

Nomination form
International Memory of the World Register

The Kynzvalt Daguerreotype – The Birth of Modern Visual Media
(Czech Republic)

ID Code [2016-132]

1.0 Summary (max 200 words)

The nominated document is the Kynzvalt daguerreotype (KD) by Louis Jacques Mandé Daguerre (1787–1851), inventor of daguerreotypy. It was made by Daguerre in 1839. Before public disclosure of daguerreotypy in the French Academy of Sciences on 19 August 1839, Daguerre donated it to Austrian Chancellor Metternich (1773–1859).

Daguerreotypy is the oldest practicable photographic process suitable for everyday use not requiring extremely long exposure times. KD is one of the oldest daguerreotype specimens worldwide. It is a highly important document of a new type of visual information carrier. The value of KD stems from the fact that it is a unique representative of the birth of a new medium which fundamentally influenced the development of human society. Despite preceding, contemporary and subsequent inventions in photography, the daguerreotypy is still considered as the birth of photography.

Unlike most other Daguerre's works, KD survived in its original housing and is among the best preserved: it is a document of outstanding value.

KD thus occupies an exceptional place in world history of photography and in visual documentary culture.

The singularity of KD is enhanced by Daguerre's dedication on the passepartout and Metternich's handwritten note on the verso on the rarity of KD.

2.1 Name of nominator (person or organization)

The National Technical Museum, represented by Karel Ksandr, Director General, Kostelní 42, 170 78 Praha 7, Czech Republic

2.2 Relationship to the nominated documentary heritage

The Kynzvalt daguerreotype is a long-term loan to the National Technical Museum from the National Heritage Institute which is its custodian on behalf of the owner – the Czech State (see Sections 4.1 and 4.2).

The National Technical Museum has been looking after the Kynzvalt daguerreotype under a loan agreement already since 1985 (see below – Section 3.2).

The National Heritage Institute agrees with the nomination of the Kynzvalt daguerreotype, as shown in the letter in Annex 1.

At present, the Kynzvalt daguerreotype is the most valuable object and the "highlight"

of the permanent exhibition entitled “The Photographic Studio” of the National Technical Museum in Prague, elevating it to a top worldwide level (see also paragraph 3.2.).

2.3 Contact person(s) (to provide information on nomination)

Mr. Hynek Stříteský, Director of the Electrotechnical and Media Museum of the National Technical Museum

2.4 Contact details

Name	Address
Mr. Hynek Stříteský	National Technical Museum, Kostelní 42, 170 78 Praha 7 Czech Republic

Telephone	Facsimile	Email
+420 220 399 195	+420 220 399 200	Hynek.stritesky@ntm.cz

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

The nominated documentary heritage is a daguerreotype, which nowadays is known as the ***Kynzvalt daguerreotype*** by Louis Jacques Mandé Daguerre.

In the literature, the Kynzvalt daguerreotype also appears under the names of *Still Life in the Studio* or *Still Life with Plaster Casts*.¹ In contemporary press, it was referred to as *The Artist's Studio*. In the past, the title *Sculptor's Studio* was also used and in the recent monograph by Stephen C. Pinson (see Section 3.5), the daguerreotype is entitled *Still Life with Jupiter Casting a Thunderbolt*.

The Kynzvalt daguerreotype shows a view of the artist's studio where, before a background formed by a wall partially covered with drapery, a few sculptures are deployed around the Roman god Jupiter in their centre in an unsophisticated manner (see Section 3.3).

The picture is on a sheet of silver-plated copper mounted on an oak wood mat covered with white paper. The picture itself that can be seen in the opening cut out in the mat is sized 155 x 210 mm. The bottom side of the paper cover bears the following handwritten French inscription by the inventor:

“Épreuve ayant servi à constater la découverte du Daguerreotype offerte à Monseigneur le Prince de Metternich par son très humble et très obligeant serviteur

¹ Contemporary historical sources, mainly periodicals, referred to the Kynzvalt daguerreotype under similar names: *The Interior of Daguerre's Studio* (Wiener Zeitung, 4 September 1839, No. 203, p. 1241), *An Artist's Studio* (Moravia, 12 September 1839, No. 161, p. 644), *Sculptor's Studio* (Brünner Zeitung, 18 September 1839, No. 257, p. 1190) or *Mr. Daguerre's Studio* (Der Oesterreichische Zuschauer, 20 September 1839, No. 113, p. 1155).

Daguerre

English translation:

“Evidence that served to confirm the invention of daguerreotypy dedicated to Prince Metternich by his very humble and very devoted servant

Daguerre”

The verso of the picture is covered with thin blue-tinted paper, consisting of four smaller sheets. It bears the following text written by Chancellor Metternich also in French:

“Ce Tableau a été envoyé par Mr. Daguerre au Prince de Metternich avant que l’inventeur du Daguerotype n’ait publié sa découverte.”

English translation:

“This picture was sent by Mr. Daguerre to Prince Metternich before the inventor of the daguerreotype announced his invention in public.”

The picture with a mat is placed in a flat larch wood frame sized 480 x 520 mm. The mouldings are 80 mm wide. On its face, along its inner and outer edges, the frame features inlaid dark-stained veneer lines. The inner edges of the mouldings are milled to form a narrow profile. The wood surface is coated with shellac varnish. The rabbet on the verso of the frame is double: one for the glazing and one for the mat. Furthermore, the face of each moulding is decorated with symmetrically placed ornaments of stamped gold-plated metal. Decorative discs in the centre of each moulding and the elongated ornaments, pointing to the corners of the frame are decorated with high stamped reliefs forming rich stylized floral motifs. After glazing, the mat, in which the daguerreotype itself is mounted, was fixed to the frame by means of small nails and the gap between it and the frame was covered with strips of white cardboard. After that, thin blue-tinted paper consisting of four smaller sheets as mentioned above was glued on the entire verso.

The exact title of the nominated item is “Kynžvartská daguerrotypie” (Kynzvalt daguerreotype) and the recipient of the certificate and the institution to appear on the certificate is the **National Heritage Institute**.

3.4 History/provenance

Louis Jacques Mandé Daguerre (1787–1851) is the author of the Kynzvalt daguerreotype. Daguerre made this image in 1839 and even before the entire process was explained in detail to the public, he made a gift of it to Chancellor Metternich.

Its origin is confirmed by inscriptions made on it which are quoted in section 3.1. Metternich mentions this daguerreotype also in his letter of 23 August 1839 to Count Antoine Apponyi de Nagy-Apponyi written in French:

»Mon cher Comte, Le courrier Zanoni m’a apporté avec Votre intéressante expedition du 16. c. à laquelle je Vous répondrai prochainement, une lettre de M. Daguerre et un dessein fait d’après son procédé merveilleux. Je viens d’admirer ce dernier et je Vous remercie d’avoir rempli aussi promptement mon désir d’avoir un de ces desseins. Veuillez faire remettre à M. Daguerre la lettre ci-jointe par laquelle je le remercie de

son envoi, j'attends avec impatience le Daguerreotype que Vous m'annoncez prochainement. Metternich."

(A copy of this letter was made in September 1856 by prof. Rath. The copy is filed in the documentation of the Kynzvar Castle Museum.)

After it was received from Daguerre, the Kynzvar daguerreotype was placed by Chancellor Metternich in the Cabinet of Curiosities of the family summer residence – the Kynžvar (Konigswart or Königswart) Castle in western Bohemia (Czech Republic). The Kynzvar daguerreotype is undoubtedly one of the most precious gems of Metternich's Kynzvar collections of works of art, manuscripts, rare books, coins and curiosities. In these uniquely preserved collections, its value perhaps only compares to that of the set of altarpieces by Bernhard Strigel (around 1510), of the oldest manuscript - a fraction of the five books of Moses from the late 8th century, or of the collection of antiquity coins.²

The outstanding historical value of the Kynzvar daguerreotype was confirmed on 29 September 2005 when it was declared as national cultural heritage by the Czech Republic Government Regulation No. 422/2005 Coll. (Index No. 305 of the Central List of Cultural Heritage), under the name of the *Kynzvar daguerreotype*.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

Name	Address
Czech Republic, represented by the Ministry of Culture of the Czech Rep.	Ministry of Culture, Maltézské náměstí 1, 118 11 Praha 1, Czech Republic

Telephone	Facsimile	Email
+420 257 085 371	+420 224 318 155	dita.limova@mkcr.cz

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

Name	Address
National Heritage Institute	Valdštejnské náměstí 3, čp. 162, 118 01 Praha 1, Czech Republic

Telephone	Facsimile	Email
+420 354 691 269	+420 354 691 361	riha.milos@npu.cz

² Chancellor Metternich and his contemporaries were well aware of this timeless historical value of the collection of coins, of the castle library and of the Cabinet of Curiosities, since these three ensembles formed the untouchable part of the "Kynzvar fideicommissum," i.e. of the indivisible and inalienable ancestral property. The invaluable value of Metternich's Kynzvar collections does not lie just in specific monetary value of a specific item at any given time, but in the timeless value of the entire collection. Its value is further enhanced by the fact that original catalogues and inventories of the unique castle library, the collection of coins and the Cabinet of Curiosities have survived in their entirety at the Kynzvar Castle. The Kynzvar Cabinet of Curiosities is one of the Europe's oldest European museums open to the public. Its creation is associated with the personality of Karl Huss (1761-1838), the first curator of the castle. Based on contemporary catalogues and existing drawings and photographs, the authentic installation of this castle museum was completely renovated in 1995.

See section 3.2

In 1985, the Kynzvalt daguerreotype was lent to the National Technical Museum for long-term custody and presentation. Since then, the loan is renewed regularly. Currently, the Kynzvalt daguerreotype is lent under an Agreement on the Loan of Movable Cultural Heritage Items NPÚ-ÚPS/359/2015 dated 8 July 2015 and is in force until 31 May 2018.

4.3 Legal status

Under Act No. 20/1987 Coll., on state heritage conservation, as amended, the Kynzvalt daguerreotype has a status of national cultural heritage (see section 3.4), which is the highest possible level of legal protection of cultural heritage that exists under the Czech law.

As Kynzvalt daguerreotype is owned by the Czech Republic, the National Heritage Institute as its custodian is responsible for it. As regards state heritage care, the Regional Office of the Karlovy Vary Region is the competent public authority under the aforementioned act.

Since the Kynzvalt daguerreotype is national cultural heritage, under the act last above mentioned it can only be exhibited abroad, lent abroad or brought abroad for other purposes provided by the Act temporarily and after prior approval by the Ministry of Culture of the Czech Republic.

The document is loaned on a long-term basis to the National Technical Museum, hence it is also subject to provisions of Act No. 122/2000 Coll., on the Protection of Collections of Museum Nature and on Amendment to Certain Other Acts (with the exception of sections relating to record-keeping and inventorying).

In the relevant Agreement on the Loan of Movable Cultural Heritage Items NPÚ-ÚPS/359/2015 of 8 July 2015, the National Technical Museum has undertaken to ensure protection and safety of the Kynzvalt daguerreotype, to provide a safe location and hanging of the exhibit, to comply with stable illuminance and climatic conditions free from thermal shocks and humidity fluctuations during the entire loan period so that its technical condition is not compromised.

The conservation and the protection of the Kynzvalt daguerreotype are also covered by the guidelines of the Department of Cultural Heritage Care and the Department of Movable Cultural Heritage, Museums and Galleries of the Ministry of Culture of the Czech Republic. Above all, they involve the Guideline for the Protection of museum collections and exhibits from theft, burglary and fire (Ref. No.: 10012/2010 of 24 June 2010), then the Guideline for prevention and protection planning in museums and galleries (Ref. No.: 14.725/2004 of 24 September 2004) and, finally, the Guideline for the implementation of some activities related to the creation of collections, care of collections and export of collection items abroad (Ref. No.: 14.639/2002 of 14 October 2002).

The Kynzvalt daguerreotype is also addressed by the document entitled the National Cultural Policy of the Czech Republic for the Years 2015–2020, of which the Government of the Czech Republic took note by Resolution No. 266 of 15 April 2015, the government's Strategy of Heritage Care in the Czech Republic between 2011–2016 of 20 July 2011 and the Strategy of Enhanced Care of Movable Cultural Heritage

in the Czech Republic between 2010–2014, of which the Government of the Czech Republic took note by Resolution No. 862 of 1 December 2010 (a similar strategy for the upcoming period is currently under preparation).

The protection of the Kynzvalt daguerreotype is also provided by internal regulations of the National Technical Museum, especially the Directive on the management, operation and maintenance of permanent exhibitions of the National Technical Museum (Directive of the NTM Director General, Ms-9/2011), dated 10 June 2011.

4.4 Accessibility

The Kynzvalt daguerreotype is accessible to the public in a permanent exhibition of the National Technical Museum entitled the Photographic Studio. The museum is open as follows:

Tuesday - Friday: 9 a.m. to 5:30 p.m.

Saturday and Sunday: 10 a.m. to 6 p.m.

The National Technical Museum is a state-owned museum and, as such, its pricing policy promotes the accessibility of collections to children, students and school groups, families with children and the elderly, to whom discounted admission is also provided.

The Kynzvalt daguerreotype has already been digitised and its digital version is available at the following websites:

<http://www.ntm.cz/data/veda-a-vyzkum/booklet-cz.pdf>

<http://www.ntm.cz/data/veda-a-vyzkum/booklet-eng.pdf>

A digital copy of the Kynzvalt daguerreotype will also be available in a database built under the Daguerreobase project. The plan is to open to database to the public in the second half of 2015 (see <http://www.daguerreobase.org/en/>).

Any handling of the Kynzvalt daguerreotype that could involve a threat to its physical nature is ruled out. Due to the nature of the sensitive photographic image, it cannot be touched or exposed to direct sunlight and illuminance of over 50 lux. The set climatic conditions with nitrogen atmosphere cannot be changed. Hence, handling of the Kynzvalt daguerreotype is only possible in specifically justified cases and for a limited time only.

4.5 Copyright status

The moral rights of L. J. M. Daguerre arising from Act No. 121/2000 Coll., the Copyright Act, as amended, expired in 1921, 70 years after the author's death. However, under this Act no one can claim the authorship of the said work even after death and since the work is not anonymous, the author must be credited. The Act also provides that the work may only be used in a manner that does not diminish its value.

Property rights of the author under the same Act also expired.

The Kynzvalt daguerreotype thus represents an uncopyrighted work which, as it is owned by the Czech Republic, can only be published subject to the consent of the National Heritage Institute pursuant to the Act No. 89/2012 Coll., the Civil Code, as amended.

5.0 Assessment against the selection criteria

5.1 Authenticity.

Primarily, the authenticity of the Kynzvalt daguerreotype stems from the technical nature of the process of making visual documents of this type. It is a unique and one-of-a-kind image on a mirror-polished metal plate, made visible through a chemical procedure. It is an image that cannot be copied or altered later. The basic property of this process is that it permits the existence of single specimen only, i.e. each daguerreotype is one-of-a-kind (as opposed to other photographic processes, starting with talbotypes, where a larger number of copies - positives - can be made from one negative image). Each daguerreotype also bears the irreproducible signs of natural degradation.

The authenticity and origin of the Kynzvalt daguerreotype is mainly confirmed by the handwritten dedication by L. J. M. Daguerre on the mat of the daguerreotype and by the note by Chancellor Metternich on the verso of the image (see section 3.1). This implies that the succession of its owners is simple and can be documented, *inter alia* by consistent cataloguing, from Daguerre directly to the Chancellor, in whose family it was inherited until 1945, when the Kynzvalt Castle with its collections were confiscated in favour of the Czechoslovak state, and, after it split into the Czech and the Slovak Republics, it passed to the Czech Republic.

The authenticity of the Kynzvalt daguerreotype is also confirmed by its detailed description in the contemporary catalogue of the Cabinet of Curiosities of Chancellor Metternich, whose part the Kynzvalt daguerreotype became. On 8 September 1856, Prof. Paul Rath, the then curator of the Kynzvalt Castle Museum, wrote, *inter alia*, the following on this artefact:

"No. 760: Daguerre's experimental image on the occasion of the invention of light images sent to His Excellency Clemens W. L., the Prince of Metternich, still before the public announcement of this new invention. ... The bottom side of the daguerreotype bears a handwritten inscription by the inventor: 'Épreuve ayant servi à constater la découverte du Daguerreotype offerte à Monseigneur le Prince de Metternich par son très humble et très obligeant serviteur' On the verso, His Excellency wrote: 'Ce Tableau a été envoyé par Mr. Daguerre au Prince de Metternich avant que l'inventeur du Daguerotype n'ait publié sa découverte' ... This no doubt extremely valuable image which began an endless series of artistic representations and most successful research...".

5.2 World significance

The nominated documentary is one of the oldest surviving records of a "drawing by light," and thus it represents an important milestone in the ancient human pursuit of a faithful and accurate representation of reality.

The Kynzvalt daguerreotype serves as evidence of the first practicable photographic process, of a technique which stood at the cradle of the development of photography and opened a new era in the evolution of society – an era of mass visual media, widely used in science, education, art and mass media. In this sense, its timeliness continues to the present day, because it is an exceptional document of the dawn of

the “age of image.” It is a unique example of the emergence of a new carrier of visual information and of a technique of recording the image on the carrier.

The Kynzvalt daguerreotype is one of six “presentation daguerreotypes“ that were dedicated by Daguerre around 1839 to leading European personalities, e.g. Austrian Emperor Ferdinand I, King Ludwig I of Bavaria, the renowned naturalist François Arago and Chancellor Clemens L. W. Metternich. Unfortunately, of these “presentation daguerreotypes“ only a few have survived to this day and the Kynzvalt daguerreotype is one of the best preserved. It is its exceptionally good condition that sets the Kynzvalt daguerreotype apart from the vast majority of Daguerre’s photographs known today.

Together with the daguerreotype which Daguerre donated to the Austrian Emperor Ferdinand I, it was the first daguerreotype ever presented in public in the Habsburg empire, specifically in Vienna from 28 to 31 August 1839. As such, it represents *de facto* the early days of photography in Central and Eastern Europe.

The world importance of the Kynzvalt daguerreotype also lies in the fact that its history and provenance are very well documented. Moreover, the Kynzvalt daguerreotype survived in its original formal protective housing, with a handwritten dedication by Daguerre to Chancellor Metternich.

The importance of the daguerreotype is further enhanced by the personality of its first owner, Chancellor Metternich, who can be described as the first champion and promoter of photography in the Habsburg monarchy. As an inspirer, patron and supporter, he occupies a very important position in the history of photography.

Virtually all major publications about the early days of photography at least mention or, alternatively, reproduce this daguerreotype, including the last comprehensive monograph about L. J. M. Daguerre (see section 3.5).

5.3 Comparative criteria:

1 Time:

The entire 19th century was a period of rapid development. Economic and social relations underwent radical transformation, partly due to new scientific and technical knowledge. The middle class was growing and extended its share in economic and political power which, until recently, was almost reserved to the aristocracy, and its demands on self-representation grew, too. Schooling included the broad layers of the population which increased their education and the potential for intellectual growth.

The said social, economic and technical conditions allowed the invention of the daguerreotype process which, on the other hand, satisfied a demand for true and accurate visual documentation of the world.

The Kynzvalt daguerreotype is therefore unique documentary heritage of its time. It represents an invention that quite fundamentally influenced the development of human society. It is one of the earliest surviving photographs. The time of its creation is clearly expressed by the technology used and also by the handwritten dedication.

The Kynzvalt daguerreotype, as part of the collections of Chancellor Metternich at the Kynžvalt Castle, is a significant illustration of collecting activities in the first half of the 19th century. Collecting curiosities was a popular activity of aristocrats. Metternich’s collection became one of the first museums open to the public on the European

continent and thus its social impact was extraordinary.

2 Place:

Daguerreotypy was invented in Paris and the Kynzvalt daguerreotype was made there, too. It is therefore an important documentary heritage which demonstrates the exceptional position of Paris as a cultural, intellectual, scientific and technological world centre of the 19th century.

Public display of the Kynzvalt daguerreotype (and of the daguerreotype dedicated to Austrian Emperor Ferdinand I) in Vienna in the last days of August 1839 suggests that the capital of the Habsburg Empire held a similarly important position but in the Central European region.

3 People:

The author of the photograph, L. J. M. Daguerre, is a personality of worldwide historical importance. It was him who revealed to the world a new method of visual representation, photography, at the Paris Academy of Sciences on 19 August 1839.

The Kynzvalt daguerreotype is closely linked to another important figure of the 19th century, Chancellor Metternich of the Austrian Empire, a highly important political personality who influenced, *inter alia*, European international relations. L. J. M. Daguerre made a gift of the picture to Metternich to document the modern imaging process. Metternich realised the great importance of the new invention, therefore, after prior public display in Vienna, he placed the Kynzvalt daguerreotype in his Cabinet of Curiosities where it ranked among the most valuable exhibits. The Kynzvalt daguerreotype also illustrates a close relation between science and politics in the first half of the 19th century. Daguerre assumed correctly that if his invention was to become widely spread, it must be introduced first of all to important world personalities. This was the motivation of his gift of the nominated daguerreotype to Chancellor Metternich.

The Kynzvalt daguerreotype represents an invention that was purchased by the French State and presented "free to the world" as a gift (with the exception of Great Britain, where Daguerre filed for patent already on August 1839 and after public disclosure of the details of the daguerreotype process, he also began to use the patent commercially). Such a generous gift of an invention has been and still is an exception in history and testifies to the generosity of the French state and of the French Academy of Sciences.

4 Subject and theme:

The Kynzvalt daguerreotype is especially important as a representative of a new type of carrier and of a technique of recording the image on this carrier.

Its theme is a still life in a studio. In 19th century fine art, still life is nothing unusual. In the case of Kynzvalt daguerreotype, however, it is a unique representation because the still life is captured by daguerreotypy. This ushered in the use of photographic procedures not only for documentary purposes, but also in a field that was previously reserved to painting and graphic art.

In this case, moreover, the still life reflects the time when daguerreotypy was invented and its technical possibilities in the year when it was developed. Longer exposure times did not allow capturing motifs involving movement.

5 Form and style:

L. J. M. Daguerre was not the first person who conducted experiments in an effort to capture reality by means of light. Nicéphore Niépce was his direct predecessor and briefly also collaborator; already in eighteen twenties, he succeeded to capture a view from the window of his study on a pewter plate coated with bitumen. Niépce referred to his pictures as heliography. However, exposure times were extremely long (e.g. the exposure time of the view mentioned above was reportedly 8 hours) preventing common use in everyday life. This was also a reason why Niépce's invention never proliferated.

Thus it is only Daguerre's invention that is globally considered as the oldest practicable photographic process and the birth of photography. The Kynzvalt daguerreotype is therefore one of the oldest and rarest photographs in the world. It is an exceptional specimen of its kind (inter alia, also due to its intact historical protective housing) and it represents a medium that, in its time, aroused strong emotions among scientists, artists and the general public and which, although later described as a *cul-de-sac* of photography, has been experiencing a certain "renaissance" in the past decade thanks to the interest of artists and scientists.

In general, daguerreotypes are appreciated for the uniqueness of each image, their sharpness, fine details, tonality and mirror-like character of the plate. The manner of viewing a daguerreotype is also unique, allowing to see both the positive and the negative photographic image.

6 Social/ spiritual/ community significance:

Daguerreotypy stands at the cradle of a phenomenon called photography, without which today's world would be perceived in a completely different manner. Daguerreotypy is revered as the beginning of photography or of modern visual culture, so it is important not only to the entire community of photographers but also to historians, art historians, conservationists, media scholars, anthropologists and others.

To the evolution of photography, L. J. M. Daguerre means the same as Robert Stephenson means to the development of railway transport (the Kynzvalt daguerreotype can be compared to Stephenson's Rocket steam locomotive built in 1829) or Johannes Gutenberg to the invention of mechanical printing; after all, daguerreotypy was compared to typography already in its time.

6.0 Contextual information

6.1 Rarity

The rarity and uniqueness of the Kynzvalt daguerreotype stems already from the daguerreotype process: each daguerreotype can only exist in a single copy. Unlike in most photographic processes, daguerreotype is not created on the principle of a negative and positive. This means that there is no duplicate.

As regards the group of daguerreotypes in general, it should be noted that relatively few daguerreotypes, in particular as full plates, have survived, which was caused by the relatively short period when this process prevailed (approximately until the mid eighties), before it was replaced by more sophisticated photographic techniques. Also, in the 19th century, the conditions for their preservation have not been known yet and unprotected daguerreotypes exposed to air suffered from corrosive oxidation. Moreover, because of the price of the material, daguerreotypes were recycled, i.e. they were re-polished and used again.

Within the group of the surviving daguerreotypes, the rarity of the Kynzvalt daguerreotype is moreover derived from the sum of the following characteristics that distinguishes it from the other surviving daguerreotypes:

- The Kynzvalt daguerreotype is one of the oldest daguerreotypes in the world. From among the oldest ones, it is one of the best preserved.
- Unlike the vast majority of other daguerreotypes, this one has survived in its original protective housing.
- Daguerre himself was the author of the Kynzvalt daguerreotype which is confirmed by his dedication on the mat of the picture and other historical sources.
- The Kynzvalt daguerreotype was obtained directly from Daguerre by one of the most prominent personalities of his time, the Austrian Chancellor Clemens, Prince von Metternich.
- The origin and the history of the Kynzvalt daguerreotype are well known and undisputed. In the Metternich's Cabinet of Curiosities, one of the oldest museums open to the public, it held an honourable position.

6.2 Integrity

The Kynzvalt daguerreotype survived in its integrity.
