually replaced by inscriptions in German. The style of the visual representation also displays a transition from the relatively clean visual language, which corresponds to the Classicism period (in the case of the oldest funerary coat of arms), to richly adorned Neo-Baroque cartouches on the coats of arms in the second half of the 19th century.

The oldest material in the collection is the funerary coat of arms of Baron Josip Ignjat, the first land owner from the Hilleprand von Prandau family who took up permanent residence in Valpovo. Therefore, we believe that funerary coats of arms were ordered for the other members of his family, i.e. his descendants, but only some of those have been preserved: Those for his wife, Ana Marija nee Countess Pejačević, his son, Karl, his daughter-in-law, Adela nee Cseh (wife of his son Gustav), his daughter Flora married Baroness Radivojevič, and his granddaughter Alvina married Countess Pejačević. The only funerary coat of arms of the member of the Normann-Ehrenfels family is the one for Countess Ana, the sister of the land owner of Valpovo Rudolf Count Normann-Ehrenfels. She married into one of the most respected families in Hungary, that owned large estates in the Szepesség province (German Zips, Slovakian Spiš), centred in the town of Szepesgörgő, today Spišský Hrhov in Slovakia.²⁷ Even though she did not die in Valpovo and she was not buried here, the family made a funerary coat of arms for her, which is an indication that those were ordered in these circumstances.

21 Lučevnjak, S. Grbovi obitelji Pejačević – tragovi postojanja. In: *Našički zbornik 7. Našice: Ogranak Matice hrvatske Našice, 2002, p. 183–207; Lučevnjak, S. Prilog poznavanju odnosa skulpture, arhitekture i perivojne arhitekture na primjerima slavonskih dvoraca. In: Anali Galerije Antuna Augustinića 21–25. Klanjec: Galerija Antuna Augustinića, 2006, p. 345–358.*

22 *Macht und Memoria: Begräbniskultur europäischer Oberschichten in der Frühen Neuzeit.* Mark Hengerer (Hg.) Köln, Weimar, Wien: Böhlau Verlag, 2005.

23 Tompos, L. *Totenwappen im Museum für Kunstgewerbe.* Ars Decorativa 6(1979), Budapest, p. 145–156.

24 Schmöckel, S. *Der letzte Akt – Feierlich zu Grabe getragen.* 2011. URL: <http://www.habsburger.net/de/kapitel/der-letzte-akt-feierlich-zu-grabe-getragen> (12/12/2017)

25 *Castrum doloris*, 2017. URL: https://en.wikipedia.org/wiki/Castrum_doloris (12/12/2017)

26 *Totenwappen*, 2014. URL: <https://www.wien.gv.at/wiki/index.php?title=Totenwappen> (12/12/2017)

27 Machala, D. *Sláčtické rody.* Bratislava: Perfekt, 2007, p. 20–21.

Conclusion

The collection of funerary coats of arms from the archival materials of the Valpovo estate indicates the potential and the value of heraldic material as a relevant historical source. These posters with coats of arms and inscriptions are a part of the long-term process of using coats of arms, the practice which was becoming less and less represented as soon as the First World War ended, and which completely stopped after the Second World War, when heraldry was completely removed from everyday use. However, thanks to the archival materials preserved in this manner, we can assume the content of the collections of various heraldic material

owned by our noble families. Funerary coats of arms were not only objects with practical applications for the family that ordered them, they were also a part of funerary customs that displayed the social, maybe even the political, identity of our nobility. For that reason, they represent a relevant fact in the context of our cultural heritage, and a strong connection with European cultural tradition. Funerary coats of arms of the families Hillebrand von Prandau and Normann-Ehrenfels are a precious part of their entire heritage, and a valuable source of cultural and historical information for all researchers of these noble families.

