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SOME PAINTINGS FROM THE COLLECTION OF THE BRUKENTHAL NATIONAL MUSEUM OF SIBIU AND THEIR RELATION WITH TWO HABSBURG CORONATION MEDALS

Abstract: In the 18th c., the imperial portrait was an important instrument of propaganda, not only as painting of different dimensions, but also as a medal. Sometimes imperial medals were Mounted in a necklace, the medals were used also as a sign of an official dignity. Among them, of a particular importance are the coronation medals, because they were conferred to the most appreciated high officials, usually just at the occasion of their presence at the coronation ceremony, but maybe also when they came to Vienna to pay homage to their sovereign. Aiming not only to express loyalty towards the Imperial and Royal House in the most obvious way, but also as a sign of the highest favour, they were sometimes depicted in the portraits of the representatives of the Transylvanian elites. To be remembered by their fellow citizens for their loyalty towards the Crown, the heads of the Transylvanian Saxon delegations sent to Vienna to pay homage to the new monarchs used to order portraits d'apparat, whose inscriptions mention these events, as well as the names of the donors.

Keywords: coronation medals, Charles VI, Maria Theresia, Andreas Teutsch, Simon von Baußnern.

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Among the 18th century German, Austrian and Transylvanian portraits from the collection of the Brukenthal National Museum of Sibiu there are some which have a closer connection with the Habsburg medals either of iconographic nature or (more rarely) because such medals were depicted on them. These connections are not hazardous, because of the importance of the medals as propaganda instruments (especially if they were issued for the coronation), but also of their representative function for the provincial officials to whom imperial medals were given. Being a witness of the coronation or taking part to a provincial delegation sent to pay homage to sovereign were memorable events and also occasions to express loyalty, to be envied by the other inhabitants of the province and to be remembered for a long time, if the participant will bring home some impressive souvenirs of this events, like imperial medals or portraits.

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The coronation medal of Emperor Charles VI as King of Hungary and the portrait of Dr. med. Andreas Teutsch, Sheriff of the Transylvanian Saxons, by an anonymous Transylvanian painter from the 18th century.

Dr. med. Andreas Teutsch (1669 – 1730), the son of a goldsmith of the same name from Sighișoara / Schässburg studied Medicine, Law, Theology and Philosophy in Wittenberg (since 1688), Utrecht and Jena (1693). After his return to Transylvania, he became City Physician of Sibiu and Pharmacist, Notary and Mayor of the same city (1704-1711), Royal Judge of the city of Sibiu and Sheriff of the Transylvanian Saxons (1710-1730). He is known as the author of some verses with theological subject, but also as a lover and supporter of the sciences³. The Art Gallery of the Brukenthal National Museum of Sibiu keeps his portrait by an 18th century Transylvanian anonymous painter (oil on canvas, 118,5 x 82,5 cm; inv. 1320), donated by Prof. Dr. Fritz Süßmann, earlier than the nationalization of the museum in 1948. From Andreas Teutsch the History Museum „The Altemberger House”, a section of the Brukenthal National Museum also preserves a sheriff banner dated 1711 (M 5232/10100, **Fig. 4a-b, 5**)⁴. Influenced by the ideas of the Enlightenment, Andreas Teutsch was involved in fighting the belief in sorcery and stopped the trials for sorcery⁵.

The man is rendered in a three quarters portrait, in an interior side of a table. His body is turned slightly to the left and his head to the right, his eyebrows are well drawn, his nose is big, his beard and his moustache are grey. He is wearing a dolman of dark colour, fastened with silver studs on silver ribbons and also silver braids, a dark cassock with red cuffs and silver buttons, fastened with a wide red belt, reminding of that which is worn by Catholic and Orthodox archpriests and bishops. With his slightly bent left hand, the character grasps the tasselled braids of his dolman while his right hand rests on a book which lies on a table covered with a golden cloth, symbolizing both the priestly career and a life according to the biblical precepts (**Fig. 1**). To the left of the composition, on the table cloth, there is a partially legible cursive inscription in black letters: *Psalm CXIX v.24.31* (**Fig. 2a**). The two verses, which summarize a wider excerpt⁶, relate to the importance of the biblical message which accepted by the believer as guide for his life is also a promise of salvation: „Thy testimonies also are my delight and my counsellors. My soul cleaveth unto the dust: quicken thou me according to thy word. I have declared my ways, and thou heardest me: teach me thy statutes. Make me to understand the way of thy precepts: so shall I talk of thy wondrous works. My soul melteth for heaviness: strengthen thou me

³ Johann Seivert, *Die Grafen der Sächsischen Nation, und Hermannstädtischen Königsrichter im Großfürstenthume Siebenbürgen*, in *Ungrisches Magazin* (Preßburg), 23 (1783), 3-4, p. 425-426; cf. Arnold Huttmann, *Medizin im alten Siebenbürgen. Beiträge zur Geschichte der Medizin in Siebenbürgen*, Sibiu, 2000, p. 73.

⁴ Arthur Arz Straussenburg, *Alte Fahne*, in *Mitteilungen aus dem Baron Brukenthalischen Museum* (Hermannstadt) 9-10, 1944, p. 9; Mariana Daneş, Olga Beşliu, *Steaguri din colecția Muzeului de Istorie din Sibiu*, Sibiu, 2007, p. 18sq.; Anca Nițoi, *O cetate asediată. Apărarea Sibiului în perioada medievală și modernă. Arsenalul și camera de arme*, Sibiu, 2013, p. 84sq.

⁵ Seivert, *Die Grafen der Sächsischen Nation*, p. 426; Huttmann, *Medizin im alten Siebenbürgen*, p. 73.

⁶ *Psalms*, 119:24-31.

according unto thy word. Remove from me the way of lying: and grant me thy law graciously. I have chosen the way of truth: thy judgments have I laid before me. I have stuck unto thy testimonies: O Lord, put me not to shame.”

On the wall behind the character, to the left, there is the cipher of Emperor Charles VI (an Earth globe surrounded by clouds, surmounted by the initials C / VI having above them the crown of Emperor Charles V, currently the crown of Spain), on whose ribbon the motto of his reign is inscribed (*Constantia et Fortitudine*, i.e. „Constancy and valour”) (Fig. 2b). To right, there is a wooden icon, on which are depicted, in two oval medallions, the scenes of the Crucifixion (left) and of the Resurrection (right), with inscriptions in Greek, Latin and German: above the medallions, *A. Ω. / CHRISTVS OMNIA / v. 19 Gal II v. 20*, and below them [*v.*] *2 Tim v. 24* (Fig. 2c). Each of the verses of this excerpt corresponds to one of the medallions, and the quotation from the biblical book lies in the middle. Below the icon, is depicted the coat of arms of the rendered character (Fig. 2d), which can be seen also on his sheriff banner (Fig. 5): an oval shield in Gules, topped by an Argent helmet with Or bars, wearing an Or coronet and mantled in Or doubled Azure, respectively in Argent doubled Gules, having as charges an Or star to which is staring an Or lion with forked tail, outgoing from an Or royal crown and strangled by an Azure snake, coiled twice around its neck and which also stares to the star. Around the coat of arms a decorative golden chain is displayed in the shape of a *pelta*. Above the coat of arms, on both sides of a golden star with 6 rays flanked each side by blue wings, as *pars pro toto* for the 10 eagle wings which adorned his helmet on the coat of arms described by Johann Seivert⁷, there is an inscription in golden letters: *Að. MDCCXXV -Aet. L.VI*. Below the coat of arms there is another inscription, also in golden letters: *Ob: Að. MDCCXXX M: Aug. /Aet. LXI*. Both inscriptions refer therefore to the age of the sheriff: he was 56 in 1725 (the one above his coat of arms) and 61, at his death in August 1730 (below his coat of arms), which occurred more precisely on 18th of the month, as mentioned by Johann Seivert⁸. These specifications allow for an approximate dating of the work (1725), the inscription bearing the date of the sheriff’s death being added in 1730. The family of Andreas Teutsch was not known earlier as a noble or at least as an armiger one, so it seems more likely that the barred helmet on his coat of arms should rather be in connection with the knighting of this official, detail also given by J. Seivert, who mentioned that the character enjoyed the favour of the emperor⁹, than to his doctoral degree, because the heraldic use of the barred helmet was restricted by the imperial chancellery of Vienna only to the nobility and to certain doctors in law or theology, while the frog mouth helm (jousting helm) was freely adopted by everyone¹⁰.

The choice of the both excerpts quoted on the icon is not accidental: they refer to the Christian faith, which for Andreas Teutsch was the base of his life, but also to the sense he attributed to his own life in the divine plan of salvation. The first

⁷ Seivert, *Die Grafen der Sächsischen Nation*, p. 427.

⁸ Seivert, *op. cit.*, p. 426.

⁹ Seivert, *op. cit.*, p. 426.

¹⁰ Ottfried Neubecker, *Heraldry: Sources, Symbols and Meaning*, Maidenhead, 1976, p. 148 and 162.

excerpt¹¹ refers to the martyrdom as an assumption of the model of Christ, as a guarantee of the salvation: „For I through the law am dead to the law, that I might live unto God. I am crucified with Christ; nevertheless I live; yet not I, but Christ liveth in me: and the life I live by the faith of the Son of God, who loved me, and gave himself for me.” The second excerpt¹² is referring to the conduct which the Christian priest should have towards his neighbours and, more broadly, any Christian official or any Christian, as servant of God: „And the servant of the Lord must not strive; but be gentle unto all men, apt to teach, patient”. The quoted excerpt shows that Andreas Teutsch considered the priestly career he had initially followed to be more important than the medical or official career, which both are actually only different ways of fulfilling the mission of a priest, i.e. of an intermediary between the community to which he also belongs, and God. Under the inscription which quotes these two excerpts from the New Testament, there are the following two texts, each of them corresponding to one of the both medallions: *Wo wir mit / Sterben și So werden wir / Leben*. They affirm the importance of the faith in Jesus Christ and of the assumption of his message for the salvation of the mortals.

The vignette with the imperial cipher with the Earth globe surrounded by clouds is taken from the obverse of a silver medal (diameter 48,8 mm, 3,1 mm thick, weight 44,18 g), of which a copy (of very good condition, with some scratches) exists in the numismatic collection of the Brukenthal National Museum (inv. T 1285/3484), issued on the occasion of the coronation of Emperor Charles VI as King of Hungary (May 22, 1712). Obviously, the medal alludes to his aspiration to imitate Carolus Quintus, even in what concerns the interest in maritime trade and colonial expansion, by conceding in 1722 privileges to a commercial company based in Ostende (*Keizerlijke Oostendse Compagnie*), which had factories in India, on the Coromandel coast, causing thus the dissatisfaction of his British, Dutch and Portuguese allies in the war of the Spanish succession, who asked for the ceasing of its activity (1732), as a provision of the peace treaty of Vienna (1731)¹³, in exchange for the recognition of the Pragmatic Sanction of 1713¹⁴. On the obverse of the medal (**Fig. 3a**) a Globe is depicted, on which one can recognize the Oriental coasts both North and South America, the Northern coast of the Mediterranean Sea (without Italy and Greece) and, separated from it by an exaggerated wide Strait of Gibraltar, Africa (much reduced in size and badly drawn, vaguely resembling the Arabian Peninsula depicting only the northern and north-western coasts of the continent and disconnected of it, as islands, portions of its southern and south-eastern coasts), the islands of Madagascar and Ceylon located too close to each other, the Eastern coast of the Persian Gulf very far from the African coast and continued by the coasts of India (affected by exaggerating the size of the Bay of Bengal), the island of Java and a portion of the Eastern coast of Indochina, continued with a portion of the south-eastern coast of the South China Sea

¹¹ *Galatians*, 2:19-20.

¹² 2 *Timothy*, 24.

¹³ Brigitte Vacha (ed.), *Die Habsburger. Eine europäische Familiengeschichte*, Graz – Wien – Köln, 1992, p. 268.

¹⁴ Edward Crankshaw, *Maria Theresa*, London, 1969, p. 24.

and at the southern extremity, the alleged *Terra Australis Incognita*. The Earth is surrounded by clouds and the imperial motto is inscribed all around, but the order of its fundamental values is reversed, like on the portrait of Sheriff Andreas Teutsch: CONSTANTIA ET FORTITVDINE. Below, the imperial monogram (C) is surrounded by seven crowns, of which only the crown of the Holy Roman Empire and the dynastic crown of Rudolf II, which became later the imperial crown of Austria, can be recognized. The legend NON OCCIDIT VSQVAM CIRCVMFVSO PENDEBAT IN AERE OVID(ii) MET(amorphoses) is, in fact, a fragment of a verse by the Roman poet Publius Ovidius Naso („*non occidit usquam circumfuso pendebat in aere tellus*”)¹⁵. Its meaning, i.e. „it does not fall anywhere, it hangs in the surrounding air” is that the majesty and the power of the emperor is unmatched, it is above everyone and everything, secure, unchallenged, as the Earth floats without falling through the surrounding air, i.e. the cosmic void. On the reverse (**Fig. 3b**) of this medal the emperor is depicted riding to left, crowned and waving his sabre, on „The Coronation Hill” (*Monticulus Regis, Krönungshügel, Koronázási Domb*) from Posenium, i.e. Pozsony / Preßburg / Bratislava, at that time the capital of Hungary (since 1541 till 1784). The legend expresses the idea that the emperor, who is the third named Carolus in the series of the kings of Hungary and of Spain, will be in fact the second (of course, in terms of his historical importance), because his model, Emperor Charles V, was crowned as King of Spain as Carlos I and because the first King of Hungary named Carolus (Károly) was Charles Robert of Anjou (1312-1342), seen as an incarnation of the archetypal model of a knight, although together with Bohemia and Poland he managed to oppose the House of Habsburg, but failed in his attempt to realise a personal union of the kingdoms of Hungary, Croatia and Naples: HVNG(ariae) ET HISP(aniae) REX CAROLE TERTIVS AVDIS HVNG(ariae) ET HISP(aniae) CREDO SECVNDVS ERIS – CORONAT(io) IN REG(no) HVNG(ariae) POSONII 1712 (i.e. „Listen, Charles, you will be the third [King] of Hungary and of Spain – the coronation in the Kingdom of Hungary in Bratislava 1712”). The exergue is also inspired by an excerpt from the same work of the mentioned ancient poet („... *invictumque a vulnere erat ferrumque terebat. / hoc ipse Aeacides, hoc mirabantur Archivi*”)¹⁶, but which is modified, to present the emperor as a descendant of Achilles, the grandson of Aeacus and to express, thus, the idea of keeping the peace and the integrity of the realm by the force of arms, according to his coronation oath: FERRVMQVE TENEBAT HOC / IPSE ÆACIDES / OVID(ii) MET(amorphoses), i.e. „And the Aeacide himself held this iron. The Metamorphoses of Ovidius”.

The presence of the imperial cipher and of the vignette inspired by the obverse of the coronation medal of Emperor Charles VI as King of Hungary on the portrait of Sheriff Andreas Teutsch is obviously an expression of his loyalty to the sovereign, but could have a deeper meaning too. As the inscription (**Fig. 7**) on a portrait of the emperor by an anonymous German painter kept in the collection of the Brukenthal National Museum (oil on canvas, 247 x 155 cm, inv. 1361) shows (**Fig. 6**), the

¹⁵ Ovidius, *Metamorphoses*, I, 12.

¹⁶ Ovidius, *Metamorphoses*, XII, 167-168.

inhabitants of the city of Sibiu and the Transylvanian Saxon nation paid homage to the new King of Hungary and Prince of Transylvania only later, on January 4, 1713, by a delegation led by Johann Hossman von Rothenfels, Mayor of the city of Sibiu (1711-1716), who also commissioned the mentioned painting¹⁷. Thus, it is hard to say whether Andreas Teutsch, who already held the position of a Sheriff of the Transylvanian Saxons when Charles VI was crowned as King of Hungary, was personally leading a delegation of his people to witness this event, thus also having the opportunity to receive a coronation medal, as a Transylvanian high dignitary. A similar expression of loyalty to the House of Habsburg, as well of gratitude for the privileges conferred by Emperor Charles VI to the elites of the Transylvanian Saxons can be seen even much later, in the portrait (**Fig. 8**) of the Royal Vice-Steward (*königlicher Vicetruchsess / Vicedapifer*) Samuel von Baußnern (1713-1780), Royal Judge of the city of Sibiu and Sheriff of the Transylvanian Saxons (1768-1774)¹⁸. This portrait (oil on canvas, 91 x 74.5 cm, inv. 1322) by an anonymous Transylvanian artist, dated 1780, also belongs to the collection of the Brukenthal National Museum. The character is rendered during the last year of his life, after his retirement in 1774, receiving as income only 50% of his salary and severely marked by gout, which had been tormenting him for a long time¹⁹. He is wearing a necklace with an oval gold medal (**Fig. 9b**) with the effigy of the emperor and the legend CAR(olus) VI D(ei) G(ratia) ROM(anorum) IMPER(ator), mounted in a silver frame decorated with filigree and jewels, surmounted by the crown of Austria (**Fig. 9a**). However, the necklace with medal was a family heirloom, being maybe the badge of the office of a hereditary Royal Vice-Steward, because it is known that Simon von Baußnern (1677-1742), the father of Samuel von Baußnern, received this necklace (as stated by Johann Seivert) from Chamber Counsellor Dietrich on July 18, 1731, so just a few days after, being already elected Sheriff of the Transylvanian Saxons (as successor of Andreas Teutsch) on August 24, 1731 and confirmed by the king on 11 December 1732, he was installed in his office only on July 10, 1731²⁰. Doubtless, Simon Baußner von Baußnern, the son of the Lutheran Bishop Bartholomäus Baußner (1629-1682)²¹ is also the first holder of a noble title (with the rank of a hereditary knighthood) in his family and became also the hereditary office of a royal vice-steward. Like Andreas Teutsch, the mentioned Bishop Bartholomäus Baußner was a physician himself, according to a model of public career which became traditional for the Transylvanian Saxon elite, including the study of Theology, Medicine and Law

¹⁷ Alexandru Gh. Sonoc (coord.), *Efigii imperiale habsburgice din Sibiu*, Sibiu, 2011, p. 20-22, nr. cat. 5.1, fig. 5.1.

¹⁸ Recently (Alexandru Gh. Sonoc, *Some portraits of physicians and pharmacists in the collection of the Brukenthal National Museum*, in Brukenthal. Acta Musei, 9/2, 2014, p. 414sq.) I stated erroneously that the character rendered in this portrait was Samuel von Baußnern (1713-1780), whose portrait is also kept in the collection of the Brukenthal National Museum (oil on canvas, 91 x 74.5 cm, dated 1780; inv. 1321), as this son of Simon von Baußnern was as well a Royal Judge of the city of Sibiu and Sheriff of the Transylvanian Saxons (1768-1774) and a hereditary Royal Vice-Steward.

¹⁹ Seivert, *op. cit.*, p. 432.

²⁰ Seivert, *op. cit.*, p. 428.

²¹ Seivert, *op. cit.*, p. 428.

and supposing piety, charity and justice, as well as civic responsibility and loyalty to the sovereign. Unlike Simon Baußner von Baußnern, his predecessor Andreas Teutsch seems to have been knighted only in the personal (non-hereditary) nobility, considering the lack of a noble title. Judging from the information provided by his sheriff banner²², this happened most likely on the occasion of his confirmation as Sheriff of the Transylvanian Saxons, on November 26, 1710 (thus by Emperor Joseph I, dead on April 17, 1711, but mentioned on the obverse of the banner) than on the installation in his office, on September 3, 1711 (by Charles VI, whose reign officially began on October 12, 1711). So, in the situation of Andreas Teutsch, the imperial cipher seems to allude most likely to the favours Emperor Charles VI bestowed on him, mentioned also by Johann Seivert²³, than to this change of his social status.

Like his fellows working in Transylvania in the 18th century, the anonymous author of the portrait of Andreas Teutsch proves to be responsive to the trends of the Austrian Baroque portraiture, which emphasizes the decorative details. The stylistic and chromatic analogies of this portrait with another one, also painted in 1725, from the collection of the same museum, *The Woman with Jasmine Flower* (oil on canvas, 93,5 x 71,5 cm, inv. 1318), bought on June 7, 1934 from Julie von Fiedler and actually rendering Anna Czekelius von Rosenfeld born Geisel, justify the conclusion that they are works of the same anonymous artist²⁴.

The coronation medal of Archduchess Maria Theresia of Austria as Queen of Hungary and her coronation portrait by Johann Baptist Canton.

Another painting (**Fig. 10**) from the collection of the Brukenthal National Museum, *Maria Theresia Crowned Queen of Hungary* by Johann Baptist Canton (oil on canvas, 52 x 39 cm; inv. 742; signed and dated left below)²⁵, is related to the coronation of Charles VI's daughter, Archduchess Maria Theresia of Austria, as Queen of Hungary (June 25, 1741), also on the Coronation Hill from Bratislava. For this ceremony, it was used to erect on this hill a small barrow made of earth brought from every country of the kingdom²⁶, including Transylvania too, as a symbol of the sovereign's rule over the whole realm. Left below, in the back, can be seen the Castle from Bratislava (*Bratislavský hrad*), as well as a chain of far mountains, belonging

²² Arz Straussenburg, *Alte Fahne*, p. 9; Daneş, Beşliu, *Steaguri din colecția Muzeului de Istorie din Sibiu*, p. 18-19; Nițoi, *O cetate asediată*, p. 84-85.

²³ Seivert, *op. cit.*, p. 426.

²⁴ Elena Popescu, *Interferențe stilistice europene în pictura transilvăneană*, in: Porumb Marius, Chiriac Aurel (coord.), *Artă românească, artă europeană. Centenar Virgil Vătășianu*. Oradea, 2002, p. 217.

²⁵ * * *, *Die Gemälde- Galerie des freiherrlichen v. Brukenthalischen Museums in Hermannstadt*, Hermannstadt, 1844, p. 146, nr. cat. 424; * * *, *Freiherr Samuel von Brukenthal'sches Museum in Hermannstadt: Führer durch die Gemäldegalerie*, 4th ed., Hermannstadt, 1893, p. 52, nr. cat. 136; M. Csaki, *Baron Brukenthal'sches Museum in Hermannstadt. Führer durch die Gemäldegalerie*, 5th ed., Hermannstadt, 1901, p. 202, nr. cat. 720; M. Csaki, *Baron Brukenthalisches Museum in Hermannstadt. Führer durch die Gemäldegalerie*, 6th ed., Hermannstadt, 1909, p. 224, nr. cat. 742; Valentin Mureșan, *Portrete de Martin Meytens la Muzeul Brukenthal*, in *Revista Muzeelor* 8, 1977, p. 59, fig. 5; Valentin Mureșan, *Portrete ale împărătesei Maria Theresia*, in: Alexandru Gh. Sonoc (coord.), *op. cit.*, p. 112sq., fig. 3; Sonoc (coord.), *op. cit.*, p. 30, nr. cat. 6.9, fig. 6.9-6.9a.

²⁶ Henry Bogdan, *Histoire des Habsbourg. Des origines à nos jours*, Paris, 2005, p. 222.

obviously to the Little Carpathians (*Malé Karpaty*), whose range begins in the territory of this city. The queen (whose characteristic features allow to identify her, even the physiognomy is quite swiftly treated) is rendered in ceremonial dress and red lined mantle, with a red scabbard hanging at her belt, wearing on her head the Holy Crown of King Stephen I the Saint of Hungary, waving the royal sword and riding to left, on a black prancing horse, whose mane and tail are adorned with white and golden ribbons. In this context, it seems very important to remember that, actually, she was crowned as King of Hungary and not as Queen²⁷, although in the official documents, as well as on various coins and medals she is usually mentioned as a queen (*Regina*) and is also remembered as such in the collective mental. This can be explained by the fact that the Hungarian Diet, which recognized in 1723 the Pragmatic Sanction of 1713 in exchange for the reconfirmation of its rights, wanted to express its power and self-conscience, as well as the importance of the Hungarian Kingdom in the Empire²⁸. The statuary rendering of the riding queen on the top of the Coronation Hill, contrasting with the small dimensions of the far castle and of the mountains and with a symbolic morning sky with grey-reddish clouds as background is looking majestically²⁹, but somewhat static³⁰. However, riding with her both legs on the same side of the horse, i.e. the single way which till mid-19th century was seen as appropriate for a noble woman, and as consequence without the possibility of using the stirrups, the queen would be unsure on a prancing horse, having less stability³¹.

According to the handwritten catalogue of the paintings collection of Baron Samuel von Brukenthal (ca. 1800), kept in the Library of the Brukenthal National Museum (ms. 628), the work was bought as made by Martin van Meytens the Younger in co-operation with Christian Hülfgott Brand. However, in the Gallery guide printed in 1844 it was attributed only to Martin van Meytens the Younger. In the Gallery guide from 1893 the painting is mentioned as the work of an unknown painter of the school of Martin van Meytens the Younger. It was attributed again to Martin van Meytens the Younger himself in the Gallery guides published by Michael Csaki in 1901 and 1909, where the painting is mentioned as a small version of the big, almost identical portrait which at that time belonged to the collection of Count Batthyány in Budapest. Actually, the painting by Martin van Meytens the Younger from Budapest (oil on canvas, 45 x 33 cm), now in the Magyar Nemzeti Múzeum, inv. 61) renders Maria Theresia facing the onlooker³², not riding to left, on a prancing horse, like in the painting from the collection of the Brukenthal National Museum. Valentin Mureșan, who mentioned the existence of another small version or copy of the work from Budapest in the Schönbrunn Palace in Vienna³³, believed that the

²⁷ Agnes Husslein-Arco, Georg Lechner (ed.), *Martin van Meytens der Jüngere*, Wien, 2014, p. 46.

²⁸ Husslein-Arco, Lechner (ed.), *Martin van Meytens der Jüngere*, p. 49.

²⁹ Mureșan, *Portrete ale împărătesei Maria Theresia*, p. 112.

³⁰ Mureșan, *Portrete de Martin Meytens la Muzeul Brukenthal*, p. 59.

³¹ Mureșan, *Portrete ale împărătesei Maria Theresia*, p. 113.

³² Husslein-Arco, Lechner (ed.), *op. cit.*, p. 46-49, cat. nr. 12.

³³ Mureșan, *op. cit.*, p. 112, n. 11.

landscape in the background (which differs in the painting from Budapest) could have been due to Christian Hülfgott Brand. The mentioned researcher believed also that for the horse the author asked for the co-operation of Johann Georg Hamilton (1672-1737), painter of the Court, specialised in depicting the horses, game and dogs, as well as other wild and house animals³⁴. He did not exclude the possibility that the work is a good and true copy of the painting in Budapest nor that Martin van Meytens the Younger painted only the figure and the body of the queen³⁵.

The painting was restored in 1897 and newly in 2011, by Ilie Mitrea, who remarked that the painting was initially even smaller than now and that its dimensions increased by painting a perimetral surface. He communicated to Alexandru Gh. Sonoc that during the cleaning of the rock which lays at the feet of the queen's horse was found the signature of the painter and the date: *Joh(ann) Ba(ptist) Canton F(ecit) / A(nn)º 1741*. (**Fig. 11**). However, the restoration was not finished yet when the book about the Habsburg portraits from Sibiu³⁶ was published, so only later the year could be correctly read, as 1741 and not 1771, how it was read by Alexandru Gh. Sonoc on a worse quality picture taken during the conservation of the painting³⁷. Considering the quality of the painting and its small dimensions, would be difficult to believe that Christian Hülfgott Brand (1694-1756) and Johann Georg von Hamilton (1672-1737), two quite famous Viennese painters of that age co-operated with a painter documented only through this new discovered signature, in order to realise a copy after a work of Martin van Meytens the Younger (1695-1770), the imperial portraitist. Most likely, the painting from the collection of the Brukenthal National Museum is due only to Johann Baptist Canton. We could assume that Johann Baptist Canton could have been a nephew or even a son of the Viennese battle scenes and landscapes painter Franz Thomas Canton (1671-1734), whose life and work is still less known³⁸. Johann Baptist Canton may have studied and worked at least with his relative, if not later also at the Art Academy of Vienna. In this way he could become acquainted with the works and the style of some important Viennese painters like them whose influence was noticed by Valentin Mureşan. Perhaps Johann Baptist Canton died prematurely, before he could be better known through his works. Until now he is not known from the archival evidences, in difference to another genre and battle scenes painter, Johann Gabriel Canton (1710-1753), who was a son of Franz Thomas Canton and who occasionally collaborated with Martin van Meytens the Younger, Meytens the Younger, making staffages for him³⁹. This co-operation between Johann Gabriel Canton and Martin van Meytens the Younger could be a clue for the possibility that

³⁴ Mureşan, *op. cit.*, p. 113.

³⁵ Mureşan, *op. cit.*, p. 113.

³⁶ Sonoc, *op. cit.*

³⁷ Sonoc, *op. cit.*, p. 30, nr. cat. 6.9, fig. 6.9-6.9a.

³⁸ * * *, *Bryan's Dictionary of Painters and Engravers*, new edition revised and enlarged under the supervision of George C. Williamson, vol. I, London, 1903, p. 245; Ulrich Thieme, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, vol. V, Leipzig, 1911, p. 527; cf. Mureşan 1979, p. 132sq.; Mureşan 2007, p. 59.

³⁹ * * *, *Bryan's Dictionary*, vol. I, p. 245; Thieme, *Allgemeines Lexikon*, p. 528.

Johann Baptist Canton could have seen the equestrian portrait of Maria Theresia in the workshop of the imperial portraitist or even that he worked in his workshop.

The rendering of Maria Theresia in this painting recalls her coronation medal (**Fig. 13 a-b**), made of silver (diameter 44 mm, 2,4 mm thick, weight 35,13 g). The obverse (**Fig. 13a**), which shows her bust to right, bears the signature of Mathias Donner, a Viennese engraver and medallist, inscribed just below the bust: M(atthäus) DONNER F(ecit). The legend of the obverse says: MARIA THERESIA AUGUSTA. The reverse (**Fig. 13b**) shows the crowned queen, riding to left and waving the royal sword, on the Coronation Hill from Bratislava. In the background are depicted churches from the city and the castle. On the ground, near the back right leg of the horse, there are the ligated initials of the medallist (M. D.). The legend of the reverse is: APOSTOLICI REGNI – HONORIFICENTIA, i.e. „The honour of the Apostolic Kingdom”. In exergue is written: UNCTIO REGIA POSON(ii) / XXV IUN(ii) MDCCXLI, i.e. „The royal anointing in Bratislava, 25th of June, 1741”. One medal of this type (in very good condition, with some scratches) is kept in the numismatic collection of the Brukenthal National Museum (inv. T 1285/3485).

Matthäus Donner (1704-1756) studied with his elder brother, the sculptor Georg Raphael Donner (1693-1741), than at the Art Academy of Vienna (since 1726). In 1729-1731 he accomplished there his studies with the Swedish coin engraver Bengt (Benedikt) Richter (1670-1735), with whom he co-operated in 1731 for the Deserve Medal of the Academy (obverse by Benedikt Richter, reverse by Matthäus Donner, engraving by Jeremias Jacob Sedelmayer), which he received in the same year as 2nd prize for Sculpture. In 1732 the 1st prize for Sculpture was granted to him. After many efforts, being concurred mainly by the engraver Antonio Maria de Gennaro (1679-1744), he became professor at the Academy, Director of the Academy of Engraving (1745) and Senior Coin Engraver at the Coinage of Vienna (1749). In all his works the influence of his brother Georg Raphael Donner is obvious, but the forms are rough and strong, due to his experience as medallist. As teacher of a whole generation of artists, Matthäus Donner contributed the most to the popularity of the art of his brother among different social circles.⁴⁰

Obviously, the portrait by Johann Baptist Canton was ordered to show the loyalty of an unknown subject towards the Queen of Hungary and was bought by Baron Samuel von Brukenthal maybe for the same reason, even he owned also several other portraits of Maria Theresia, dating from different periods of her long life, to which after his collection was inherited by the Lutheran High School of Sibiu were added some new ones, acquired with different occasions, not always well known⁴¹. Among the portraits of Maria Theresia from the Art Galleries of the Brukenthal National Museum there is also a work (oil on canvas, 262 x 171 cm; inv.

⁴⁰ For the biography of Mathäus Donner: Ulrich Thieme, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, vol. IX, Leipzig, 1913, p. 448; cf. L. Forrer, *Biographical Dictionary of Medallists, Coin-, Gem-, and Seal-Engravers, Mint-Masters, &c. Ancient and Modern with References to Their Works B. C. 500 – A. D. 1900*, vol I, London, 1904, p. 607.

⁴¹ Mureşan, *op. cit.*

1402; signed, located and dated on the backside)⁴² by Veith Balthasar Henning (1707-1762), a less known painter and engraver from Nuremberg⁴³ (Fig. 14). According to its votive inscription (**Fig. 15**), this portrait (the single presently known painting by Veith Balthasar Henning) was ordered and brought to Sibiu in October 1742 by the delegation led by Petrus Binder von Sachsenfels, Royal Secret Counsellor and Senator of Sibiu, sent to Vienna to pay homage to the new Queen of Hungary and hereditary Princess of Transylvania. Maria Theresia, whose royal attributes (the Holy Crown of King Stephen I the Saint of Hungary, the sceptre and the orb) lay on a green pillow, is rendered here in a similar dress, but wearing a medallion in which is mounted a miniature portrait of her beloved husband, Emperor Francis I Stephen. He wears the red ribbon of the Order of the Golden Fleece, which he received when, by marrying Maria Theresia (1736), he became a member of the House of Habsburg, which changed its name in Habsburg-Lorraine after his accession to the crown of the Holy Roman Empire (1745). From a certain point of view, this miniature portrait has also a similar function like the necklaces with imperial medals mounted, which were worn as a sign of closeness to the Emperor, but also as the most obvious sign of the imperial favour and reciprocal loyalty. By its legend as well as by Maria Theresia's image, who is rendered riding, crowned and waving the royal sword, the reverse of her coronation medal alludes also to a quite similar and ambivalent relation, that which according to a traditional folkloric view about the sovereignty is established between the sovereign and her country: the Kingdom of Hungary, which gave her the Holy Royal Crown and should be defend by her sword against all its enemies, is honouring her as its sovereign by the coronation medal issued on this occasion.

Conclusions.

Various items from the collection of the Brukenthal National Museum of Sibiu, Romania prove that in the 18th century the imperial portrait was an important instrument of propaganda, not only as painting of different dimensions, but also as a medal. Sometimes imperial medals were mounted in a necklace and used also a sign of an official dignity, like the sign of a hereditary royal vice-steward, granted by Emperor Charles VI to the family Baußner von Baußnern. Of a particular importance are the coronation medals, because they were given to the most appreciated high officials, usually just at the occasion of their presence at the coronation ceremony, but maybe also when they came to Vienna to pay homage to their sovereign. The portrait of Dr. med. Andreas Teutsch, Sheriff of the Transylvanian Saxons and the coronation portrait of Maria Theresia by Johann Baptist Canton (even when inspired by the work of Martin van Meytens the Younger) are good proves that there are some close relations between these paintings and the coronation medals issued for Charles VI and respectively for his daughter Maria Theresia as sovereigns of Hungary. Aiming to express their loyalty towards the Imperial and Royal House in the most obvious way, the Transylvanian elites made use of the medals issued by Charles VI in their

⁴² Mureşan, *op. cit.*, p. 115sq., fig. 7-8; Sonoc, *op. cit.*, p. 31, nr. cat. 6.13, fig. 6.13-6.13a.

⁴³ Hans Vollmer, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, vol. XVI, Leipzig, 1923, p. 408.

portraits, as a sign of the high favour they enjoyed from the Emperor. To be remembered by their fellow citizens for their loyalty towards the Crown, the heads of the Transylvanian Saxon delegations sent to Vienna to pay homage to the new monarchs used to order *portraits d'apparat*, whose inscriptions mention these events, as well as the names of the donors.

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Fig. 1.

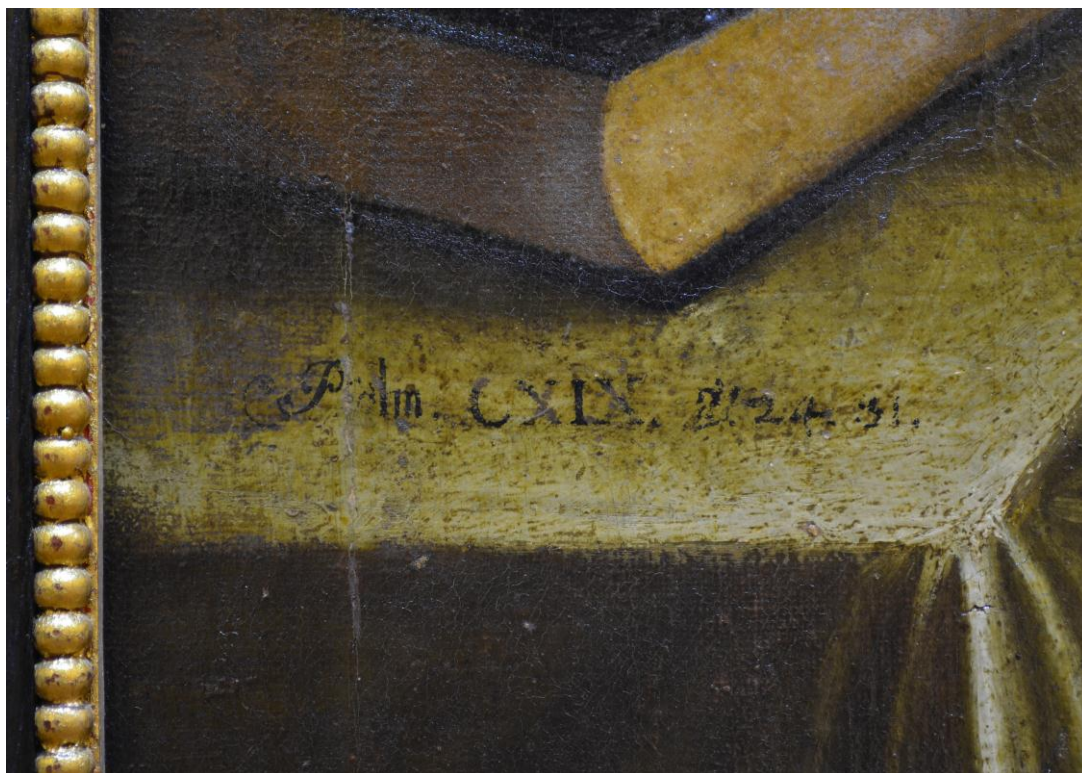


Fig. 2a.



Fig. 2b.



Fig. 2c.



Fig. 2d.



Fig 3a.



Fig. 3b.



Fig. 4a.



Fig. 4b.

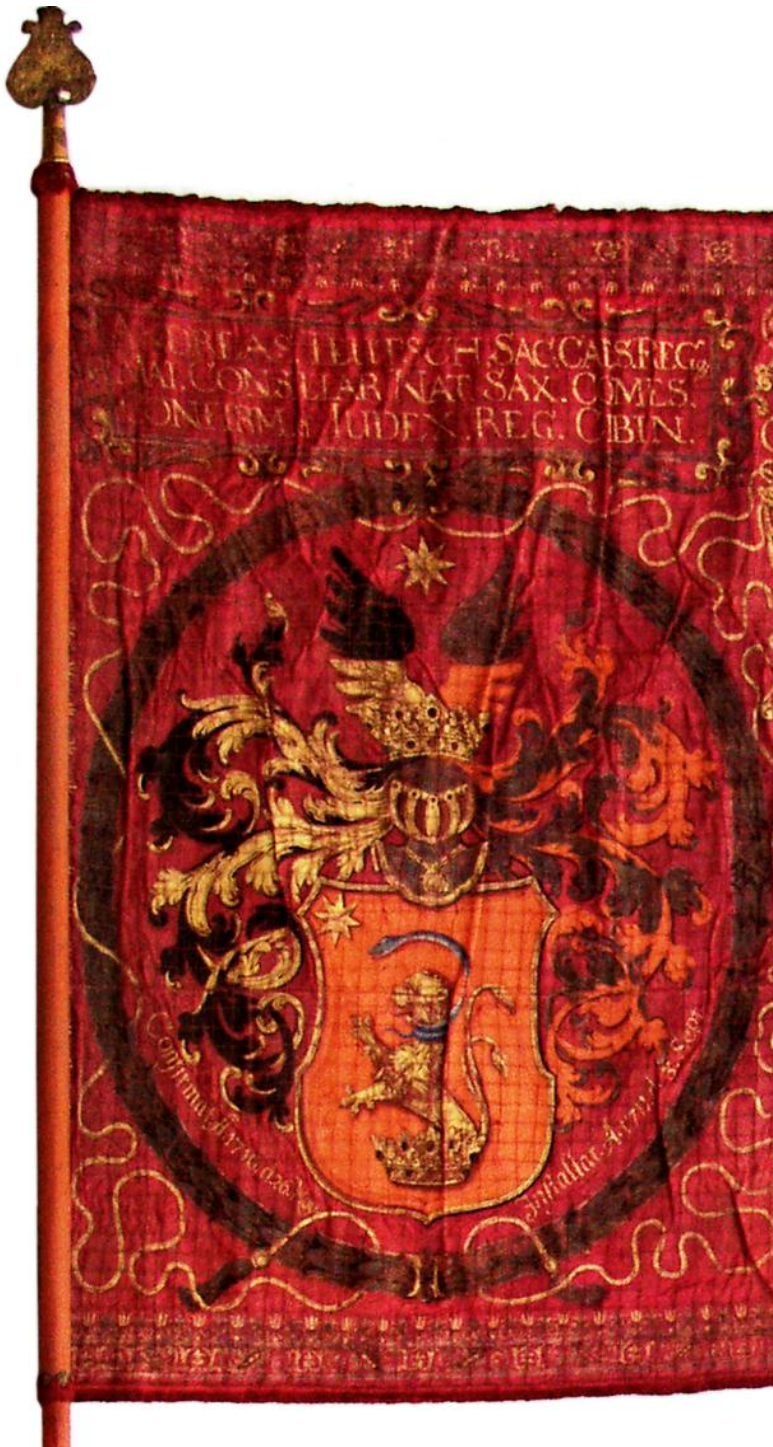


Fig. 5.



Fig. 6



Fig. 7



Fig. 8.



Fig. 9a.



Fig. 9b.



Fig. 10



Fig. 11.



Fig. 12a.



Fig. 12b.



Fig. 13.



Fig. 14.