

Valpovački vlastelini Prandau–Normann

VALPOVO LANDOWNERS
PRANDAU - NORMANN

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Art Objects from the Collection of the Valpovo Landowners

The list of movable objects at the Valpovo castle in 1736, at the time when it was finished and ready to accept its first inhabitants, the family of the barons Hilleprand von Prandau, included numerous pieces of furniture, some of which are wardrobes, tall and short, with doors or with several drawers, simple wood-frame beds, but also canopy beds with curtains, couches, chairs, and benches. The furnishings in these rooms are various and numerous, especially fabric, bedding, curtains, and carpets: The walls were decorated with graphics, probably even numerous paintings, judging from the discovered frames, and the various numerous utility items, especially dishes, were made from all possible metals and their alloys, as well as porcelain.¹ *The castle is furnished, the owner and his family or guests can live under the conditions no less comfortable than the surroundings they are familiar and close with. Viennese residential habits have been transported to the Slavonian plain.*²

The inventory list of the Valpovo castle with the adjoining buildings, as well as Count Rudolf von Normann-Ehrenfels's house he used in Valpovo, *MOBILAR-INVENTAR, der Gräflih Normannsches Schlosses u. Herrenhauses VALPOVO*³, drafted two hundred years later, contains a very detailed inventory of each individual room, more than four thousand two hundred objects, most of which are furniture, which of course also contained valuable art objects collected through generations, by some of the members of these families, and definitely the count and countess Julijana and Rudolf von Normann-Ehrenfels. Unfortunately, only a very small number of these objects⁴ were found in 1945 by Dr Pinterović, the KOMZA official, when she came to Valpovo to determine the condition of the castle.

The artistic crafts objects kept at the Museum of Slavonia today, as a part of the Valpovo land owner's collections, were the subject of extraordinary effort and care by the museum officials in Osijek, in the several years after the war, when the priority mission was to preserve and save from

degradation the numerous pieces of art, which were, during the time of general scarcity and all types of impossibilities, left to the mercy of the period with different priorities. This effort is evident from the wealth of correspondence of museum officials with the authorised institutions, numerous minutes, field investigations, and reports.

Regarding this, it is necessary to reiterate the role of KOMZA and the direct role of Dr Danica Pinterović. She has, as an employee of the Osijek museum and a member of KOMZA, with the help of several prisoners from the Valpovo Work Camp (among others, art experts Oto Švajcer and Jelisava Šmucer), in December of 1945, labelled the part of the castle inventory with artistic or museum value.⁵ As mentioned earlier, two and a half years have passed before the objects were finally transported to the Museum. Both times the curators of the Museum have made lists and labelled objects, and today the objects owned by those land owning families can be identified without effort in several of the collections. Among the objects found at the castle by Dr Pinterović, there were, probably not by accident, large pieces of furniture, which were heavy and difficult to transport, and on the other hand, there were damaged pieces that required restoration or just a new layer of fabric (*upholstery*).⁶ According to the notes by Dr Pinterović, who corresponded with Countess Julijana, a large double door wardrobe, that was previously located on the first floor of the castle in Valpovo, was bought by her husband, Count Rudolf, around 1900, at a location in Nordency in Germany. The enormous oak double-door wardrobe from the second half of the 18th century, in Rococo style, is coated in walnut veneer, decorated with *putto* motif carvings with luxurious rocailles, coils, acanthus leaves, and twirls.

Most of the preserved furniture was located in the grand salon on the first floor of the Valpovo castle, like the four representative pieces of furniture in the Historicist style⁷, probably made in Germany in the 19th

1 Perić, Lj. *Inventar valpovačkog dvorca iz kolovoza 1736. godine*. Osječki zbornik 29(2009), Osijek, p. 203–216.

2 *Ibid.*, p. 204.

3 The detailed inventory list made in the winter of 1936/37 and signed personally by the Count in March of 1938. The document, owned by the inheritors of the family, hand-written, in German, has been drafted for the purpose of inspection by interested parties, as well as by the officials from state institutions caring for the objects owned by the mentioned families in the process of retrieval/compensation of the confiscated property.

4 The KOMZA list, file K-10/46 contains 34 pieces of furniture.

5 Documentary collection of the Museum of Slavonia. Folder KOMZA. Transcripts of records, Valpovo (20 December 1945).

6 The pieces of furniture mentioned here have not been displayed chronologically, according to the usual schematic, and considering that they are very different objects, regarding the period or style, the time criterion will be left out (actually, the representation criterion asserts itself, even *chronological inversion*).

7 Pinterović, D. *Povijest namjestaža ilustrirana primjercima Muzeja Slavonije*. Osijek: Muzej Slavonije, 1952, p. 49–51.

century, where Count Rudolf acquired them for his collection, at one of his numerous trips (the documents of the Artistic Crafts Department⁸, next to a canopied bench there is a note by Dr Pinterović that the object was bought in Germany, *from an antiquarian*). Considering that Count Rudolf often travelled across Germany, the birthplace of his ancestors, it can be assumed that all of these objects were transported from there. All four pieces of furniture were made from oak, and almost fully decorated with depictions of figures, usually biblical motifs, complemented by rich ornaments in preceding styles that inspired them, or a combination of styles. A wardrobe with two figures of saints in full plastics and relief scenes from the life of Moses (cat. no. 110, MSO) is an imitation of the Gothic style, and the bench/trunk with a canopy (cat. no. 111, MSO), wardrobe/cupboard with an open shelf in the upper part (cat. no. 112, MSO), and a narrow single door wardrobe with flat circular legs (cat. no. 113, MSO) are the imitation of the Renaissance style, with individual architectural or decorative elements of the Baroque style. Historicist armchairs from the second half of the 19th century (cat. no. 108, MSO) are fully decorated with carvings: The armrests, which end with a volute, have the figures of children and lion heads carved on them, the other parts are decorated with volutes and acanthus leaves. The armchairs have previously been upholstered with yellow brocade and the woven motif of a large wreath of leaves and a stylised eagle with its wings spread, as can be seen on a photograph taken in Valpovo in 1904 by Režo Goldberger, a photographer from Siklós and Harkány. A girl with a doll is sitting in one of the armchairs, she is one of the daughters of the count and countess Julijana and Rudolf, probably Maria Vera, born in 1901. For the purposes of the permanent exhibition of the then existing Applied Arts Department of the Museum of Slavonia, in 1951, due to damaged fabric, the armchairs had to be refurbished, and it appears that due to the general scarcity of materials, as well as funds⁹, the only thing available was the velvet drapery with the insignia of the counts Pejačević, delivered with the other objects from Našice, through the activities of KOMZA. Two short wardrobes with the style markings of German Renaissance also belong to the Historicism period; a short single door wardrobe with one door-wide drawer in the upper part (cat. no. 84, MSO) is made from oak and has lighter wood intarsia inlays. It has an architectural concept, but its architectural elements are purely decorative; the other wardrobe, also short, with double doors and three small turned columns on the consoles, also with intarsia inlays (cat. no. 85, MSO), has the same style markings and a very similar concept – the architectural elements here also have a decorative purpose, with a somewhat more pronounced plasticity of the form. Both wardrobes have an additional alteration in the form of a back panel, with a profiled, pronounced end cornice, which was slotted using wood pegs that would fit in the openings made for them. It is of simpler make, these adjustments would turn these types of short wardrobes into cupboards or, more likely, a nightstand, especially if the beds were similarly made. The wardrobes were probably also purchased in Germany,

and the alterations could have been made by a local carpenter, according to existing examples.

The grand salon on the first floor of the Valpovo castle was decorated by two objects from the eastern collection of the counts von Normann-Ehrenfels, which was, according to the most recent inventory list of the Valpovo castle, represented by numerous pieces of varied items. A large chest was delivered to the Museum of Slavonia by KOMZA, which was made in the complex lacquer technique, *maki-e*, a characteristic Japanese technique, with motifs created by sprinkling gold powder on freshly applied layers of lacquer (cat. no. 106, MSO). The collection also contains a small tea table, made in the same technique, but considering that three smaller tables from the set are missing, we are only briefly mentioning it here.¹⁰ Another object, also very large, is the *satsuma* vase made from thick-wall stonework, coated in salt enamel, where the motifs were created with layers of enamel paints (cat. no. 107, MSO). Based on the colour of ivory, in dusky polychromy, with abundant gold leaf, it depicts numerous figures of samurai warriors immersed in a complex decorative schematic, multitude of various decorations, which was a concession to the taste of the western buyers. Objects from the East were highly sought after, ever since the 16th century, when sailors and missionaries established regular trade and spiritual connections to the Far East, there was also an interest for the rich culture and the exotic art objects from these countries, especially from China and Japan. This interest remained in the subsequent periods as well, it was fulfilled by importing genuine art pieces, but also with the appearance of *chinoiserie* in European art in the late 17th century, and again in the Rococo period, all the way through to the significant interest in Japanese art, especially the influence of Japanese woodblock printing, *ukiyo-e*, on the modern western art after 1860, when Japan, after a long period of isolation, opened up to the world. These vases were a famous and sought after export item, especially during the Meiji period (1867 – 1912).

One very representative, and rare, piece of furniture was once located in the small salon on the second floor of the Valpovo castle – armchair, *Napoleonic* – probably from France, from the early 19th century (cat. no. 86, MSO), however, the issue of where it was made is certainly open until another research opportunity presents itself. Dr Danica Pinterović, who corresponded with Countess Julijana and got some interesting information on specific family objects, kept records about it in the Activity Log, as well as in the museum documents, so the item card for this object contains the information that it was purchased by the Countess's husband, Count Rudolf, at an auction in Vienna (around 1900), as Napoleon's. The condition of the armchair at the time of purchase is not known, but after the objects were transported from Valpovo and listed, it is noted that the original upholstery of the armchair, made of bonded, gilded, and painted leather, was destroyed, the padding from both armrests were missing, as well as a sphere with engraved stars from the armrest of the chair. For that reason, the armchair was later, after restoration, reupholstered with

simple silk fabric in a colour that matches the Empire style taste, and its original appearance can only be imagined, considering that two pieces of the original leather upholstery have been preserved in the corners of the backrest.¹¹ This choice also speaks of the ambitions of Count Rudolf as a collector, seeking valuable and rare items.

Aside from furniture, the families Hillebrand von Prandau and von Normann-Ehrenfels also collected other valuable objects, mostly paintings, drawings, graphics, as well as books. But the inventory lists also contain numerous other objects, for example, out of faience, porcelain, metal, and glass, so it can be assumed that their interests were wide and numerous. Of course, all of this goes along with the important fact that they kept increasing their wealth through efficient management of their holdings, so they could realise these tendencies.

The grand salon of the castle probably also held two collectible tin cups, today a part of the Metal Collection: a guild cup with a lid, with an engraved leatherworkers' guild coat of arms (cat. no. 67, MSO) and the shooting cup (cat. no. 68, MSO). The guild cup is very similar to the leatherworkers' guild cup, and it was published, with the engraved year 1728 at the cover of the French collectors' magazine *L'art Pour Tous* from 1862. There is an explanation next to the drawing of the cup that states that he engraved year is a later addition.¹²

At the bottom of the shooting cup, along the dedication to the shooting captain Simon Grühbofer, there are punched in tin punches. Considering these are punches that have not been published in the lists of tin workers' symbols and city punches, it is possible that this shooting cup made in the 19th century was intended exclusively for collectors.

During the period when the interior of the Valpovo castle was furnished and when Count Rudolf was acquiring art for his collection, the authenticity of an object was not the deciding factor for its value, it was important that it looks like *an old object from a certain period*.¹³ It was an age that still placed equal value to an old object made during its own period and a recent copy that faithfully conveys the old look. During the middle and the second half of the 19th century, the collectors would order object to fill in the so called *lacunae* in their collections. Just as copies of paintings were made, there were copies of artistic crafts and applied art pieces.

From the collector's point of view, a group of faience vases made in one of the numerous Delft manufactories, in the first half of the 18th century is also very interesting; the shapes of the vessels, motifs (mostly herbal motifs – flowers and leaves, with an occasional bird motif), as well as the decoration methods (painting with the blue colour on a white background), indicate the prevailing influences during the entire 17th and the first half of the 18th century – the influence of art from the Far East,

especially Chinese, and later Japanese porcelain. They are most often displayed in groups, in sequence, thereby emphasizing the rhythm of concave-convex shapes – represented here by two sets of three so called *fireplace vases*, or individual vases, with eastern shapes, rounded, with an elongated neck and a ball shaped wider part under the curved rim of the opening. There is evidence of the existence of a larger number of vases in the collection, like the ones mentioned previously, in sets or individually, like the preserved lids with various painted decorations, and the vessels they belonged to have probably been broken. There were at least three more fireplace vases with lids, and probably much more, because this is a famous European faience manufactory, and these objects were highly sought after – reminiscent of porcelain – especially before the production of porcelain started in Europe, in Meissen in 1708, even after that. Both groups, containing three vases each, are signed, aside from the vase with the cat. no. 99 (the vases cat. no. 95 and 97, as well as 96, contain the signature C. F., and the master who made them has not been identified¹⁴; the signature LPK signifies the manufactory *de lampetkan* in Delft, founded in 1759, probably the work of the master Gerrit Brouwer¹⁵, and it is on the vases cat. no. 98 and 100, MSO).

There are more interesting pieces of furniture in Count Rudolf's collection, because these pieces go back even further in time. We mentioned two pieces from the 17th century, one of which with the recorded year of manufacture.

In the staircase leading to the 1st floor of the castle, there was a large chest with massive handles made from fir¹⁶, according to the statements of Countess Julijana, it was acquired in Austria, in Carinthia. Its architectural concept is in the style of the Renaissance, but its dimensions, and the inconsistent application in the ratio of architectural and decorative elements indicate the still present Late-Gothic tradition. When analysing the typology and structure of the chest, the opinion of Dr Pinterović was that the chest is of East-Tirol provenance.¹⁷ Longevity and adherence to tradition is even more emphasized after the dating of the object: 1686, even though this is the period when completely different principles of form have been prevalent in Europe for decades – Baroque and Rococo. Another item from the collection is from this period – a two-part *Fassadenschrank* (*façade wardrobe*)¹⁸ type wardrobe, actually two chest-shaped wardrobes with massive handles on the side – those are the wardrobes that would be placed on top of each other, and they got their name because of the rich, architecturally distributed front sides, that were reminiscent of facades on Renaissance palaces. The plasticity of the form is even more emphasized with the use of various tones, with a pictorial effect mostly achieved through the many types of wood used in their construction. These wardrobes were specific to the Renaissance period

8 Documents from the Artistic Crafts Department: object cards for the Furniture Collection (written by the then curator of the collection Dr Danica Pinterović, and decorated with drawings of the objects by the painter Jovan Gogjović, who was employed at the Museum in 1950).

9 Activity Log of Danica Pinterović II, (1 January 1949 – 13 June 1950), Documentary Collection of the Museum of Slavonia. Several entries from the Log will illustrate this claim: 19 September 1949. The carpenter Rajnhoh has arrived!!! (final); Counselling with Rajnhoh about the repairs of the furniture and struggling with various institutions to acquire the necessary materials (carpentry); 20 September 1949. Rajnhoh is engaged in carpentry. Struggle for material. p. 107; 12 January 1950. Rajnhoh is no longer coming to work until further notice, until the budget for the work is secured, p. 136.

10 The Museum of Slavonia keeps one such set of small tea tables that fit into one another, considering each one is smaller than the next, in English known as *Nest of Tables*, and they are from the castle Pejačević in Našice (also delivered by KOMZA, file K-32/46, inv. no. U-182).

11 Today, the most representative examples of the thrones made for Napoleon are located at the royal palace in Fontainebleau, in the Palais de Tuilleries, and in Château de St. Cloud (Percier et Fontaine), at the Musée du Louvre Paris, at the Musée des Arts Decoratifs, Paris; at the Luxembourg Palace (Senate), Paris; there is also the drawing of the throne at the Castello Sforzesco in Milan (Il Trono Milanese), probably by Luigi Ciconici, for Napoleon's coronation as the king of Italy in 1805.

12 The digitalised edition of the magazine is available at the website of the University Library in Heidelberg: L'art Pour Tous, no. 47, 10 August 1862, p. 1. http://digi.ub.uni-heidelberg.de/diglit/art_pour_tous1862/0096 (10/11/2017)

13 Regarding the authenticity, or originality and age of the applied art objects in the late 19th century see: Muthesius, S. Genuineness and Oldness : Issue of Authenticity in the Applied Arts in the Later Nineteenth Century. In: Ödön Lechner in Context : Studies of the international conference on the occasion of the 100th anniversary of Ödön Lechner's death. Zsombor, J. (ed.). Budapest : Museum of Applied Arts, 2015, p. 49–58.

14 Horvat, I. Zbirka fajanske Muzeji Slavonije Osijek. Osječki zbornik 16(1958), Osijek, p. 307.

15 Ibid., p. 308.

16 The inside of the wardrobe contains a compartment with a secret drawer, as well as several smaller drawers that require some ingenuity to open, and the mechanism of the silvered lock located on the inside of the chest is definitely interesting.

17 Pinterović, D. Dva komada pokućstva iz XVII. stoljeća s oznakama vlasnika i godine postanka, u Muzeju Slavonije u Osijeku. U: Ikačević zbornik : zbornik radova posvećenih sedamdesetogodišnjici Vladimiru Ikačeviću. Bach, I. (ur.). Sv. 2. Zagreb : Muzej za umjetnost i obrt, 1958, p. 249–256.

18 Type *Meuble-à-deuxcorps* wardrobe, as called by D. Pinterović in the chapter on the Renaissance: Pinterović, D. mentioned work, 1952, p.13–18.

in southern Germany, where they remained popular long into the 17th century¹⁹ (cat. no. 83, MSO). Only several pieces from the rich photographs collection of the Valpovo Regional Museum can be used to illustrate specific pieces of furniture kept as part of the collections in the Museum of Slavonia, in their original function in the Valpovo castle, like in the case of this chair without a backrest, a low stool, or a popular šamlica (Ger. *Schämmele*); with profiled sides and fully painted (with eagle, owl, winged monster motifs, the chair has, among other things, found its place next to the Bösendorfer piano, which was located in the small salon on the 1st floor of the Valpovo castle (cat. no. 80, MSO). The photograph from the Photographs Collection of the Valpovo Regional Museum (MV-2126) shows the Countess Maria Vera von Normann-Ehrenfels, daughter of Julijana and Rudolf, on her wedding day in 1926, when she was getting married to Count Gusztáv Cháky, next to the mentioned piano and the chair next to it, and on the other photograph (MV-2701), the young couple used it as a posing prop. Another piece of furniture from the Valpovo castle has been documented on a photograph from the Photographs Collection of the Valpovo Regional Museum (MV-2946). It depicts the Countess Marija Terezija, one of the daughters of the count and countess Julijana and Rudolf, shown sitting in a small chair with a backrest, with a triangular seat (cat. no. 81, MSO), kept at the Furniture Collection. The photograph was taken at the Valpovo castle by the photographer from Osijek Georg Knittel, in the early 20th century. This type of chair was used back in the Romanesque period and it was popular in England and the Netherlands in the 16th and the 17th century. The Valpovo chair, made and modified in the 19th century, could have been modelled after the mentioned chairs, and it originates from Germany or one of the mentioned countries. Among the interesting pieces of furniture delivered by KOMZA from Valpovo, there is a chair made from branches, which could have been one of the objects from Podgorač that was moved to Valpovo later (?).²⁰ It is almost fully made from hawthorn roots and branches with skilfully incorporated natural forms of gnarled branches, aside from the seat, which is made from connected sawed segments in a complex arrangement with multiple rhombus shapes (cat. no. 114, MSO). The astronomical floor clock singed by Bernard Scala from Amsterdam, which was probably located in the bedroom on the first floor of the castle, is an authentic Baroque item (cat. no. 65, MSO). The clock was made in the mid-18th century; the casing has walnut veneer finish and rose root intarsia, the dial with a tin dial rim is richly decorated with engravings and designs, and mythological scenes in the lunette. The clock was delivered to the Museum in 1946, it was in poor condition, disassembled into parts.²¹ Even though it was incomplete and in parts, it was estimated to be a valuable art object and the clock's case was immediately restored, which is recorded on the back of the card catalogue of the Clocks Collection. It was subsequently entered that the clock was bought, according to statement by Countess Julijana, by Count Rudolf from an antiquarian in Germany. Those records, which

specifically emphasize that the clock arrived in parts, again demonstrate the exceptional contribution by Dr Pinterović in preserving the cultural heritage of Slavonia and Baranja after the Second World War, her care for the museum objects, and the desire to preserve as much information as possible for future generations. The Clocks Collection from the Valpovo castle contains several other valuable clocks, they were made in the workshops of Central European clockmakers. Two tabernacle clocks are from the second half of the 18th century, both are decorated by applied medallions with the engraved representation of the Blessed Virgin Mary, one with Saint Anne (cat. no. 66, MSO), and another one with baby Jesus in her arms, beautifully called the Mother of God of good advice type. Those clocks could have been placed in one of the bedrooms, considering the intimate character of the miniatures on the medallions. However, we definitely know the location of the mantel clock richly decorated with brass decorations and an alabaster bust at the top of the case (cat. no. 64, MSO). It was located on the first floor of the castle. The background of the photograph mentioned earlier, from the wedding of Countess Marija Vera and Count Gustav Csáky from 1926, discovers a part of the inventory of the room where the young couple had their photograph taken. A small table is placed next to the wall covered with multi-coloured wallpapers and decorated with paintings in decorative frames. There is a mantel clock on it, between a white glass lamp with a spherical shade (cat. no. 71, MSO) and a vase made from faience. A photograph in a decorative frame is displayed in front of the clock. In 1952, after a long wait, when Countess Julijana was able to leave Valpovo and move in with her son in Rothenthurn, some of the valuable art objects she kept in her part of the castle had to be provided for. Obviously satisfied with the care provided to the objects confiscated from the castle, she deposited these objects in the Museum of Slavonia, and they were transported there in June of 1952. According to the list that was made, the objects were divided into two categories – paintings and cultural-historical objects.²² Most of the paintings are family portraits, which are mostly located in the Museum of Fine Arts, the Museum of Slavonia keeps two portraits of women, the portrait of Baroness Anna Marija Hillebrand von Prandau, nee Kienmayer/Hienmayer (cat. no. 62, MSO), the second wife of Josef Ignaz Sigismund, and the portrait of Countess Marijana von Normann-Ehrenfels, widow von Zichy, nee Baroness Hillebrand von Prandau. The Biedermeier portrait of Countess Marijana is interesting and valuable for two reasons. It has historical significance as evidence of the transfer of ownership of the Valpovo Estate from the barons Hillebrand von Prandau to the counts von Normann-Ehrenfels. Namely, Marijana has, as the widow of Count Pavle Zichy, gotten married to Count Konstantin von Normann-Ehrenfels in 1852. The note next to the painting is very significant from the museological point of view because it identifies the portrait as *Mariane Freiin Hillebrand von Prandau ... meine*

Schwiegermutter / Julie Normann. This note by the Countess Julijana, that the image represents her mother-in-law, confirms the significant part Countess Julijana played in gathering and preserving the art pieces from the Valpovo Estate. After the deposit, 24 items of cultural and historical significance were delivered to the museum, mostly reproductions and copper plate engravings, three coats of arms on cardboard, several photographs, and krater vases (cat. no. 87, MSO). We assume that those objects were of particular importance to the countess, which is why it is important to emphasize that they were not delivered to the Museum in preserved condition, for example, the note next to the mantel clock under number 39 says *the head is detached, but preserved* (cat. no. 64, MSO). The note for the tabernacle clock with a medallion containing the image of the Mother of God and her child in a lunette says that the right triangular segment from the door is missing, as well as the legs and a part of the roof. Even though it is yet to be restored, the mentioned clock is listed in the overview of the Clocks and Watches Collection.²³ The group of objects turned over to the Museum of Slavonia in 1952 by Countess Julijana von Normann-Ehrenfels also contains three sets of magnate jewellery that belonged to her late husband, Count Rudolf von Normann-Ehrenfels. All three sets are in their matching boxes, which are protected by cloth covers. Thanks to the preserved portraits of Count Rudolf, painted using the oil on canvas technique, photographs, and graphics, we can visualise this luxurious jewellery worn by nobility and the function of each individual piece. The jewellery was made around 1880, in the workshop of one of the most famous jewellers in Vienna, Ludwig Poltzer. Poltzer lived from 1841 to 1907, and it is known that he exhibited his work at large international exhibits in Paris, in 1878 and 1900. After the analysis of the family photographs of the Barons Hillebrand von Prandau and Counts von Normann-Ehrenfels kept as part of the collection of the Valpovo Regional Museum and the Museum of Slavonia, it was noticed that the family had at least one more set of magnate jewellery. Namely, thanks to the rare photographs of Baron Gustav Hillebrand von Prandau in his formal noble garb with magnate jewellery, it is visible that, aside from the three preserved sets, there is one set that does not match the items kept at the Museum of Slavonia. It seems that Count Rudolf's magnate jewellery was ordered by that noble family, while the magnate jewellery owned by Baron Gustav, visible in some photographs, was probably inherited by his first-born grandson and namesake, Count Gustav von Normann-Ehrenfels. This assumption is further confirmed by several photographs in which Count Gustav is wearing his nobleman's garb with magnate jewellery resembling the jewellery owned by his grandfather. This set is probably still owned by the family in Austria, because Count Gustav moved from Slavonia to the newly purchased castle Rothenthurn. The luxurious sets of magnate jewellery, one with corals, one with turquoises and garnets, and one silver with gold finishing, made in the reputable Poltzer's jewellery workshop in Vienna, speak of the taste, status, and financial power of this Slavonian noble family, who also had a home at the main upper town square in Osijek. Namely, the old Baroque

house with a floor, owned by Baron Hillebrand von Prandau, which was built in the early 18th century right next to the Baroque Capuchin church in Gornji grad in Osijek, was replaced with a modern single-floor palace of Count Gustav, designed by the architect Josip Vancaš. Osijek was always a significant stronghold of this family, because it was a significant cultural and political centre, as the capital of Slavonia. Baron Gustav Hillebrand von Prandau also participated in the construction of the building of the Osijek theatre, which was opened in 1866, and the descendants of the family, counts von Normann-Ehrenfels and Mailath de Szekely, gifted several representative stained glass windows at the newly-built upper town parish church of St Peter and Paul. This church was dedicated by the Bishop Josip Juraj Strossmayer, the initiator of its construction, in 1900. For that occasion, and as gift for the fiftieth anniversary of his honourable post as a bishop, the von Normann-Ehrenfels family gifted a crozier to the Bishop Strossmayer, which was also made in the very significant Viennese jewellery workshop owned by Josef Carl Klinkosch. The original coloured design of that crozier is kept at the museum of Slavonia, as well as the photograph of the finished crozier, which was kept by the von Normann-Ehrenfels family as a memento of the gift from the family to the great church dignitary. Numerous members of these noble families left a significant mark on the social life in the city of Osijek, as supporters and members of numerous associations. Two of them, Baron Gustav Hillebrand von Prandau and his grandson Gustav von Normann-Ehrenfels, were members of the notable Civil Shooting Association in Osijek which was founded in 1784, as demonstrated by the painted shooting targets from 1832 and 1913, and one silver shooting trophy, which are also a part of the rich collection of the Museum of Slavonia. The pieces that stand out in the Graphics Collection and the Photographs Collection are the portraits of the Baroness Adelheid Hillebrand von Prandau, nee Cseh de Szent-Kátolna, work of the Viennese photographer Fritz Luckhardt, and the portrait of the Countess Alvina Pejačević, nee Hillebrand von Prandau, which was, on the order by her husband, Count Pavle Pejačević, drawn from a photograph by the painter and grammar school teacher Dimitrije Marković in 1883, one year after the Countess died. The condition of the objects was inspected due to the exhibit dedicated to the heritage of the land owners from Valpovo, those objects were previously carefully maintained and they were the object of other earlier research or displayed in some other contexts.²⁴ It is important to point out that this is a selection from the preserved material, objects that match the relevant topics, which are also in a well enough condition to be presented to the public. As mentioned previously, many objects arrived to the Museum of Slavonia in poor condition – some objects were in parts, disassembled into pieces, since they were not used in Valpovo, and some of the objects were damaged just after World War II. Since the middle of the 20th century, valuable museum material was systematically restored, which includes the heritage from Valpovo. The latest example are the two paintings that provided interesting information. In 2017, the Croatian Conservation Institute in Zagreb has restored the

19 Koepppe, W. Cabinet (Fassadenschrank), 2006., Timeline of Art History, Met. Publication, URL: <https://www.metmuseum.org/art/collection/search/188937>

20 The hawthorn stool has a round KOMZA label with a marking for Našice: K-32/46 br. 55.

21 Šimičić, A. Kazaljke brnje vrijeme : Zbirka satova Odjela umjetničkog obrta. Osijek : Muzej Slavonije, 2017., p. 10.

22 Documentary Collection of the Museum of Slavonia, List of Objects Owned by Julija Norman-Ehrenfels... (24 June 1952)

23 Šimičić, A. mentioned work, 2017., p. 14.

24 Exhibits *Treasure of the Museum of Slavonia, On the Other Side of the Mirror*, in which the material from the Clocks Collection or the portrait miniatures from the Paintings and Frames Collection were presented.

painting depicting the image of St Hubert, the protector of hunters, which was created in Vienna in 1910, the author is the painter Josef Steiner.²⁵ The painting is placed in a massive wood carved and profiled frame, the lower part of the frame has a design of an oval medallion with a coat of arms of the von Normann-Ehrenfels family (cat. no. 59, MSO). The painting that depicts the conversion of St Hubert shows a young man in the moment when he saw the image of Jesus in the form of a deer with a golden cross between its horns, during his hunt on Good Friday. The conservation and restoration efforts have demonstrated two interesting facts: The black coating with the gilded details on the frame has been added later, originally the frame was in the natural oak colour and its jambs are nailed to a piece of fir. We can assume that it has been painted black when it was moved from the location for which it was originally intended, to a new location where the black colour better matched the ambience. Aside from that, the painter Steiner did not paint on a piece of sheet metal, as it appeared at first glance, he did it on a piece of asbestos. This material is not usually used in the painting practice, but our painting clearly indicates that Steiner obviously experimented with the materials he used in his work.²⁶ It is also important to mention that several years before, around 1907, Steiner painted miniature portraits for the von Normann-Ehrenfels family on ivory. Two of his miniatures, the portrait of Count Phillip Christian von Normann-Ehrenfels and the portrait of Count Heinrich Fridrich Konstantin von Normann-Ehrenfels, are kept at the Museum of Slavonia.²⁷ It is interesting that he accepted the commission for the miniature portraits at the time when a photograph, as a new medium for portraits, replaced the painted miniatures, and ivory was long abandoned and replaced by paintings on paper. The Museum of Slavonia keeps the painting *Hilly Scenery with a Horse Wrangler*, which has a note along its list entry from 1946 that it has been damaged in several places²⁸ (cat. no. 58, MSO). Considering that this is scenery typical for paintings of Central European Romanticism and that the painting is not signed by the author, there were more valuable museum art pieces that were prepared for restoration work. The exhibit on the overview of the preserved heritage of the Valpovo Estate was the reason for its restoration.²⁹ The example of this painting shows the significance of KOMZA for the preservation of art heritage in the period after the war. Namely, the painting was extremely damaged, and the restoration experiment has confirmed the assumption that it was destroyed intentionally, by human hands, i.e. intentional hammer strikes.³⁰ Thanks to the great efforts of Dr Pinterović and the rest of the employees, their knowledge and work in taking care for the art from the field, today

we are keeping objects that would have surely been lost in the chaos of the period after the war. We can only imagine the number of art pieces that were destroyed in the similar manner and lost forever to the researchers, those objects museum employees could not reach in time. The visual art material owned by the Valpovo land owners and kept at the Museum of Slavonia does not have greater artistic value than the material kept at other heritage institutions, but several paintings represent valuable evidence about the existence of an art collection in the castle located in the town of Podgorač, which has been created by Countess Alvina Pejačević, daughter of Baron Antun Gustav Hillebrand von Prandau and sister of Countess Marijana von Normann-Ehrenfels, heiress to the Valpovo Estate, with her husband, Count Pavle Pejačević³¹ (cat. no. 55, 56, 57, MSO). The collection has been preserved until today as a part of the collection from the Valpovo Estate. The small group of three paintings that have a label that state their origin as Podgorač, a small format scenery stands out as the only known painting by Alvina Pejačević (cat. no. 56, MSO), as evidence that a painter grew up at the Valpovo Estate, along with the generations of art lovers and collectors. She died relatively early, so we can only speculate if she would pursue painting more seriously and in which direction her style would develop. Nevertheless, the fact remains that she was actively creating a collection of paintings after growing up in Valpovo. Considering that they did not have children, Pavao Pejačević, widower at the time, has sold the property in 1902 to Count Rudolf, Alvina's nephew. After his death, he left the family portraits to the Count in his will, and the other paintings and maps (*die übrigen feihängende Bilder, ferner meine Bücher und Landkarten*) to the Royal Grammar School in Osijek.³² It appears that all the paintings ended up in the salons of Valpovo regardless, because the Museum of Slavonia keeps sceneries with notes on the back that state their location as Podgorač and they arrived to the Museum from the castle in Valpovo.³³ The interesting armchair made of hawthorn branches mentioned earlier also came from the castle (cat. no. 114, MSO). The preserved family photographs that were recorded in the interior of the castle, and the available documents, bring life to the richly decorated salons and bedrooms, filled with family portraits and photographs, furnished with salon sets, decorated with objects made of ceramics and tin, lighted with gas and kerosene lamps. When looking at the ideal reconstruction of the part of the family library, we can only see a small part of the rich artistic and spiritual life that was lived and created within the walls of the Valpovo castle. Even though a part of the Valpovo inventory will surely remain unknown,

the pieces of the heritage mosaic of the two families and the families related to them are still being assembled. Items preserved until today resurface occasionally. The newest acquisition was realised in 2018, and it is displayed at the exhibition, even though thematically it is a utility object. It is a silverware set with an engraved stylised coat of arms of the von Normann-Ehrenfels family, commissioned in Vienna from the renowned goldsmith and jeweller Josef Carl Klinkosch. We are pointing out a walking cane owned by Countess Julijana, with an engraving of her name: *Gfin. Julie Normann*, and a date of dedication: *26 Juni 1903. – 9. August 1903.*, which was probably there as a reminder of the year when one of her anniversaries took place. The cane is made of wood with carved segments, gradually thinned (like a telescopic reed cane) and the handle is made of silver sheet metal with Austrian punches and the signature of the workshop (cat. no. 115, MSO).

We are aware that many art objects are gone forever due to the whirlwind of impermanence caused by historical changes and situations at the Valpovo Estate, and now we have in front of us only a part of the art pieces carefully gathered by several generations of the Hillebrand von Prandau family and the von Normann-Ehrenfels family after them. Today, in another role, as witnesses of a bygone era, the preserved objects, as keepers of heritage, are defying oblivion and enduring...

25 Research has so far not been able to determine from which castle or hunting lodge this item originated. Considering the preserved photographs and lists from the castle in Valpovo, the painting was probably part of the furnishings from some other hunting lodge, maybe castle Jelengrad near Petrijevci, which Count Gustav von Normann-Ehrenfels had built in 1894. He stayed there often and had numerous guests during the hunting season, all the way to the First World War, when he moved to Austria with his wife Hermina. Obad Šitaroci, M.; Bojanić Obad Šitaroci, B. Dvori i perivoji u Slavoniji : od Zagreba do Iloka. Zagreb : Šitaroci, 1998, p. 180-181.

26 Štok, M. Izvješće o provedenim konzervatorsko-restauratorskim radovima na slici „Sv. Hubert“ iz Muzeja Slavonije u Osijeku. Zagreb : Hrvatski restauratorski zavod, 2017. (manuscript)

27 Šimičić, A. Ljupki čuvari uspomena : portretna minijatura iz Zbirke slika i okvira Muzeja Slavonije. Osijek : Muzej Slavonije, 2014, p. 22; p. 41-42.

28 Documentary Collection of the Museum of Slavonia. Folder KOMZA. List K-10/47 no. 8.

29 The Museum of Slavonia and the Academy of Fine Arts in Zagreb started an important cooperation with this painting, for the purpose of preserving Croatian art heritage, and, during 2017, under the mentorship of izv. prof. art. Jager Bučan, as part of the classes for the course *Conserving and Restoring Easel Paintings* taught by izv. prof. mr. art. Tamara Ukrainčik, the student Martina Gradčki completed the conservation and restoration work on the painting, as part of her diploma project. The work was accompanied by a carefully researched theoretical part of the project. The diploma project, with detailed records about all the stages of the work, is filed in the archives of the Academy of Fine Arts of the University of Zagreb and at the Department for the Conservation and Restoration of Art.

30 Gradčki, M. Konzervatorsko-restauratorski radovi na stafelajnoj slici „Brežuljasti krajolik i goničem konja“ iz Muzeja Slavonije u Osijeku. Diplomski rad. Zagreb : Filozofski fakultet, 2017 p. 28-30.

31 Jasminka Najcer Sabljak indicated the existence of the so called *Podgorač Collection*, within the collection of art from Valpovo, in the article: Najcer Sabljak, J. Skriveno blago podgoračkog dvorca. Osječki zbornik 30(2011), Osijek, p. 159-179. The collection has been displayed separately during the exhibit and within the catalogue dedicated to the visual art heritage of the Pejačević family: Najcer Sabljak, J.; Lučević, S. Likovna baština obitelji Pejačević : studijsko-tematska izložba : katalog izložbe. Osijek : Galerija likovnih umjetnosti, 2013, p. 45-51.

32 HR-DAOS-871. Vjekošlav Hengl, kut. 12. Mein letzter Wille. (17 March 1906).

33 Documentary Collection of the Museum of Slavonia. Folder KOMZA. List K-10/47; see note 11.