

LIECHTENSTEIN PALACES in VIENNA



LIECHTENSTEIN PALACES *in* VIENNA

from the Age of the Baroque

by Hellmut Lorenz photographs by Ronald V. Wiedenhoft

THE METROPOLITAN MUSEUM OF ART

THE COLLECTIONS OF THE PRINCE OF LIECHTENSTEIN



IT IS ASTONISHING that the impressive artistic development of the imperial city of Vienna after its liberation from the Turkish menace in 1683 was stimulated and supported more vigorously by the leading families of the aristocracy than it was by the Hapsburg rulers. Although the military success of the Hapsburgs provides the historical and economic as well as psychological background for the flowering of “*Vienna gloriosa*,” the imperial court did not function as an important patron of the arts until relatively late, during the reign of Charles VI (1711–40). Until then it was the great aristocratic families of the empire who, in the years around 1700, turned Vienna into a Baroque city and a European art center.

Because of its high social standing, the House of Liechtenstein was obliged to play a leading role in this process; not only were the Liechtensteins one of the most ancient noble families in the realm, but they had also been richly rewarded, after the Catholic victory in the Battle of the White Mountain (1620), with extensive properties in Austria, Bohemia, and Moravia in recompense for their fidelity to the Emperor. When the twenty-seven-year-old Prince Johann Adam Andreas (1657–1712) became regent of the house of Liechtenstein in 1684, his first task was to reorganize the economic management of his debt-encumbered estates. He succeeded in doing so in an extraordinarily short time, and it was not long before Johann Adam was widely held up as an example. As a contemporary put it: “The princely House of Liechtenstein . . . giveth German persons of noble birth a beautiful model of princely householding and manner of living.” His exceptional administrative abilities, however, are of interest here only insofar as he was able to apply them to his patronage of the arts until the end of his life in 1712. He may have been the only one of his contemporaries who was in a position to carry out his activities as a patron purely on the basis of personal taste and rigorous artistic standards.

Johann Adam’s self-reliant and personal style of artistic patronage had been nurtured by the education he received from his father, Karl Eusebius von Liechtenstein (1611–84), a dilettante architect. In his theoretical treatise on architecture, Karl Eusebius established the importance of architectural expertise as a princely virtue. In addition, he carefully planned his son’s long

“gentleman’s tour” of Europe (with special emphasis on the study of Italian art) and impressed upon young Johann Adam the responsibility of securing the renown of the House of Liechtenstein by commissioning immortal works of art.

Prince Johann Adam systematically made these ideas the principle of his patronage: nearly every artist of note who came to Vienna in the decades around 1700 was asked for a sample of his work and was richly paid for it. The Prince was also in permanent contact with the leading art dealers of Europe, so as to acquire particular works or entire collections for his galleries, and for decades he corresponded with people in the Italian art centers (Rome, Bologna, Florence, and Venice), both to attract individual artists to Vienna and to be informed about current artistic developments.

It was this broad outlook of the leading aristocratic patrons—which can be particularly well documented in the case of the Prince of Liechtenstein—that helped establish the high international level of Baroque art in the countries of the Hapsburg empire, not only in the metropolitan city of Vienna but even on remote estates in Bohemia and Moravia, where Johann Adam commissioned the construction and interior decoration of modern buildings of various types.

His first project of this kind was the completion of the castle of Plumenau in Moravia—an act of piety toward his father, who had personally designed this impressive example of amateur architecture. He also continued the cautious modernization of parts of the residential palace of Feldsberg in Lower Austria, which had been begun with great care by his father: the *sala terrena* was completed around 1688 and work on the grand staircase designed by the Italian architect Domenico Martinelli (1650–1718) was begun in 1691. On the other estates a large number of new buildings were erected in accordance with Johann Adam’s rather severe taste, which was schooled in the tradition of Roman architecture: the stables at Eisgrub in Moravia, begun in 1688, by Johann Bernard Fischer von Erlach (1656–1723); the castle of Aussee, Moravia, modernized by Domenico Martinelli beginning in 1692; the huge residential palace at Landskron, Bohemia, begun in 1698 by Martinelli after an initial design by Carlo Fontana; and the castle at Kolodej, near Prague, begun in 1706.

Even though the Prince only rarely visited or lived in these buildings, it was enough for him to have them designed, built, and splendidly decorated, for their principal function was to demonstrate the grandeur and power of the House of Liechtenstein through art and architecture. This aspiration left its mark, in particular, on the two Baroque palaces in Vienna. Here, in immediate proximity to the Emperor’s residence, the Liechtensteins’ social preeminence among the other noble families had to be demonstrated in an especially impressive manner and with the finest and most progressive artistic means. According to the rules of architectural “decorum”—which went back to Vitruvius and had been codified in Italian art theory—two buildings were needed: a representative residential palace in the center of town and a palace with an extensive garden *à la française* outside the city gates.

Since the family already owned a recently modernized palace in the prestigious Herrengasse (Street of the Lords), Johann Adam concentrated first on building the Garden Palace. The property was purchased in 1687 and construction began in 1689. In 1694, when the Prince acquired a partially constructed city palace—the largest and most modern of its kind—a temporary halt was put to the erection of the Garden Palace in order to concentrate his entire work force on the completion of this building, whose location near the imperial court palace and whose prospective function as residence of the ruler of the House of Liechtenstein gave it a higher rank and hence priority. Only after construction of the City Palace had been concluded around

1700 could the work on the Garden Palace be resumed and brought quickly to completion.

By 1705, therefore, the Prince of Liechtenstein had, as one of the first aristocrats in Vienna, provided exemplary solutions for the most important architectural commissions of his time—the Garden Palace and the City Palace. The artistic quality of both was to have a decided influence on subsequent developments in Viennese Baroque architecture and interior design.

The Garden Palace

The destruction of the Viennese suburbs by the Turks in 1683 provided the nobility with an opportunity to build there extensive gardens and *maisons de plaisance*, constructions that soon surrounded the fortified nucleus of the city like a wreath. Garden palaces and “pleasure buildings” became the foremost architectural undertakings of the time, a specialty of Viennese Baroque architecture that attracted admiring comments from travelers such as Lady Mary Wortley Montagu, who wrote in 1716: “I must own I never saw a place so perfectly delightful as the faubourg of Vienna. It is very large and almost wholly composed of delicious palaces.”

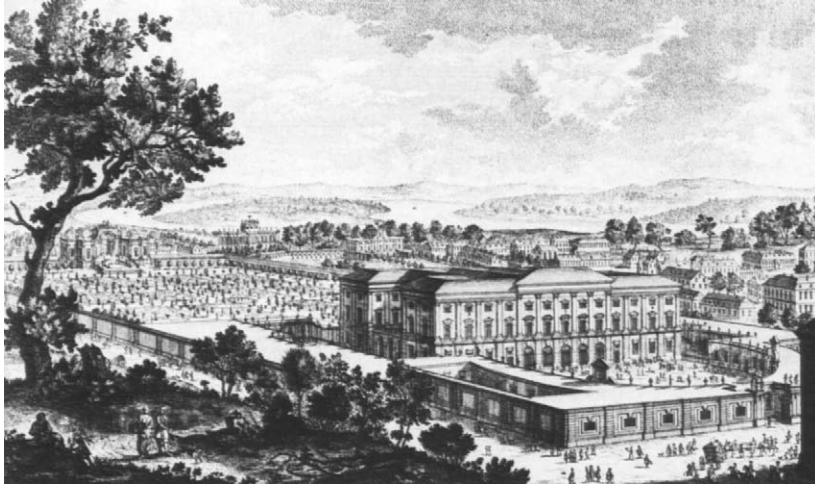
The form and function of these buildings were subject neither to strict rules nor to binding architectural traditions, and this left ample scope for the imagination of the builders and the architects to flourish. The only requisite was a large hall reserved for ceremonial festivities; the rest of the rooms, used only for brief summer stays and recreation, were generally small and few in number, and some of them were directly connected to the garden, where imaginative design was lavished on the grounds, which were embellished with wells, fountains, statues, and rare plants.

Prince Johann Adam recognized the importance of such a layout; in 1687 he bought a large piece of land in the Rossau, a tract of gardens and meadows northwest of Vienna, and asked architects in Rome and Venice to submit proposals for modern building designs. In the following year, 1688, Fischer von Erlach, who had just returned to Vienna from Rome, presented a design for a *fürstliches Lustgartenbäude* (princely pleasure building), which clearly shows the influence of his teacher Gianlorenzo Bernini.

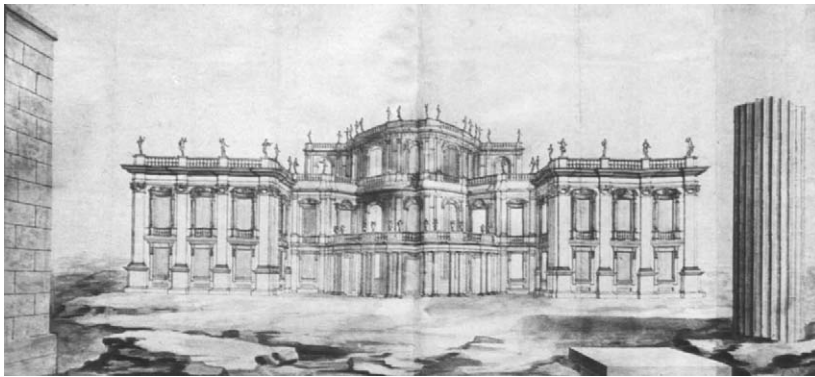
It may seem peculiar that the Prince did not accept what Hans Sedlmayr calls the “most brilliant of Fischer’s early work,” but there is plausible explanation. Fischer had envisioned an airy *maison de plaisance* that would be directly connected with the garden by a grotto on the ground floor, but his design lacked a proper succession of rooms in the building itself. What the Prince had in mind was something severe and dignified, a veritable *palazzo in villa*, designed not just as a place for brief visits but as a grander summer residence outside the city gates.

The only part of Fischer’s project that was realized for the time being was the little casino, the so-called “belvedere Liechtenstein,” at the end of the garden, which was begun in 1689. (It was demolished in 1873 and replaced with a larger building designed by Heinrich von Ferstel.) Fischer’s lofty structure seemed well suited to the casino’s function of providing both a focal point for the garden and a place to rest and enjoy the garden as well as the surrounding landscape. Most likely Fischer also supplied designs for the garden itself, but these were eventually altered by gardeners trained in the French style.

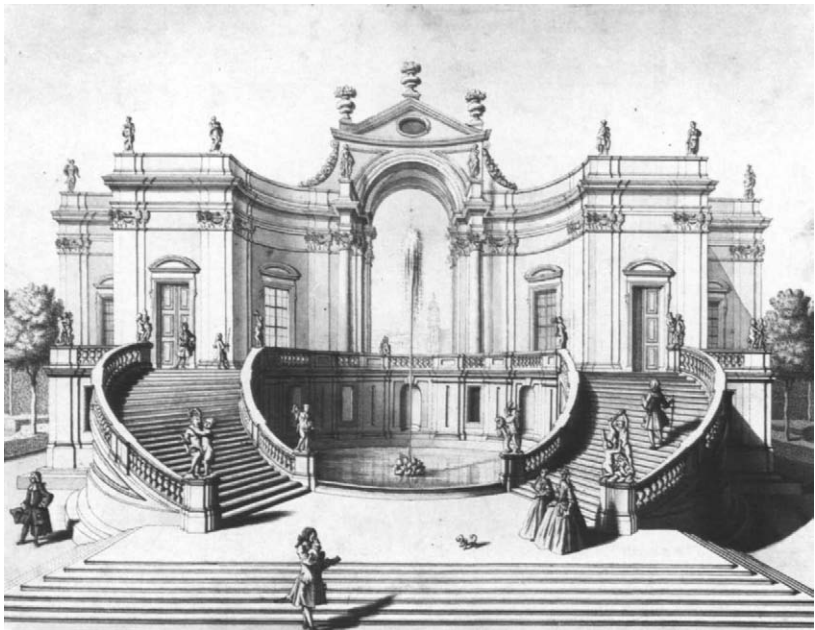
It took several years before an acceptable solution for the design of the palace was found: in 1690–91 the itinerant artist Domenico Egidio Rossi (1678–1742), schooled in Bologna and later



View of the Garden Palace by Johann Adam Delsenbach, after Johann Bernard Fischer von Erlach. Engraving, about 1715



Proposal for the Garden Palace by J. B. Fischer von Erlach. Drawing, about 1688. *Milan, Civiche Raccolte d'Arte*



Casino (belvedere) of the Liechtenstein Garden Palace by Salomon Kleiner, after J. B. Fischer von Erlach. Drawing, 1725–30. *Vienna, Nationalbibliothek*

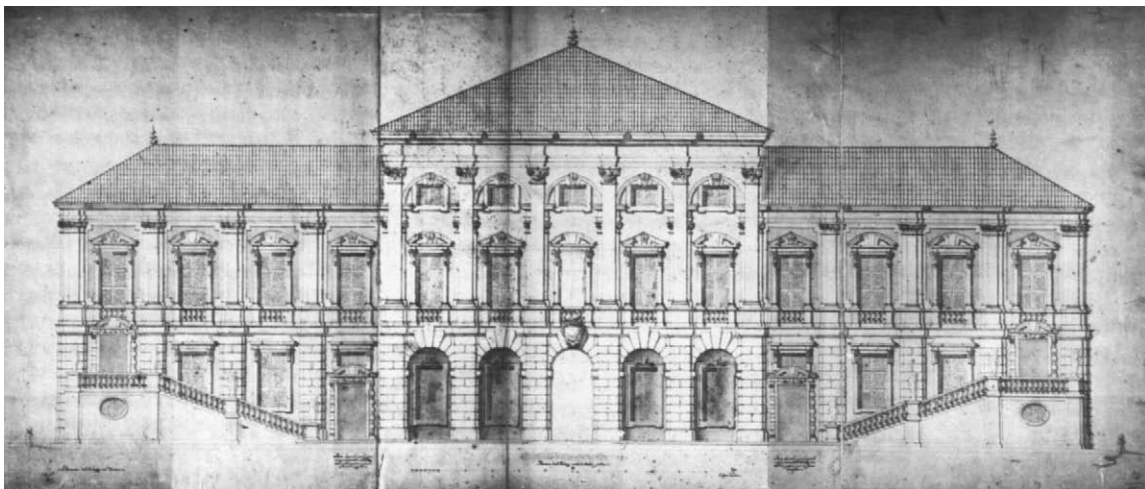
active in Prague, presented an extensive series of plans, and construction was begun immediately. Rossi had designed a closed block with strong lines, much more in keeping with the traditional dignities of palace construction (rustication, pilasters, a central bay), and with the interior arranged in the sequence that was *de rigueur* for formal buildings: vestibule, staircase, main hall, gallery, and apartments.

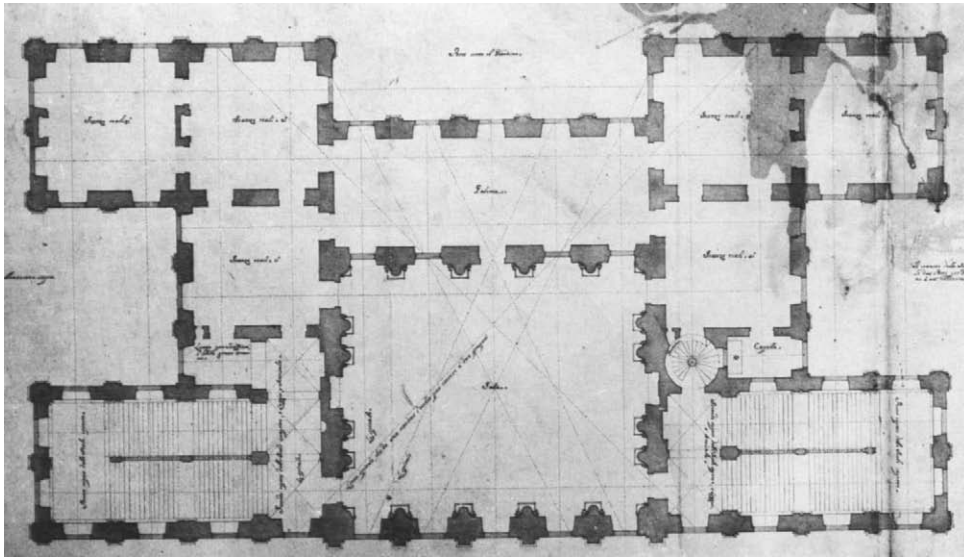
Since Rossi was frequently absent from Vienna, Johann Adam entrusted the final planning and the realization of the building to Domenico Martinelli of Lucca in 1692. Martinelli had been a teacher of architecture at the renowned Accademia di San Lucca in Rome; his severe style held a special appeal for the Prince so that in the years that followed Martinelli was the only architect to be repeatedly commissioned by the House of Liechtenstein. It was in the two Viennese palaces that Martinelli was able to give full expression to his highly refined art: in accord with the fundamental design of the building, he replaced Rossi's delicate architectural elements with heavy, monumental windows, portals, framed niches, and the like, in order to give the facade a dense surface relief in the spirit of Roman severity; changes introduced later on by the sculptor Giovanni Giuliani (1663–1744) detracted somewhat from this effect. Martinelli was also responsible for adding the mezzanine story, which increases the massiveness of the building, and for defining the character of architectural elaboration of the semicircular court in front of it.

After 1694, priority was given to the completion of the City Palace, and work on the Garden Palace (but not on the garden itself) was temporarily abandoned. It wasn't until 1700 that work on the building was resumed; within a short period of time, the staircases and portals of precious marble were installed, while at the same time the interior of the main hall—based on a design by Andrea Pozzo (1642–1709)—was completed.

During these late years, the Prince took a special interest in decorating the rooms of the Palace, and his role as principal artistic director is even more evident here than in its architectural design. One of Johann Adam's first steps as a patron of the arts, a highly characteristic decision, was to eliminate the post of court painter so that he could choose the appropriate artist

Front elevation of the Garden Palace by Domenico Egidio Rossi. Drawing, about 1690. *Vienna, Akademie der Bildenden Künste*





Floor plan of the *piano nobile* (first floor above the ground floor) of the Garden Palace by Domenico Egidio Rossi. Drawing, about 1690. Vienna, *Akademie der Bildenden Künste*

for any given project. Most important for him were the rank and renown of the painters, sculptors, and decorators as well as the quality of their works; he was much less interested in the iconographical unity of the decoration, and as a rule left the choice of subject matter to the artists. Nor did the Prince shy away from changing already existing plans if the opportunity arose—as when Pozzo took up residence in Vienna—to acquire a celebrated artist for the decoration of the palace.

Johann Adam's taste was almost programmatically fixed on Italy, for he held the artists of his own country in low esteem, not entirely without justification. ("In these parts," he said, "one does not find persons of pleasing inventiveness.") For the decoration of the rooms on the ground floor, which in the architectural hierarchy are those of least importance, he spent several years corresponding with well-known Bolognese painters (Antonio Burrini, Giuseppe Roli, Marcantonio Franceschini, Giuseppe Maria Crespi), hoping to attract them to Vienna. Not until these attempts failed did he commission the most famous stucco worker of Vienna, Santino Bussi (1653–1737), to decorate the vestibule. In the following year, 1705, Johann Michael Rottmayr (1654–1750) was commissioned to paint frescoes on those vaults of the vestibule left untouched by Bussi, as well as in six rooms on the ground floor. He was also asked to paint the ceilings of the two large staircases (the latter works were later covered over). The decisive factor in Rottmayr's appointment—he was the first and only Austrian artist to be employed in this project—was doubtless the reputation of his recently completed paintings in the great hall of the imperial palace in Schönbrunn.

Rottmayr's frescoes do not follow a rigid iconographical scheme. The choice of subject matter was clearly left to the artist, and so we find the vaults of the vestibule decorated with diverse bucolic allegories and allusions to the artistic patronage of the House of Liechtenstein. While these small frescoes are badly preserved (and overpainted), those in the six large rooms on the ground floor (where the Liechtenstein library and archives are situated today) are among the

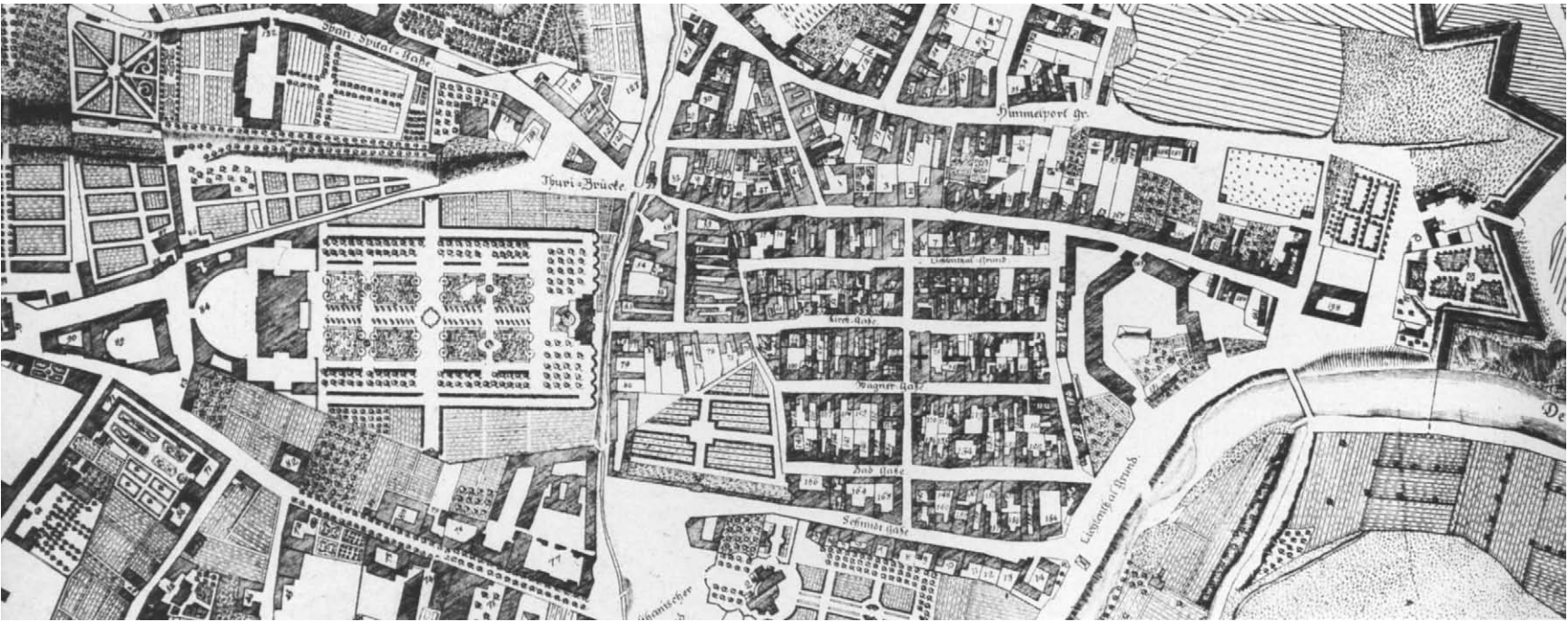
most impressive extant examples of Rottmayr's art, thanks to their excellent condition. In a series of loosely related mythological scenes, he alludes to his patron (Jason and the Golden Fleece is a reference to the fact that Prince Johann Adam was elected to the Order of the Golden Fleece in 1694) and simultaneously demonstrates a great variety of ways of framing the view into the heavens with illusionistic architectural painting (*quadratura*).

In the decoration of the residential and reception rooms on the *piano nobile*, too, the Prince of Liechtenstein showed himself to be more interested in the quality of the contributing artists than in carrying out a unified program. As early as 1692, shortly after the construction of the palace began, he had ordered a series of paintings from his favorite painter, Marcantonio Franceschini (1648–1729) of Bologna, who was schooled in the classicizing art of Guido Reni and Francesco Albani. In place of tapestries, oil paintings were to cover the rooms from floor to ceiling, an exceptional and expensive form of decoration. Since it took Franceschini more than eight years to produce the paintings for only two rooms, it soon became obvious that this kind of decoration was not feasible for the entire palace. The Prince therefore made efforts to induce Franceschini to move to Vienna to finish the work in fresco and *quadratura*. When Franceschini refused, the Prince tried, in vain, to acquire Giuseppe Maria Crespi for this project, so the decoration could only be partially completed. In 1706, when the palace was already finished, Santino Bussi was entrusted with the stucco work on the ceilings of the apartments and the gallery, and Franceschini was commissioned to prepare oil paintings on canvas to be installed in the ceilings of two more rooms and the gallery. Even though such local artists as Rottmayr and Anton Faistenberger offered their services, the Prince preferred in the end to leave the decoration of his palace unfinished than to depart from his preference for Italian art rooted in the classical tradition.

In 1704 a fortunate turn of events had brought the Roman artist Andrea Pozzo to Vienna, in response to an invitation by the Emperor, and the Prince immediately availed himself of Pozzo's services. The stucco decoration that had already been begun in the nucleus of the palace, the Great Hall, was removed, and in this room, during the years that followed, Pozzo created one of the principal works of illusionistic Baroque ceiling decoration north of the Alps. The huge fresco virtually grows out of the architectural structure of the room (which was also designed by Pozzo). The individual scenes represent, in succession, the feats of Hercules, while the central view of the heavens shows Hercules being welcomed to Olympus. Here, too, the artist must have been given at least partial freedom to choose his subject matter in this showpiece of Baroque illusionism—for the Herculean (and hence martial) theme had only a very general connection with Prince Johann Adam, who, on his father's advice, had never pursued a military career.

The Garden Palace in the Rossau, where Prince Liechtenstein had directed his artists with such latitude and yet with such a firm hand, was not the typical kind of representative residential palace outside the city. Nevertheless, it set an example, in more than one respect, for the patronage of other noble Viennese families and for the artists they commissioned. For here, relatively early in the development of the Viennese Baroque, model solutions of international quality had been found for the most important kinds of artistic decorations—oil paintings, fresco, *quadratura*, and stucco. This was especially true of the garden, a lively view of which can still be enjoyed today in the paintings by Bernardo Bellotto (1720/24–1780). For the sculptural adornment of this garden, the Prince had acquired models and sketches from Giuseppe Mazza of Bologna and from Massimiliano Soldani of Florence, and these figures were then copied by local artists such as Giovanni Giuliani and transferred to the large format of garden statues.

Prince Johann Adam was fully aware of his palace's exemplary importance, not just in



Detail of the city plan of Vienna, showing the Garden Palace and the adjoining suburb of Liechtenthal, by Johann Friedrich Nagel. Engraving, about 1770

Austria, but abroad as well; so, when he asked Franceschini to give particular care to the execution of his paintings, since foreign travelers to Vienna would be sure to visit the building (*“perchè pochi forestiere passano, che non guardano questa fabrica”*), the Prince felt that artists should consider it an honor to participate in such a project. And, indeed, despite many changes (after 1807, when the palace was turned into a gallery, and after 1979, when the State Museum of Modern Art was installed), the palace in the Rossau is still one of the most striking examples of Italian Baroque art outside Italy.

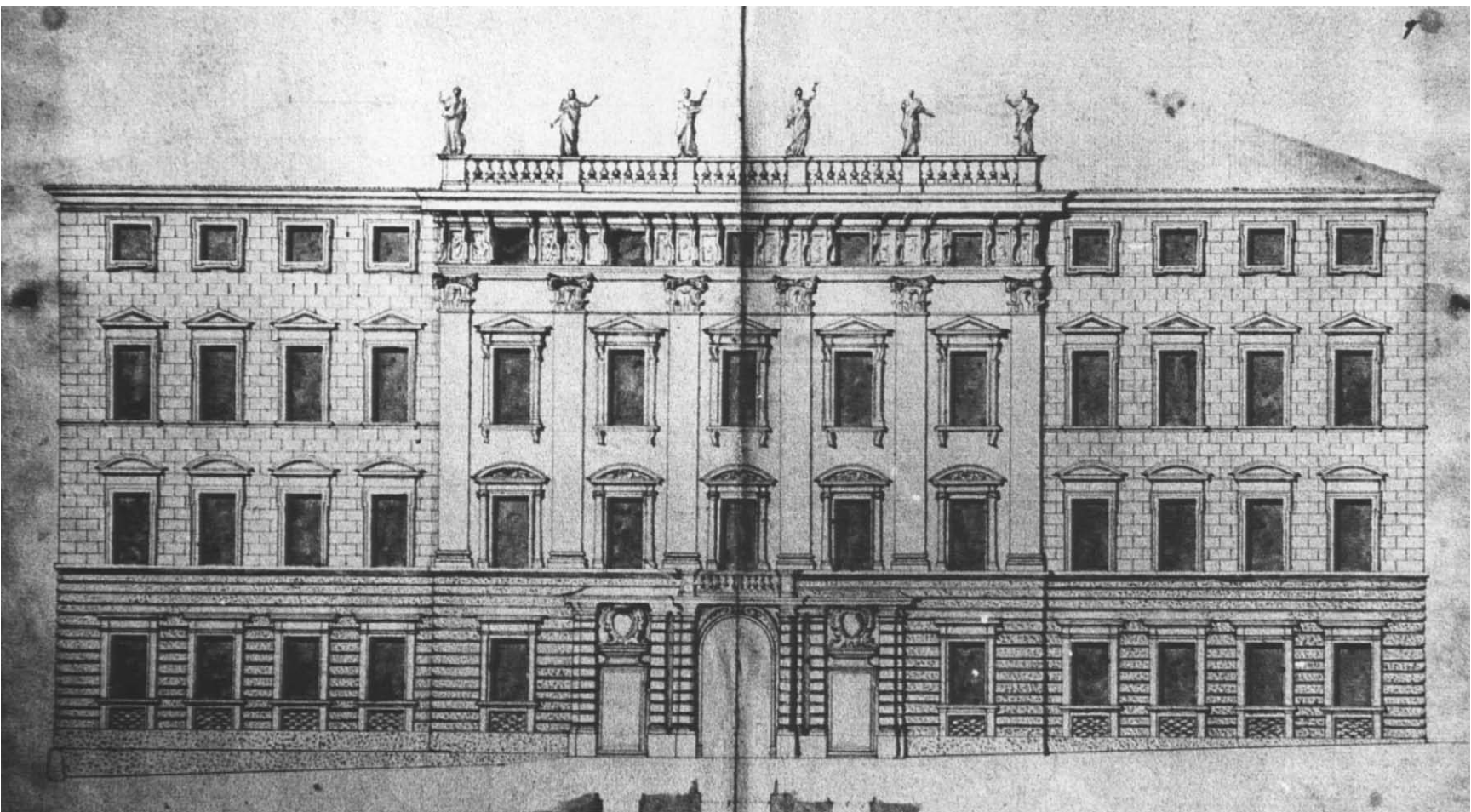
Johann Adam’s lofty ambitions for his Garden Palace are also revealed by its setting within the landscape; the extensive terrain bordering it on the west was divided into equal lots, beginning in 1694, and developed into a new model residential district. This new suburb, whose grid pattern continues the main axis of the princely garden, was named Liechtenthal (Liechtenstein Valley) in honor of the patron. Thus, in conjunction with the orangery and the princely brewery, a Liechtenstein enclave emerged, dominated by the Garden Palace, the only example of urban planning in Baroque Vienna. It is recognizable even today. Once again we see that the Prince’s ambition to make his palace in the Rossau truly representative of his family’s preeminence was at least as important as the ideas supplied by the artists he commissioned.

The City Palace

Since the extensive Liechtenstein family palace in the Herrengasse had just been modernized around 1660–70, there was no urgent need for Prince Johann Adam to launch a new architectural project. He had ample time to wait for a suitable opportunity to present itself. Such an opportunity arose in the spring of 1694, when the high-ranking diplomat Count Dominik Andreas Kaunitz was appointed ambassador to Holland and was forced to sell his partially constructed palace, begun a few years earlier. The Prince of Liechtenstein lost no time in purchasing what was planned as the largest and most modern palace building in Vienna for the steep price of 115,000 florins.

When the palace's previous owner, Count Kaunitz, had returned to Vienna from Munich in 1689, he had brought with him plans that had been drawn up by the Bavarian Elector's court architect, Enrico Zuccalli (1642–1724); no doubt the principal reason for this "import" was Zuccalli's intimate knowledge of the ideas of Bernini. Indeed, Zuccalli's design with the prominent main façade surmounted by a central bay is a direct paraphrase of the classically severe façade of Bernini's Palazzo Chigi-Odescalchi in Rome. The conception of the entire palace as a unified structure organized around a symmetrically proportioned courtyard built to fill an entire city block in the manner of a Roman *isola*, as well as its massive dimensions (still impressive today in comparison with the neighboring buildings), were innovations. Thus, the ideas of the Roman High Baroque penetrated Viennese palace architecture for the first time, and their effect

Proposed front elevation for the City Palace by Enrico Zuccalli. Drawing, about 1689. *Lucca, private collection*





The Liechtenstein City Palace in Vienna



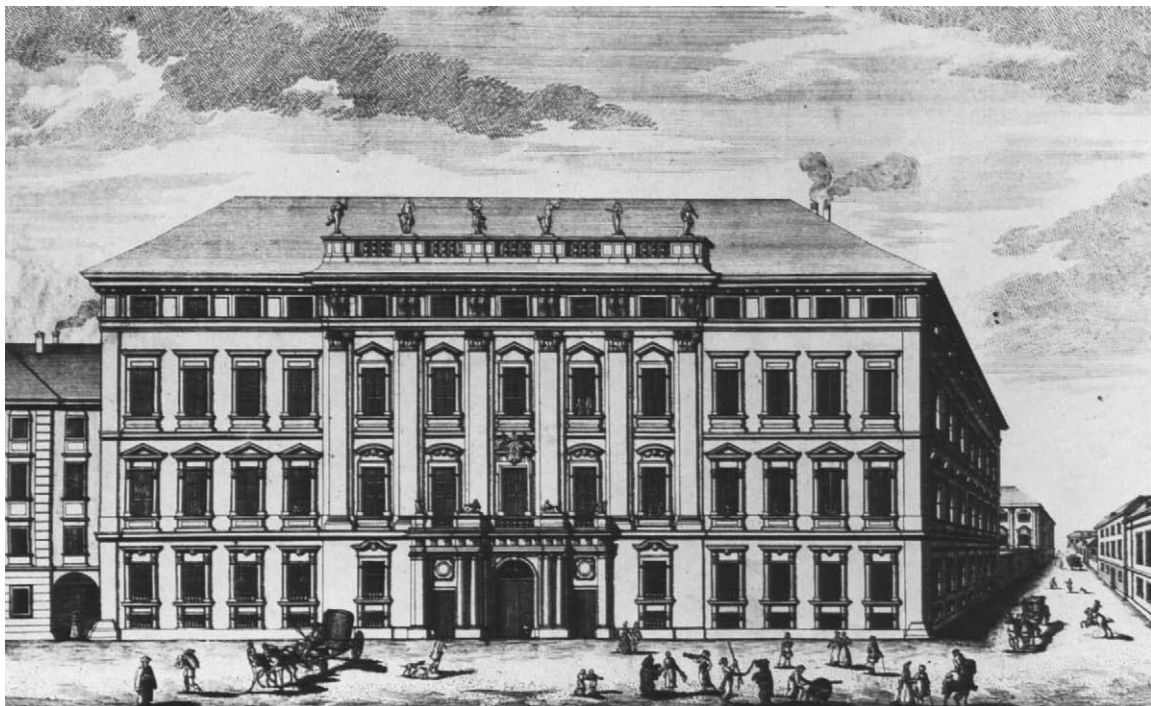
can be traced in the developments of the following decades. Count Kaunitz, incidentally, was well aware of the significance (as well as the material value!) of this building, for he noted in the course of the sales negotiations that no palace of comparable grandeur (“*nissuna casa così franca*”) could be found in Vienna.

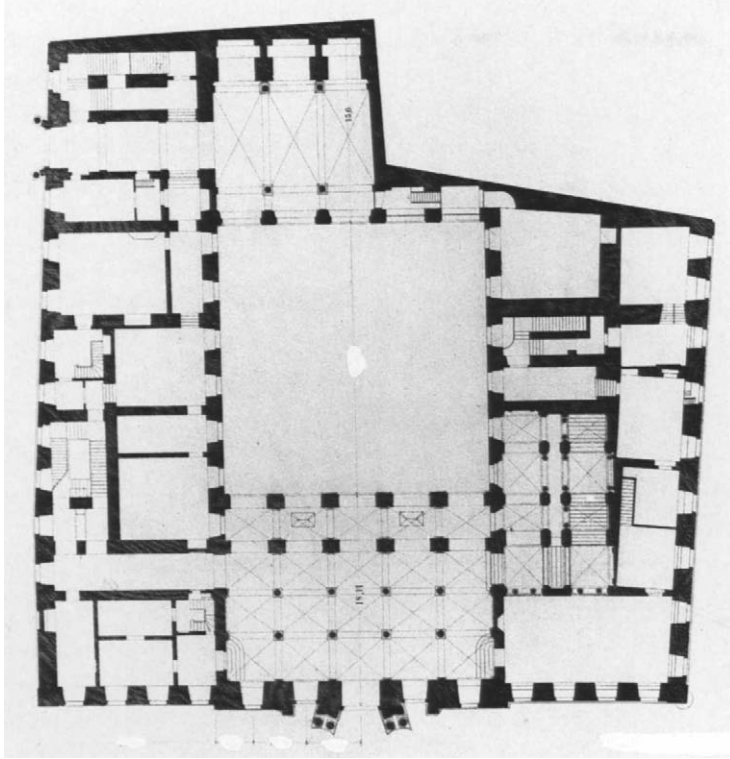
Construction of the palace had begun in 1689. Since Zuccalli was occupied in Munich and was unable to supervise the execution of his plans, Count Kaunitz had engaged Domenico Martinelli, who had recently come to Vienna and was also thoroughly versed in Roman architecture. (Evidently this patron, too, was convinced of the exemplary nature of Italian art.)

Here, too, as with the Garden Palace in the Rossau, Martinelli was able to implement a series of changes and improvements: he diminished the dominance of the center (and with it the quotation from Bernini), strengthened the effect of the building as a whole, and lent it a stronger surface relief by monumental windows and portals, an architectural novelty that proved extremely influential in Vienna.

When the Prince of Liechtenstein acquired this palace in 1694, construction was still in progress and Martinelli’s changes had been only partially incorporated. Since Johann Adam was well acquainted with the abilities of Martinelli, who was already working for him on the Garden Palace and several other projects, he explicitly stipulated that all of Martinelli’s plans and models—which to him guaranteed the overall Roman character of the building—be included with the sale of the property. What was important now was the continuity of the planning and the swift completion of the building. To this end, the project in the Rossau was interrupted

The City Palace by Johann Adam Delsenbach, after J. B. Fischer von Erlach. Engraving, about 1715





Plan of the ground floor of the City Palace after Georg Niemann, 1882

so that the work force could be employed to finish the higher-ranking City Palace.

The building, including some small additions, was finished in a short time, no later than 1700. Difficulties developed in connection with the central staircase, since the Prince, on the one hand, insisted on enriching Martinelli's impressive design with statues and relief sculptures, while Martinelli, on the other, had not been in Vienna for many years and later disassociated himself from these alterations. Johann Lucas von Hildebrandt, who had come to Vienna in 1697 and was immediately employed by Johann Adam, may have introduced changes by designing the openwork banisters, and almost certainly it was the sculptor Giovanni Giuliani who created the rich statuary decoration (partly based on Bolognese models) that provides a strange contrast to Martinelli's severe architecture. The two stately portals on the façade designed by Hildebrandt(?) and Giuliani also conflict with Martinelli's concept, but these showpieces give the building a splendid High Baroque quality.

The interior decoration (which had not been started under Count Kaunitz) had to be in keeping with the general character of the building as a residential palace (staircase, main hall, rooms of state). On the other hand, numerous rooms were intended for the Prince's art collections and therefore required a more sparing decoration, as a kind of backdrop for the works of art. Once again, the Prince was able to engage Italian artists for this task: the ceiling paintings over the staircase (they no longer exist) were created by the Milanese artist Andrea Lanzani (1650–1712); the stucco work in all the rooms had been entrusted to Santino Bussi in 1695; finally, the Prince was able to induce the Venetian Antonio Bellucci (1654–1726) to come to

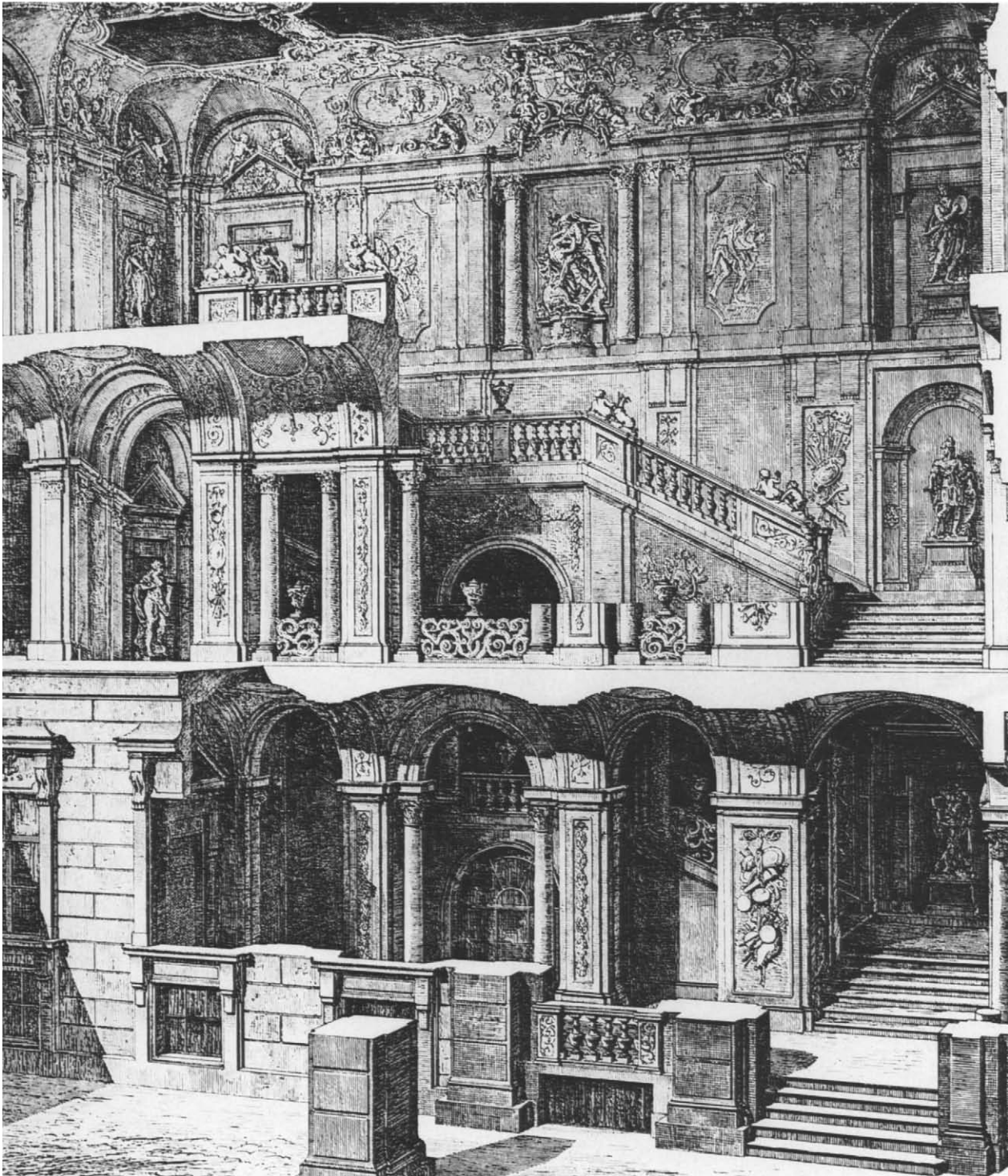
Vienna and execute the ceiling paintings in all the rooms and in the Great Hall. (In the early nineteenth century, Bellucci's pictures were transferred to the Garden Palace in the Rossau, where they have been preserved to this day.) Here, too, as in the Garden Palace, the various mythological and allegorical scenes are not combined in a strict program; the decorative ensemble of first-rate individual works, which would be seen in connection with the pictures and sculptures from the Prince's collection, was felt to be more important than rigid iconographical consistency.

The palace in the Bankgasse, begun by Count Kaunitz and completed by the Prince of Liechtenstein, has an importance in the development of Viennese Baroque architecture that can hardly be exaggerated. The patron's decision to combine heterogeneous motifs—Zuccalli's evocation of Bernini, Martinelli's severe style, and the agitated highlights of Giuliani's architectural sculpture—blazed a trail for future developments.

A century and a half later, the City Palace had to undergo another "completion," and again this happened in an unusual and historically significant manner. After 1807, when Prince Johann Josef I (1760–1836) decided to move the Liechtenstein collections to the Garden Palace, which had been rededicated as a museum (this involved a transfer of Bellucci's ceiling paintings), the building stood empty for a while. A projected series of Neoclassical reconstructions remained unexecuted, and not until 1837 did Prince Alois Josef II (1796–1858) decide to commission a renovation of the interior decoration. He, too, was a markedly original patron; his role as "plenipotentiary and architect who directs everything himself" was explicitly spelled out in the building deeds. The chief ideas for altering the design of the house into a purely residential palace with representational function were furnished by a theretofore unknown English artist, Peter Hubert Desvignes, and by the architect Georg Wingelmüller. At the same time, these men redesigned the country seat at Eisgrub in the English neo-Gothic style. For the Viennese palace, however, a different mode of design was chosen, more in keeping with the Viennese Baroque tradition, a style that today, for the purpose of simplification, is termed the Second Rococo.

In several rooms Santino Bussi's stucco was kept as a foundation, but it was enriched with a network of gilded appliquéés, so that the ceiling ornamentation—without the original pictorial decoration by Bellucci—formed a more emphatic unity with the structural pattern of the wall. A similarly dense surface structure based exclusively on the Rococo contrast of white and gold predominates in the Great Hall, which was completely redesigned: the heavy decor, increasingly enriched as it approaches the ceiling, lends the room a unified appearance in its playful disregard of architectonic elements. Carl Leistler was responsible for the carpentry and Michel Thonet, who had just come to Vienna, was given his first opportunity to demonstrate his novel bentwood furniture in a larger framework. Contemporaries were already praising the "glorious enchantment" of this unusual interior decoration, which soon became an attraction for sight-seers from all over the world.

Prince Johann Adam von Liechtenstein's two palaces are, without a doubt, *Gesamtkunstwerke*, as Richard Wagner terms the collaboration of several arts toward a unified effect—in this case, architecture, painting, stucco, and sculpture. As such, these buildings are typical examples of the Baroque north of the Alps. Of course the term *Gesamtkunstwerk* has a special meaning in this case, for the unity of the whole was not achieved by an architect, a trained decorator, or a scholarly planner, but by the individual taste of the patron himself. This factor contributes to the importance and charm of these palaces, and also explains certain peculiarities, such as the thematically unrelated proximity of Santino Bussi's martial stucco reliefs to Franceschini's



Cutaway drawing of the Grand Staircase after Georg Niemann, 1882

lyrical ceiling paintings in the Garden Palace and the abrupt juxtaposition of Roman architectural severity with playful sculptural forms in the City Palace.

Thanks to the high quality of the group of artists who worked under the firm guidance of the Prince, the two buildings did not remain isolated and exceptional cases. On the contrary, they had an enduring influence on subsequent developments. Numerous later buildings were modeled after the powerfully accented block of the City Palace and the bipolar layout in the Rossau, where the garden forms a connecting link between the palace and the belvedere. (Bellotto's "double portrait" of this arrangement shows how an architectural creation of this kind was seen through Baroque eyes.) Giuliani's sculptures after Bolognese models mark the beginning of Vienna's rich production of garden statuary. The pictorial decor, too, particularly



The Liechtenstein Garden Palace in Vienna, Side View by Bernardo Bellotto. Oil on canvas, 39³/₈ x 62⁵/₈ in. (100 x 159 cm.), 1759–60. Vaduz, *Collections of the Prince of Liechtenstein*

the manner in which stucco, oil paintings, fresco, and *quadratura* were combined into a unified whole in accordance with decorative principles, proved exemplary for eighteenth-century interior design.

Prince Johann Adam, a dilettante in the best sense of the word, must be regarded as the real *structore* of the two Viennese palaces. By creating them and equating his contribution with that of the artists, he carried out the legacy of his father, Karl Eusebius, whose treatise on architecture begins by advising the princely builder to leave monuments to posterity: “For this is the only and the highest purpose of noble and elegant buildings: to immortalize the name and to ensure renown and eternal remembrance to the *structore* who built them.”

The Liechtenstein Garden Palace in Vienna, Seen from the Garden by Bernardo Bellotto. Oil on canvas, 39³/₈ x 59 in. (100 x 150 cm.), 1759–60. Vaduz, Collections of the Prince of Liechtenstein





THE GARDEN PALACE



Left: Front façade of the Garden Palace. *Top:* Garden façade. *Above:* Windows on the front façade



Opposite: The Grand Hall of the Garden Palace. Above left: The Liechtenstein coat of arms above a chimney piece of the Grand Hall. Above right: Stucco decoration in the Grand Hall







Left: The Death of Hercules with Olympic deities above. Part of the ceiling fresco in the Grand Hall by Andrea Pozzo. *Above:* Hercules and Antaeus, with Charon, Neptune, and Mercury above. Part of the ceiling fresco





Opposite: The Apotheosis of Hercules. Ceiling fresco of the Grand Hall by Andrea Pozzo. *Above:* Olympic deities. Detail of the ceiling fresco





Opposite: The Infant Hercules Strangling the Serpents. Detail of the ceiling fresco in the Grand Hall by Andrea Pozzo. *Above:* Hercules as an Archer. Detail of the fresco





Above: Apollo playing the lyre. Detail of the central ceiling painting by Marcantonio Franceschini in the Gallery of the Garden Palace. *Opposite above:* Mercury and Jupiter. An adjacent ceiling painting in the Gallery by Marcantonio Franceschini. *Opposite below:* Sleeping nymph and satyr. Detail of stucco decoration in a room of the *piano nobile* by Santino Bussi





Above: Venus and Adonis Hunting by Marcantonio Franceschini. Oil on canvas, 189³/₈ x 100³/₈ in. (481 x 255 cm.). Commissioned for the Garden Palace. Vaduz, Collections of the Prince of Liechtenstein. *Opposite: Detail of Venus and Adonis Hunting*



Above: Diana and Actaeon by Marcantonio Franceschini. Oil on canvas, 188⁵/₈ x 100³/₈ (479 x 255 cm.). Commissioned for the Garden Palace. Vaduz, Collections of the Prince of Liechtenstein. *Opposite: Latona carrying the newborn Apollo and Diana.* Detail from *Latona Transforms the Lycian Peasants* by Marcantonio Franceschini. Oil on canvas, 188¹/₈ x 100³/₈ in. (478 x 255 cm.). Commissioned for the Garden Palace. Vaduz, Collections of the Prince of Liechtenstein





Personification of Architecture holding the ground plan of the Garden Palace. Fresco on the ceiling in the vestibule of the Garden Palace by Johann Michael Rottmayr



Personification of Sculpture carving the Liechtenstein coat of arms.
Fresco on the ceiling in the vestibule by Johann Michael Rottmayr



Above: Theseus Leading Andromeda onto Olympus. Ceiling fresco in a ground-floor room of the Garden Palace by Johann Michael Rottmayr. *Opposite:* Minerva, from the same fresco







Opposite above: Military trophy. Opposite below: Putti with the attributes of Fortitude (lion skin) and Prudence (mirror). Above left: Personification of America. Above right: Harpy with flowers. Decorative details from ceiling frescoes in ground-floor rooms of the Garden Palace by Johann Michael Rottmayr



Above: The Sacrifice of Aeneas. *Opposite:* Apotheosis of a Hero (Alexander the Great?). Ceiling frescoes from the ground-floor rooms of the Garden Palace by Johann Michael Rottmayr





Above: Theseus and Ariadne. Ceiling fresco from a ground-floor room of the Garden Palace by Johann Michael Rottmayr. *Opposite:* Theseus holding Ariadne's string. Detail from the same fresco



THE CITY PALACE







Opposite: Main portal of the City Palace. *Above left:* Vulcan, sculpture from the main portal by Giovanni Giuliani. *Above right:* Decorative vase from the side portal by Giovanni Giuliani



Opposite: Side portal of the City Palace. Design attributed to Johann Lucas von Hildebrandt, sculptures by Giovanni Giuliani. *Left:* Atlas from the side portal by Giovanni Giuliani



4

Bitte
Kaufmann
Kaufmann







Opposite: Truth Overcoming Time, and Hercules Expelling the Vices. *Above:* Opportunity Seized by her Forelock. Details from ceiling paintings by Antonio Bellucci, formerly in the City Palace, transferred in the early 19th century to the Garden Palace



Above: Allegory of Amorous Youth. Ceiling painting by Antonio Bellucci formerly in the City Palace, transferred in the early 19th century to the Garden Palace. *Opposite:* Venus and putti. Detail from the same painting







Above and opposite: Grand Staircase in the City Palace. Sculptures by Giovanni Giuliani



Opposite: The Grand Staircase of the City Palace.
Below and left: Details of the sculptural decoration of
the Grand Staircase by Giovanni Giuliani





Left: Statue of Ceres from the Grand Staircase of the City Palace by Giovanni Giuliani. *Opposite:* Statue of Apollo from the Grand Staircase of the City Palace by Giovanni Giuliani





Balustrade from the Grand Staircase. Design attributed to Johann Lucas von Hildebrandt, executed by Giovanni Giuliani

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ON THE FRONT COVER: Staircase of the City Palace
ON THE BACK COVER: The Liechtenstein coat of arms
above the side portal of the City Palace.
Sculpture by Giovanni Giuliani
FRONTISPIECE: Front façade of the Garden Palace

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