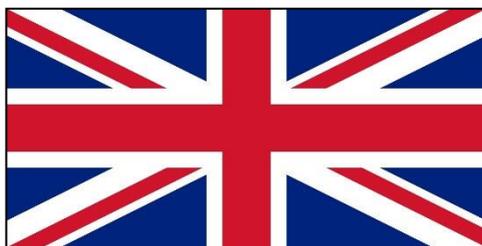


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Prince's apartment:

Apartment of Franz I of Liechtenstein



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Ladies and gentlemen, welcome to the second sightseeing route of the Valtice castle, which is one of the most important baroque monuments in the Czech Republic and which has also been on the UNESCO World Heritage List since 1996. The sightseeing route is located in the southern or garden wing of the castle, the layout of which has changed significantly over the centuries. From the beginning of the 13th century, a castle, which has belonged to several important Austrian aristocratic families, has been situated on this places. At the end of the 14th century, the manor and the surrounding estate were taken over by the increasingly more powerful Liechtenstein family, who then lived here continuously until the post-war confiscations in 1945. Originally, the Moravian residence for the head of the family was the castle in nearby Mikulov. However, the Liechtensteins were forced to sell it in 1560, and from then on Valtice became their main residence. During the Renaissance, Mannerism and Baroque periods, other parts were added to the former castle, thanks to which the castle area has acquired its current appearance.

Now we go up the stairs to the first floor and behind the first glass door on the right, slippers are ready for you in the basket. You are allowed to take photos during the sightseeing route as long as tripods and selfie sticks are not used.

Entrance room

The significance of this part of the castle during the reign of Prince **Josef Johann Adam** (1690–1732) is emphasized by the ceremonial althana - a ceremonial balcony over the passage way to the former castle courtyard (the oldest part of Valtice). The balcony, remarkable for its stonework details, was originally created according to the project of the Bologna architect and decorator **Antonio Beduzzi** (1675–1735), who also designed the current appearance of the main castle facade to the prince.



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Baroque thinking ended with the Enlightenment. At that time, the ancestral estates were taken over by a friend of the Empress Maria Theresa, a prominent warrior and diplomat, Prince **Joseph Wenzel** of Liechtenstein (1696–1772). Just before the middle of the 18th century, he decided to demolish the castle buildings and to build a regular baroque wing in their place with an elegant facade facing the garden. The creator of this project was the late baroque Austrian architect **Anton Erhardt Martinelli**. A spacious, two-storey hall was built into the new wing, from which a two-armed staircase led to the garden.

After 1805, this wing was changed even further when Prince **Johann I of Liechtenstein** (1760–1836) took over the government. He had the main hall redesigned in accordance with plans drawn up by its court architect **Josef Hardtmuth** (1758–1816), the designer of the Lednice minaret and the nearby Belvedere, he had partitions built into hall and set up his own suite on the first floor. The layout of the rooms of this princely apartment have survived to the present day, and we will walk through all the rooms during our tour.

The princes of Liechtenstein used the castle in the Baroque period, especially during the autumn hunts, when a number of their guests from the most important Austrian aristocratic families came to Valtice. The prince and princess lived in the large apartments on the first floor, spread out around us in the other wings. Guests and children lived in the rooms on the second floor. In the 19th century, most of these rooms were transformed from the former Baroque apartments into social salons (as in the case of visits; for example, at weddings, the salons were transformed into bedrooms) and family members would set up several separate apartments in the castle.

The rooms we will go through now belonged to the important personality of Prince **Franz I**, with whom we move into the 1920s and 1930s (although de jure, he used the title of prince like other members of the family; he was de facto until 1929, when he inherited the role of



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governing after his brother, titled Prince; he was addressed, as were other members of the family “Your Princely Highness”). The Prince was born on August 28, 1853, at Liechtenstein Castle in Austria. His father was Prince **Alois II** (1796–1858), who was mainly famous for the neo-gothic style reconstruction of the nearby Lednice.

Franz I was the second born son. According to Liechtenstein customs, the family property was in the hands of his older brother, Prince **Johann II**, nicknamed "Gracious" for his charitable and patronage activities. Franz, like his eight sisters, only traveled to the Moravian family castles as a guest. In Valtice and Lednice, however, he had his own furnished rooms, which were always prepared for his visit.

Before we go further, notice the recently restored neoclassical paintings from the early 19th century. They were acquired for these rooms by the grandfather of Franz I, Prince Johann I of Liechtenstein, who lived here during his visits until his death in 1836.

The Liechtensteins were great horse lovers from the Baroque period. This is evident not only by the large Valtice riding hall and luxurious stables in which the Baroque princes bred noble hot-blooded horses, but also by the paintings on the walls of this room. Portraits of the favorite horses of the Liechtenstein princes were painted by the painter and inspector of the extensive princely collections **Johann Dallinger von Dalling** (1741–1806).

In the bedroom

We have arrived in the prince's bedroom and this is the place where we can afford to be a little more personal. The Children of Prince **Alois II of Liechtenstein** were, of course, to marry members of the most important aristocratic families in the monarchy. The sisters of Johann II and Franz I did so - their spouses came from the famous Schwarzenberg, Lobkowitz or Schönburg-



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Hartenstein families. (You probably don't know that name, but you will certainly have heard of the Červená Lhota chateau, which served as their summer residence). It was different for the brothers. Johann II, who lived to be 89 and was the second longest reigning European monarch after Louis XIV (he ruled for a total of 71 years), never married. The continuation of the family was thus up to the thirteen years younger Franz. He did not rush into marriage, either. Nonetheless, he was not indifferent to women's charms. During his diplomatic mission in Russia, which will be explained later, he established a relationship with the noble princess **Natalia Nariškyna**, who gave birth to his son Vladimír in 1897. Unfortunately, because they were not married, Vladimír could not become the heir to his father's property. Just before World War I, Prince Franz met a woman twenty-two years younger, widowed **Elsa Gutmann**. Her father was Vilém Gutmann, a Moravian coal tycoon, an industrialist and one of the richest men in the monarchy. However, the possible marriage met with opposition from the reigning Prince Johann II, who refused to accept into the family a noblewoman from a lower class, let alone a Jewish woman. Anyway, the official wedding took place a few months after the death of Johann II in July 1929. Franz of Liechtenstein was 76 years old at the time. Because no descendants could be expected due to this, the huge inheritance of the main family branch fell to the closest relatives of the younger family line, based at the chateau in Velké Losiny. Her descendants have since been ruling in Liechtenstein, right up to this day.

At first glance, the bedroom is particularly interesting for its neoclassical interior painting. It was already in the room during the reign of Prince Johann I. The painting was restored after 1904 and modified by the Austrian decorator Max Zehenter.

The fully upholstered armchair dates back to the end of the 19th century. Of interest are the front legs carved from linden wood depicting lion's paws. The high-top sofa, like the bed in the alcove, dates back to around 1830 to the period called as Biedermeier.



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View of the park

Although the castle park in Valtice is far from the fame of the nearby park in Lednice, it is still one of the most important historical parks in the Czech Republic. The princes of Liechtenstein understood Valtice (located in Lower Austria until 1920) and the Moravian Lednice as continuous vessels. While Valtice has always been the main family residence, Lednice was used by the Liechtensteins as a summer residence. Valtice had been surrounded by an extensive Baroque fortification until the beginning of the 19th century; therefore, cut parterres and water elements were only found on the bastions around the castle buildings (the fountains were fed from a reservoir in a medieval tower).

The new Baroque garden was established in the 1720s during the reign of Prince **Josef Johann Adam of Liechtenstein**. It was located on a large bastion behind the castle, which was connected by a bridge with a balanced terrain in the area of today's English park. The garden had a regular axial layout with parterres, trellis work, pots with exotic plants, fountains, statues and two observation pavilions on the bastion.

At the end of the 18th century, Prince **Alois I of Liechtenstein** (1759–1805) had a larger English park with several small buildings attached to the formal Baroque garden. He realized that it could be done in Valtice on somewhat of a smaller scale than in Lednice. It is also worth mentioning that it was Alois I who had the **Belvedere** Castle built near Valtice in the middle of the pheasantry.

The park underwent the most fundamental changes during the reign of his brother Johann I. He filled in all the ditches around the castle, thanks to which the bastion disappeared. However, its profile is still visible on the south slope of the main park axis, sloping towards the later created



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tennis court. Since then, a meadow, lined with trees, leads from the castle facade in the south-western part, which turned into forest areas.

The salon

We are now in the most important room of the whole apartment - the salon. Here we can finally see a portrait of Prince Franz I in the chasuble of the Order of the Golden Fleece.

Although the reigning prince for most of Franz's life was his older brother, Johann II, he did fundamentally affect the life of the monarchy. After completing a thorough education, he joined the army. However, the army did not appeal to him much. His cultivated, genteel and largely introverted nature was more suited to science and an interest in art. Franz I spoke Latin, German, English, French, Czech and Russian) and this, together with his noble background, opened up the way for him to the highest levels of European diplomacy. In 1894, the emperor appointed him ambassador at the court of the Russian Tsar Nicholas II in St. Petersburg. The post was all the more significant because the ambassador to Russia usually became the Minister of Foreign Affairs. However, escalating tensions between the European powers, leading to World War I prevented him from getting this career advancement. Unlike influential militaristic circles, Franz I of Liechtenstein advocated for a peaceful and friendly relationship with Russia. Nonetheless, he did not disappear from political life. Franz Ferdinand d'Este, the heir to the throne, counted on him as a respected personality. After his accession to the throne, he intended to federalize the empire and place the prince of Liechtenstein at its head. Anyway, the Sarajevo assassination, the war and the collapse of the monarchy in 1918 destroyed this possibility.

Prince Franz took over the governance of the family estates and Liechtenstein after the death of Johann II in 1929. Due to his advanced age, his relatives begged him not to take over the



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government. They feared further payment of pernicious inheritance taxes. The family came up with a scheme in which several rightful successors resigned from the government, so that it could be taken over by the young Prince **Franz Josef II** (1906 –1989) from a side branch of the family tree located in Velké Losiny. However, Franz remained adamant and he eventually took over the government. He liked to visit Vaduz, where he was extremely popular. Due to the tense relationship with the Czechoslovak Republic (which deprived the Liechtensteins of a large part of the property within the so-called land reform), he spent most of his time in Austria and Switzerland. For the last three years of his life, he only stayed at the one hunting lodge near Semmering.

The situation changed in the spring of 1938, when Austria was occupied by the German Nazis. A wife of Jewish descent, regardless of her titles, was threatened with racial persecution. Disgusted, the prince moved to Valtice also with Elsa. For greater comfort, however, they lived in a ground floor apartment to which the existing garden terrace was connected. In the last months of his life, he tried to establish diplomatic relations with the Czechoslovak government, which had not been established since 1918. Franz I died at the castle in Valtice on July 25, 1938. Princess Elsa subsequently moved to Switzerland, where she died in 1947. The title was taken over by Prince **Franz Josef II**, the father of today's reigning Prince **Hans Adam II**, who was already ruling from Vaduz.

In addition to the portrait of Prince Franz in the chasuble of the Order of the Golden Fleece, which he received in 1917, there is a large Baroque painting with the theme of the Shepherd's Scene by the Italian painter Guido Cagnacci (*pictured here are Jacob with Rachel and Lea*), who settled in Vienna as a court painter of Emperor Leopold I and, among other things, worked there in the service of the princes of Liechtenstein.



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Portrait of Johann I of Liechtenstein in the uniform of an imperial officer.

Bust of Franz I of Liechtenstein as a boy. Bust of marble. The creator is the important Viennese sculptor Viktor Oskar Tilgner (1844-1896)

Chandelier - lead crystal with decorations in the shape of wine grapes. The Liechtensteins owned hundreds of hectares of vineyards in Moravia and Lower Austria, and emperors and kings throughout Central Europe drank wine from Valtice castle.

Photo on the desk: Meeting of the siblings, the children of Prince Alois II from Liechtenstein at the castle in Valtice in 1928. Johann is standing on the left, Franz on the right.

Between the glass cabinet and the door, there is a graphic depicting the **Battle of Aspern**. You will find Johann I. in it on the second horse on the left.

Two-part corner cabinets "glass cabinet" in Baroque morphology from the middle of the 18th century. The entire surface of the upper front view part is richly inlaid with walnut veneers, mostly laid transversely with the alternation of the core and white part of the material; the walnut massif on all cornices and plinths is also transversely oriented. The lower door is decorated with lines of geometric shapes and a combination of transverse walnut and wood that was infested with a parasite to generate interesting patterns. The interior with shelves is lined with gilded paper.

A two-tier serving trolley from the original Valtice furniture.

Above the table - **an image of an unknown nobleman with flowers** - engagement portrait.

Next to the window - **a portrait of an unknown Baroque nobleman with the Order of the Golden Fleece** from the Liechtenstein collections.



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The study room

It is most likely that if Prince Franz of Liechtenstein were not a member of one of the most important aristocratic families in the monarchy, he would have established himself as a scientist. His interests included history, international relations, art history and the preservation of monuments. Although he was forced to devote himself to something else throughout his life, he always found time for debates with educated people, writing articles and expert opinions, and in particular organizing and supporting various cultural institutions.

The desk dates back to around 1830. It is made of coniferous wood and it is veneered with a thick walnut veneer on the outside. The interior surfaces and drawers are made of maple and oak. The table was stored in the depository of the Lysice chateau and was restored at a great cost for placement in this exposition. It also contains several secret drawers.

Above the table, you can see a portrait of the Austro-Hungarian Minister of Foreign Affairs, Count **Gustav Kálnoky** (1832–1898), who was the head of diplomacy and held the position from 1881–1895. His foreign policy doctrine consisted of an alliance of Austria-Hungary, Germany and Russia (the so-called League of the Three Emperors). This concept was also supported by Prince Franz of Liechtenstein, whom Kálnoky promoted to the post of ambassador in St. Petersburg. The unique photographs of the interiors of the embassy in St. Petersburg, which are also hung above the table, date back to this period. Liechtenstein was fully aware of Russia's influence on the Slavic population in the monarchy. On his initiative, scientific and cultural contacts between the two countries began to deepen, culminating in a seminar on eastern history at the University of Vienna, which he supported financially.

After returning from Russia, he headed the newly established commission for Austrian history and from 1911, he became president of the Central Commission for the Protection of



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Monuments (the predecessor of the National Heritage Institute). He collaborated with, for example, Professor Max Dvořák, who was one of the most important art historians and preservationists of his time. The prince also showed his taste and knowledge when buying works of art arranged by his older brother Johann II. The purchasing of works of art not only enriched the family collections but also the collections of a number of public museum and gallery institutions throughout the monarchy.

The graphic cabinet

Graphic cabinets were an integral part of aristocratic residences from the 18th century. Exhibiting a collection of graphics was one of the most effective and relatively inexpensive options that gradually replaced paintings placed in panels. After all, you can see the classic Baroque picture gallery in one of the most luxuriously furnished rooms within the main castle tour. The room, which could serve as a relaxation lounge for reading, drinking coffee, conversation or writing letters, is equipped with a collection of graphic sheets, mainly with themes of Shakespeare's plays, early North American history and scenes from the animal kingdom. They were created using the mezzotint method, popular especially among British engravers of the 18th century whose works were so perfect that they became an extremely sought-after work of art throughout continental Europe. On the opposite side is a collection of engravings depicting scenes from the life of Pope Pius VI, who was one of the main political opponents of Emperor Napoleon I.



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The hallway

Bust of Franz I

Martin Dichtl (1639 - 1710) Old woman with a basket of eggs

Room with a princely stove, a former dining room

The room was fundamentally rebuilt, both windows were walled up.

Joseph Wenzel, Prince of Liechtenstein, after 1750

Author: **Domenico Cerasoli** (Rome 1739 - after 1816 Rome). Mosaic 82.5 x 64 cm (oval), gilded wood, cast, wrought brass. A unique Roman mosaic, probably created during the stay of Joseph Wenzel in Italy.

The food preparation room

Baroque cupboard - a completely restored cupboard from the original Valtice furniture from the 18th century

The room by the elevator

An extremely valuable painting by Gerhard Janssen. A Unique painting on baroque glass, brown and red pigments, protected by gold leaf all over. The area of the glass is unusually large for the time of its creation.

Saint Philip baptizes an Egyptian valet



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Painter and engraver Gerhard Janssen (1636–1725) was born in Utrecht, but spent most of his life in Central Europe. He traveled from the Netherlands to Vienna in 1662, where he lived and worked until his death in 1725. Although not very well known today, he was an important artist at the time, bringing Dutch patterns and special art techniques combining glass painting and engraving (so-called verre églomisé) to the territory of the Habsburg monarchy. Only a small fraction of his work has been preserved, with less than a dozen well-known examples distributed among various world museums (Rijksmuseum in Amsterdam, Kunsthistorisches Museum in Vienna) and in private collections.

Janssen's patrons included the owner of the Valtice chateau, Prince Karl Eusebius of Liechtenstein (1611–1684), an educated art collector and author of a tractate on architecture. Several of Janssen's paintings were in the prince's collections, but only the Baptism of an Ethiopian valet, purchased in 1677 in Vienna, is still preserved. The painting represents the New Testament story of the apostle Philip baptizing an Ethiopian queen's valet while traveling from Jerusalem to Gaza. The composition of the painting is based on a graphic by the Dutch engraver Jan Vliet, created according to a drawing by Rembrandt van Rijn.

The Valtice chateau served not only as the prince's residence but during his absence, tourists could already visit the castle at the beginning of the 19th century.

Thank you for continuing this tradition, thank you for visiting and have a nice day.



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