



Children's Rooms

The chateau administration welcomes you to the Lednice Chateau. The owner of the chateau is the Institute for Monument Preservation in Kroměříž.

Thank you in advance for following these rules throughout the tour:

- *We kindly ask you not to touch displayed objects and walls, not to sit on the furniture and not to leave your group.*
- *In the rooms with carpets, please walk only on them.*
- *Taking photos is included in the price of the ticket, but it is forbidden to use flash, tripods or selfie sticks.*

The third sightseeing tour is situated on the second floor of the chateau 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 to the top.

Now I would appreciate your assistance. The tour we will cover together 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 first walk through an exhibition featuring a private collection of puppets owned by Milan Knížík. Even though it is very tempting to stop by the dozens of puppets, coulisses, and whole puppet theatres right now, this part of the tour must come second, 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 pace. Please do not touch any of the exhibited artefacts.

1. Antechamber

This area used to serve as bedrooms for the princes and princesses of Liechtenstein – children of Duke Alois II (1796–1858) and Frances, born

Countess Kinsky, who 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 of "Prince" and "Princess" remind 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 were exhibited in the Rubens Hall in the garden palace of Rossau. Following Rubens design, a series of tapestries were made in Brussels around 1840.

2. 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 frequently replaced, 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, the 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 as adults. As girls were more numerous in the 19th century when these rooms were occupied, the toys exhibited here were mostly their domain. Dolls have been known since the 16th 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 18th century and later in Germany, but their technological progress was most pronounced in the 19th 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.

3. 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. The necessity of high moral principles, cultured behaviour and social refinement went without saying. Since the Renaissance, young nobles underwent "grand tours" 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 given 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 became 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 horse with a mechanical treadle seen here is one of the four preserved in Europe. This horse is probably the earliest toy for boys. From 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 14th century. Rocking horses became popular in the 19th century. Their mane was made of animal fibre like horse skin on the most luxurious models. 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. Later in life, 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. 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. Reading and knowledge improvement was an everyday activity of all the young as well as adult nobles. Therefore, 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.

4. Bathroom

The bathroom was built into these former children rooms in the late 19th century following 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 has tiles needed replacement until recently. 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: girls' hair styles of the Russian tsar's court from the former half of the 19th century. European courts have dictated fashion style throughout history. You will also certainly be sure to notice 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 a bathing suit typical of the latter half of the 19th century. Special dolls were also made which could be bathed.

5. Older princesses' rooms

These rooms, exemplified by this parlour, are furnished with Biedermeier period furniture. The girls never sat idly; their favourite handwork was embroidery. They had different pattern books and even decorated their dolls' dresses with embroidery. Children in the 19th 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. Paintings of the emperors' families were another common part of noble interiors. This room shows several works of graphic art featuring Elisabeth (also known as Sissy) and Emperor Franz Joseph I with their children: crown prince Rudolf, Gizelle, and Valery. 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 that 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. Luckily, the kind-hearted servants showed understanding for the children and always left something for them to eat. Before you enter the next room please note the skylight and the door to the personal lift.

6. 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 their 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's rooms in Lednice chateau. The children in the portraits grew up here and Lednice chateau was their real home; when they already lived in other noble houses as adults, they still loved to return here to 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 hairstyles are also interesting. Long hair was plaited, decorated with hairpins and ribbons. The little princesses also wore little aprons protecting their dresses. The girls also wore corsets under their ceremonial dresses, and 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 unmarried and childless. The creator of the charming watercolours is the Austrian painter Peter Fendi (1796 - 1842).

7. 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. Carolina wears a double necklace of sea coral pearls. These pearls decorate the necks of many aristocratic as well as burgher children of the 19th 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 and to show disease and fever. The girls' portraits also document the wearing of “fall bonnets” preventing the children from hitting their heads and causing themselves injury. The bonnets were in fact predecessors of present-day helmets and had the same function. The watercolours and the room exhibition again show period dolls and other toys, both painted and real. The doll in the silk dress with fur was made in Germany and has 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.

8. Corridor

On the left side in the corridor you can see into the governess's room. They were very well educated girls who came from noble families. The governess attended to the children almost all day and for that reason they lived on the same floor as the children.

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 Füger with his

wife and son. The child on a walk is depicted in the “walking ropes”. Prince Karl I of Liechtenstein, who lived 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. The toilet also documents a reconstruction of the late 19th century when this area 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 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 19th century is an interesting technical sight. Next to it there is a window to a tea kitchenette with a sink.

Now we can move on to the exhibition of Milan Knížík's private collection of puppets.

Thank you very much for your visit!

Please return this text to the guide.