Résumé

**Michael Osvald Thun’s art commissions – inseparable part of a baroque aristocrat’s image in the second half of the 17th century**

The dissertation deals with the art commissions of wealthy count Michael Osvald Thun who represents one of key builders in Bohemia in the second half of the 17th century. Beside buildings, an emphasis is also placed on other categories of art commissions, for example collections of sculptures and paintings.

In the introduction, I define a terminology and summarize an existing research in the field of aristocrat art commissions. The next part analyses used sources, primary and secondary, dealing with history of the house of Thun, its financial standing, and person of Michael Osvald Thun. The fourth part is dedicated directly to Michael Osvald Thun, where I describe his family situation, upbringing, education process and adulthood. He was raised with respect to family values, public duty and administration of the family property that was a prerequisite for art commissions. The fifth part compares Thun’s art commissions with art commissions of his siblings. Some of them hold significant bishop and archbishop posts. This helps us uncover ties and positional interactions between different art commissioners. The sixth part is focused on Michael Osvald Thun’s art commissions where I examine both significant and small commissions according to region of their origins. In the end of this part, I briefly examine his art collections. The next part compares Michael Osvald Thun with his contemporary Humprecht Jan Černín z Chudenic. In the conclusion of my dissertation, I summarize my research regarding an overall character of Michael Osvald Thun’s art commissions.

The Thuns gained the first estate in Bohemia in 1623. Five years later, Jan Cyprián Thun and his son Jan Zikmund relocated permanently to Bohemia from the southern Tyrol region. Michael Osvald Thun was born in 1631 during the second marriage of Jan Cyprián Thun. After a home study, Michael Osvald studied at a grammar school in Salzburg. Unfortunately, a location his university studies remain unknown. In beginning of the 1650s, he set out on a journey that took him, among
other destinations, to Rome. After his return, he got married with Alžběta z Londronu and took over a management of inherited estates. He managed not only his share but he administered estates his older brothers who gained bishop and archbishop posts in Regensburg and Passau. During his life, he held several public posts and in the end he tried to receive the title of prince. In 1689, he got married for the second time with Anna Cecílie z Thannhausen and Michael Osvald died five years later in the beginning of 1694.

Main residence of Michael Osvald became Klášterec nad Ohří in the northwest Bohemia, where he had renovated a local mansion and built a church of the Holy Trinity. He paid great attention to Klášterec, since it was his main residence. Michael Osvald had built here a couple of Mariana Chaples, a summer residence, a sall terrana. He also commissioned an outstanding collection of sculptures for the local gardens.

For his architectural commissions, usually he picked renowned architects working in Bohemia. For instance, Michael Osvald involved Carl Lurag in the reconstruction of the mansion and construction of the church in the Klášterec nad Ohří.

In conclusion, I would argue that Michael Osvald Thun was rather demanding commissioner in the field of architectural commissions and, likewise, in sculptural accessories. Next art commission regarding paintings might be considered average in the context of the period.