

*/staircase/*

Dear visitors,

Let me welcome you to the state-owned Lednice chateau,

The third sightseeing tour is situated on the second, top chateau floor, which was mainly reserved for children and young people, for whom it was easiest to climb the high number of stairs (from the ground floor exactly ...).

Now I would appreciate your assistance. The tour we will together cover consists of two parts. The first part – the former rooms of Liechtenstein princes and princesses – requires reaching the very end of this corridor. We will now first walk through an exhibition featuring a private collection of puppets owned by Milan Knížák. Even though it is certainly very tempting to stop by the dozens of puppets, coulisses, and whole puppet theatres right now, this part of the tour is second in a row, for both organisational and practical reasons. I promise that at the end of our tour you will be given enough time to see them all, to look at all those unique exhibits as long as you want at your own individual tempo. Please do not touch any of the exhibited artefacts.

*/gallery/*

The gallery of the staircase of the main hall offers a unique view of the biggest chateau chandelier in the Czech Republic. Its weight is 690 kg, and it is a Dutch-type chandelier, made by Viennese iron founders after a Nuremberg model. The walls of the staircase hall are decorated with hunter trophies under the ceiling, the most impressive ones including stag attire fixed on cast iron and gypsum buck heads. Formerly there was just a depository here, now most of the objects are part of the chateau's exhibitions included in the tours. The interior decoration implemented in the course of the chateau's reconstruction in Neo-Gothic style by the Viennese firm of Karl Leistler, which you certainly admired while walking through the two previous tours, is much more modest on this floor. This was common in other aristocratic homes as well in the past. The representative space was mostly situated on the ground floor and the piano nobile with private princely suites.

*/antechamber/*

This part used to serve as bedrooms for the princes and princesses of Liechtenstein – children of Duke Alois II (1796 - 1858) and Frances, born Countess Kinsky. They married in 1831. Childhood and adolescence

were spent in these rooms by princesses Marie Frances, Carolina, Sofia, Aloisia and Ida Huberta, Prince Jan II, princesses Frances, Henrietta, Anna, Teresia Marie, and Prince Franz I. Although these official titles prince and princess reminds one of fairy tales, they were official titles used for children of princely families.

On the walls of the antechamber, with the servant staircase, there are engravings of scenes from the Decius Mus cycle (stories from Roman history – battles from around 344 B.C.). Original paintings by Paul Rubens (1751 – 1640) were acquired by the Liechtenstein family in 1693 and for more than 150 years exhibited in the Rubens Hall in the garden palace of Rossau. According to Rubens design, a series of tapestries were made in Brussels around 1840.

### */connecting chamber/*

The next room features three Baroque portraits of Liechtenstein children by unknown, but certainly academy-schooled authors. In the period of renaissance children were portrayed as diminutions of adults. Only the Baroque era brought documents of high-standard portrait art with a number of painters specialising in children portraits. Outstanding court painters worked for the Liechtenstein family. Also, the main hall of the chateau was decorated with portraits of children to Jan I of Liechtenstein by court painter Heinrich von Füger (1751 – 1818) dating back to around 1815. Today the originals are exhibited in the already mentioned Liechtenstein museum in Vienna, in the Garden Palace. The paintings were removed from Lednice in 1943.

The double portrait of children with a bird and a cage shows Liechtenstein children of 1770. (A copy of this painting can also be seen in Velké Meziříčí chateau. The current chateau owner, Countess Podstatska – Liechtenstein, remembers that the painting was placed over her bed in her room and whenever she returned home from her travels this was the first place she visited to see whether the bird was still there or whether it had flown away. When she was a child she was told that if she was a good girl the bird would not leave and would happily stay over her bed). Symbols and iconography were quite typical of Baroque. A bird and a cage often accompanied children portraits.

The girl with a parrot is probably also a member of the Liechtenstein family, although not yet matched to any historic person. Like the girl with the mask. Theatre and basics of dramatic and opera composition were part of a young noble's education. Here in Lednice theatre it was directly connected to the representative halls and only in 1843 gave way to the glasshouse. Children often played themselves and their remuneration for their stage performance was a visit to a real opera.

Martin Engelbrecht of Augsburg (1684 – 1756) designed dozens of stage costumes and coulisses. Aristocratic children – in the context of their lessons on Baroque operas – created scenes with the help of graphic art works themselves. They were called diorama. They were published in the Baroque era in the printed and coloured format or black-and-white. The example of the coulisses and black-and-white stage figures controlled by ropes is just a torso. The aesthetic feeling of the children was further developed by various cut-outs and folders, for example of the “Reich der Blumenkönigen“ type, published in the second third of the 19<sup>th</sup> century. There were also period variants of the present jig-saw puzzles. For the purpose of young aristocrat schooling the mentioned Martin Engelbbrecht as well as other authors also prepared national costumes of various nations. Children cut them out and coloured them in the classroom, like first colouring books. A large collection of these works of graphic art by Martin Engelbrecht were kept in the Liechtenstein chateau of Moravský Krumlov.

#### */classroom and playroom/*

The largest room of this wing was a classroom, a former playroom. Aristocratic children had their own private educators from early childhood and were taught at home. The educators were carefully selected by their parents and often replaced too, in order to prevent the formation of a tight emotional link to their children. This door hides a staircase connecting the classroom with the bedroom of the mother of the children, Frances of Liechtenstein. She could visit the classroom unexpectedly at any time when a lesson was in progress to check the work of not only the teachers, but also the pupils – her children. Schooling of the young aristocrats was very strict and long, often lasting from seven in the morning to six in the evening. Work in the classroom alternated with outdoor walks and dance and music lessons. Also, command of several languages including Latin went without saying. As you can see in period pictures children were also tasked to take care of flowerbeds, to work with due professional care in adulthood. Children’s games and toys have always been connected with playing adults. As girls were more numerous in the 19<sup>th</sup> century when these rooms were occupied the toys exhibited here were mostly their domain. Dolls have been known since the 16<sup>th</sup> century from period paintings, but archaeological findings show that they had existed much, much earlier. The dolls were usually made with porcelain or paper-mache heads and were already valuable in their time. The doll bodies were made of textile and the hands of leather. Dolls with flexible joints were made later. Pushchairs for dolls began to be made in England in the 18<sup>th</sup> century and later in Germany, but their technological progress was most pronounced in the 19<sup>th</sup> century. Former

pushchairs were rather cradles with rollers and later imitations of horse carriages. The small black carriage for two dolls is a good example. The earliest pushchair for a doll in Bohemia was ordered by Pauline of Schwarzenberg.

(Education of young nobles is the theme of a current thematic exhibition at the state-owned chateau in Jaroměřice nad Rokytnou. The National Conservation Institute is also a co-organiser of the exhibition at Chopyně castle entitled “The world of children in a noble house “).

### */princes' room/*

The princes' room was used by the Hofmeister in 1848, directly neighbouring the bedroom of Prince Jan II.

Older sons of aristocratic families were systematically prepared for office or army service. Requirements for high moral principles, cultured behaviour and social refinement went without saying. From renaissance on young nobles underwent “cavalier” journeys. Some diaries from these journeys were later published and young aristocrats had to read them. Toys were always connected with the imitation of adult roles. Young aristocratic girls played with dolls to be prepared for their future roles of mothers. Likewise, young aristocratic boys played to be prepared for their future army service. Some nobles were donated their own regiments when they were born. Tin soldiers were not only a popular toy, but also a teaching aid through which they were taught military strategies and battle tactics. The current appearance of uniforms was as important knowledge as the history of warfare. Liechtenstein men were outstanding army leaders. Especially Prince Venceslas Liechtenstein (1696 – 1772) who contributed to the development of Austrian artillery. The exercise swords and other weapons were provided with safety rivets at their ends. Horse riding was also important, hence the newly established horse-riding schools. The engravings show the famous Lednice stables and riding schools. (The boy on horseback in civil clothes is Béla Kálnoky Junior in the interior of Letovice chateau riding school. His brothers were painted in Hussar and Austrian uniforms. The author of the paintings is Eduard Klein and the paintings were made in 1849). The horse with a mechanical treadle seen here is one of the four preserved in Europe. This horse is probably the earliest boy toy. In the period of knights' games its popularity was spread by the Normans. The earliest depiction of children on horseback in the form of a horse head on a stick is known from the illuminated manuscripts of the 14<sup>th</sup> century. Rocking horses became popular in the 19<sup>th</sup> century. Their mane was made of animal fibre like horse skin in the luxurious variant.

Liechtenstein collections in Vienna include an original portrait of the young future emperor Franz Joseph I as grenadier by Ferdinand George

Waldmüller (1793 – 1865) dated 1832. The little soldiers on the armchair were probably engraved of wood. Please note the watercolour in the gilded Blondel frame featuring Empress Augusta Caroline. I will remind you of it later. The young future emperor Franz I holds a banner which is much bigger than as shown in the previous painting. This portrait dates from 1838. The six-year age difference is visible, the child has already grown to a responsible young man, although still in child age. The uniform was a favourite dress of the emperor his entire life.

The pastel painting in the oval frame features the young crown prince Ferdinand de Este, selected future emperor as the oldest nephew at the age of twelve, which changed his childhood significantly. On 28 June 1914, he, and his wife Sophia Chotkova were murdered in Sarajevo. This event is rendered as the reason for unleashing World War I.

The most valuable portrait in the bedroom of Jan II of Liechtenstein features Jan Adam Andrew of Liechtenstein in a cuirass (1657 – 1712), son to Karl Eusebius of Liechtenstein. His father wrote various pieces of advice for him. Above the table there is a portrait of Karl I of Liechtenstein, as a child. His adult portrait can be seen on the opposite wall between the windows. The wig has been replaced with his rich natural hair tied with a ribbon. His mother, Eleonore Liechtenstein, was a friend to Emperor Joseph II, member of the Five Dame Association. Her portrait can be seen in the Princess' study in the princely suites. Young Jan II of Liechtenstein can be seen in the picture on the table with his mother Frances, born Kinsky. In the past boys under four years of age wore comfortable girls' dresses. The drawing from the girls' years, signed Fanny 1828, is a memory of his beloved mother.

The portrait on the right shows the uncle of the currently reigning Prince Hans Adam Alois Liechtenstein 1917 – 1967, his bachelor apartment is shown in detail in a photograph in another Liechtenstein seat in Bučovice. As it was common to move furniture between Valtice, Lednice and Bučovice, this very bed with rich engraving was used not only by Prince Jan II, but also later by Alois, as shown in period photographs. Reading and knowledge improvement was an everyday activity of all the young as well as adult nobles. The local chateau library was continuously extended with new volumes reflecting personal interests of members of the princely family in all fields of social science. Correspondence was another daily duty.

### */bathroom/*

The bathroom was built into these former children rooms in the late 19<sup>th</sup> century according to plans made by Architect Karl Weinbrenner. The

rooms were used as guest rooms for the young and families with children. The individual tiles and sanitary equipment were supplied by the Viennese company Gramlick. None of the tiles needed replacement until now. The quality of the tiling is further enhanced by the fact that there are no gap fills between the tiles. Please also note the graphic works – hair styles of girls of the Russian tsar court from the former half of the 19<sup>th</sup> century. European courts have dictated fashion style throughout history. You will also certainly be overwhelmed by the elegant shapes of the Biedermeier furniture, later developed into washing tables. According to the inventory lists there were several washing tables in the chateau. The doll is dressed in the bathing suit typical of the latter half of the 19<sup>th</sup> century. In the past special dolls were made which could be bathed.

### */older princesses' rooms/*

These rooms, exemplified by this parlour, are furnished with Biedermeier period furniture. As already mentioned, there is also a portrait of Empress Augusta here. Her warm affection for her step children and also for the children of her other relatives was exceptional. Fully in the spirit of Biedermeier and enlightened views she prioritised the role of family and children in life, including imperial court life. The coloured work of graphic art by Joseph Passani and Peter Fendi shows a “children festival held by the empress “. This scene is very informative and can be considered a valuable document not only of children’s clothing of the time, but also of their toys, furniture etc.

A similar role is performed by the copy of a painting by Natalia Schiavoni of 1817 – featuring the family of Jan I of Liechtenstein and hanging over the desk. The girls never sat idly, their favourite hand work was embroidery. They had different pattern books and even decorated their dolls’ dresses with embroidery. Children in the 19<sup>th</sup> century also made various presents for their relatives and friends. The watercolour made by an unknown female aristocrat above it, is an example of a girl’s room furnishing, including a musical instrument. Children learning the art of painting were also acquainted with the rules of perspective and their rooms were a good opportunity to practise this knowledge. The survived albums of drawings often also show places visited by the children on their travels with their parents which they were attracted by or came to like on the way.

Paintings of the emperors’ families were another common part of noble interiors. This room shows several works of graphic art featuring Elisabeth alias Sissy and Emperor Franz Joseph I with their children – crown prince Rudolf, Gizelle, and Valery. Sister of Alois II Sofia, married

Esterhazy, was for a short time hofmistress of the young Sissy, but when her brother died she helped her widowed sister-in-law bring up her children, right here in Lednice chateau. She stayed childless and lived in Galanta chateau. The oval portraits show young Černíns, grandsons of Princess Ida of Liechtenstein, married Princes of Schwarzenberg and living at Libějovice, Třeboň and Hluboká. The latter seat reminded her of Lednice her entire life, even though it is rather connected with hunting. Young aristocratic girls also attended hunts from the age of ten.

The glasshouse shows an exhibition of English pottery branded Wedgwood. It is not toy pottery like on the bottom shelf, but part of tableware, already valuable in its time and made to order. The tableware was mainly used for lessons in good manners at the table. Some living members of the noble families remember that meal times were strictly observed, but another thing that mattered was the speed with which the head of the family finished his meal. If he was ill tempered or in a hurry, the rest of the family left the dining table half hungry. The nice servants luckily showed understanding for the children and left something to eat for them all the time. Before you enter the next room please note the skylight and the door to the personal lift.

The doll on the sofa dates from 1842, has a wax head and is extremely rare. It was made in England. The admiration of Prince Alois II for England was generally known and his daughters had dolls from English toy factories. The toy umbrella handle is made of ivory.

#### */bedroom of older little princesses/*

This is the former bedroom of older child princesses next to the bedroom of younger princesses entered from the corridor. The watercolour of 1835 by Josef Krihuber is a portrait of the father – Alois II – in his home gown and his daughter Marie Frances holding a little shoe in her hand. Prince Alois II initiated a reconstruction of the Baroque Lednice chateau into Neo-Gothic style after English models. He did not live to see the result of the reconstruction, though, dying in 1858. The watercolours seen here inform in detail not only about the portrayed persons, but also about the originally rather modestly furnished children rooms in Lednice chateau. The children in the portraits grew up here and Lednice chateau was their real home even in times when as adults they already lived in other noble houses and loved to return here in Moravia. A photograph of all the siblings is placed on the desk. The young princesses with their mother and nanny are shown in the middle. Sofia, Aloisia and little Ida are portrayed with their nanny Toni in the chateau park in Lednice (1840) learning behaviour at the table.

Little princesses Marie Frances and Caroline are reading a book at the desk, please note the goatskin gloves protecting their hands from dirt.

Their hair styles are also interesting. Long hair was plaited, decorated with hair pins and ribbons. The little princesses also wore little aprons protecting their dresses. The girls also wore corsets under their ceremonial dresses, one of them can be seen here.

The child with the high folding chair and a little table is young Prince Johann II (born 1840, portrayed in 1841). He is the longest-reigning Prince. He was the leader of the family for seventy years until 1929. Period photographs often show him in Lednice chateau part accompanied by children. He himself remained single and childless.

The author of the charming watercolours is the Austrian painter Peter Fendi (1796 - 1842). He also captured with perfect accuracy the toys of the little princes and princesses. The toys were carried about in a laundry basket. The children were brought up to carefully tidy their toys away and take respectful and loving care of them.

The little dresses come from Velké Losiny and were used by the little princesses of the Liechtenstein family. Some of their portraits, made by their brothers and sisters in their drawing lessons, can be seen here.

#### */little princesses' room/*

The children's furniture preserved here in Lednice is absolutely unique – a cabinet with a tilting desk, small commodes and bureaus as well as seating furniture for the little users. Next to the commode there is Princess Carolina (1837) shown with a double necklace of red beads. A year later Sofia was portrayed in a lace bonnet. The originals are part of the Liechtenstein art collections and the author was the court painter Friedrich von Amerling (1803 – 1887). Carolina wears a double necklace of sea coral pearls. These pearls decorate the necks of many aristocratic as well as burgher children of the 19<sup>th</sup> century, including their dolls! The same pearls can also be seen as wrist bracelets. The sea corals were believed to protect the children from diseases through the mermaids, and they also symbolised disease and fever.

The girls' portraits also document wearing the "fall bonnets" preventing the children from hitting their heads and causing themselves injury. The bonnets were in fact predecessors of the present helmets and had the same function. The watercolours and the room exhibition again shows period dolls and other toys, both painted and real. The doll in the silk dress with fur and a stutzel was made in Germany with a porcelain head. The objects in the showcase include further types of dolls, the smaller ones with porcelain or alabaster heads. The pushchair with the wickerwork body is a "promenade" pram.

*/corridor/*

The young prince Karl I of Liechtenstein, whose portrait in a purple coat and a wig could be seen in the bedroom of Jan II, can be seen here in a work of graphic art imitating the original painting by Heinrich Fügen with his wife and son. The child on a walk is depicted in the “walking ropes”. Prince Karl I of Liechtenstein, living in the Liechtenstein noble house in Moravský Krumlov, died at the age of 24.

The niche shows the last valuable toys that survived here. The oldest and the most valuable of them is the English wax doll made around 1846. Its dress is made of genuine silk, and as textile materials decay over time, the dress is very fragile and nearly falling to pieces. The dolls also had their “dowries”, the little suitcases contained dresses as well as accessories – shoes, toy umbrellas, handbags and even stockings and underwear. Also, the note paper and writing equipment are very nice. Older princesses made dresses for their dolls themselves, as is shown in period watercolours.

As already mentioned, Jan II as well as his brother Franz I, who spent their childhood here in Lednice, remained childless their whole lives. The governing prince follower of Franz I was Franz Josef II from 1939 (born 1906). In the late 19<sup>th</sup> century young Liechtenstein princes and princesses grew up in Velké Losiny chateau. The corridor shows an exhibition of their period clothes. The girls’ clothes are accompanied with a collection of historic dresses for dolls of the latter third of the 19<sup>th</sup> century. The wardrobe hides survived Liechtenstein uniforms for 4 to 5 year-old boys. Velké Losiny chateau was painted by Josef Gabriel in the 1930s. The painting was bought in an auction in Amsterdam in 2006. The toilet also documents a reconstruction of the late 19<sup>th</sup> century when this place was used as guest rooms, this was on the top floor of the chateau, often for children and the young (of course with their nannies and teachers).

The children fishing in the chateau part at Protivín are great grandsons of Ida of Liechtenstein. There are Adolf, Ida, Josefina, and Karl Schwarzenberg on the bank.

Prince Jan II supported young promising artists, paid for their studies at the Viennese Academy and their summer stays at Liechtenstein chateau. He founded the first professional gardening school in Lednice. He invited a teacher of landscape painting there, the excellent painter Karl Maria Thum (born 1870), who then lived and painted in Lednice until his death in 1925. The painting on the right shows the last thatched roof in Lednice

of 1910. Further works of art invite you to visit the local chateau glasshouse.

The lift for meal transport of the late 19<sup>th</sup> century is an interesting technical sight. Next to it there is a window to a tea kitchenette with a sink.

If you have any further questions please ask them now. If not, let us move to the exhibition of the private puppet collection of Milan Knížík.