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FERDINAND V – THE FORGOTTEN RULER*

Abstract

Portraits of Ferdinand V Habsburg (1793–1875), the eldest son of Francis II (I) and predecessor of Francis Joseph I, preserved in Croatian collections are not nearly as numerous as one would expect. Portraits of 19th century Habsburg rulers have not up to the present been systematically researched as to their authors and places of origin, although most of them were catalogued, published, and exhibited. The main aim of this text is to present the few preserved portraits of an almost forgotten, feeble-minded ruler who did not leave a particularly strong impression on his contemporaries, but whose portraits are, nevertheless, interesting both from an artistic as well as a documentary point of view.

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INTRODUCTION

For centuries, portraits of rulers were compulsory in various official institutions such as government offices, county seats, assembly halls, town halls, military commands, schools and bishoprics, as well as in noblemen's collections, so it is not surprising that 19th century portraits of Habsburg rulers in present-day museum and gallery collections in Croatia are fairly numerous, particularly those of Francis II (I)¹ and Francis Joseph I. By contrast, portraits of Ferdinand V Habsburg (1793–1875), the eldest son and heir of Francis II (I) and predecessor of Francis Joseph I, are not as numerous in this part of the former Austrian Empire, but nevertheless valuable from an artistic as well as a documentary point of view.

THE NEW EMPEROR

Born in Vienna on April 19, 1793, Ferdinand was the eldest son of Francis II (I) (1768–1835)² and his second wife, Maria Theresa of Naples and Sicily (1772–1807). His parents were related to each other several times over, a fact which might explain the feeble health and mental retardation of their eldest son. He

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1 Emperor Francis II (I) Habsburg is also known as Francis I, in particular in Croatian literature. See Hrvatska enciklopedija, accessed on March 15, 2022, <https://www.enciklopedija.hr/natuknica.aspx?id=20489>. Sources in English name him Francis II (I). See Britannica, The Editors of Encyclopaedia. "Francis II". Encyclopaedia Britannica, accessed on February 26, 2022, <https://www.britannica.com/biography/Francis-II-Holy-Roman-emperor>. Therefore in this text he is named Francis II (I).

2 Francis II (I) was son of Archduke Leopold (later Leopold II) and Spanish princess Maria Louise, Holy Roman Emperor, Emperor of Austria, King of Hungary, and Bohemia.



Fig. 1. Franz Wolf after Johann Nepomuk Höchle, *The Imperial Family at Laxenburg in 1807, 1835*, coloured lithograph, *Die Welt der Habsburger*, accessed on May 1, 2021, <https://www.habsburger.net/en/media/franz-wolf-after-johann-nepomuk-hoechle-imperial-family-laxenburg-lithograph-1835>.

had nine sisters³ and three brothers,⁴ most of whom died as infants. The large family is depicted on a print dating from 1835, showing Francis II (I) with his second wife and children in 1807, by the lake in Schloss Laxenburg (**fig. 1**).

370

Although obviously feeble-minded, as the first-born son, Ferdinand was eventually confirmed as his father's successor at the insistence of Duke Metternich. He made his first public appearance as the successor to the throne at the age of 25. During his father's lifetime, in 1830, he was crowned king of Hungary. The following year saw his marriage to Maria Anna of Piedmont-Sardinia (1803–1884) from the House of Savoy, who was his distant relation.⁵ The marriage was childless. Francis II (I) died in 1835, and Ferdinand acceded to the throne (**fig. 2**).

During Ferdinand's reign the real power was in the hands of the of the Geheime Staatskonferenz (Privy State Conference), consisting of Ferdinand's uncle Archduke Ludwig (president), Ferdinand's brother Archduke Franz Karl, State Chancellor Metternich and State and Conference Minister Kolowrat-Liebsteinsky, with the new emperor simply complying with all decisions made by the members of the Conference, in accord with his father's wishes:

Do not disturb the foundations of the edifice of state; rule and change nothing; stand fast upon the fundamental principles by the constant observation of which I have steered the Monarchy,

3 Ludovica Elisabeth (1790–1791), Maria Louise (1791–1847), Maria Karolina (1794–1795), Karolina Ludovica (1795–1797), Maria Leopoldina (1797–1826), Maria Klementina (1798–1881), Maria Karolina Ferdinanda (1801–1832), Maria Anna (1804–1858) and Amalia Therese (1807–1807).

4 Josef (1799–1807) and Johann Nepomuk (1805–1809). Franz Karl (1802–1878) was the only surviving brother, father of the future emperor Francis Joseph I.

5 Maria Anna was daughter of Vittorio Emanuele I, King of Sardinia, and Archduchess Maria Teresa of Austria-Este, granddaughter of Empress Maria Theresia.



Fig. 2. Josef Kriehuber, *Ferdinand V*, after 1835, steel engraving, inv. no. HPM/PMH 4858, Croatian History Museum, Zagreb.



Fig. 3. Johann Nepomuk Ender, *Austrian Ruling Family next to the Portrait of Emperor Francis I*, around 1836, lithograph, inv. no. DT 1524, Trakošćan Castle Museum.

not only through the storms of difficult times (...) Honour acquired rights; (...) Vest in Prince Metternich, my truest servant and friend, the trust that I have devoted to him over such a long succession of years. Do not come to any decisions about public affairs or people without having listened to his opinion on them.⁶

In Croatia, one of the Lands of the Crown of St. Stephen, that period, usually called “the Metternich Era”, was marked by almost constant confrontations with Hungarians due to their rising nationalism reflected in attempts at Magyarization. Croatia saw an awakening of national language and awareness of national history, shaped by the Illyrian movement, which was prohibited by the Viennese court in 1843. During the revolutionary years of 1848 and 1849, Croats under the leadership of newly appointed *Ban* (viceroy) Josip Jelačić fought Hungarian and Viennese revolutionaries. In December of that year, Ferdinand V abdicated in favour of his nephew Francis Joseph I, thereby starting a new period in the history of the multi-national empire, and Croatia as a part of it.

A print from Trakošćan Castle Museum by Johann Nepomuk Ender, from 1836, shows the royal family in front of the portrait of the late Emperor.⁷ Ferdinand V and his wife are in a prominent position to the right (fig. 3).

6 Quoted from Emperor Francis’s advice to his son and heir, *Die Welt der Habsburger*, accessed on June 6, 2021, <https://www.habsburger.net/en/chapter/good-emperor-franz-and-his-hatchet-man>.

7 The portrait shown on print resembles Friedrich von Amerling’s portrait signed and dated in 1832, today in the collection of the Kunsthistorisches Museum in Vienna, accessed on January 10, 2022, <https://www.khm.at/objektdb/detail/5575/?offset=0&lv=list>. Some years later, after 1835, Johann Nepomuk Ender portrayed the new emperor, Ferdinand V, in a similar posture. That portrait is in Belvedere Museum collection, inv. no. 868, Belvedere, accessed on March 10, 2022, <https://sammlung.belvedere.at/objects/6634/kaiser-ferdinand-i-im-kronungsornat>.

The period following the new ruler's ascension to the throne saw numerous prints glorifying the royal family, such as the one by Johann Stadler printed in Vienna in 1836, showing the Austrian *Kaiserhaus* from Rudolph II to Ferdinand V, with the new emperor and his wife shown in the foreground, together with most of their predecessors. The main incentive for such prints was to show the continuity of the Habsburg ruling house, notwithstanding the feeble-mindedness of the new emperor (**fig. 4**).⁸

PORTRAITS OF EMPEROR FERDINAND IN CROATIA (an overview)

As was already mentioned, during his father's lifetime Ferdinand was crowned king of Hungary (1830). His next coronation took place one year after his ascension to the Austrian throne: Ferdinand was crowned king of Bohemia in 1836, and king of Lombardy two years later, in 1838. A portrait bust of young Ferdinand by an unknown author, possibly Johann Mohr, was created in Kaiserliche Porzellanmanufaktur Wien (Royal Porcelain Manufacture, Vienna) around 1832.⁹ Today held in the collection of Hrvatski povijesni muzej (the Croatian History Museum), this is probably one of the earliest portraits of the future emperor in Croatia, and one of the rare busts preserved of him. Modelled in the Neo-classical style, it shows Ferdinand as a Roman emperor. Done in biscuit (*bisque*) – porcelain, it was obviously intended as a pair to the bust of his father, Emperor Francis II (also in the collection of the Croatian History Museum), which was also produced in the Royal Porcelain Manufacture.¹⁰ As the bust has an inscription declaring the new emperor as “FERDINAND V”, it was obviously intended for the eastern part of the empire, where Ferdinand was styled “V”, and not “I” as in Austria. It can be safely assumed that both busts were displayed in an official institution, possibly the Croatian Parliament (**fig. 5, fig. 6**).¹¹

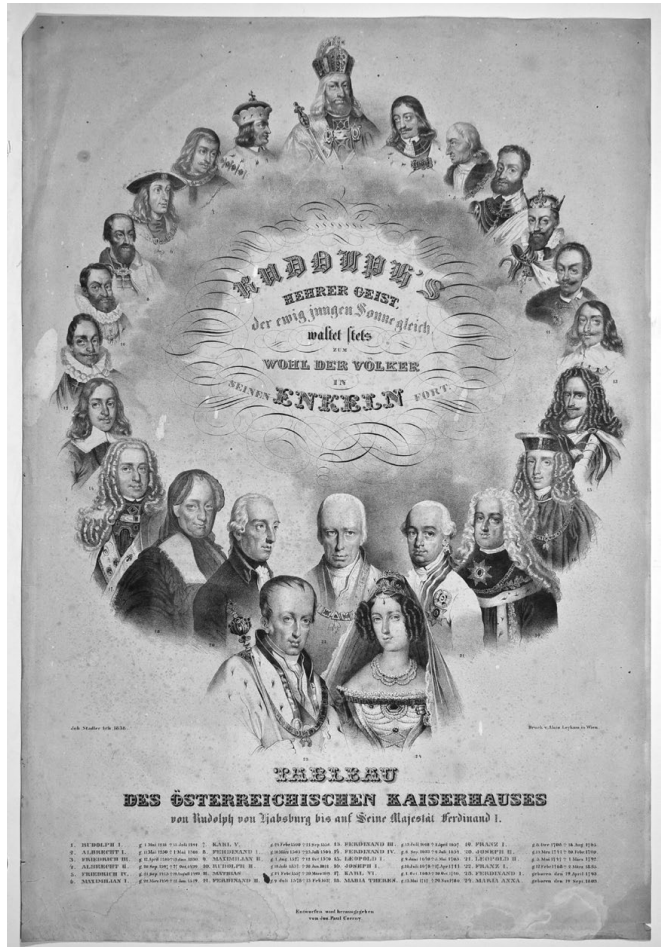


Fig. 4. Johann Stadler, *Tableau des Österreichischen Kaiserhauses* (Tableau of the Austrian Imperial House), 1836, lithograph, inv. no. HPM/PMH 4275, Croatian History Museum, Zagreb.

8 In the tumultuous year of 1848, when 18-year-old Francis Joseph I ascended the throne, numerous prints were produced showing the young ruler and his predecessors, as well as representatives of different nations constituting the vast empire.

9 See also the text by Gabriele Böhm-Nevole, “Die Inszenierung der vier österreichischen Kaiser im langen 19. Jahrhundert in der Porträtbüste,” *RIHA Journal*, no. 0262, July 10, 2021, accessed on April 2, 2022, <https://doi.org/10.11588/riha.2021.1.81890>. The author mentions that a (very similar) bust of Ferdinand V, dated 1836, was auctioned in *Dorotheum* on June 20, 2016, lot no. 31, accessed on April 2, 2022, <https://www.dorotheum.com/de/1/1706740>.

10 The bust of Emperor Francis has the inscription “PATER PATRIAE”, indicating that it was possibly made after the emperor's demise.

11 Both busts were published by Marina Bregovac Pisk, “Vladarska poprsja u Zbirci skulptura Hrvatskog povijesnog muzeja” (Busts of Rulers in the Sculpture Collection of the Croatia History Museum), *Anali Galerije Antuna Augustinčića*, no. 38-39 (2019): 231.

Fig. 5. Unsigned sculptor, possibly Johann Mohr, *Ferdinand V*, around 1832, biscuit porcelain, inv. no. HPM/PMH 21664, Croatian History Museum, Zagreb.



Fig. 6. Unsigned sculptor, possibly Johann Mohr, *Francis I*, around 1832 (?), biscuit porcelain, inv. no. HPM/PMH 21665, Croatian History Museum, Zagreb.



Probably the earliest dated portraits of the new ruler and his wife in Croatia are preserved at the archbishop's palace in Zagreb. They were commissioned by the Zagreb bishop Juraj Haulik de Várallya (1788–1869),¹² and painted in 1838 by the Slovenian artist Mihael Stroy (1803–1871). Stroy had arrived in Zagreb in 1830 and worked in Croatia until 1842, when he moved on to Ljubljana. Schooled at the Academy in Vienna (one of his professors was Johann Peter Krafft),¹³ he is mentioned in Zagreb newspapers for the first time in November 1830 as a painter of portraits and historical scenes. During his stay in Zagreb, he painted predominantly portraits, most of which represent the height of Biedermeier portraiture in Croatia (**fig. 7**).



Fig. 7. Mihael Stroy, *Ferdinand I*, 1838, oil on canvas, Archbishop's Palace, Zagreb.

During the first half of the 19th century, Croatian nobility traditionally commissioned and bought paintings in Vienna and Budapest, as they had

¹² It should be noted that the bishops (later archbishops) of Zagreb were traditionally patrons of the arts, so for instance bishop Maksimilijan Vrhovac of Rakitovec (1752–1827) was a secret patron of the theatre, and bishop Aleksandar Alagović (1760–1837) a patron of music. From 1840 to 1842 and 1845 to 1848, Archbishop Haulik also carried out the duties of the Croatian viceroy (*Ban*).

¹³ As Krafft's pupil, Stroy had copied his teacher's famous painting *Nikola Zrinski's Charge from Sziget*, commissioned from Krafft for the National Museum in Budapest.



Fig. 8. Philipp von Stubenrauch, *Austrian Imperial Mantle*, 1830, red and white velvet, golden embroidery, ermine, white silk, inv. no. Schatzkammer, WS XIV 117, Kunsthistorisches Museum Wien, accessed May 3, 2021, www.khm.at/de/object/e087cd01b3/.

374 invariably done centuries before. On the other hand, well-to-do citizens mostly depended upon mostly unknown travelling artists, with miniature portraits experiencing their peak of popularity before the invention of photography. The arrival of Mihael Stroy in Croatia in 1830 brought changes – commissions came from members of noble families as well as notable persons.

The large portrait of the new ruler painted by Stroy for the Archbishop's palace shows him as an officer of the Hungarian cavalry, wearing the red uniform, holding the Hungarian royal sceptre in his right hand.¹⁴ As for decorations, around his neck there is the Order of the Golden Fleece, and he wears the sash of the *Maria-Theresien Orden*, with green silk showing beneath it (which can possibly be connected to the Order of St. Stephen).¹⁵ His mantle slightly resembles that of St. Ladislaus, held in the Treasury of Zagreb Cathedral,¹⁶ as well as the Hungarian coronation mantle of St Stephen. A gilded table to the left holds a blue velvet cushion decorated with golden embroidery. The Austrian imperial crown is placed on it; below it is the Hungarian crown of St. Stephen and the imperial orb. Stroy might have painted the emperor's portrait after a print possibly by Josef Kriehuber, dated in or around 1830, which is

14 Showing the emperor in a military uniform is more in line with the tradition of the Croatian viceroys (*Ban*), who were portrayed in (Hungarian) military uniforms until the beginning of the second half of the 19th century.

15 The Order of St. Stephen of Hungary, named after the most famous Hungarian king, was founded in 1764 by Maria Theresia, with one of its aims being strengthening the bonds between Austria and Hungary.

16 One of the oldest and most valuable exhibits in the Zagreb Cathedral Treasury.

Fig. 9. Mihael Stroy, *Empress Maria Anna*, 1838, oil on canvas, Archbishop's Palace, Zagreb.



remarkably similar in posture and garments.¹⁷

In 1830, Emperor Francis had commissioned Philipp von Stubenrauch (1784–1848),¹⁸ a painter, engraver, costume designer and lithograph artist, to design a mantle of the Austrian imperial regalia, intended for the coronation of his son and heir Ferdinand as king of Hungary in that year. Stubenrauch had designed a mantle made of red velvet and decorated with golden embroidery – certainly not the one worn by Ferdinand V on Stroy's portrait in the Archbishop's Palace in Zagreb (fig. 8).

Ferdinand's wife, empress Maria Anna, is shown in a white flouncing wide-sleeved dress decorated with golden embroidery and pearl; behind her to the left the Austrian imperial crown. Both figures are placed in an interior separated from a balcony behind them by a rich drapery, in the emperor's case even decorated with a decorative fringe, a typically baroque element regularly occurring in portraits of high-ranking nobility and rulers long into the 19th century, as is evident in the portraits of the Empress Maria Theresia from the second half of the 18th century and Croatian *Ban* Ignjat Gyulai from the first half of the 19th century (fig. 9).¹⁹

Almost ten years later, in 1846, Stroy painted another portrait of Ferdinand V, today held in the Ljubljana Municipal Museum. Smaller in dimensions, it is more in line with his usual high-quality portraits than the portrait in Zagreb from 1838, which shows a certain clumsiness in its disproportion. Ferdinand V is depicted wearing the robes of the Order of the Golden Fleece. A decorative fringe appears in this portrait as well, and the cushion of greenish-blue velvet decorated with golden embroidery on which the Austrian imperial crown rests is very similar to that which appears in the portrait of the emperor Stroy had painted in Zagreb earlier.²⁰

17 Josef Kriehuber (?), *Emperor Ferdinand V*, ca. 1830, WIKIART Visual Art Encyclopaedia, accessed May 2, 2021, <https://www.wikiart.org/en/josef-kriehuber/ferdinand-i-of-austria>.

18 Stubenrauch had in 1815 designed robes of the Order of the Iron Crown. *Österreichisches Biographisches Lexikon 1815–1950*, Bd. 13 (Lfg. 62, 2010), S. 437f., *Österreichisches Biographisches Lexikon*, accessed on May 2, 2021, <http://www.biographien.ac.at/oebl?frames=yes>.

19 The large imposing portrait of Croatian *Ban* Ignjat Gyulai was painted by Johann Peter Krafft in 1830–1831, and is preserved in the collection of the Croatian History Museum, Zagreb, inv. no. HPM 96649.

20 A portrait in the Varaždin City Museum by the painter Löwitt from 1844, published as that of Ferdinand V in robes of the Order of the Golden Fleece, later turned out to represent his brother, Archduke Franz Karl, father of



376

Fig. 10. Unsigned author, *Emperor Ferdinand V*, ca. 1831–1835, oil on canvas, Archbishop's Palace, Zagreb

The Archbishop's palace in Zagreb was redecorated by the architect Herman Bollé (1845–1926) at the end of the 19th century,²¹ and portraits of rulers (Maria Theresia, Joseph II, Francis II and Ferdinand V)²² and former bishops and archbishops found their place in the Festive Hall of the palace situated on the second floor. Somewhere along the line, portraits of Francis II and Ferdinand V switched places in their respective frames. The author of the portraits remains at present unknown; a thorough examination of them in the future might shed some light upon the authorship.²³ The two portraits were done by a none-too-skilled artist or artists, showing a certain clumsiness of posture (**fig. 10**).

The newly crowned king of Hungary is shown wearing the robes of the grand master of the Hungarian Order of St. Stephen, (designed by von Stubenrauch in 1813),²⁴ with the Hungarian crown and a map on the table to the left. Emperor Francis, on the other hand, is shown wearing the robes of the grand master of the Order of the Golden Fleece, with the Austrian *Hauskrone* to his left, the Bohemian crown behind it to

the right, and another crown (possibly Hungarian) to the left, and a sword in front of the crowns (**fig. 11**).

The Diocesan Museum of the Archdiocese of Zagreb holds another portrait of Ferdinand V (I), by A. Graff (not to be confused with well-known portrait painter Anton Graff who died in 1813), painted more skilfully than the one in the Festive Hall (**fig. 12**). The author might very well have painted the portrait after a portrait by Eduard Edlinger, dating from 1843, in the Belvedere Museum collection in Vienna.²⁵ The new emperor is shown seated, wearing a

the future emperor Francis Joseph I. See *Varaždin pod krunom Habsburgovaca* [Varaždin under the Habsburg Crown] (Varaždin: Varaždin City Museum, 2015), 165–167. According to Werner Telesko, in Austria Ferdinand V was mostly depicted in the robes of the Order of the Golden Fleece. See Werner Telesko, *Geschichtsraum Österreich. Die Habsburger und ihre Geschichte in der bildenden Kunst des 19. Jahrhunderts* (Wien, Köln, Weimar: Böhlau Verlag, 2006), 195.

21 See Dragan Damjanović, “Obnova kompleksa zagrebačkog nadbiskupskog dvora 1879.–1882. godine” [Reconstruction of the Archiepiscopal Residence of Zagreb 1879–1882], *Radovi Instituta za povijest umjetnosti*, no. 35 (2011): 195–206, accessed June 1, 2021, <https://hrcak.srce.hr/95898>.

22 According to Dragutin Hirc, there was also a portrait of Leopold II. See Dragutin Hirc, *Stari Zagreb – Kaptol i Donji Grad* (Zagreb: Matica hrvatska, 2008), 249.

23 The Archbishop's palace in Zagreb was together with the Zagreb Cathedral heavily damaged in the earthquake which hit Zagreb on March 22, 2020. All the valuables from the palace have been evacuated to a safe storage, rendering them inaccessible in the foreseeable future.

24 Kunsthistorisches Museum Wien, accessed on June 1, 2021, <https://www.khm.at/de/objektdb/detail/500295/?lv=detail>.

25 Eduard Edlinger, *Emperor Ferdinand V*, 1843. inv. no. 5954, Belvedere Museum, Vienna, Belvedere, accessed on May 10, 2021, <https://sammlung.belvedere.at/objects/4704/kaiser-ferdinand-i>.



Fig. 11. Unsigned author, *Emperor Francis I*, first half of 19th century, oil on canvas, Archbishop's Palace, Zagreb.



Fig. 12. A. Graff, *Emperor Ferdinand V*, ca. 1840, oil on canvas, Diocesan Museum of Archdiocese of Zagreb.

white upper coat, the sash of the Military Order of Maria Theresia across his chest, the Order of the Golden Fleece around his neck, and four breast stars of various orders on the left side of his chest.

Ferdinand V was also portrayed between 1840 and 1845 by an unsigned author, probably František Wiehl (1814–1871), a Bohemian painter schooled at the Vienna Academy. In the spring of 1840 Wiehl had painted Ferdinand V for the Vienna City Hall, thereby affirming himself as one of the portraitists of the emperor.²⁶ In autumn of that year he arrived in Zagreb presenting himself as portrait painter, staying in Croatia until possibly 1846 or 1847. During that time he painted numerous high-quality portraits of members of prominent families.²⁷ This portrait of Ferdinand V was in all probability painted for the seat of the Zagreb County in the Upper Town. It corresponds in posture and size with the portrait of his father Francis II (I),²⁸ painted around 1810 by an unknown artist and also intended in all probability for an official place such as the Parliament or the County House.

26 See *Der Adler*, April 23, 1840, 779, Österreichische Nationalbibliothek, ANNO Historische österreichische Zeitungen und Zeitschriften, accessed December 26, 2019, <https://anno.onb.ac.at/cgi-content/anno?aid=adl&-datum=18400423&seite=3&zoom=33>.

27 Portraits in Muzej grada Zagreba (Zagreb City Museum), Dijecezanski muzej Zagrebačke nadbiskupije (Diocesan Museum of Archdiocese of Zagreb), Hrvatski povijesni muzej (Croatian History Museum), Gradski muzej Senj (Senj Municipal Museum), Heeresgeschichtliches Museum (Military History Museum) in Vienna, Pomorski i povijesni muzej Hrvatskog primorja (Maritime and History Museum of the Croatian Littoral) in Rijeka, and private collections.

28 Unknown painter, maybe J.B. Lampi the Younger, *Portrait of Francis I*, ca. 1810, oil on canvas, inv. no. HPM/PMH 2656, Hrvatski povijesni muzej (the Croatian History Museum). First published by Marijana Schneider, *Portreti 1800-1870* (Zagreb: Povijesni muzej Hrvatske, 1973), 65.



Ferdinand is depicted wearing an Austrian (semi) military uniform consisting of white upper coat, wide golden belt and red trousers, the sash of the Military Order of Maria Theresa across his chest, showing beneath it a green sash (probably of the Order of St. Stephen), with the Order of the Golden Fleece around his neck, and four breast stars of various orders on the left side of his chest. His right hand reclines on a column base, while in his left he holds a sword handle.

This portrait shows a distinctive liveliness of features of the ruler, which could not be found in any of the other portraits in Croatia – mostly because they were done after various (naïve) prints. It is possible, of course, that Wiehl had also used prints, but since he came from Vienna where he did a portrait of Ferdinand for the City Hall (which was well received), that portrait was used by the artist as a visual example for the Zagreb portrait (**fig. 13**).

In 1841 Giovanni Simonetti (1817–1880), schooled from 1833 at the Venice academy, returned briefly to his hometown and received a commission from the City Municipality to paint a portrait of Ferdinand V, to be put up in the Council Hall.²⁹ The artist had obviously used prints as models for the portrait, which was apparently painted in a noticeably short time (**fig. 14**).³⁰

Fig. 13. František Wiehl (?), *Emperor Ferdinand V*, 1840–1845, oil on canvas, inv. no. HPM/PMH 2654, Croatian History Museum, Zagreb.

Fig. 14. Giovanni Simonetti, *Emperor Ferdinand V*, 1841, oil on canvas, inv. no. PPMHP 107284, Maritime and History Museum of the Croatian Littoral, Rijeka.

²⁹ Another artist, Francesco Colombo (1819–1843), also schooled in Venice, asked the Rijeka Municipality for permission to paint a portrait of the new emperor; instead, he was given a commission to paint his predecessor, Emperor Francis I. The excellent portrait showing the emperor in robes of the Golden Fleece, painted in 1841, is now in the collection of the Pomorski i povijesni muzej Hrvatskog primorja (Maritime and History Museum of the Croatian Littoral) in Rijeka, inv. no. PPMHP 107286, digitalni.ppmhp.hr, accessed on April 16, 2022, <https://digitalni.ppmhp.hr/?pr=iiif.v.a&id=22350>.

³⁰ Boris Vizintin, *Ivan Simonetti* (Zagreb, 1965), 14, 33, 57.



Fig. 15. Unsigned author, *Emperor Ferdinand V*, around 1840, water-colour on paper, inv. no. P-710, Vukovar Municipal Museum.

Simonetti painted the emperor dressed in clothes similar to the Austrian coronation dress – a simple white overcoat, a dark red velvet cloak lined with ermine draped over his shoulders, and the sash of the Military Order of Maria Theresia across his chest, with two necklaces – of the Order of the Golden Fleece and the Hungarian Order of St Stephen – and the left side of his chest decorated with four breast stars.³¹ In the background to the left is a table with two crowns, one of them probably the Austrian imperial crown. The second one is hidden by it, revealing only a cross on its top. A print showing Ferdinand V in the Austrian Emperor's robe by Heinrich Schlesinger dated after 1846 might very well have been used by Simonetti.³²

The Vukovar Municipal Museum houses in its collection of miniatures a small portrait of Ferdinand V by an unknown but very skilled author, dated around 1840. The emperor is depicted in a white

military uniform, wearing the sash of the Military Order of Maria Theresia, the richly decorated Order of the Golden Fleece around his neck and four breast stars to the left of his chest. As the provenance of the miniature is not known, we can only assume that at one time it had belonged to one of the noble families in Slavonia, together with a miniature portrait of Francis II (I) in the same Museum, also by an unknown author (fig. 15).

379

CONCLUSION

In various collections in Croatia, portraits of Ferdinand V are not as common as portraits of his father Francis II (I) or those of his heir Francis Joseph I.³³ Some of these portraits, notably the large portrait in the Archbishop's Palace in Zagreb painted by Mihael Stroy, the foremost *Biedermeier* portraitist in Zagreb during the 1830s and the beginning of the 1840s, present an almost baroque continuation of representative portraits of rulers and high-ranking nobility. The excellent portrait by František Wiehl preserved in the collection of the Croatian History Museum presents a completely different painterly approach to Giovanni Simonetti's portrait of emperor Ferdinand in the Maritime and Historical Museum of Croatian Littoral, while a miniature in the Vukovar Municipal Museum shows the mark of a particularly good miniature painter. A

31 The upper star is unidentified, the lower left star is that of the Military Order of Maria Theresia, the star next to it is that of the Order of Leopold, and the last one beneath them is unidentified.

32 Reproduced in Telesko, *Geschichtsraum Österreich*, 195 (illustration 42).

33 For comparison, the Croatian History Museum in Zagreb has in its Collection of Paintings three portraits of Francis II (I) and eighteen of Francis Joseph I, compared to just one of Ferdinand V.

rare bust of Ferdinand V from the Croatian History Museum is a very valuable museum exhibit in this former part of the Austro-Hungarian Empire.

Overall, we can conclude that during his rule, Ferdinand V was most certainly overshadowed by his councillors as well as his predecessor and successor, and remained often an invisible ruler, marked in Croatia by only a small number of preserved portraits.