

GARTENPALAIS LIECHTENSTEIN

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SONDERAUSSTELLUNG

# Herkules der Künste

Johann Adam Andreas I.  
von Liechtenstein und das Wien um 1700



LIECHTENSTEIN



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Altare Peter von Bay, Porträt des Fürsten Johann Adam Andreas I. von Liechtenstein (1682-1751), um 1700 © LIECHTENSTEIN, The Princely Collections, Vaduz - Vienna

PRESS INFORMATION

## Temporary exhibition

### HERCULES OF THE ARTS

Johann Adam Andreas I von Liechtenstein and Vienna around 1700  
(16 February to 1 April 2024)

Liechtenstein Garden Palace, 1 Fürstengasse, 1090 Vienna  
Daily between 10am and 6 pm, free admission

[www.liechtensteincollections.at](http://www.liechtensteincollections.at)  
[www.palaisliechtenstein.com](http://www.palaisliechtenstein.com)

### GUIDED TOURS of the TEMPORARY EXHIBITION

The temporary exhibition HERCULES OF THE ARTS (16 February to 1 April 2024) at the Liechtenstein Garden Palace is open daily free of charge from 10am to 6 pm. Guided tours of the temporary exhibition in German are offered at 9am and 6 pm: € 15 (single ticket, additional concession for Ö1 Club members) or € 39 (family ticket: 2 adults and 2 children aged between 12 and 18). Booking recommended, by phone or online: [www.palaisliechtenstein.com](http://www.palaisliechtenstein.com)

### SHORT TALKS in the HERCULES HALL

The great ceiling fresco by Andrea Pozzo in the ceremonial hall of the Liechtenstein Garden Palace shows the exploits and apotheosis of the ancient hero Hercules against an impressive illusionistic architectural setting, giving the hall its name. As part of the temporary exhibition HERCULES OF THE ARTS (16 February to 1 April 2024), short talks on this masterpiece of secular Baroque ceiling painting will be offered:  
Daily around 10:30 am, 1:30 pm and 4:30 pm, free of charge, no booking required.

### EXHIBITION CATALOGUE

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## HERCULES OF THE ARTS

Johann Adam Andreas I von Liechtenstein and Vienna around 1700

(16 February to 1 April 2024)

### Outline

**Johann Adam Andreas I von Liechtenstein (1657–1712) was not only a pre-eminent figure within the princely House of Liechtenstein but as a passionate collector of art also one of the major patrons of his time. With two magnificent edifices, the Garden Palace in the Rossau quarter and the City Palace near the Hofburg, he created imposing monuments to himself, and his ambitious construction projects included the establishment of a new quarter called Lichtental that still exists today as part of Vienna's 9<sup>th</sup> municipal district.**

‘In the person of Johann Adam Andreas I von Liechtenstein were combined entrepreneurial thinking and the typically Baroque delight in the fine arts. To us as a family it is a matter of particular concern to give the general public experience of this unique symbiosis in the Garden Palace he commissioned and had built’, avers Hereditary Prince Alois von und zu Liechtenstein. ‘The temporary exhibition HERCULES OF THE ARTS mainly features masterpieces from the art collection of Johann Adam Andreas, which can be discovered and explored via the digital platforms of the Princely Collections.’

The director of the Princely Collections, Dr Stephan Koja, sees in the prince a key personality: ‘In retrospect, Prince Johann Adam Andreas proved to be one of the central figures in the House of Liechtenstein – in political and economic respects but in particular as one of the most generous patrons of the arts. What is so fascinating about him are his lofty aspirations, his unbending desire for excellence – he commissioned two of the grandest Baroque palaces in Vienna, summoning the architects and artists required for the projects specially from Italy. And he not only acquired artworks of the highest quality on a grand scale from all over Europe but developed his own connoisseurship, guided by his own personal passion.

He also opened the Liechtenstein gallery for the first time that could be viewed on request by individuals with an interest in the arts, thus attaining legendary status for the art collections and ensuring that they remain a centre of attraction for visitors from across the world.’

Reigning prince of Liechtenstein from 1684, Johann Adam Andreas reorganized the administration of the family estates. With the purchase of the imperial lordship of Schellenberg and the imperial county of Vaduz he laid the foundation for the later imperial principality of Liechtenstein. His financial success created the basis for his extensive construction projects, in particular in Vienna, and the expansion of his exceptional collections of art. Featuring around 170 works in various genres, the temporary exhibition sheds light not only on the prince's achievements and most important construction projects but also on his passion for collecting, the focus of which lay in Italian art and Flemish painting.

### A PASSION FOR COLLECTING

Johann Adam Andreas made important purchases with the acquisition of works such as the major *Decius Mus* cycle by Peter Paul Rubens, paintings by Anthony van Dyck and Marcantonio Franceschini, and bronze sculptures by the Florentine court artist Massimiliano Soldani-Benzi.

In one room of the Garden Palace visitors to the temporary exhibition can experience the richness of princely collections in a dense array of works. In the intimate atmosphere of the Historical Library visitors are invited to discover and explore engravings, plans and maps as well as exquisite examples of early porcelain from the Du Paquier manufactory in Vienna.



## THE GARDEN PALACE AS A GESAMTKUNSTWERK

Numerous construction projects attest to the prince's interest in displaying his rank and wealth in the appropriate manner, foremost among them the imposing Viennese palaces on Bankgasse and in the Rossau quarter. His high aspirations, in keeping with the tradition established by his father, Prince Karl Eusebius I von Liechtenstein (1611–1684), are evident both in his activity as a collector and in the completed construction projects. Accordingly, the exhibition features works acquired by Johann Adam Andreas and the buildings he commissioned together with their interiors.

The Garden Palace itself assumes a special role, in that it is not merely an exhibition venue but also a work of art in its own right, a princely vision that one can explore and experience at first hand. Engravings by Salomon Kleiner document the original layout of the palace, garden and ancillary buildings, resurrecting buildings that are today long vanished. One of these was the Belvedere designed and built by Johann Bernhard Fischer von Erlach that once formed the termination of the palace park to the north and was replaced in the second half of the nineteenth century by a new edifice designed by Heinrich von Ferstel on today's Alserbachstrasse.

## ITALIANITÀ

Around 1700 Italian artists working in Vienna were much sought-after by aristocrats who were commissioning new buildings and seeking to expand their art collections. Owing to dynastic connections and service at the imperial court there was already a large established Italian community in the city. It developed its greatest influence in the seventeenth and eighteenth century, manifesting itself in all social classes. Italian culture – *italianità* – flourished, shaping the appearance of the city and not least Johann Adam Andreas's appreciation and understanding of art.

The Garden Palace in particular demonstrates this Italian influence in its overall design, its façade and its interiors, where the prince's predilection for Italian art manifested itself in his commissioning of painters, architects, sculptors and stuccateurs from Italy, including Domenico Martinelli, Giovanni Giuliani, Santino Bussi and Antonio Bellucci.

A highlight of the interior decoration of the Garden Palace is Andrea Pozzo's ceiling fresco in the ceremonial hall that gives spectacular pictorial form to the allegorical presentation of the prince as a new Hercules. The trompe l'oeil painting depicting the exploits of the ancient hero against an architectural setting that seems to soar into the sky has lost none of its power to amaze. As part of the temporary exhibition, short talks on this masterpiece of secular Baroque ceiling painting are being offered free of charge.

The paintings with depictions of ancient myths by Marcantonio Franceschini were part of the original decoration of the palace. For the duration of the exhibition they are being presented together in one room, where their impressive size and intensity of colour can be fully appreciated. Bronzes by Massimiliano Soldani-Benzi, court artist to Cosimo III de' Medici, which are likewise on display in the exhibition, brought the ideals of classical antiquity and international flair to Vienna.

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## 1. PRINCE JOHANN ADAM ANDREAS I VON LIECHTENSTEIN (1657–1712)

### Gallery 1



Anton Peter van Roy, *Portrait of Prince Johann Adam Andreas I von Liechtenstein*, c.1706, oil on canvas © LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

Johann Adam Andreas I was born in Brünn (Brno) on 30 November 1657, the tenth child – and only son to survive beyond infancy – of Prince Karl Eusebius I (1611–1684) and his wife Princess Johanna Beatrix (c.1625–1676).

He received tuition in languages, literature and the natural sciences as well as in the typical disciplines of the nobility – riding, fencing and dancing. In 1677 and 1679 his father sent him on journeys to Italy, though the main purpose of these according to the instructions given by Karl Eusebius would seem to have been to visit the laboratories of famous alchemists in Venice.

After his father's death in 1684, Johann Adam Andreas assumed the governance of the House of Liechtenstein, and together with his wife Princess Erdmunda (1662–1737) took up residence at Schloss Feldsberg (Valtice), establishing it as his main seat.

#### Personality and activities

Members of the high nobility vied for state and court offices, and for their connections to the imperial family. Vienna was thus the political, social and cultural hub of the Habsburg Monarchy.

Uniting two contemporary ideals in one person, while Johann Adam Andreas sought to enjoy close connections with the imperial court, at the same time he led the life of an aristocratic 'country gentleman'. In addition to Schloss Feldsberg (Valtice), he also made the imperial capital of Vienna his most important residence with the construction of two magnificent new edifices, the Garden Palace in Rossau and the City Palace near the imperial Hofburg.

#### Financial talents

Absolutism, mercantilism, the ownership of extensive tracts of land, and the general upsurge in economic prosperity following the disappearance of the Ottoman threat to the Habsburg hereditary lands were the objective preconditions for the creation of the prince's wealth. Nonetheless, the reason why the prince was more successful than most of his peers operating under the same conditions lay in his programme of reforms. These aimed at sustainably exploiting the economic potential of his seigniorial estates and introducing new methods and techniques. He instituted a rigorous increase in the burden of work and services to be performed by his subjects, and systematically expanded his seigniorial enterprises. When contemplating the purchase of a new estate, the prince applied criteria of economic viability in combination with the goal of producing as many commodities as possible on his own estates, thus largely achieving independence from fluctuations in market prices. A concrete example is provided by the urban development that Johann Adam Andreas established near the Garden Palace in Rossau: the new Viennese suburb and seigniorial estate of Lichtental.

The prince's exceptional talents as a man of business did not go unnoticed by the emperor: After securing a seat on the Privy Council and being admitted to the Order of the Golden Fleece, in 1687 Johann Adam Andreas was appointed by Emperor Leopold I (1640–1705) to head a commission that was to modernize and streamline the administration of the Habsburg economy. The emperor expected the prince to put the chaotic imperial finances into order by applying the Liechtenstein model and to bring about a significant increase in revenue by reorganizing the administration of the Habsburg dominions. After only one year, however, Johann Adam Andreas laid down his post, having come to grief in the face of entrenched resistance on the part of imperial officials, whose number he was planning to reduce drastically for reasons of cost. His superintendency of the imperial Girobank, newly founded to encourage generous investment from wealthy members of the high nobility, met a similar fate when his proposals for reform were rejected.

### The imperial principality of Liechtenstein

One achievement on the part of Johann Adam Andreas that was of great importance and remains so to this day was to create the preconditions for acquiring an imperial principality and in this way to secure a seat on the bench of secular princes of the Empire. From 1697 Johann Adam Andreas made intense efforts to acquire the imperial lordship of Schellenberg and the imperial county of Vaduz from the debt-ridden Count Jakob Hannibal III of Hohenems (1653–1730). On 7 March 1712 Emperor Charles VI (1685–1740) ratified the contract of sale to Johann Adam Andreas. After his death the two territories of Vaduz und Schellenberg were eventually raised by the emperor to the imperial principality of Liechtenstein in 1719 during the regency of Prince Anton Florian I von Liechtenstein (1656–1721).

## 2. A PASSION FOR COLLECTING

### Gallery 2

## 3. JOHANN ADAM ANDREAS I AS A COLLECTOR OF RUBENS

### Rubens Gallery



Peter Paul Rubens, *Venus in front of the Mirror*, c.1616, oil on panel  
© LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

Johann Adam Andreas inherited a remarkable collection of paintings from the family holdings, in particular small-format Netherlandish works. In addition, his father Prince Karl Eusebius had kept an important collection of small bronzes at Schloss Feldsberg (Valtice). Karl Eusebius had recorded his ideas about patronage of the arts in his treatise ***Instruction vor unseren geliebten Sohn und dessen Successoren, so Gott gnädiglich erhalten wolte*** ('Instruction to my beloved son and his successors, may God graciously preserve them'; before 1681). However, his son struck out on his own path, driven by his own personal motivations.

It was in particular the painting of the Flemish and Italian Schools of the seventeenth century that corresponded to Johann Adam Andreas's ideas of quality and aesthetics. Nonetheless, he did not limit himself to these: paintings and applied arts objects from various regions and epochs likewise entered the collection. He commissioned works directly from artists and expanded the collection of bronzes. On his orders, for the first time in the family's history, the majority of the holdings were united in a gallery in his town palace in Vienna in 1705. With this, the prince had put in place the prerequisites for displaying his art treasures in a manner commensurate with the imperial court.

Johann Adam Andreas had been familiar with the altarpiece of the ***Assumption*** – a characteristic late work by **Peter Paul Rubens (1577–1640)** – since his youth, his father having acquired it in Brussels in 1643 for the parish church at Feldsberg (Valtice). But it was not until the purchase of the monumental *Decius Mus* cycle in 1692 that the prince developed a pronounced taste for the Flemish master's art, which would change the scale and standard of his collection.

Paintings on a monumental scale now became the focus of his passion for collecting, but also touching personal likenesses of Rubens's children, laying the foundation for an art collection whose distinction continues to the present day. With these acquisitions Johann Adam Andreas was able to vie with the major Rubens collectors of his generation.

Johann Adam Andreas's competence in assessing quality, authorship, authenticity and state of preservation is reflected in the outstanding works he acquired. He was less interested in religious motifs, having a taste for ancient mythology and history painting, though the latter sometimes also featured subjects from the Old Testament.





Anthony van Dyck, *Portrait of Maria de Tassis*, c.1629/30, oil on canvas  
© LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

***Venus in front of the Mirror*** (c.1616) by Peter Paul Rubens is a convincingly real depiction of the Roman goddess of love in keeping with Baroque ideals of beauty. Naked, she turns her back and haunches to the viewer, gazing into the mirror held by Cupid – at Rubens's time a luxury object – so that her face is seen in strict and three-quarter profile at once. Her long hair is worn seductively loose, its golden blonde colour contrasting with the dark skin of her maidservant. Rubens is here quoting from the art of antiquity, for which he had a lifelong admiration. In ancient Rome there were no racial or ethnic characteristics that marked people out as slaves. They could be from Africa, Asia, Europe or the Near East. Slavery and the slave trade were widespread during Rubens's time, especially in the colonies controlled by Europe. Their living conditions varied considerably. As personal servants to individuals of high social status they could be educated and attain high positions. Nonetheless, they remained personal property and had few rights.

Johann Adam Andreas also acquired several portraits by **Anthony van Dyck (1599–1641)**, one of Rubens's most prominent pupils, including the ***Portrait of Maria de Tassis***, painted around 1629/30, which counts among the artist's masterpieces, not least for its painterly sophistication. Van Dyck's great love of detail and his rich tonality imbue the subject's stately pose with a vibrant sense of life.



Another facet of princely display of rank and wealth allied with a passion for ancient mythology is evident in a work by **Matthias Rauchmiller (1645–1686)**: his ***Tankard*** (1676) is regarded as one of the most important works of Baroque ivory carving from north of the Alps. Signed by the artist, it is the only work that can be securely attributed to him. Depicted in intricate deeply undercut carving is the Rape of the Sabine Women, with some of the figures carved in the round. The lid and handle are also made of ivory rather than the more usual metal.

Matthias Rauchmiller, *Tankard*, 1676, ivory  
© LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

#### 4. ITALIANITÀ IN VIENNA AROUND 1700

##### Gallery 3



Marcantonio Franceschini, *The Birth of Adonis*, after 1692, oil on canvas  
© LIECHTENSTEIN. The Princely-Collections, Vaduz-Vienna

##### Influences from Italy

Following the second siege of Vienna in 1683, Vienna developed into a cosmopolitan city, becoming one of the important political and economic centres of the time. The nobility in particular enhanced city's appearance with the erection of imposing town houses and palaces, engaging internationally sought-after artists, including many Italians. People from all over the Italian peninsula were represented in all social classes, and at 10 per cent constituted the largest group of migrants in Vienna. Another important factor for the dissemination of Italian art and culture was the arrival of Italian princesses marrying into the imperial family. Eleonora of Gonzaga (1598–1655), the second wife of Emperor Ferdinand II (1578–1637), for example, was responsible for bringing opera to Vienna, extending her patronage to Italian singers, instrumentalists and composers.

However, the great esteem accorded to *italianità* – Italian art and culture – at the Viennese court was not only a matter of aesthetic principles but also a clear political statement of the legitimization of power, since the Habsburgs traced their roots back to the ancient Roman emperors. In rivalry with other aristocratic families, Johann Adam Andreas's patronage of artists from the South was also a deliberate strategic decision to demonstrate loyalty and closeness to the imperial house and to express his own status.

##### Italian art in the prince's collection

Johann Adam Andreas preferred to put the planning of the Viennese palaces and their interior decoration into the hands of Italian or Italian-trained masters: the Venetian sculptor **Giovanni Giuliani (1664–1744)** made numerous sculptures for the city Palace and the garden of the palace in Rossau, while the Swiss-born **Santino Bussi (1664–1736)** created large-scale stucco decorations that once framed the allegorical ceiling paintings by the Venetian artist **Antonio Bellucci (1654–1726)** in the City Palace.

**Andrea Pozzo (1642–1709)** was entrusted with the fresco in the Hercules Hall of the Garden Palace. Bussi in turn contributed to the iconographic scheme of the palace's interior decoration with stucco reliefs such as ***Hercules Slaying Ladon*** (1704/05) in the Sala Terrena. The ground floor and the staircases are embellished with paintings by **Johann Michael Rottmayr (1654–1730)**, who had trained in Venice.

A lively exchange of letters between the Bolognese artist **Marcantonio Franceschini (1648–1729)** and Johann Adam Andreas that has been preserved in the princely archives attests to the criteria the prince employed in the assessment and acquisition of art as well as to his predilections. For example, in one of his letters Johann Adam Andreas encourages Franceschini to render the beauty of the female form with as little in the way of drapery as possible. Franceschini executed several paintings for the interior decoration of the Garden Palace in the suburb of Rossau, including ***The Birth of Adonis*** (after 1692), and also acted as intermediary for the prince in obtaining works of art for his collection.



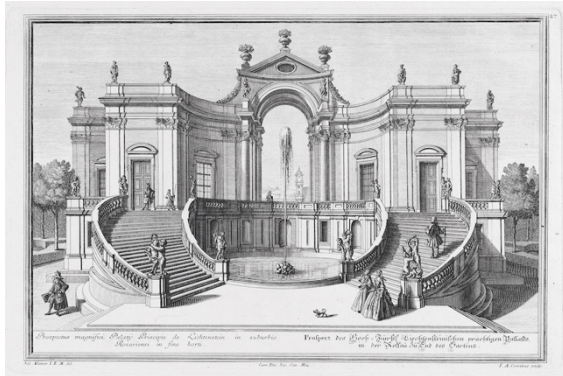
Johann Adam Andreas also conducted an extensive correspondence with the Florentine court medallist and sculptor **Massimiliano Soldani-Benzi (1656–1740)** over several years that resulted in numerous acquisitions.

Works made of marble such as **Giuseppe Mazza's (1653–1741) *Bust of Venus*** (1692) or the ***Allegory of Vice*** (c.1684–1694) by **Filippo Parodi (1630–1702)** joined the holdings of Italian sculpture in the prince's collections. In a letter to Franceschini, the prince averred that he knew of no better sculptors in marble in all of Italy than Mazza and Parodi – only they merited the appellation of 'virtuosi'.

Filippo Parodi, *Allegory of Vice*, c.1684/94, Carrara marble  
© LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

## 5. THE BAROQUE GARDEN IN ROSSAU

### Sala Terrena



Salomon Kleiner; Johann August Corvinus, *The Belvedere in the Garden of the Palais Liechtenstein in Rossau, 1737*, engraving © LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

The park of the Garden Palace was originally laid out as a formal Baroque garden, and included a kitchen garden and orangeries. The design originated with the French landscape architect **Jean Trehet (1654–1740)**, who became one of the most important horticultural artists of the early eighteenth century in Vienna. Engravings by **Salomon Kleiner (1700–1761)** record the early appearance of the site: flower beds were arranged symmetrically around a central fountain and decorated with statues, vases and topiary.

As early as 1688, the Graz-born architect and sculptor **Johann Bernhard Fischer von Erlach (1656–1723)** was commissioned to design a building as a point de vue and termination of the garden, a so-called Belvedere. With an arcade that framed a view of the Kahlenberg, it was a classic example of prospect architecture. Demolished in 1873 and replaced by a larger building designed by **Heinrich von Ferstel (1828–1883)**, with its concave wings it formed a counterpoint to the *cour d'honneur* architecture of former ages.

Originally the Belvedere was conceived as part of the overall architectural concept that also included the Garden Palace. However, its design was entrusted to the Italian architect **Domenico Egidio Rossi (1659–1715)** and later handed over to **Domenico Martinelli (1650–1719)**.

## 6. THE PRINCE AS A PATRON OF ARCHITECTURE

### Grand Library



PRINCE KARL EUSEBIUS I VON LIECHTENSTEIN

*Instruction wegen der Gebäude, von Fürsten Carolo Eusebio von Liechtenstein eigenhändig geschriebener hinterlassen, wie alle Gebäude hiernach zu führen und anzulegen wären, before 1681, manuscript © LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna*

Karl Eusebius held architecture to be the most important form of princely representation as laid out in a treatise he wrote for his son Johann Adam Andreas. In an extensive exchange of letters, he emphasizes that ‘the sole and highest principle of the noble and stately building’ consists in ensuring that the undying name of the person who built it be preserved for posterity. Deeds are made manifest in the form of architecture: ‘It therefore remains incontrovertible and infallible that noble edifices surpass all things of the world and leave an imperishable memory, beyond all deeds.’

In accordance with this father’s wishes, Johann Adam Andreas began with his first project in 1680, continuing construction of Schloss Plumenau (Plumlov) in Moravia. Conceived by Karl Eusebius in the style of the late Italian Renaissance as a four-wing complex, only the central section was ultimately completed under Johann Adam Andreas.

The prince’s next construction project shows a clear departure from this by now outdated style: the stables at Schloss Eisgrub (Lednice), designed and built at the prince’s behest by Johann Bernhard Fischer von Erlach between 1688 and 1700. After various remodelling projects, in particular on his Moravian estates, the prince devoted himself to several major projects at once in Vienna: the City Palace on Bankgasse, the Garden Palace in the suburb of Rossau, and the founding of a new urban settlement with a church and brewery on the brook Als.





Engraver: Bishop, after Joseph Emanuel Fischer von Erlach, *The Liechtenstein Garden Palace in Rossau, with a View of the Park and Belvedere*  
© LIECHTENSTEIN. The Princely Collections, Vaduz-Vienna

### The Garden Palace in Rossau

After the threat posed to Vienna by the Ottomans had been averted in 1683, the opportunity arose to redevelop the completely devastated areas immediately surrounding the city and to erect garden palaces on the model of the ancient Roman *villa suburbana* or the French *maison de plaisance*.

In June 1687 Johann Adam Andreas acquired a tract of land owned by Prince **Ferdinand Franz von Auersperg (1655–1705)** in the Rossau quarter outside the city walls with the aim of establishing a seigneurial estate, where he planned to erect farm buildings and workshops, a palace, an urban settlement and a church. The local conditions for his vision of a self-sufficient estate on the periphery of the city were ideal. As its focal point, his summer residence united refreshing views with urban splendour and the much-desired *italianità*.

Johann Adam Andreas invited tenders for the design of a garden palace in the style of a *palazzo in villa* on the newly acquired site, the commission for the main building being awarded to the Bolognese architect Domenico Egidio Rossi, and that for the Belvedere going to Johann Bernhard Fischer von Erlach. By 1692 Domenico Martinelli had been summoned from Rome to replace Rossi, whose plans he remodelled extensively. In 1694, in order to have a presence within the city walls as well, Johann Adam Andreas purchased the palace of Count **Dominik Andreas I Kaunitz (1654–1705)** on Bankgasse that had already been under construction for three years, and appointed Martinelli as supervising architect.

#### Peter Stephan on the Garden Palace as a 'palazzo in villa'

'Friedrich B. Polleroß translated the formulation 'palazzo in villa' as 'Stadtpalast im Grünen' ('town palace in the country'). This essentially paradoxical description by the prince, connecting two terms that are mutually exclusive, is in fact appropriate. In the usage of the time 'palazzo' meant a palace in a city, whereas 'villa' was used for a seat in the country. However, since classical antiquity 'villa' has also been used to describe a small settlement that is related to a manor or a manor house (one of the earliest examples being the Villa Hadriana in Tivoli; 118–134 CE). From this broader meaning the terms 'ville', 'village' and 'Weiler' later developed in French, English and German. In this sense the area of the Garden Palace in Rossau and the adjoining suburb of Lichtenthal was also a 'villa'. An axis that began at the entrance to the former *cour d'honneur* extended through the originally open arcades of the vestibule and the Sala Terrena, ran along the central path in the garden, through the open arches of Fischer von Erlach's former Belvedere and continued along the main street of Lichtenthal, flanked by the church, to the brewery. The actual point de vue, however, was the summit of Kahlenberg, about seven kilometres away, from where the relief army had swept down to defeat the Ottomans in 1683.'

*Exhibition catalogue, p. 48*

The Garden Palace in particular reveals the prince's love of the Italian style of architecture. Martinelli altered Rossi's designs, changing the facade and allowing the arrangement and decoration of the interiors to develop in a way that had not been seen in Vienna before this time. Johann Adam Andreas also preferred to entrust Italian artists with the decoration of the interior, engaging sculptors, stuccateurs and painters to transform the building into a work of art in its own right.

## 7. THE SUBURB OF LICHTENTAL IN THE ALSERGRUND DISTRICT: A PRINCELY MODEL TOWN

### Small Library

A visionary idea of Prince Johann Adam Andreas led to the establishment of a new suburb on his Lichtental estate. Even before the completion of the Garden Palace, the imposing complex of the princely Lichtental Brewery as one of the pillars of the prince's notion of economic self-sufficiency arose on the area lying between present-day Liechtensteinstrasse, Althanstrasse and Reznicekgasse. The 'Liechtenstein Water Conduits' supplied the brewery with water from the brook Als, and the grain required for brewing was produced on the princely estates. The brewery was a powerful engine of growth for the development of a new urban district: the seigneurial estate of Lichtental was planned as a model settlement for tradesmen and burghers who could build houses, taverns and workshops 'free of charge' on parcels of land surrounded by a grid-like pattern of streets, with the added advantage of a ten-year exemption from tax.

#### Arthur Stögmann on the Lichtental settlement

'A concrete example of successful private enterprise on the prince's part in these years is provided by the Lichtental brewery. Built by Johann Adam Andreas in the period 1694–1698 in the district of Rossau on his estate of Lichtental to the north of the garden palace (which also dates from the same years), the brewery was intended as an economic basis for the new suburb. At the prince's request, it was accorded an imperial brewing charter by Leopold I and thus exempted from the Vienna tax district. Its dark beer brewed in the manner practised in Bavaria at that time was soon competing successfully with the lighter wheat beer ('Kaiserbier') customarily drunk in Vienna. The Lichtental beer was not only sold in and around Vienna but also exported down the Danube to Hungary. In 1699, after the brewery and the suburb's administrative office ('Amtshaus') had been built, the prince divided the remaining land up into building plots. The first house was completed in 1701, Salzergasse 38, at the sign of the Golden Key ('Zum goldenen Schlüssel'). As those intending to build on the plots were granted tax exemption for ten years, the new suburb developed swiftly in the first decade of the eighteenth century. The prince appointed an administrator and a local judge for his new urban seigneurial estate. Furthermore, he dedicated a plot of land for the building of a church, for which the foundation stone was laid in 1712 by the young Emperor Charles VI (1685–1740). In 1714, the first high mass was celebrated at the still unfinished Lichtental parish church of the 'Fourteen Holy Helpers', which was very largely completed by 1718.'

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Du Paquier Manufactory, Vienna, *Teapot with silver mounts*, c.1720/25, hard-paste porcelain, silver © LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

### The Vienna Porcelain Manufactory

Exquisite festive banquets were part and parcel of the display of princely status. For this reason, numerous attempts were made to produce porcelain – hitherto imported from Asia – in Europe. In 1708, only a few years before Johann Adam Andreas died, true porcelain was made for the first time in Europe at Dresden, and from 1710 it was produced at the Meissen manufactory. The second European porcelain manufactory, established in 1718 by **Claudius Innocentius du Paquier (1679–1751)** in the Viennese suburb of Rossau in close proximity to the Garden Palace, contributed to the thriving of the prosperous commercial centre that Lichtental had by then become.

Given his interest in alchemy, the late Johann Adam Andreas (d. 1712) would doubtless have been pleased to have had the manufactory as a neighbour. In October 1711, a few months before his death, he made a payment for a kiln in the palace gardens to facilitate experiments at high temperatures.

A teapot with silver mounts from the Du Paquier manufactory reflects the euphoric appreciation accorded to this new material in the first experimental phase of Viennese porcelain. Unpainted Chinese *blanc de Chine* porcelain from around 1700 inspired this early teapot with moulded relief sprays of pruned blossom and a frog finial. The spout evidently sagged in the firing and came away from the body, a fault that has been elegantly concealed by the silver mounts.

Distinguished by their talents, connoisseurship of art and financial acumen, Johann Adam Andreas's daughters had a close association with the Vienna porcelain manufactory. The promotion of this form of art was of particular concern to **Maria Theresia (1694–1772), Duchess of Savoy-Carignan**. With her support, around three decades after its foundation, the Vienna manufactory located on today's Porzellangasse was able to expand its works. In return, the duchess obliged the manufactory to establish a foundation to train two young boys from poor families for a period of six years each.

## 8. THE HERCULES HALL AS A HALL OF FAME OF THE HOUSE OF LIECHTENSTEIN



Andrea Pozzo, *Apotheosis of Hercules*, ceiling fresco in the Hercules Hall of the Liechtenstein Garden Palace, 1704–1708 © LIECHTENSTEIN.  
The Princely Collections, Vaduz–Vienna

The prince's aspirations to display his rank and identity also manifest themselves in the decoration of the Hercules Hall of the Garden Palace. Its typological model is the salons of Roman palaces such as that of the Palazzo Barberini. However, to give this room its stately character, the architect Domenico Martinelli resorted to the 'Corinthian Hall' in the tradition of Palladio for his design. Unlike Palladio, whose design envisaged only engaged columns, Martinelli created the illusion of a colonnade by cutting shadow joints on either side of the column shafts so that they appear to be regular full columns.

The painter and architect **Andrea Pozzo (1642–1709)** was probably summoned from Rome to Vienna on the orders of Emperor Leopold I. For Johann Adam Andreas, Pozzo executed the ceiling fresco of the Hercules Hall in virtuoso quadratura painting between 1704 and 1708. With its painted trompe l'oeil architecture conceived on a central perspective he made a major contribution to Baroque interior decoration north of the Alps. Depictions of the exploits of Hercules are ranged around the central scene which also represents the narrative conclusion: the admittance of the hero to Olympus.