



A Portrait of the Life of Lidmila Teresa Clary-Aldringen (1641–76) as described in Her Husband's Diary from [1671] 1675–76

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ABSTRACT: The main focus of this article is an examination of the daily life of a noblewoman, as described in the diary of a Baroque-era nobleman, Jan Marek Jiří Clary-Aldringen (1638–1700). The information contained therein relates to the most significant events in the daily life of Lidmila Terezie Clary-Aldringen (1641–76). In his diary, Jan Marek Jiří primarily describes his wife's serious illness and death. This article presents, for the first time, information about a previously unknown fragment of Jan Marek Jiří Clary-Aldringen's diary from the years 1671–76.

Keywords: woman, everyday life, diary, death.

STRESZCZENIE: Głównym tematem artykułu jest badanie codziennego życia szlachcianki, opisanym w diariuszu szlachcica z epoki baroku, Jana Marka Jiříego Clary-Aldringena (1638–1700). Podane w nim informacje dotyczą najważniejszych wydarzeń z życia codziennego Lidmili Terezie Clary-Aldringen (1641–1676). Jan Marek Jiří opisuje przede wszystkim w swoim diariuszu ciężką chorobę i śmierć swojej żony. W niniejszym artykule po raz pierwszy pojawia się informacja o nieznanym dotąd fragmencie diariusza Jana Marka Jiříego Clary-Aldringena z lat (1671) 1675–1676.

Słowa klucze: kobieta, codzienność, diariusz, śmierć.

Early modern French historian Arlette Farge emphasizes that a gendered understanding of history, in which the researcher's attention is directed exclusively toward one sex, makes little sense. What does appear meaningful, on the other hand, is a research that reveals the relationships between the



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two sexes,¹ in which the image of one of them sometimes appears merely as a form into which the features of the other can flow; and, of course, these gender relations between man and woman cannot be reduced solely to the social level, given their biologically determined basis.

If we want to gain insight into the world of women in the past, it is always done—at least implicitly—in comparison to the world of men of the time. It is therefore very interesting to examine the views of women on men, and vice versa, in a given period. The subject of this short contribution will be the image of the everyday life of the Bohemian noblewoman Lidmila Theresia Clary-Aldringen, née von Schönfeld (1641–76), as it emerges from a hitherto unknown fragment of the diary of her husband, Johann Markus Georg Clary-Aldringen (1638–1700). “In the diary of Johann Markus Georg Clary-Aldringen, his first wife Lidmila Theresia is the most frequently mentioned woman. She is depicted in several different roles: above all as the mother of children, then as a partner to whom he buys jewelry, and finally as a sick, dying, and deceased woman. The nature of the source shows Lidmila Theresia more as an object; the intersubjective relationship between the spouses can be inferred from the diary only when she becomes ill or when he adorns her with purchased jewelry.”

This means that the focus will be on the perspective of a seventeenth-century nobleman on his wife, within the context of everyday life. By ‘everyday life’ we understand what Silvia Serena Tschopp and Wolfgang F. J. Weber have described—namely, that everyday life is not about suprapersonal structural constructions, but about viewing and subsequently (re)constructing the actions of individual persons. I shall therefore not attempt to examine wider social structures and their movements in the past, but rather the actions of two concrete individuals as reflected in a specific source—the above-mentioned diary fragment from 1675–1676.² It must be added that the account is not symmetrical but strongly asymmetrical: on the one side stands the male subject, who presents his wife in a diary often in an ‘objectified’ form. The proportion of the two subjects (male and female), as defined by dialogical philosophy—for example in the thought of Milan

¹ A. Farge, “*L’histoire sociale*,” in: *L’histoire et le métier d’historien en France*, F. Bédarida (ed.), Paris 1995, p. 294.

² S. S. Tschopp—W. F.J. Weber, *Grundfragen der Kulturgeschichte*, Darmstadt 2007, p. 73. Was die Alltagsgeschichte und die Neue Kulturgeschichte ausserdem verbindet, ist zweitens der Stellenwert, der den historischen Akteuren zukommt. In Zentrum der Forschungsbemühungen stehen nun nicht mehr übergreifende gesellschaftliche Strukturen, sondern vielmehr jene historisch Handelnden, die von der sozialhistorischen Historiographie weitgehend ausgeblendet worden waren. Geschichte erscheint weniger als Effekt struktureller Gegebenheiten, sondern als Ergebnis kultureller Praktiken von Individuen und Kollektiven.

Machovec³ or Martin Buber⁴—remains for the historian of early modern people largely concealed. Much greater room for historical reconstruction would undoubtedly be provided by their mutual correspondence, which I have not been able to locate.

Thus, the historian can only estimate what, within the realm of everyday life, transpired between the two spouses, but such estimation must, of course, be based on careful work with the fragmentarily preserved primary sources.

The etymological basis of the Czech word *každodennost* ('everyday life') refers to something that is part of each, that is, of every ordinary day; for this reason, the ideal source for capturing everyday life is a diary. In the context of the current understanding of source criticism, diaries can be included among the so-called 'ego-documents.'⁵ Wilhelm Bauer (1877–1953), in his *Introduction to the Study of History*, already defined the diary as a source in which entries are recorded as nearly simultaneously as possible with the events they describe.⁶ To Bauer's older definition we can add the more recent attempt of the Czech-Austrian historian Petr Maťa, who defines the diary as a source characterized by daily, or at least very frequent, entries in a chronological sequence that is not revised—or at least not fundamentally revised—afterwards.⁷ This characterization can be supplemented by a brief

³ M. Machovec, *Smysl lidského života*, Praha 1965, pp. 221–250.

⁴ M. Buber, *Já a Ty*, Praha 2016, p. 8.

⁵ For the conceptual delimitation of ego-documents, see Sabine Schmolinsky: "In Selbstzeugnissen stellen sich Personen in Wort oder Bild selbst dar, sei es in Momentaufnahmen, sei es in Längsschnitten durch das eigene Leben. Die zeitliche Distanz zwischen der Entstehung des Zeugnisses und dem Geschehen, auf das es rekurriert, bestimmt den Typ des Selbstzeugnisses: Die Vergewärtigung vergangenen Erlebens, Denkens und Fühlens vermittelt erinnerte Selbstdarstellung, Selbstdarstellung in actu, die Selbstdarstellung und die Person in der Interaktion mit ihren Zeitgenossen zeigen...", in: *Das dargestellte Ich. Studien zu Selbstzeugnissen des späteren Mittelalters und der Frühen Neuzeit*, I., K. Arnold, S. Schmolinsky, U. M. Zahnd (eds.) Bochum 1999, Einleitung.

⁶ W. Bauer, *Einführung in das Studium der Geschichte*, Tübingen 1921, pp. 274–277: "Das Tagebuch (Diarium, Journal, Diary, Diario) ist dadurch gekennzeichnet, dass die Eintragungen darin möglichst gleichzeitig mit den erzählten Ereignissen niedergeschrieben werden. Diese Ereignisse müssen in der Regel vom Verfasser selbst erlebt worden sein oder zu ihm in einem naheren Verhältnisse stehen."

⁷ P. Maťa, *Tagebücher*, in: *Quellenkunde der Habsburgermonarchie (16.–18. Jahrhundert)*, Ein Exemplarisches Handbuch (Mitteilungen des Instituts für Österreichische Geschichtsforschung, Ergänzungsband 44), Wien — München 2004, p. 768: "So kann mit dem Begriff 'Tagebuch' jene Selbstbezeugnisgruppe bezeichnet werden, die aufgrund eines durchgehenden Aufzeichnungsprozesses mit Tagesperiodizität (oder zumindest einer sehr hohen Periodizität) entstanden ist und eine kontinuierliche, chronologisch aufgebaute und später nicht (oder nicht substantiell) ergänzte oder überarbeitete 'Datenreihe' darstellt."

general definition by French historian Elisabeth Bourcier, the author of an important synthetic work on British private diaries from 1600–60, who in general terms considers the diary a source whose entries are recorded continuously over time.⁸

The present contribution deals, as already indicated, with the fragmentarily preserved and only very little explored diary of the Bohemian nobleman and alchemist Johann Markus Georg Clary-Aldringen (1638–1700). Portions of the diary are preserved in the State Regional Archive in Děčín and in the Regional Museum in Teplice, where the library of the Clary-Aldringen family has been kept to this day. In the latter case—which will be my primary focus, since it is a matter not only heuristically unexploited but practically unknown to the scholarly public—this concerns a collection of eight unbound bifolia, written in an untidy and very cursory seventeenth-century cursive in Latin and German, containing parts of the entries from 1675–76, and one bifolium from 1671.⁹ These are autograph writings of the above-mentioned nobleman. Included in the folder with the diary fragment are transcriptions and translations from Latin into German (six bifolia and six single sheets) by Dr. Richard Müller.

The personality of the diary's author, Johann Markus Georg Clary-Aldringen, as a nobleman who served, among other things, in the diplomatic service of the Habsburg court, has been partially studied;¹⁰ however, his alchemical activities—including the fact that he collected books of such orientation and hosted at the Teplice château the famous French alchemist with close ties to the Danish milieu—have remained almost entirely outside scholarly interest. Much of Johann Markus Georg's notes concern hunting, alchemical experiments, estate administration, financial matters, etc.¹¹ The

⁸É. Bourcier, *Les journaux spirituels en France du XVI. au XVIIIe siècle*, in: *Problematisques de l'autobiographie*, 33 Litterales (Université Paris X-Nanterre) 2004, p. 63, É. Bourcier, *Les Journaux privés en Angleterre de 1600 à 1660*, Paris 1976, pp. 353–387. “La forme ‘Journal’ définie comme une série de traces datées, c'est-à-dire une pratique de notations qui s'étend dans le temps.”

⁹“Diary of Johann Markus Georg Clary-Aldringen, Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.” The mentioned fragment was transferred to the Teplice museum in 2023 from the Regional Museum in Most. It is not provided with either a shelf mark or pagination; given its small extent, the entries to which I refer in the text can easily be located on the individual sheets.

¹⁰J. Kubeš, “Jan Marek z Clary a Aldringenu jako vyslanec Leopolda I. u saského kurfiřtského dvora na konci 17. století.” In: *Český časopis historický*: Roč. 113, č. 2 (2015), pp. 346–80.

¹¹The examination of the oldest layer of the present-day Clary-Aldringen Library in Teplice has shown that it contains a large number of volumes with alchemical themes. The meritorious research of Jana Michlová has so far associated this fact with the activities of the somewhat enigmatic Bartholomäus Mancelius, mentioned by the Teplice and Duchcov

main subject of our interest, however, is not his everyday life,¹² but the image of the daily life of his first wife, Lidmila Theresia Clary-Aldringen, née von Schönfeld (1641–76).¹³

Lidmila Theresia, through her father Niclas of Schönfeld (1588–1663), descended from the originally Lotharingian noble family of the Lords of Serainchamps. Her father owned the estates of Predlitz (Předlice) and Schönwald (Krásný Les). Her mother was Jodoca of Schönfeld, née van der Heede (d. 1663). She married Johann Markus Georg Clary-Aldringen at the Jesuit pilgrimage site of Mariaschein (Bohosudov) on May 4, 1667.

physician Johann Franciscus Kempff (Kempfe) in an old print from 1706 in connection with the remarkable alchemical laboratory *Laboratorium chymicum*, which is said to have been located precisely at the château in Teplice. However, the study of further sources and the search for context lead us from one enigmatic figure to an even more enigmatic one, whose significance far surpasses not only regional but even Central European boundaries; one need only mention that references to his work appear, for example, in Fulcanelli's *Tajemství katedrál*. A crucial role in our investigation is played by the fragmentarily preserved diary of Johann Markus Georg Clary-Aldringen (1638–1700), part of which is held in their family archive deposited in the State Regional Archive in Děčín, and another, even more interesting part is located in the Library of the Regional Museum in Teplice, where it was transferred at the end of 2021 from the Regional Museum and Gallery in Most. In the diary entries of Johann Markus Georg Clary-Aldringen, several references have survived to a mysterious figure consistently designated as “Chevalier.” At the end of February 1675, Johann Markus Georg gave this man a sum of money he received from his provisioning scribe—five gulden and thirty kreuzer—and on 15 March 1675 he again gave him eleven ducats. The same “knight” received from the first wife of Johann Markus Georg, Lidmila Theresia, née von Schönfeld, whom he affectionately calls “Lidl,” a kind of “music box” on 6 April 1675. When the later heir of Johann Markus Georg, Franz Borgia Karl (1675–1751), was born, this “Chevalier” was, alongside Countess Desfours, née von Schönfeld, a relative of the child's mother, another witness at the baptismal festivities on 14 February 1675. Consulting the parish register allowed the identification of this Chevalier as the Maltese knight Henri d'Aigrimont.

¹² In the diary of Johann Markus Georg it is clear that he maintained relations with the Jesuits of Mariaschein (P. Zacharias Lemnichen and the preacher Otto) and with the superiors of the monastery of Osek. Among other things, he writes already in 1671 about donating vessels (perhaps liturgical?) to the Osek “probst,” though it remains an open question whether he might have meant Laurentius Scipio. In connection with the death of his wife, the provost of the Premonstratensian convent of Doksany also visited him, designated in the diary as “Platus,” which appears peculiar. For when we consult the old print from 1726 *Das ruhmwürdige Doxan*, written by the then provost Josef Míka, the provost of Doksany at the time relevant to us is listed as Stephanus Kilman, who died on 12 June 1678—this name bears no resemblance at all to the one written in the diary of Johann Markus Georg, unless it was a nickname; otherwise it is a clear error on the part of the diarist.

¹³ For the everyday life of noblewomen in the Czech early modern period, see for example: K. Benešová, *Každodennost v raném novověku z pohledu Zuzany Černínové*, Praha 2017 (netišťená diplomová práce obhájená na KTF UK) J. Ratajová—L. Storchová (edd.), *Žena není příšera, ale nejmilejší stvoření boží: diskursy manželství v české literatuře raného novověku*, Praha 2009.

In the diary of Johann Markus Georg Clary-Aldringen, his first wife Lidmila Theresia is the most frequently mentioned woman. She is depicted in several different roles: above all, as the mother of children, then as a partner to whom he buys jewelry, and finally as a sick, dying, and deceased woman. The nature of the source shows Lidmila Theresia more as an object; the intersubjective relationship between the spouses¹⁴ can be inferred from the diary only when she becomes ill or when he adorns her with purchased jewelry.

Although his records about her cannot be regarded as entirely ‘stage-managed’ according to contemporary male views of women, some well-rooted stereotypes—known also from other ego-documents of the time—do appear. For a Baroque nobleman, for example, the word ‘woman’ undoubtedly evoked associations with childbirth—an image derived from biological reality, but one surrounded by an aura that could give rise to gender stereotypes. In this respect Johann Markus Georg was no exception. Lidmila Theresia naturally played in her husband’s diary the self-evident role of the mother of his children. Preparation for childbirth and interest in the upbringing of children were integral parts of her everyday life and, in her husband’s eyes, also her God-given purpose. On 28 January 1675, he writes that Lidmila bore him a little son, Franz Borgia. Among the witnesses at his baptism was Countess Desfours, née von Schönfeld. Franz Borgia is also mentioned in the entry of Thursday, 14 February, which reports that his baptismal festivities took place, with the Desfours family and *Chevalier*¹⁵ among his sponsors.¹⁶ In December 1675 another child was born to Lidmila Theresia—Antonia Anna Maria, who came into the world feet first; she was baptized by the midwife, and her godmother was Baroness Montani. (*18 Xbris nata est filia Antonia Anna Maria, quae pedibus praecessit et babtisata est ab ostetrice. Montaniana est patrina.*) It is interesting that Johann Markus Georg notes the fact that

¹⁴ B. H. Rosenwein, *Love. Histoire d'un sentiment*, Paris 2023.

¹⁵ To this Chevalier, Johann Markus Georg also gave money (5 gulden and 30 kreuzer), which he had received from his (provisioning) scribe at the end of February 1675, and on 15 March of the same year he again gave him 11 ducats. On 29 March he received another 8 ducats. And on 6 April his wife “Lidl” gave the Chevalier a kind of “music box.” This Chevalier was identified on the basis of the parish register entry as the Maltese knight and alchemist Henri de Aigrimont.

¹⁶ “8 Feb 1675 Tepl. Notatu(m) inveni quod uxor hodie nempe duodecima vice post partum parvum surrexerit, ergo 28. Januarii p(uer)perit Franciscu(m) Borgia(m) a qua die usque ad prima(m) hui(us) diurnale fecisse non rep(er)io”. Franz, who received his first name after the famous Jesuit saint Franz Borgia (1510–72), which indicates the warm relationship of his father to the Jesuits—clear also from the diary entries—later became his successor not only in the administration of the Teplice estate, but also in his spiritual and building activities, Franz Karl Clary-Aldringen (1675–1751).

the child was born feet first. Notes on childbirth recorded by men in their diaries in the seventeenth and eighteenth centuries in the Bohemian lands are something that recurs periodically, leading the writer somewhat toward stereotypical recording.¹⁷

In the difficult life of a mother—which Johann Markus Georg in no way reflects upon, treating it in his diary as a self-evident part of female everyday life—there appear exceptional moments that demonstrate a deeper relationship of the diarist to his life partner, an intersubjective bond whose depth can be hypothetically considered, though not thoroughly described on the basis of this single ego-document. Although we do not find explicit expressions of this nobleman's emotions toward his wife, we can trace elements that suggest such a relationship. He tries to please her, for example, with a piece of jewelry of diamonds and rubies costing him 750 gulden, which he bought for his "Lidl," as he tenderly calls her, in Vienna. As Georg Simmel writes: "Jewelry enhances or expands the impression that the personality creates, for it acts almost as something that emanates from it. For this reason, from time immemorial, its most genuine materials have been glittering metals and precious stones." By purchasing the jewelry, the husband enables himself to perceive his wife's 'radiance' and thereby confirms his relationship to his female counterpart, even though jewelry invites one to perceive the woman as an 'object.' Whether Simmel's words can be applied to early modern people is questionable, for his text seems to float in a kind of sociological timelessness. In any case, whereas childbirth, recorded in the diary, is a biological matter upon which 'cultural morphemes' are subsequently grafted, jewelry belongs to the realm of culture from the outset.¹⁸

Conversely, the illness of Lidmila Theresia—like childbirth—has a biological dimension, though one closely linked to culture. Here, even more than in the case of jewelry (with which even a mannequin or statue can be adorned), his wife ceases to be a kind of Bellmer-like doll and becomes a being of flesh and blood. The historian can read between the lines that her husband feels concern for her. At the end of 1675, he notes that his wife coughed throughout the night (*23 9bris die sab(batis) vxor fere tota nocte tussivit*). His attention to the precise manifestations of her health problems suggests deeper concern, which becomes even more apparent when he immediately sends for one of the best physicians of medicine in Upper Lusatia—namely,

¹⁷ "Diary of Johann Markus Georg Clary-Aldringen," Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

¹⁸ "Diary of Johann Markus Georg Clary-Aldringen," Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

the well-known Saxon doctor and court physician of the Saxon electors, Elias Lehmann (1633–91).¹⁹

As a Baroque man, Johann Markus Georg directs all his efforts not only toward helping his wife medically by calling the best doctor but also spiritually and religiously. Thus, in prayer he vows to God and the Virgin Mary that if Lidmila recovers, he will distribute one thousand Imperial gulden among the poor, have an eternal light installed before the Virgin Mary in Brandeis an der Elbe, and have a chapel built in honor of St. Blaise, the patron saint against throat diseases, etc. Visitors come and go at the bedside of the ill Lidmila Theresia, some of whom he records. For example, on 2 February 1676, she was visited by a member of the noble family Michna von Weitzenau (*2 Februarii Uxor alterata est quod Michna ipsam visitaverit mea inconsideratio factum*). In February 1676, Johann Markus Georg summons Dr. Franchmann, most likely Nikolaus Franchimont von Frankenfeld (1611–84), personal physician to Ferdinand III, who tells him that his wife is in danger (of death) (*11 Februarii Franchmann dixit mihi uxorem in periculo constitutam*). The very next day, 150 gulden are paid to Dr. Franchmann by Johann Markus Georg's servant Bös (*12 Februarii datae sunt Dr. Franchmann 150 fl. per Bös*). We also find in these entries Dr. Pestenreiter, most likely identical with the Teplice *Stadtphysicus* Lorenz Johann Pestenreuter, mentioned in Hallwich's history of Teplice.²⁰

Despite the keen interest of the best physicians—court physicians of Saxon electors and of the king of Bohemia—whom her husband obtained for her, and despite the spiritual means employed, such as prayers, on 12 March 1676 Johann Markus Georg's "dearest wife," Lidmila, died. According to French historian Michel Vovelle, death in the eyes of seventeenth- and eighteenth-century people was a kind of crowning of their earthly life, its completion, which had the character of a great ceremony.

On 18 March, the Jesuits of Mariaschein served requiem masses for Lidmila, and on that occasion money was also distributed among the poor (*18 Martii die Mar(tis) Mariae Scheinae P[atres] Jesuitae instit: et exequias pro meam carissimam defunctam...*). This was repeated fourteen days after her death, on 26 March, when the provost of Doxan, Stephanus Kilman (†1678), arrived to sing a requiem for Johann Markus Georg's wife (*26 Martii die Jovis incepterunt exequias pro charissima ante 14 dies mortua cui Deus det aeternam requiem. Praepositus Doxanensis infulatus cantavit requiem*). On 10 April 1676, thirty days after the death of Lidmila Theresia, a requiem

¹⁹ "Diary of Johann Markus Georg Clary-Aldringen," Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

²⁰ "Diary of Johann Markus Georg Clary-Aldringen," Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

was offered in Teplice by the Jesuit superior of Mariaschein, P. Noeschitz (10 Aprilis die Ven: Tep: fuit 30 dies post obitum meae charissimae cui Deus det requiem aeternam...).²¹

Because Lidmila Theresia was a noblewoman, in addition to the usual religious acts meant to relieve her soul from purgatorial suffering, her husband also made efforts to preserve her memory for future generations and to associate this remembrance with the ceremonies described by Michel Vovelle.²²

Johann Markus Georg writes that after his wife's death, a heretical (probably Lutheran) painter staying at the Teplice château converted to Catholicism after seeing her die as a good Catholic. To this convert, Johann Markus Georg commissioned the painting of his dead wife (on 17 March). A small *castrum doloris*²³ with eighteen candles was erected, and Johann Markus Georg Clary-Aldringen ordered a number of emblems to be painted on it. A certain painter from Komotau (perhaps a Jesuit) and a carpenter also worked on the decoration, while the Jesuit of Mariaschein, P. Zacharias Lemnichen (1635–84)—builder of musical instruments, but also painter and sculptor²⁴—created the conceptual design and perhaps also the artistic execution of the emblems of the pelican, death, or a crown.²⁵

Here it should be recalled that the emblem of the pelican, as shown in the important studies of Russian scholar Alexander A. Morozov (1906–92), was a symbol of Christ: according to ancient naturalists and emblem writers, the pelican, if needed, would tear open its breast and feed its young with its blood—just as Christ saved humanity with his shed blood.²⁶ In seventeenth-

²¹ “Diary of Johann Markus Georg Clary-Aldringen,” Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

²² M. Vovelle, *Mourir autrefois, Attitudes collectives devant la mort aux XVIIe et XVIIIe siècles*, Paris 1974, p. 81.

²³ J. Helferova, *Castra doloris doby barokní v Čechách*, Umění 22, 1974, pp. 290–307.

²⁴ B. Balbinus, *Bohemia docta, opus posthumum, editum notisque illustratum ab RAPHAELE UNGAR*, Praegae 1778, p. 429. “Zacharias Lemnichen in Bohemia natus, ad artes omnes, quae manibus conficiuntur, aptissimus: picturam, statuarum, arcularium, labores & fabrorum opera, ut ferruminationes &c. callebot optime, tandem se musicis organis faciendis totum impendit & feliciter in hoc labore versatus est, nullo ad has artes & scientias magistro usus. Recordor etiam calceos sibi & alia indumenta confecisse, ut quod olim Eleus Hippias apud Ciceronem dicere posset nihil in se esse, quod sua manu perfectum non haberet. Hiscie mechanici, studiis addidit absolutum artium humaniorum notitiam typisque edidit Libellum de Chria Praegae 1683 in 12mo & discipulo suo Comiti Clary dedicavit. Obiit Commotovii an(no) 1684 13. Novembris.”

²⁵ L. Konečný, *Mezi textem a obrazem. Miscellanea z historie emblematicky*. Praha 2002.

²⁶ A. A. Морозов, “Из истории осмысления некоторых эмблем в эпоху Ренессанса и барокко (Пеликан),” in: *Миф—фольклор—литература*, М. 1978, pp. 38–66.

century Bohemia this motif was very popular in the seals not only of priests but also of certain estate officials in the vicinity of Teplice (e.g., the signet of Kilian Ernst Miebes). In the case of the *castrum doloris* of Lidmila Theresia, however, the pelican may have signified not only the self-sacrificing Christ, but also implicitly the self-sacrifice of the deceased mother.

The heart of Lidmila Theresia, the wife of Johann Markus Georg Clary-Aldringen, was buried in the Teplice Loreto, built shortly before by her husband. In front of the high altar, in a tin casket, as the diary states, lay a Latin inscription. Her body was taken to Prague and buried at Our Lady of the Snows, a church administered by the Franciscan order.

Johann Markus Georg returns once more to his wife's death on 13 April, when he records the death of the empress, the second wife of Emperor Leopold I, Claudia Felicitas of Tyrol (1653–1676), who is said to have had a very warm relationship to his wife and mourned her death (*13 Aprilis mortua est augustissima Claudia Imperatrix quae mortem uxoris valde apprehendit*). It should be noted that the empress, represented by Countess Hrzan, was also the godmother of one of the couple's daughters.

It should also be noted that after the death of his beloved first wife, Johann Markus Georg Clary-Aldringen did not remain a widower for long, marrying again in 1678. His second wife was the much younger Maria Anna von Lamberg (1662–92).²⁷

²⁷ The pregnant Maria Anna had been suffering from a severe cough for a long time before giving birth, just as her predecessor had. Shortly after she had delivered the child, she faintly whispered, "I am dying," and asked that her confessor be brought to her. She confessed to him and received from him the Most Holy Sacrament of the Altar, and soon afterwards she indeed passed away piously. This happened on 24 August 1692. During the following thirty-two hours her body was ceremonially displayed on a catafalque; however, since August heat had set in, it was decided that she would be buried in the family tomb of the Franciscans at Our Lady of the Snows in Prague. Her husband Johann Markus Georg was, however, driven mad with pain and sorrow, and was unable to look upon her after death, entrusting the care of the body to others, who likewise laid their lady to rest in the crypt. The crypt was opened for the first time about fourteen days after the burial, in the presence of Katharina Barbara Countess von Bubna, the Malá Strana townsman and pewterer Bartholomäus, and the gravediggers. The reason for this opening was to place a tin plate bearing the name and age of the deceased countess upon the coffin. On this occasion, although Johann Markus Georg had not given permission for it, the coffin was also opened, and the deceased countess was seen in exactly the same position as at the burial; none of those present had moved the body in any way. After some time, however, rumours began to circulate among the people that Countess Maria Anna had been buried alive and that, when the coffin was opened, she had one hand behind her head and one on her mouth. These slanders deeply pained both Johann Markus Georg and his children. Therefore, on 27 January 1694, the crypt and the countess's coffin were opened again by order of the Archbishop of Prague, and in the presence of commissioners appointed for this purpose, as well as the guardian of the Franciscans at Our Lady of the Snows in Prague, a public notary, and a sworn surgeon, the body of Maria Anna von Lamberg

The diary entries of Johann Markus Georg concerning the everyday life of his wife Lidmila Theresia are thus limited to three basic areas: childbirth, the purchase of jewelry, illness, and death. In the mentioned diary fragment we encounter—though sporadically—other women, but mostly in very laconic entries. As all Baroque cavaliers, Johann Markus Georg maintained contacts with other noble families, which naturally included the presence of other noblewomen. He handled some financial matters with Elisabeth Hrzán von Harasov (17–9 April 1675). Interestingly, on the same day he gave her five gulden from the money his wife “Lidl” kept in her writing desk. Maria Isabella Hrzán von Harasov, née von Lamberg, appears as the godmother of the couple’s daughter Maria Franziska Margaretha Cajetana. In 1671 he records the death of Countess Maria Lisa von Wrbna, née von Martinitz. On 28 March 1676—the day requiem masses were being served for his wife—Count Wallis von Carrighmeim visited him in the evening with his wife. While his wife Lidmila appears regularly and over an extended period of time in the diary, the mentioned noblewomen appear only in one-time, point-like references and then disappear again from the record.²⁸

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was once again examined by torchlight, and it was confirmed that she lay in the same position as at the time of the burial.

²⁸ “Diary of Johann Markus Georg Clary-Aldringen,” Regional Museum in Teplice, Clary-Aldringen Library, sine signatura, unsigned folder.

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