

The portrait of Michal Radzivil by Jan Kupecký in the Museo Civico Ala Ponzone¹

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ABSTRACT

The article is devoted to the history of the portrait of Michal Radzivil by Jan Kupecký. The reconstruction of the history of this painting is based on visual sources, documents and biographical information. Attention is paid to the portrait itself and related to it personalities. The Radzivil family was one of the most influential and wealthy in the history of the Grand Duchy of Lithuania (GDL). The main residence was in Niasviž (Belarus). The representatives of this family had diplomatic and matrimonial contacts with the European elite. Scholars paid much attention to the Radzivil's collection of portraits but the portrait of Michal Radzivil in the Museo Civico Ala Ponzone in Cremona (Italy) is not analysed in historiography.

Jan Kupecký (1666–1740) was the author of this portrait. Michal Radzivil died in 1680. He could not order the painting. Taking into account different facts it is possible to say that Aleksandr Sobieski initiated this process. The cooperation between *Kupecký* and Sobieski lasted two years in Rome. Later, the portrait became the property of Giuseppe Sigismondo Ala Panzone. It is possible to speak

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with confidence that the likeness was painted by Kupecký and it never left this country.

KEYWORDS: the portret of Michal Radzivil, Jan Kupecký, Museo Civico Ala Ponzone

SŁOWA KLUCZOWE: portret Michała Radziwiłła, Jan Kupecký, Museo Civico Ala Ponzone

The Radzivil² (in Latin: Radvil, in Polish: Radziwiłł, in Italian: Radzyvil) family was one of the most influential and wealthy in the history of the Grand Duchy of Lithuania (GDL) in the sixteenth – eighteenth centuries. The main residence was in Niasviž (Belarus). The representatives of this family had diplomatic and matrimonial relations with the European elite. Since the Middle Ages, historical and cultural memory has become an important aspect in European culture. This tradition was very close to the nobility of the GDL. The Radzivils was included in these trends and provided their own kind of cultural policy. Portraits took an important place in it.

The article is devoted to the history of the portrait of Michal Radzivil by Jan Kupecký. The reconstruction of the history of this painting is based on visual sources, documents and biographical information. Attention is paid to the portrait itself and related to it personalities (Radzivil, Kupecký, Sobieski etc.).

Scholars paid much attention to Radzivil's collection of portraits³. But the portrait of Michal Radzivil in the Museo Civico Ala Ponzone in Cremona (Italy) has not been analysed in historiography. There is no information about this painting in previous European editions connected to Kupecký's paintings. Bernhard Vogel did not publish this portrait in his work⁴. The publications of the nineteenth century did not mention it. The appendix contained 219 works by Kupecký. However, the portrait

2 I use Belarusian transcription for proper and geographical names related to the history of Belarus.

3 B. Taurogiński, *Z dziejów Nieświeża: z 70 ilustracjami*, Warszawa 1937; T. Sulerzyńska, *Inwentarz galerii obrazów Radziwiłłów z XVII wieku*, "Biuletyn Historii Sztuki", 3 (1961), p. 270–271; M. Kałamajska-Saeed, *Portrety z galerii Nieświejskiej w akwarelach Karola Raczyńskiego* [in:] *Studia nad sztuką renesansu i baroku*, Lublin 2004, p. 305–306; Н. Высоцкая, *О каталоге несвижских портретов 1928 г., хранящемся в Центральном Государственном историческом архиве Украины в Киеве*, vol. 7: *Нясвіжскія зборы Радзівілаў: іх фарміраванне, гістарычны лёс, цяперашняе месцазнаходжанне і шляхі выкарыстання*, А. Мальдзіс (ed.), Мінск 2002, p. 48–72; А. Сініла, *Жывапісныя творы з Нясвіжскай галерэі на архіўных фотаздымках* [in:] *Лёс фамільных скарбаў магнацкіх родаў Беларусі*, Нясвіж 2020, p. 7–60.

4 B. Vogel, *Ioannis Kupecky, Incomparabilis Artificis, Imagines et Picturae*, Nürnberg 1745.

5 C. Wurzbach, *Kupecky Johann* [in:] *Biographisches Lexikon des Kaiserthums Oesterreich: enthaltend die Lebensskizzen der denkwürdigen Personen, welche seit 1750 in den österreichischen Kronländern geboren wurden oder darin gelebt und gewirkt haben*, vol. 13, Wien 1856, p. 396–407; A. Nyári, *Der Porträtmaler Johann Kupetzky: sein Leben und seine Werke*, Wien–Pest–Leipzig 1889, p. 111–124.

6 About *Kupecký* see: K.J. Füessli, *Leben Georg Philipp Rugendas und Joh. Kupezki*, Zürich 1758; C. Wurzbach, *op.cit.*, p. 396–407; A. Nyári, *op.cit.*; E. Alexandr, *Johann Kupezky (1666–1740): ein Meister des Barockporträts*, Roma 2001.

7 I am grateful for help with the information about the portrait to Mario Marubbi (Conservatore Pinacoteca Ala Ponzone Comune di Cremona).

8 L. Vergnano, *Ala Ponzoni, Giuseppe Sigismondo* [in:] *Dizionario Biografico degli Italiani*, vol. 1 (1960), [https://www.treccani.it/enciclopedia/ala-ponzoni-giuseppe-sigismondo_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/ala-ponzoni-giuseppe-sigismondo_(Dizionario-Biografico)) [access date: 20.04.2024].

9 A. Puerari, *La Pinoteca di Cremona*, Firenze 1951, p. 204–205.

10 A *župan* (in Polish: *żupan*, in Belarusian: *жупан*) is a long-lined garment of West or Central Asian origin which was widely worn by male nobles in the Polish–Lithuanian Commonwealth in the 16th–18th cc.

of Michal Radzivil has not noted between them as well Cremona as the place of *Kupecký's* works⁵.

Jan *Kupecký* (in German: Johann Kupetzky, in Italian: Giovanni Kupecki, in Hungarian: Kupecky János, or Kupeczky János, 1666–1740) was an author of this portrait. He was born in the Czech. His family was forced to leave the country for religious reasons. *Kupecký* spent a lot of time in Italy, where he studied the works of Italian masters. As a portraitist, he was popular among influential personalities. *Kupecký* painted the portraits of Peter I, Eugene of Savoy etc. The paintings are kept in museums in Berlin, Prague, Bratislava, Warsaw and other cities⁶.

The portrait of Michal Radzivil. The portrait of Michal Radzivil comes from the collection of Marquis Giuseppe Sigismondo Ala Panzone (1761–1842)⁷. He collected various art objects. The Marquis died childless. According to his will, the collection passed into the possession of the state. Only in 1878, Cremona received the right to his palace and art and scientific collections but the part of the collection had already been sold⁸. *Radzivil's* portrait also became a property of the museum as other works of art.

The museum catalogue contains general information about the portrait, but the date of the uprising of the image is not given. It is known that Ala Panzone acquired works of art. The history of the acquisition of the portrait is not presented. It is the only painting by *Kupecký* kept in Cremona⁹.

The oval-shaped portrait of M. Radzivil is oil painting on canvas (Fig. 1). Its size is 0,95 × 0,71 m. There is a tablet in Italian at the bottom of the portrait: “297 / Giovanni Kupetzki / n. 1667 – m. 1740 / retratto di Michele Radzyvile / Lascito Ponzone”. The number corresponds to the number in the published catalogue.

At the top of the portrait, there is an inscription in Latin: “DUX / MICHAEL RADZIVILL”. The letters are written in soft paint. Only the princely title was written. There is no information about *Radzivil's* posts. A middle-aged man is in knight's armour. A brown *župan*¹⁰ is under

military ammunition. There is a sword on the belt. The left hand is on it. The ring is on the third finger, but it is unclearly depicted. A red delia¹¹ is on the shoulders. It is furred and linked with a beautiful buckle. Radzivil held the post of hetman. Usually, persons of this rank were represented with a hetman's mace.

Such look of the nobility of the GDL was typical, especially for the seventeenth century. This portrait is close to the so-called Sarmatian portrait¹². This type of painting was spread in the Polish-Lithuanian Commonwealth. Artists presented a person in traditional clothes with an attribute of power. A coat of arms and posts were reflected on the portraits. Of course, Kupecký did not work in this genre. He made a copy from a certain visual source.

According to the biography and visual sources, I attribute the portrait to Michal Kazimir Radzivil (1635–1680). He held many of posts in the GDL: castellan (1661–1666), voivode of Vilna (1666–1668), vice-chancellor of the GDL and field hetman (from 1668) etc. Michal Kazimir married the sister of King Jan Sobieski – Katarzyna¹³. This greatly helped his political career. Radzivil's biography was also connected with Italy. He was an ambassador in Rome in 1680. Radzivil visited Florence. An anonymous report described the ceremony of the reception. He died in Bologna in that year¹⁴.

The portrait of M. Radzivil appeared after his death. Such a large painting was intended for rooms in a palace. It should present Radzivil as a warrior. The nobility of the GDL considered military achievements as the most honourable. M. Radzivil took an active part in the war between Russia and the Polish-Lithuanian Commonwealth of 1654–1667. He defended his town Niasviž from Moscow army¹⁵. These facts could have an influence on the choice of Radzivil's look for historical memory.

Prototypes of the portrait. Several works of art related to Michal Kazimir have been preserved: the portrait by an unknown author (1672, National Museum in Warsaw, Poland), Entry of Michal Kazimir Radzivil to Rome by

¹¹ A delia is a garment worn by male nobles of the Polish–Lithuanian Commonwealth in the 16th–18th cc. It was similar to a coat or cloak.

¹² About Sarmatian portrait see: *Seminaria niedzickie*, vol. 2: *Portret typu sarmackiego w wieku XVII w Polsce, Czechach, na Słowacji i na Węgrzech*, Kraków 1985.

¹³ I use the proper names devoted to Polish history according to Polish transliteration.

¹⁴ Archivio di Stato di Firenze, Miscellanea Medicea, buste 103, № 2; J. Jaroszek, *Radziwiłł Michał Kazimierz* [in:] *Polski słownik biograficzny* (PSB), vol. 30, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1987, p. 292–299; *idem*, *Poselstwo z obiedienją Michała Kazimierza Radziwiłła do Rzymu w latach 1679–1680*, *Miscellanea Historico-Archivistica*, vol. 3: *Radziwiłłowie XVI–XVIII wieku w kręgu polityki i kultury*, Warszawa–Łódź 1989, p. 105–119; B. Przybyszewska-Jarumińska, *O muzycznych i teatralnych doświadczeniach Michała Kazimierza Radziwiłła podczas jego pobytu w Italii w latach 1677–1678 raz jeszcze*, "Res Facta Nova", 12 (2011), p. 125–137.

¹⁵ J. Jaroszek, *Radziwiłł Michał Kazimierz*, p. 292–299.

16 E. Kamieniecka, *Portret zbiorowy Daniela Schultza*, "Rocznik Muzeum Narodowego w Warszawie", 22 (1978), p. 117–156; H. Osiecka-Samsonowicz, *Ceremonie e feste polache nella Roma barocca 1587–1696*, Roma 2011, p. 48–56; D. Walawender-Musz, *Rzecz o przesławnym wjeździe księcia Radziwiłła do Rzymu. W kręgu jednego obrazu*, "Studia Wilanowskie", 27 (2010), p. 146–155; visual sources devoted to M. Radziwil see at the website: <https://shorturl.at/1C8HH> [access date: 20.04.2024].

17 The description of the portrait of M. Radziwil from the card of the National Museum in Warsaw: Nr 22498 MNW, seize 84 × 59,5, oil painting on canvas. I would like to express my gratitude for the information about this portrait to dr Łukasz Sokołowski, assistant professor at the Inventory Department of the National Museum in Warsaw.

18 E. Kamieniecka, *op.cit.*, p. 143–149.

19 F.J. Bentkowski, *Spis medalów polskich lub z dziejami krainy polskiej stycznych, w Gabinecie Król. Aleks. Uniwersytetu w Warszawie znajdujących się, tudzież ze zbiorów i pism rozmaitych lub podań zebrany i porządkiem lat ułożony*, Warszawa 1830, p. 84, no. 286; E. Raczyński, *Gabinet medalów polskich oraz tych, które się dziejów Polski tyczą począwszy od najdawniejszych aż do końca panowania Jana III (1513–1696)*, vol. 2, Berlin 1845, p. 378; E. Hutten-Czapski, *Catalogue de la collection de des médailles et monnaies polonaises*, vol. 2, St. Petersburg–Paris 1872, p. 255, 258. The image of the medal is on the web-side: <https://onebid.pl/pl/medale-medal-michal-kazimierz-radziwill-1680-hoehn-galwan/240321>.

20 L. Forrer, *Biographical Dictionary of Medallists, Coin-, Gem-, and Seal-Engravers, Mint-Masters, etc. Ancient and Modern*, vol. 2, London 1907, p. 520–523.

Niccolo Viviani Codazzi and Pieter van Bloemen (the end of seventeenth century, Museum of King Jan III's Palace at Wilanów, Poland), the portrait by an unknown author (about 1730, Macej Radziwil's collection), medals and different engravings¹⁶.

Comparison of the portrait of M. Radziwil with various visual sources led me to the following conclusions. The portrait by Kupecký was similar to the portrait painted by an unknown master from Polish-Lithuanian Commonwealth in 1672 (Fig. 2). The National Museum in Warsaw purchased it from Jadwiga Rychterówna in 1920. Since 1946, it was in the Museum of King Jan III's Palace at Wilanów. The painting was destroyed before 1985¹⁷. The image is possible to see as an illustration to the article written by Polish scholar Elena Kamieniecka. The quality of the publication is quite low. It is in black and white colours¹⁸. This gives a possibility to mark the general similarity between appearances in two portraits.

The resemblance was also found on the medals stamped in honour of M. Radziwil. Historiography describes three medals. Two of them are known in literature. The obverse of the first medal depicts a man dressed in knight's armour (Fig. 3). A delia with a buckle is on his shoulders. The image is very similar to the portraits mentioned above. The inscription is the next: "MICHAEL CASIMIRUS D[ei] G[ratia] DUX RADZIWILL & c". There is an image of an eagle (Radziwil's coat of arms) and the inscription on the reverse: "IMMOTA SEMPERQUE EADEM"¹⁹. The author of the medal was Johann Höhn (1635–1693). He lived and worked in Gdansk. Among his works, there are also images of Jan Sobieski²⁰. This medal and the portrait by Kupecký have similarities. In addition, the inscription on the portrait is almost identical to the inscription on the medal. In my opinion, the medal could become a prototype for Kupecký. Its small size gives a possibility to transport it anywhere. However, Kupecký refined the image on this portrait. Later, the engraving

of Radzivil was also based on this medal in Józef Łoski's book devoted to the Sobieskis²¹.

The second medal of 1680 has the inscription on the obverse: "FELIX ET LONGÆVUS MICHAEL RADZIVIL D[ei] G[ratia] DUX O[lycensis] A[e] N[ieswiezensis] s[acri] R[omani] I[mperii] P[rinceps] C[omes] in M[ir] S[zydlowiec] ET K[roze] EX Voto ROMÆ VIVAT ET MULTIS DE HOSTE TRIUMPHIS LAURUS EI VIRESCAT". The next inscription is on the reverse: "VULT BENE UTROQUE". This medal was made in Rome (Fig. 4)²². It is similar to the portrait but only in general outlines.

Thus, the portrait of 1672, the first medal and the portrait by Kupecký can be placed in one line. They were created in different conditions but they have common features. It seems the most realistic version that the medal became the prototype for Kupecký.

The origin of the portrait. Radzivil had already died at the moment of Kupecký's art activity. I tried to find out how this portrait could have appeared. According to my point of view, the portrait could be painted in the Italian period. It is known that *Kupecký* opened his art atelier in Rome in 1700. During this period, prince Aleksander Sobieski was in Italy. He was Katarzyna Sobieski's nephew. As it was mentioned above she was M. Radzivil's wife. Aleksander's mother, Maria Kazimira also lived in Rome. The family continued to participate in political life of Europe and the Polish-Lithuanian Commonwealth. Living in Rome gave many opportunities for this²³.

The Sobieskis was well-known in Europe in that period. The victory of Holy Roman Empire and Polish-Lithuanian Commonwealth over the Ottomans at the Battle of Vienna in 1683 under the command of Jan Sobieski brought glory and fame to the family. For example, the Medici also paid attention to this historical event²⁴. The Italian news reported about the Sobieskis. It was written that Aleksander and Kostanty Sobieski had

21 J. Łoski, *Jan Sobieski, jego rodzina, towarzysze broni i współczesne zabytki*, Warszawa 1883, p. 42–43.

22 E.J. Bentkowski, *op.cit.*, p. 85, no. 287; E. Raczyński, *op.cit.*, p. 378–381; E. Hutten-Czapski, *op.cit.*, p. 255, 258.

23 *Listy Marii Kazimiery z Archiwum Sobieskich w Oławie*, vol. 2: *Listy do synów z lat 1697–1704*, A. Czerniecka (ed.), Warszawa–Mińsk 2021, p. LIX–LVII; J. Pietrzak, *Maria Kazimiera d'Arquien Sobieska w życiu publicznym Wiecznego Miasta w świetle awizów i gazet drukowanych*, "Klio. Czasopismo Poświęcone Dziejom Polski i Powszechnym", 64/4 (2022), p. 31–61.

24 *Archivio di Stato di Firenze*, Mediceo del Principato, f. 4416, 3042, f. 205v–208, 263v–266, 292v–298, 313v–316, 329v–332, 426v–429.

25 *Archivio di Stato di Firenze*, Mediceo del Principato, f. 3088c, f. 159v–162, 169–172, 171v–174, 223–226.

26 F. Ceci, *Le memorie della famiglia Sobieski nei Musei e negli archivi della Sovrintendenza Capitolina ai Beni Culturali del Comune di Roma (Musei Capitolini, Museo di Roma, Archivio Storico Capitolino)*, “Eastern European History Review. The Sobieski Family: History, Culture and Society. Insights Between Rome, Warsaw and Europe”, 3 (2020), p. 205–225.

27 F. Ceci, *La chiesa salvata dai polacchi: Alessandro Sobieski, Padre Iginio da Alatri e la Chiesa di Santa Maria della Concezione dei Cappuccini a Roma* [in:] *Italia e Polonia (1919–2019). Un meraviglioso viaggio insieme lungo cento anni. Włochy i Polska (1919–2019). Sto lat wspólnej fascynującej podróży, Warszawa 2019*, p. 209–215.

28 K.J. Füessli, *op.cit.*, p. 21–23; A. Nyári, *op.cit.*, p. 22–37; J. Poraziński, *Aleksander Benedykt Stanisław Sobieski* [in:] *Polski słownik biograficzny* (PSB), vol. 39, no. 4, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 2000, p. 481–483; A. Skrzypietz, *Królewscy synowie – Jakub, Aleksander i Konstanty Sobiescy*, Katowice 2011, p. 502–512; G. Platania, *Una famiglia polacca in esilio nella Roma del primo Settecento: i Sobieski tra affanni, stravaganze, musica e teatro*, “Temi e Testi”, 219 (2022), p. 23–36.

29 E. Kamieniecka, *op.cit.*, p. 128.

30 Aleksander Benedykt Sobieski (1677–1714), Jan Kupecký (?), Biblioteka Kórnicka, sygn. MK 3308; https://platforma.bk.pan.pl/pl/search_results/268020?tab=file_records [access date: 20.04.2024].

31 *Nowe artystyczne nabytki Hr. Tytusa Działyńskiego*, “Przegląd Poznański”, (1851), p. 200–201; B. Dolczewska, „Królewska” galeria obrazów Tytusa

departed towards Roma for the celebrations of the Holy Year and to meet their mother (1700)²⁵.

Aleksander Sobieski was a highly educated person. He was interested in music, theatre, and art. Aleksander lived in Italy from 1700 until he died in 1714. It was saved the engraving depicted Sobieski's burial in the Capuchin temple in Rome²⁶. His tombstone is still kept in this church²⁷. His mother rented Palazzo Zuccari in Rome (Fig. 5). Kupecký and Sobieski met in Italy. Sobieski took an interest in his works. The artist painted for him during two years²⁸. Kupecký drew two portraits of Aleksander (1700). One of them is kept in The Georg Schäfer Museum (Germany)²⁹, and the other is in the library in Kórnik (Poland)³⁰. The Polish collector Tytus Działyński bought this portrait around 1851. Firstly, it was attributed to Aleksander's brother Jakub. Later it was found out that Aleksander was depicted on the painting³¹.

Probably, Aleksander ordered Radzivil's portrait. This could happen in 1700–1709 in Rome. At that time, Radzivil's youngest son, Karal Stanislaŭ (in Polish: Karol Stanisław, 1669–1717) was alive, but he participated in political events in the GDL³². A. Sobieski corresponded with him³³. Karal Stanislaŭ made a grand educational tour in Europe in 1684–1687. He also visited Italy. A young man paid attention to architecture and art in his diary³⁴. This fact shows that Karal Stanislaŭ had a notion about general tendencies in European art. The details of ordering Radzivil's portrait are very difficult to reconstruct. Aleksander could order a portrait either for his own gallery or for the Radzivils³⁵.

Aleksander's interest in art can be explained by the good taste of his father and the established tradition of creating art galleries. Since childhood, Alexander had the opportunity to see wonderful works of art. For example, Jan Sobieski possessed two portraits by Rembrandt in his collection³⁶. Radzivils' portraits were in the Sobieski collection. The inventory of Aleksander Sobieski's movables in Zoločiv (now Ukraine) listed 93 images (1713).

It mentioned a portrait of Radzivil in a yellow żupan. It was not noted an artist or other details about it³⁷. The inventory of pictures (1740 and 1746) of the castle in Žolkev (now Ukraine) also enumerated Radzivils' portraits³⁸. This documents show that the family was interested in art and had a good collection. To order paintings was a common practice for the Sobieskis.

Radzivils' collections contained portraits of representatives of the family, nobility of the GDL and Poland, royalty, clergy etc. There were also images connected with the Sobieskis. The paintings belonged to European and local artists³⁹. It is known that the Radzivils attached great importance to family ties with representatives of prominent families. The marriage of Michal Kazimir Radzivil and Katarzyna Sobieska allowed include the Sobieskis into Radzivil's historical and cultural memory. Michal Kazimir Radzivil called Rybanka made every effort to realisation this program. The connection between the two families was stressed in publications and a genealogical tree created at that time. On Michal Kazimir Radzivil's initiative, a group of sculptures appeared in Žolkev. There were figures of Jan Sobieski, Jan Daniłowicz, Michal Radzivil, Karal Radzivil, Stanislaw Żółkiewski, Jakub Sobieski⁴⁰. Visualisation of history and culture was also important for the Radzivils. The family used all historical events and persons for development self-presentation. It shows that Michal Radzivil was a significant figure for the two families. His portrait could be a real adornment in any gallery.

In this context, it needs to pay attention to other portraits painted by Kupecký. Tytus Działyński purchased them no later than 1858. Now they are kept in the library in Kórnik. Kupecký drew them in 1711 or 1712 when he was in Karlovy Vary. According to legend, Russian tsar Peter I ordered a portrait of the hetman of the GDL Ludvik Kanstancin Pacej (1664–1730) as a gift with his portrait. The two paintings have a common style. It is regarded that the portrait originated from Pacej's

Działyńskiego w Kórniku, "Pamiętnik Biblioteki Kórnickiej", 29 (2009), p. 252–253.

³² A. Rachuba, *Radziwiłł Karol Stanisław* [in:] *Polski słownik biograficzny* (PSB), vol. 30, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1987, p. 240–248.

³³ Archiwum Radziwiłłów [AGAD], dz. III, sygn. 35.

³⁴ K. Mikocka-Rachubowa, *Wrażenia artystyczne Karola Stanisława Radziwiłła z podróży po Europie (1684–1687)* [in:] *Miscellanea Historico-Archivistica*, vol. III: *Radziwiłłowie XVI–XVIII wieku w kręgu polityki i kultury*, Warszawa–Łódź 1989, p. 235–250.

³⁵ The part of Aleksandr's document is kept in: ИГДБ, ф. 695, воп. 1, сир. 73, 138, 155 i ииш.

³⁶ M.D. Kossowski, *O portretach Rembrandta z Zamku Królewskiego w Warszawie – analiza przedstawienia a zdefiniowanie tematu i określenie sportretowanych osób*, "Opuscula Musealia", 25 (2018), p. 261–285.

³⁷ Biblioteka Narodowa, Archiwum Aleksandra Czołowskiego Rps 5521 IV, 35–40.

³⁸ *Materiały źródłowe do dziejów kultury i sztuk, XVI–XVIII w.*, M. Gębarowicz (ed.), Wrocław 1973, p. 172–206.

³⁹ T. Sulerzyńska, *op.cit.*, p. 270–271; H. Высоцкая, *op.cit.*, p. 48–72.

⁴⁰ T. Bernartowicz, *Mitra i buława. Królewskie ambicje książąt w sztuce Rzeczypospolitej szlacheckiej (1697–1763)*, Warszawa 2011, p. 107–123.

41 *Spis wystawy obrazów w Palacu Działyńskich na korzyść ubogich miejscowych w Poznaniu*, Poznań 1866, p. 5, no. 101; *Spis drugiej seryi wystawy obrazów w Palacu Działyńskich na korzyść ubogich miejscowych w Poznaniu*, Poznań 1866, p. 3, no. 17; B. Dolczewska, *op.cit.*, p. 257–258.

42 A. Sowa, *Pociej Ludwik Konstanty h. Waga (1664–1730) [in:] Polski słownik biograficzny (PSB)*, vol. 27, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1983, p. 38–47.

possession Ružanka (Belarus)⁴¹. Pacey had good relations with Peter I. Their contacts took place in 1709–1710⁴². At that time Kupecký was already working at the Viennese court. Interestingly, both portraits represent such important personalities in a rather free manner. So, Kupecký painted portraits connecting with the Polish-Lithuanian Commonwealth but it happened in different situations.

Conclusions. Jan Kupecký was a talented artist. It was a reason for representatives of high society from different countries to order paintings. Self-presentation by visualisation was still important for the nobility at the beginning of the eighteenth century. Radzivil's portrait brings additional information about Kupecký and his works as well as the cultural history of different countries.

According to the mentioned facts, it is possible to say that Sobieski ordered the painting. The cooperation between Kupecký and Sobieski lasted two years. During this period the artist could create more pictures. It is rather complicated to find any trails of movables from Palazzo Zuccari after the death of Aleksander and his mother. It needs special research. Aleksander and his brothers were the last male representatives of the family. The heritage passed to another family. Later, the portrait became the property of Giuseppe Sigismondo Ala Panzone. It is possible to speak with confidence that the likeness was painted by Kupecký and it never left Italy.

Collecting of paintings became popular in the nineteenth century. Thanks to this, many art objects have been preserved. However, collectors did not always leave information on how they acquired works of art. This article is an attempt to reconstruct the history of Radzivil's portrait. Of course, research in the archives of Sobieski and Ala Panzone could bring additional information on this topic. The analysed visual sources allow say that A. Sobieski had a connection to the portrait. The previous portrait and the medal were the prototypes for the painting.

ILLUSTRATIONS



1. *Jan Kupecký, The portrait of Michal Radzivil, 1700–1709, oil on canvas, 0,95 × 0,71 m. The Museo Civico Ala Ponzone (Photo by N. Sliž).*



16. Nie określony malarz czynny w XVII w., *Portret Michała Kazimierza Radziwiłła*, Muzeum Narodowe w Warszawie

2. An unknown author, *The portrait of Michal Radzivil*, 1672. Elena Kamieniecka, *Portret zbiorowy Daniela Schultza*, "Rocznik Muzeum Narodowego w Warszawie", 22 (1978), p. 128.



5. Sobieski's coat of arms, Palazzo Zuccari, Rome (Photo by N. Sliž).

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