TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE



The exhibition is held on the occasion of the 350th anniversary of the birth of Sibylla Augusta, Margravine of Baden-Baden, who was born as a princess in the important House of Sachsen-Lauenburg. Together with her elder sister, Anna Maria Franziska, she became the main representative of the family tradition after the extinction of the male line of this House. Through its familial, personal, political, economic and other ties, the House of Sachsen-Lauenburg, which occupied a prominent position in-among the Central European aristocracy in the 17th century, established a link between several contemporary European countries. Even today, the cultural identity of these countries is co-shaped by the legacy of the House of Sachsen-Lauenburg and its descendants.

On their estates, Dukes of Sachsen-Lauenburg, Sibylla Augusta and Anna Maria Franziska as well as their descendants had lavish residences, architecturally high-quality buildings, castle gardens or shrines built, giving rise to a lively cultural and artistic environment in which they developed a rich spiritual and social life. Music and theatre were not absent from this environment. The residences were visited by many distinguished guests ranging from members of the royal and noble families to composers, writers and other artists.

The significance and legacy of Sibylla Augusta, Margravine of Baden-Baden, an energetic and art-loving woman who was, moreover, both an able administrator of Baden-Baden and a skilled diplomat who contributed to negotiating peace between the European powers and managed to restore Baden devastated by the War of the Spanish Succession, has a truly European dimension. Her vision of linking up places situated in different parts of Europe, their traditions and their peoples to some extent anticipates modern united Europe for which the personality of Sibylla Augusta of Baden and her legacy can still be inspirational. However, it is also the life of Sibylla's older sister, Anna Maria Franziska of Sachsen-Lauenburg, who was no less prominent and who played a comparably important role on her Bohemian estates, which deserves attention. In addition, the life story of Anna Maria Franziska provides a testimony to the position of a prominent woman in the predominantly masculine society of the Baroque era who used to overcome the life's challenges with the help, inter alia, of her deep religious faith.

Princesses of Sachsen-Lauenburg Franziska Sibylla Augusta and Anna Maria Franziska ©Landesmedienzentrum Baden-Württemberg

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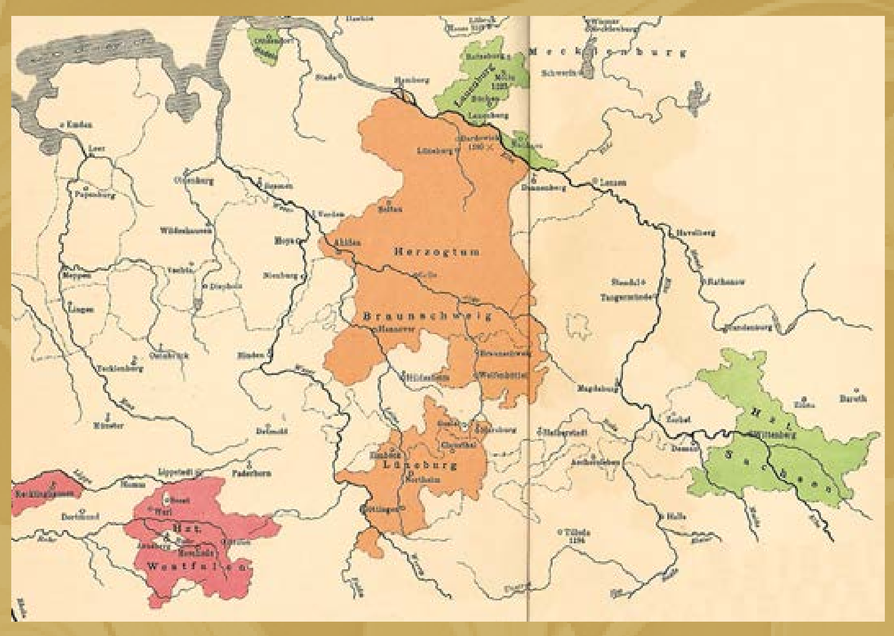
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TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE

SACHSEN-LAUENBURG HERITAGE

THE DUCHY IN THE NORTH – LAUENBURG AND RATZEBURG

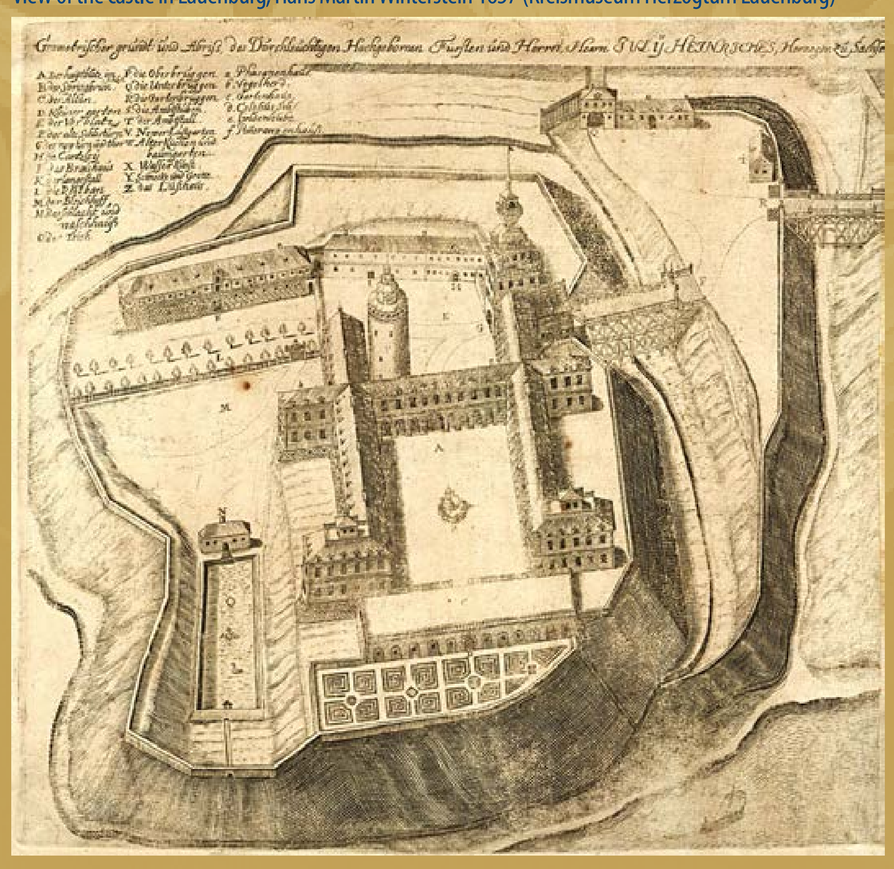


Duchy of Sachsen-Lauenburg within the Holy Roman Empire



View of Ratzeburg with the castle complex on a natural island in Braun-Hogenberg's „Civitates orbis terrarum".
Gerd Hane 1588 (Kreismuseum Herzogtum Lauenburg)

View of the castle in Lauenburg, Hans Martin Winterstein 1657 (Kreismuseum Herzogtum Lauenburg)



The Duchy of Sachsen-Lauenburg (Herzogtum Sachsen-Lauenburg) was situated on the lower Labe River at its mouth to the North Sea, near the city of Hamburg. Since the victory of a coalition of North German princes and lords and Lübeck over the Danish king Waldemar II at Bornhöved in 1227, the Ascanian Duke of Saxony ruled two equal power centres, Wittenberg on the middle Labe River and Lauenburg with Ratzeburg on the lower Labe River. Between 1295 and 1296, the Saxon dukes were divided into the Lauenburg and Wittenberg lines. As a result, the two parts of Saxony became increasingly distant from each other, and the Lauenburgs did not become the heirs of the Wittenberg dynasty after its extinction in 1423. The Duchy of Sachsen-Wittenberg fell to the House of Wettin, along with the associated post of Elector and the office of Marshal of the Holy Roman Empire. Naturally, the Lauenburgs did not want to accept this fact. Nevertheless, the dukes of Lauenburg were unable to regain the Wittenberg inheritance due to further divisions between the Bergedorf-Mölln and Lauenburg-Ratzeburg lines, conflicts with the Estates, faulty imperial policy, heavy defeats by the Hanseatic cities of Lübeck and Hamburg, and financial problems due to fraternal disputes. The protracted dispute eventually lasted until their extinction in the male line in 1689.

Lauenburg Castle on the Labe River, which gave the castle its name, was for a long time the seat of the dukes. It was built as early as 1181–1182 and expanded into the most important residence in the 13th century. At the foot of the castle, the town of Lauenburg was established, which was burnt down twice. Today, only the tower with the coat of arms of the dukes of Saxony and a rebuilt wing of the building remain of the once mighty complex. Franz II, father of Julius Heinrich, moved his court to Neuhaus, a late medieval moated castle that was converted into a residential palace, while his son August chose Ratzeburg as his future residence.

Ratzeburg Castle, the core of which was built from an 11th century castle, was greatly expanded after the destruction of Lauenburg Castle in the 16th century. Its octagonal tower did not quite fit in with the Renaissance style but the decoration of the other buildings, complemented by representative bay windows, gave the complex a character corresponding to the time period. The extension was completed in 1619. August's successors in the duchy, his brother Julius Heinrich and his son Julius Franz, used the residence for their own purposes when they were present in their duchy. Ratzeburg was the most important town of the duchy, but the cathedral and the surrounding cathedral district were part of the Prince-Bishopric of Ratzeburg, which fell to Mecklenburg during the Reformation.

Another important castle residence was in **Franzhagen**. Originally a sheep yard and then a farm (Meierhof), it became the seat of the entire family under the reign of Franz II. In 1592 he gave the estate to his second wife, Maria (of Brunswick-Lüneburg). In 1658 the castle passed by inheritance to the Duchy of Schleswig-Holstein-Sonderburg. The family died out in 1708 and Franzhagen Castle was demolished only eight years later.



The tower of Lauenburg Castle with the coat of arms of John IV



Duke Julius Heinrich of Sachsen-Lauenburg
©Landesmedienzentrum Baden-Württemberg



Portrait of Franz II and his family, formerly in Franzhagen Castle, now in the village church in Alt-Büchen.



Duke Julius Franz of Sachsen-Lauenburg
©Landesmedienzentrum Baden-Württemberg

Coat of arms of Duke Franz II of Sachsen, Engern and Westfalen (1547–1619)



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TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE

SACHSEN-LAUENBURG HERITAGE

DUKES JULIUS HEINRICH AND JULIUS FRANZ



In the 16th and 17th centuries, Sachsen-Lauenburg had a population of about 20,000 and was one of the smallest states of the Holy Roman Empire. In order not to divide the territory, the eldest son always ruled. The other sons had to find their own provision through wealthy marriage, ecclesiastical rank, but mainly in military service. The Thirty Years' War became the great opportunity for the dukes of Sachsen-Lauenburg to regain economic and political power.

After the Battle of White Mountain near Prague, in which several sons of the Duke of Sachsen-Lauenburg, Franz II (1547–1619), took part, one of them, **Julius Heinrich (1586–1665)**, who fought on the victorious side, was awarded property in western, central and northern Bohemia. After receiving the pledge of the confiscated Ostrov / Schlackenwerth estate with the towns of Hroznětín / Lichtenstadt and Pernink / Bärringen on 8 August 1623, he purchased the Toužim / Theusing estate on 23 August 1623. He multiplied his estates by marrying Princess Anna Magdalena Popel of Lobkowicz, with whom he married the estates of Zákupy / Reichstadt, Horní Police / Oberpolitz, Buštěhrad / Buckov (Buschtiehrad) and the house at Praha Hradčany / Prague - Hradčany. He also bought a court in Podbořany / Podersam, 1646 Děpoltovice / Tüppelsgrün, 1663 Hauenštejn / Hauenstein, Ploskovice / Ploschkowitz and 1665 Měděnec / Kupferberg. He tried to protect his estates from war events and developed extensive building activity there. The first habitable premises were provided in the castle in Toužim, but in the mid-1630s he moved his main residence to Ostrov. In Ostrov, where he lived, he adapted the old Schlick castle, built a large castle garden, known as the eighth wonder of the world, and the family mausoleum, the Chapel of St. Anne. However, he also had many disputes with his subjects. When his brother August died in 1656, the seventy-year-old Bohemian nobleman also became the reigning Duke of Sachsen-Lauenburg. Following the example of his Bohemian dominions, he tried to raise the economic level of the war-torn economy in his own hereditary duchy. He had a garden built at the castle in Lauenburg following the Ostrov model.

After the death of Julius Heinrich in 1665, the Duchy of Sachsen-Lauenburg was passed to his elder son Franz Erdmann (1629–1666) and the Bohemian estates were taken over by Julius Franz (1641–1689). After the death of elder brother, Julius Franz also became the reigning Duke of Sachsen-Lauenburg. Like his father, he was a high-ranking officer in the imperial army. He even tried, albeit unsuccessfully, to obtain the rank of Elector. He improved his estates in every possible way, ran a magnificent court, multiplied art collections, and developed spiritual and artistic patronage. In Ostrov, he continued further improvements to the castle garden, built a new Sachsen-Lauenburg castle, the Great Summer Palace and completed a Piarist college. In Zákupy, he began the reconstruction of the castle and built a Capuchin monastery. The Dukes of Sachsen-Lauenburg, who became one of the richest aristocratic families in Bohemia, are a characteristic example of how the old noble families acted with European and spatial flexibility in order to maintain and increase their estates, ranks and power.

When Duke Julius Franz of Sachsen-Lauenburg died on 30 September 1689, his daughters Anna Maria Franziska (1672–1741) and Franziska Sibylla Augusta (1675–1733) became heirs to the family fortune in Bohemia. The inheritance that the two princesses received ranked them among extremely wealthy brides.



The alliance coat of arms of Duke Julius Heinrich of Sachsen-Lauenburg and Anna Magdalena of Lobkowicz in Toužim



Goblet with the coat of arms of Duke Julius Franz of Sachsen-Lauenburg

Painted wooden ceiling in Toužim chateau with armorial figures of the Dukes of Sachsen-Lauenburg







Duke Julius Heinrich of Sachsen-Lauenburg (1586–1665) and his third wife Anna Magdalena of Lobkowicz (1609–1668)

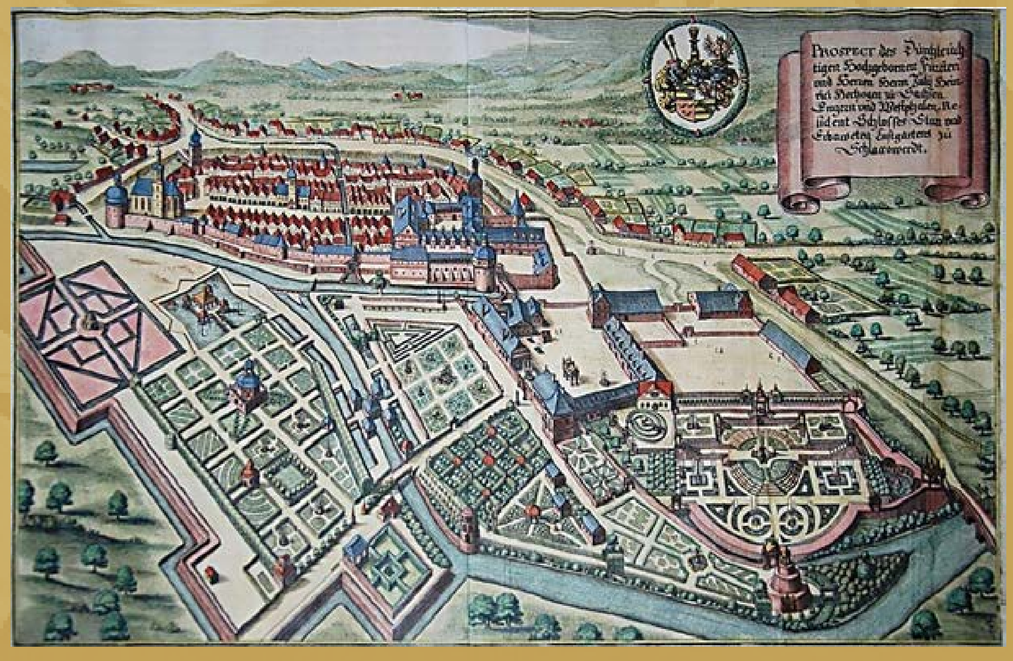


Duke Julius Franz of Sachsen-Lauenburg (1641–1689)
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The town of Ostrov / Schlackenwerth with its chateau and chateau garden in an engraving by Matthäus Merian Topographia Bohemiae, Moraviae et Silesiae 1650

Lauenburg chateau and garden (1656)





EUROPEAN CONSERVATIVES AND REFORMISTS

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SACHSEN-LAUENBURG HERITAGE

FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN,

NÉE PRINCESS OF SACHSEN-LAUENBURG

On 21 January 1675, a second daughter, Franziska Sibylla Augusta, was born at Ratzeburg Castle to Duke Julius Franz of Sachsen-Lauenburg and Countess Maria Hedwig Augusta of Pfalz-Sulzbach. She spent her youth in Ostrov. After her father´s death in 1689, she acquired her father's estates, the estates of Ostrov, Toužim, Měděnec, Podbořany and later Lovosice / Lobositz. A number of suitors from the highest circles showed interest in the hand of the orphaned princesses of Ostrov, under the protection of Emperor Leopold I himself. In January 1690, the first of the suitors, Ludwig Wilhelm, Margrave of Baden-Baden, a famous warrior from the Turkish wars in the Balkans and Hungary, arrived in Ostrov. It was previously thought that the elder of the princesses was initially intended for him, but apparently before their first meeting he chose her younger sister, the barely fifteen-year-old Sibylla Augusta. On 27 March 1690, the wedding took place at the Lobkowicz castle in Roudnice.

Ludwig Wilhelm (1655–1707) was the son of Margrave Ferdinand Maximilian of Baden from the Catholic branch of the Baden-Baden House (the Baden-Durlach branch was Protestant) and the French princess Louise Christine Savoyen-Carignan from a family related to the Bourbons and close to the French royal court. Ludwig Wilhelm was born in Paris, his godfather was the French king himself. However, he spent his childhood in Baden, without his mother, who refused to leave France. After the death of his grandfather, Margrave Wilhelm, in 1677, he took over the government of the Margraviate of Baden-Baden and in 1682 offered his services to Emperor Leopold I. A year later, he successfully participated in the liberation of Vienna and Pressburg from the Turks and was made a general at the age of only twenty-eight. The imperial troops also liberated a number of Hungarian and Balkan regions under his command. These achievements later earned him the nickname "Türkenlouis" - the Turkish Louis. The pinnacle of his military prowess was the Battle of Szlankamen on the Danube on 19 August 1691, in which he managed to defeat and drive the Ottoman army to flight with less than half the number of men and to capture a huge booty. For this victory he was promoted to lieutenant general and awarded the Order of the Golden Fleece.

As the Margraviate of Baden-Baden was affected by the Palatinate Wars and the Orleans Wars, Ludwig Wilhelm built his margrave's court and residence in Ostrov between 1690 and 1705. He undertook almost constant military campaigns on the orders of the Emperor, and Sibylla Augusta, as his devoted wife, often accompanied him to his military encampments and to the Viennese court. During his absence she also took over the administration of the Bohemian estates.

In 1705 the margrave couple moved to their castle under construction in Rastatt. The union produced nine children, only three of whom reached adulthood (the first child lived six months, the second four years, the third six years, the fourth three years and the fifth died after four months). Their mutual love and devotion lasted until 4 January 1707, when Margrave Ludwig Wilhelm of Baden-Baden died. And then a fateful turning point in the life of the young Margravine Sibylla Augusta occurred, when she manifested herself in a new form as a regent.



Princess Franziska Sibylla Augusta of Sachsen-Lauenburg as a three-year-old in the garden of Ostrov /Schlackenwerth (1678)



View of Baden-Baden, M. Merian, 1643





Margrave Ludwig Wilhelm of Baden-Baden as Field Marshal, oil, approx. 1724 (Stadtmuseum Rastatt)



Princess of Sachsen-Lauenburg Franziska Sibylla Augusta around 1690
©Landesmedienzentrum Baden-Württemberg

Chateau Rastatt, view from the garden



EUROPEAN CONSERVATIVES AND REFORMISTS

TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE

FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS A REGENT



Margravine Franziska Sibylla Augusta of Baden-Baden in a portrait around 1700
©Landesmedienzentrum Baden-Württemberg

After the death of Margrave Ludwig Wilhelm on 4 January 1707, Franziska Sibylla Augusta was left alone with her five children, the eldest of whom, Ludwig Georg Simpert, was five years old (1702–1761). Fully aware of her responsibilities, convinced that it was her sacred duty to protect, maintain and properly represent the family heritage entrusted to her by the higher power, she assumed power and property and administered the country and her estates as regent. And she did so vigorously and successfully.

The Margraviate of Baden-Baden was heavily in debt and largely ruined. Moreover, another war was raging, this time over the Spanish inheritance. In 1707, Sibylla Augusta wrote a letter to Emperor Joseph I asking him to keep his promise to the late margrave to provide for his surviving children in the event of his death, but the emperor only advised her to return to Bohemia if she felt in danger on her imperial estates. Eventually, however, she obtained a partial payment of 750,000 guilders through tough negotiations with Emperor Charles VI. She presented herself at the Viennese court as an envoy of the Margraviate of Baden-Baden.

After the end of war hostilities, there were several peaceful years in which Sibylla Augusta developed a large number of building and artistic activities. With her skilful financial policy, careful supervision of finances and an administrative reform, she managed to prevent the economic collapse of her country. She won respect and recognition among the population by her careful care and protection of her subjects on her estates. She settled the war-ravaged Baden with settlers from Bohemia, including peasants and craftsmen. Later, she did not hesitate to spend the wealth of her father's inheritance and the proceeds of her Bohemian estates to alleviate the extreme poverty of the Baden Margraviate through numerous subsidies. In 1703, in an attempt to preserve the integrity of the Bohemian estates, she established a „fideicommissum“ (trust, a legal instrument implying inalienability of the estate and its transfer to a predetermined person, usually the oldest surviving descendant). She also had great success in the field of marriage policy for her children.

In 1727, after two decades, Franziska Sibylla Augusta handed over the consolidated Duchy of Baden-Baden to her son Ludwig Georg Simpert. She chose the Ettlingen Castle as her widow's residence, where she died on 10 July 1733. She had her grave in the castle church in Rastatt decorated with a simple stone tombstone with the simple inscription "Pray for the great sinner Augusta MDCCXXXIII". The legacy of Margravine Sibylla Augusta, Princess of the distant town of Ostrov, is still alive in Baden and is still highly estemeed at present.



Tombstone of Ludwig Wilhelm of Baden-Baden



Margravine Franziska Sibylla Augusta of Baden-Baden in widow's robe (1720)



Margravine Franziska Sibylla Augusta with her son Ludwig Georg Simpert (approx. 1705)
©Landesmedienzentrum Baden-Württemberg



Margravine Franziska Sibylla Augusta of Baden-Baden in a fresco of the vault of the chateau church in Rastatt



Fresco on the vault of the chateau church in Rastatt with the theme of the finding of the Holy Cross, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl

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FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS A DIPLOMAT

The legacy of Margravine Franziska Sibylla Augusta of Baden-Baden, née Princess of Sachsen-Lauenburg, is of European significance. Her diplomatic activities bear witness to this. Her grandfather, Christian August of Palatinate and Sulzbach (1622–1708), initiated her into public administration and diplomacy at an early age and provided her with an excellent upbringing. Her role in the final period of the War of the Spanish Succession (1701–1714) proved particularly significant. When the French troops crossed the Rhine River and Marshal Villars captured the town and fortress of Rastatt on 23 May 1707, the margrave had to leave with her children and the rest of the court, first to Ettlingen and then to Baden-Baden in the summer. Although no one could have blamed her if she had returned to her quieter Bohemian estates, she remained in Baden.

As the daughter of Julius Franz of Sachsen-Lauenburg and widow of Ludwig Wilhelm of Baden-Baden, two of the most important military leaders of her time, she had considerable diplomatic capital, which she used to the full during the negotiations for the so-called Peace of Rastatt in 1714. Despite temporary visits to Ostrov, the court remained in Baden. Franziska Sibylla Augusta made the Rastatt castle available for the four-month peace negotiations, which ended with the signing of the peace treaty on the night of 6-7 March 1714. One of the key figures in the War of the Spanish Succession and the main Austrian negotiator of the Peace of Rastatt was Eugene of Savoy, who was originally one of the suitors for the hand of the Ostrov princesses. It seems that the margravine´s position as a kind of informal mediator in peace negotiations in shaping the future territorial arrangements in Europe may have been significant. She was able to navigate the complex political relationships and ensure that her country received the support it deserved. The margravine was probably not a silent witness, but, to the extent that the social possibilities of the time allowed, an active agent in the changing dynamics of the balance of power and the birth of a new balance of power between the European powers. The Austrian Habsburg empire reached the largest territorial extent in its history. The Margraviate of Baden-Baden was restored to all the territories and possessions that had previously been seized by French troops.

The Peace Treaty of Rastatt not only marked the end of the War of the Spanish Succession, but also ended a century of religious and hegemonic wars in Europe. It created the basis for a flourishing cultural landscape on the Upper Rhine.

In gratitude for the peace agreements, Margravine Sibylla Augusta of Baden-Baden had the Chapel of Our Lady of Einsiedeln built in Rastatt as a replica of the Chapel of Our Lady of Einsiedeln built in Ostrov between 1709 and 1710.



Rastatt Chateau, where the Peace of Rastatt was negotiated and signed in 1714



Paolo de Matteis immortalised the Peace of Utrecht in 1713 and the Peace of Rastatt in 1714 (Rastatt Museum)



PAX RASTADIENS, a medal celebrating the Peace of Rastatt by the Nuremberg medallist Georg Wilhelm Vestner 1714 (Zeitschrift für die Geschichte des Oberrheins 118 (NF 79), Nr. 37)

Declaration of the Peace of Rastatt in 1714, copper engraving by Pieter Schenk (Wehrgeschichtliches Museum Rastatt)



Prince Eugene of Savoy (1718)





Margravine Franziska Sibylla Augusta of Baden-Baden
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FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS A PROTECTOR AND BENEFACTOR OF THE CHURCH



Palladium of the Bohemian Lands



Love statue of Virgin Mary Faithful



Statue of the Black Madonna in Ostrov



Sibylla Augusta depicted as the Virgin Mary

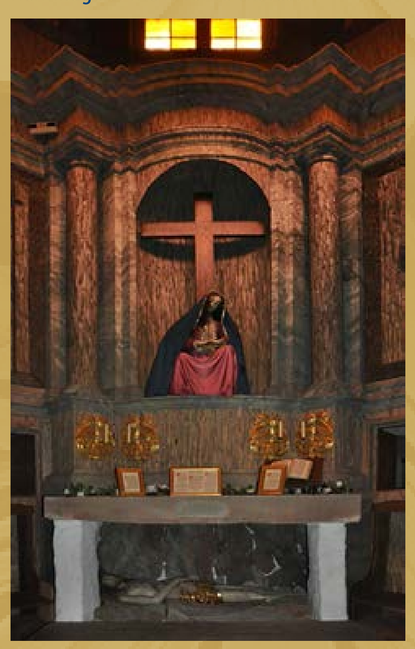
Interior of the Chapel of Our Lady of Einsiedeln in Ostrov



Statue of the Black Madonna in Rastatt



Hermitage at the Favorite Chateau



A deep and passionate devotion played a significant role in the life of Margravine Franziska Sibylla Augusta of Baden-Baden. In this respect, she continued the work of her grandmother, the Sachsen-Lauenburg duchess Anna Magdalena, née Princess of Lobkowicz, who founded a Piarist college at the family tomb in Ostrov in 1666, which was completed by Sibylla Augusta's father, Duke Julius Franz, in the 1770s. In 1648, Anna Magdalena, comparably to her mother Benigna Catherine of Lobkowicz in 1638, rescued the so-called Palladium of the Bohemian Lands, a Gothic Marian icon protecting the Bohemian Lands, detained by the Swedes, and upon paying the high sum, secured its return to Bohemia.

In 1692–1693, the Margravine Sibylla Augusta had a chapel dedicated to St. Florian built at the Piarist college in Ostrov in memory of the fire of 28 December 1691 which destroyed the castle of Ostrov but did not affect the town. In the cupola of the chapel, Paolo Manni, an Italian painter active in Ostrov, made a painting depicting the murder of the children of Bethlehem. The theme was chosen fittingly, as the feast of the virgins of Bethlehem falls on the annual day of the castle fire. At the same time, the lovelorn Margravine then had a pious altar set up in the convent church as a thank-you to the Virgin Mary following her husband Ludwig Wilhelm's victory at the Battle of Szlankamen (19 August 1691). A love statue of the Virgin Mary of Ebstorf, which was purchased in 1644 by Duchess Anna Magdalena from the convent in Ebstorf, North Germany, and transported to Ostrov in 1654, was transferred to the altar. In connection with the growing number of pilgrimages, the love statue was named Our Lady of Faith (Marie Treu) in 1726 and the whole college was called correspondigly.

Under the influence of Cardinal Prince-Bishop Damian Hugo von Schönborn, Margravine Sibylla Augusta led a strictly religious lifestyle. With an unshakable faith in a higher order and divine purposes, she accepted the untimely deaths of her parents, husband and seven children, including her adult daughter, as well as natural and wartime disasters and endless hardships. Margravine Franziska Sibylla Augusta and Margrave Ludwig Wilhelm also set about rebuilding the network of parish churches and building new chapels on their estates. The Church of the Visitation of the Virgin Mary in Skoky (Maria Stock), initiated by Margravine Franziska Sibylla Augusta of Baden-Baden, became an important pilgrimage site in Toužim. The church was built in 1736-1738 according to the plans of Johann Schmidt. During her travels in Europe, she often visited the famous pilgrimage site in Einsiedeln, Switzerland. The first time she did so was in 1703. On her next visit there in 1708, a miracle happened from her point of view - her still non-speaking son Ludwig Georg Simpert began to speak for the first time. In gratitude, the Margravine decided to build a chapel for Our Lady of Einsiedeln on the model of the chapel in Einsiedeln. In 1715, she had Piarists called to Rastatt from Ostrov and founded a college.

In Baden, the margravine also successfully contributed to the spread of the cult of St. John of Nepomuk (beatified 1721, canonised 1729), as evidenced by the numerous statues of her favourite patron saint and the legend of him painted in the dome of the castle church in Ettlingen in 1732 by Cosmas Damian Asam.

Between 1717 and 1718, Sibylla Augusta had a hermitage, an eremitage, built near her castle Favorite as a retreat for prayer and penance, where she secluded herself for several days. In the various dungeons there are wax figures depicting biblical scenes, the figure of Mary Magdalene has the features of the margravine herself.

St. Theodora – Palace Church of the Holy Cross in Rastatt, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl









Statues of St. John of Nepomuk in Ostrov and Rastatt

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TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE

FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS A BUILDER

OSTROV

For the dukes and duchesses of Sachsen-Lauenburg, donations served to emphasise the family representation. They carried out a number of important building projects on their estates, involving leading architects, builders and artists. The family tradition was continued by the two princesses from Ostrov, namely, Anna Maria Franziska and Franziska Sibylla Augusta. Sachsen-Lauenburg architecture resonates in their buildings, including the characteristic features encountered in Ostrov. Both the Dukes of Sachsen-Lauenburg and the Margraves of Baden-Baden managed to build a magnificent court in Ostrov, which became a renowned artistic and cultural centre. Numerous artistic influences from southern and western Europe crossed here. The residence in Ostrov was intended to be on a par with the Parisian and Viennese court environment. The Margravine Sibylla Augusta had an intimate and profound relationship with Ostrov and constantly returned to the place of her youth.

Sachsen-Lauenburg Chateau

The chateau, barely completed in 1690, was probably remodelled by Giulio Broggio until 1692, i.e. already with the funds of the young Margravine Franziska Sibylla Augusta and Margrave Ludwig Wilhelm. At that time, the facades were given a new colour scheme with red surfaces and light ochre tectonics. Later, the entire castle was given a monochrome coating of light red marble, similar to the chateau in Rastatt. The entrance portal of the chateau was designed and made by the 'Ostrov sculptor', the stonemason Martin Möckl in 1690.

The White Gate

In 1690–1695, a magnificent gate was built, which then led to the courtyard of Baden Chateau - today's Princes´ Palace, next to the White Court. It was designed and sculpted by the master stonemason Paul Büttner in the spirit of the Broggian portals of the Zákupy Chateau. It still bears the alliance coat of arms of the owners of the estate - the Margraves of Baden-Baden on the left and the Dukes of Sachsen-Lauenburg on the right, encircled by the chain of the Order of the Golden Fleece.

Baden Chateau, known as the Palace of the Princes

A three-winged palace was built in 1692–1695 as a luxurious residential complex, connected to the chateau through a passageway. At the corners of the wings, there are massive towers covered with trussed roofs. In the central axis of the garden wing, there is a two-armed representative staircase with a balustrade and sculptures. The façades were covered with illusively painted brickwork which was intended to evoke the Marble Court at the palace of the French King Louis XIV at Versailles. That the palace was to surpass even the Versailles chateau is evidenced by the existence fo sumptuous bathrooms with pools across the room, lined with Delft tiles.

The View wall (Prospektmauer).

The Schlick Chateau, damaged by fire in 1691–1711, was built with a massive wall with a richly architectonic facade, which was terminated on both sides by towers one storey higher and connected by an observation deck. In the great tower, the water cascades with the statue of Neptune, after which the tower was called the Tower of the Great Man, were arranged.

The Chateau Garden

In the years 1690–1715, a new form of the chateau garden was born according to the principles of French garden design. The French garden architect Jean Trehet, a direct pupil of Le Nôtre, was probably involved in the overall layout of the transformation. The garden was supplemented with a number of new objects, sculptural decoration and water works. The interior of the Great Lustschloss (château de plaisance) was also redesigned, with an illusionistic mural and ceiling painting celebrating Margrave Ludwig Wilhelm. The artist was probably the Italian painter Paolo Manni.

The Sacred Precinct

On the grounds of the Piarist college in Ostrov, Margravine Sibylla Augusta had the chapel of St. Florian built in 1692–1693 and a chapel dedicated to Our Lady of Einsiedeln in 1709–1710

The Manor Brewery

Opposite the Piarist college, the manorial brewery complex with a central gable bay was built between 1725 (1726) and 1727, where the alliance Sachsen-Lauenburg and Baden coat of arms was inserted.



Lauenburg Chateau in Ostrov



The viewing wall at the chateau in Ostrov



The manor brewery in Ostrov before its demolition

The White Gate in Ostrov with the alliance coat of arms of the Margraves of Baden-Baden and the Dukes of Sachsen-Lauenburg





Baden Chateau, Palace of the Princes in Ostrov

Einsiedeln Chapel





Interior of the Lustschloss (château de plaisance) in Ostrov with the apotheosis of Margrave Ludwig Wilhelm of Baden-Baden



The chateau garden in Ostrov on an engraving by Johann Michael Sockh (1716)

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SACHSEN-LAUENBURG HERITAGE

FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS A BUILDER

After the final transfer of the residence of the margraves of Baden-Baden to Rastatt, the builders, artists and craftsmen, who had previously been involved in the construction of their residence in Ostrov, moved with their lords to Baden. Through their activities and immediate influence, they became the representatives and mediators of the new forms of artistic development brought from distant Bohemia, such as in case of Domenico Egidio Rossi, architect and builder. Especially Michael Ludwig Anton Rohrer and his sons Johann Michael Ludwig Rohrer and Johann Peter Rohrer contributed significantly to the expansion of central buildings in the Rhineland, based on the Bohemian model. The longing for her native Ostrov led Franziska Sibylla Augusta to build a number of buildings in Margraviate of Baden-Baden in the same spirit as those in Ostrov to remind her of her beloved home. The restoration of Margraviate of Baden-Baden involved the application of general architectural principles as well as the shaping of the entire landscape to represent the sovereign power of the landlord. In this way, the significance of Ostrov crossed the borders of Bohemia and the Habsburg hereditary lands.

Rastatt Chateau

Margrave Ludwig Wilhelm intended to build a hunting lodge near the market village of Rastetten on the Murg River, the design of which he commissioned from the builder Domenico Egidio Rossi. The hunting lodge gradually evolved into a new Baden residence, completed in 1707. The chateau was then upgraded and modernised in some parts by the builder Johann Michael Ludwig Rohrer. The central part of the impressive three-winged complex is crowned by a statue of Jupiter, who hurls his lightning bolts against the enemy. In the entrance hall, Apollo, the sun god, is depicted in the scene of Phaeton´s fall, in allusion to the enemy of Ludwig Wilhelm, King Louis XIV of France. The Hall of the Ancestors culminates in a fresco of Apotheos Hercules, where "Türkenlouis" is equated with this hero. The ornate stucco frames on the walls bear, later added to, a gallery of ancestors.

The town itself was built on the regular plan of the so-called ideal towns, with the typical trident of streets emerging, as at Versailles, from the chateau courtyard.

Chapel of Our Lady of Einsiedeln

The chapel of Our Lady of Einsiedeln was built in Rastatt in 1715 by the builder Johann Michael Ludwig Rohrer on the model of the chapel of Ostrov. Like the one in Ostrov, it was equipped with a large staircase and reliefs with statues on the top of the gable. Unlike Ostrov, however, it was completed with a crypt, a replica of the Nativity Cave and a little bell tower.

The Chateau Church of the Holy Cross

The Rastatt Chateau Church is, together with the Favorite Chateau, the most important testimony to the building activity of Franziska Sibylla Augusta. In 1719–1723, the chateau church was built as the court church of the "Holy Cross" by the Bohemian court builder Johann Michael Rohrer. The castle church is also the final resting place of the margravine. The tombstone bears an inscription of her own choosing "Pray for the great sinner Augusta MDCCXXXIII". After the extinction of the Baden-Baden House in 1771, the church served the Piarist school, later the lyceum, as a grammar school church.

Pagodenburg

This former tea pavilion of the Margrave's family, built in 1722, surrounded by a garden, stands on the raised terrace of the Murg River. It is a replica of the building in the park of Nymphenburg Chateau in Munich and was intended for entertainment and courtly society, the ornamental parterre being connected to the utility garden. Today, exhibitions of the works of local and foreign artists are held there in the summer months, organised by the Rastatt Art Society.

Favorite Chateau

Between 1710 and 1730, Margravine Sibylla Augusta had the country chateau Favorite built near Rastatt. Again, The building was designed by the builder Johann Michael Ludwig Rohrer. The chateau with its corner buttresses was equipped with a grand staircase leading to the garden, like the Baden Chateau in Ostrov. The central hall, serving as a sala terrena, was created in imitation of the hall of the Great Summer Palace in Ostrov with corner grottoes, galleries and the use of tiles with Dutch motifs, similar to the baths in Ostrov. The vault of the central hall's gallery also depicts a scene of Diana in the bath with the fleeing Actaeon, as does the vault of the princely bath of Baden Chateau in Ostrov.

Rastatt Chateau





Favorite Chateau, garden facade

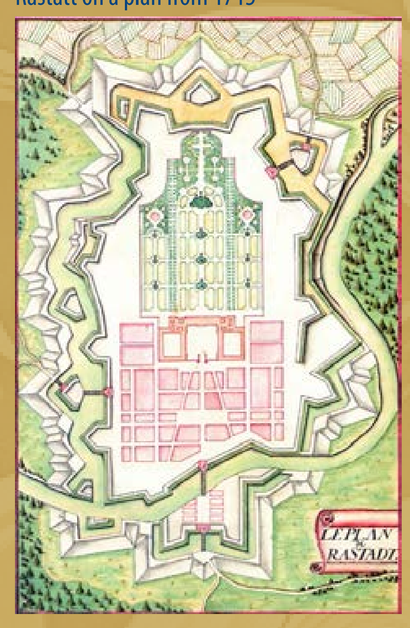


Interior of the central hall of the Favorite Chateau, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Rastatt Chateau Church of the Holy Cross, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl

Rastatt on a plan from 1715





The alliance coat of arms of the Margraves of Baden-Baden and the Dukes of Sachsen-Lauenburg above the entrance to the Castle Church of the Holy Cross at Rastatt Chateau

Pagodenbug in Rastatt





Einsiedeln Chapel in Rastatt

The Hermitage near Favorite Chateau



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Margravine Franziska Sibylla Augusta of Baden-Baden in a black widow's dress

©Landesmedienzentrum Baden-Württemberg



Margrave of Baden-Baden-Lauenburg's coat of arms on the south wing of Ettlingen Chateau

After Margravine Franziska Sibylla Augusta of Baden-Baden passed the reign to her elder son Ludwig Georg Simpert (1702–1761) in 1727, she retired to her widow's residence in Ettlingen. She initiated the restoration, rebuilding and expansion of the entire town which had been destroyed during the Palatinate War. For her widow's residence, the Margravine consciously preferred a more modest form, based on her Bohemian home. On 10 July 1733, Margravine Franziska Sibylla Augusta of Baden-Baden died at her residence in Ettlingen at the age of 58.

Ettlingen Chateau

Starting in 1727, the Margravine had parts of the older castle converted into a new Baroque residence according to the plans of the court architect Johann Michael Ludwig Rohrer. The complex of four wings with an enclosed courtyard was completed in 1733. The entrance to the southern residential wing was highlighted from the outside by an undulating staircase with a columned portico crowned with the Baden-Lauenburg alliance coat of arms. The rich illusionistic painting of the façade and the paintings in the halls were done by Lucca Antonio Colombo and the stucco work by Riccardo Retti. One of the most prestigious rooms of the chateau is the hall used by Margravine Sibylla Augusta as a gala and dining hall. It was decorated with wall and ceiling paintings by the painter Colombo and was probably adorned with magnificent crystal chandeliers from Bohemia. A highlight was the construction of the Chateau chapel dedicated to St. John of Nepomuk with frescoes by Cosmas Damiano Asam, which tell the story of the life and legend of the Bohemian saint. At the request of the Margravine, the chateau garden was also extended.

St. Martin's Church in Ettlingen

Margravine Sibylla Augusta also initiated the reconstruction of the war-damaged monastery church of St. Martin. The reconstruction took place in two stages. In 1699–1715 the choir was restored and the tower was topped with an octagonal extension similar to the church of St. Michael in Ostrov. In 1732, the court builder Johann Michael Ludwig Rohrer began the restoration of the nave, which was completed in 1734. On the west façade, the building is dominated by the Margrave's Baden-Lauenburg alliance coat of arms under St. Martin´s statue.

St. Hubert's Hunting Lodge Fremersberg near Baden-Baden

The hunting lodge complex was built in 1716–1721 by Margravine Franziska Sibylla Augusta of Baden-Baden as a wedding present for her son Ludwig Georg Simpert, known as "Jägerlouis" (Louis the Hunter). The plans and construction were carried out by Johann Michael Ludwig Rohrer. The complex consisted of the Chateau building, two Cavalier buildings and the kitchen building. The main central building on an octagonal plan is topped with a trussed roof with a statue of a reclining deer and complemented by four trapezoidal wings.

Ettlingen Chateau



Ettlingen Chateau Chapel of St. John of Nepomuk





St. Martin's Church in Ettlingen

Allied Margrave of Baden-Baden-Lauenburg coat of arms on the west front of St. Martin's Church



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FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG AS AN ART COLLECTOR AND ART LOVER

In addition to being a devoted wife, an energetic regent and a mother, Margravine Franziska Sibylla Augusta was also a woman who loved beauty. Her sense of art and her passion for collecting were renowned. She continued the family tradition, having grown up among rich art collections. Already her grandfather, Duke Julius Heinrich, and her father, Duke Julius Franz, had built up extensive Sachsen-Lauenburg collections of works of art, natural history and curiosities. The character of these collections, the so-called cabinets of art and curiosities, was determined by the contemporary concept of the collection as a symbol of the universe which implied that the collection was to be a collection of works of nature and the results of human activity. Rare paintings by reknowned artists – contemporary inventories list 869 works by German, Dutch and Italian painters (Albrecht Dürer, Lucas Cranach Sr., Frans Floris de Vriendt, Hans Baldung - Grien, Lorenzo di Credi, Jacob Jordaens), sculptures made of wood, metal, jewellery made of diamonds and other precious stones, brilliants, gold, silver, onyx, crystal, jasper, richly decorated candlesticks or miniatures of all kinds were complemented by minerals, exotic fruits and shells in precious mounts, tortoise shells or ostrich eggs, or technical objects such as compasses, astrolabes, instruments for determining geographical coordinates by the position of the stars, game machines, clocks, etc. Rare pieces of art were kept in the Kunstkammer (Cabinet of Curiosities) and silver objects in the famous silver chapel at Ostrov Chateau.

Margravine Sibylla Augusta subsequently had the precious Sachsen-Lauenburg collections transferred to her new home in the Margraviate of Baden-Baden and continued to enlarge them. In addition to her predilection for beautiful objects, it was a representation of wealth, the social level of the collector and, also, the building of family memory.

Margravine Sibylla Augusta also liked to surround herself with beautiful and luxurious objects in her palaces. The Favorite Chateau served for representation but also for the pleasure of the soul, and its decoration included rare pietra dura (Florentine mosaic) panels, tiles made of artistic marble, precious stones, glass and mother-of-pearl, and chandeliers made of Bohemian glass. Original pieces from Asia, such as Japanese lacquered furniture, were complemented by European pieces in the Asian style (the so-called chinoiserie). She made pragmatic use of family connections to secure them, for example, in 1719 she commissioned panels of Florentine mosaic from the Medici workshop. She was a passionate collector of earthenware and china from Asia, especially Imari ware, but also of European imitations originating from the Meissen manufactory, which satisfied her desire for the exotic.

However, the Sachsen-Lauenburg collections, collected and protected for a century and a half as part of the"fideicommissum" (indivisible, hereditary estate), met an unfortunate fate. August Georg (died 1771), the last of the Margraves of Baden-Baden, bequeathed the collections to Empress Maria Theresa. However, there was no interest in them at the Viennese court, the silver objects were melted down at the mint and the rest were auctioned off. Only a small part of the family treasure was preserved.



Moses leading his people to the Promised Land, by the Dutch painter Frans Floris de Vriendt, 3rd quarter of the 16th century, the only painting from the Sachsen-Lauenburg collections preserved in Ostrov, Gallery of Art Karlovy Vary







Sculptures and decorative objects from the Sachsen-Lauenburg and Baden collections







Interiors of the Favorite Chateau, Rastatt, Mirror and Florentine cabinets Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Glass chandelier in the bedroom of Crown Prince Ludwig Georg at Favorite Chateau, Bohemia, 1685–1689



Blue white porcelain Staatliche Schlösser und Gärten Baden-Württemberg, Antonio Di Nunzio

Black porcelain Staatliche Schlösser und Gärten Baden-Württemberg, Martine Beck Coppola



EUROPEAN CONSERVATIVES AND REFORMISTS

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SACHSEN-LAUENBURG HERITAGE

FESTIVITIES AT THE SACHSEN-LAUENBURG AND BADEN COURTS



Composer and court bandmaster Johann Caspar Ferdinand Fischer



Ioannis Caspari Ferdinandi Fischer
Serenissimi Principis Ludovici Marchionis Badensis
olim Capellæ Magistri
ARIADNE MUSICA
Neo-Organœdum
Per Viginti Præludia, totidem Fugas atq; Quinq; Ricer.
caras Super totidem Sacrorum anni Temporum Ecclesiasticas
Cantilenas è difficultatum labyrintho educens,
Opus præstantissimum ultimumq;
Magistris atque Discipulis virtute et utilitate maxime cōmendandū
Augustæ Vindelicorum, prostat apud Josephum Frid. Leopoldum.
Annō 1715.

Various festivities, banquets and great spectacles took place at the Sachsen-Lauenburg court and, later, at the Baden court. The chateau garden was used for all sorts of courtly pastimes, games, carousels and shooting tournaments, theatre, ballet and musical performances, and fancy dress parties, which were lit up with festive lighting after dark. The night illuminations, set to the music of the court band, were accompanied by fireworks with impressive lighting effects and fireworks, for which stage sets, wooden backdrops of castles and mythological scenes were erected in the garden. The garden became a large stage.

Music, which had a very important position in Baroque art, was used at the ducal and margrave's court to increase its prestige. To accompany social events, dances, banquets and festive occasions, a court band was set up in Ostrov, headed by a bandmaster from the Piarist college, an order that placed particular emphasis on sacred music and musical education. Music was also played in the castle garden for the pleasure of the owners and visitors.

Johann Caspar Ferdinand Fischer was one of the most important directors of court music and composers in Ostrov (6 September 1656 in Krásno – 27 August 1746 in Rastatt). He studied Latin at the Piarist grammar school in Ostrov where he learned to play the piano and the violin. In 1686 and 1689, he worked in Ostrov as a director of music at the Sachsen-Lauenburg court, and in 1690 he became the director of music of the Margrave of Baden-Baden. In 1715, he moved to Rastatt where he served the Baden court until his death. Fischer wrote a long series of musical compositions for organ, other instruments and songs, both spiritual and secular. He was nicknamed "Bach of Baden". As the Bach's predecessor, he introduced French influence into German music. Fischer's most important work is the organ cycle Ariadne Musica (1702) in which he was the first composer ever to use the principle of the musical maze, consisting of alternating twenty scales in the form of preludes and fugues. It was this work, as well as other Fischer compositions, that influenced the work of J. S. Bach (1685–1750), who developed this principle extensively in his composition *The Little Harmonic Labyrinth* (1714?) and in two cycles, *The Well-Tempered Clavier* (1722 and 1742). G. F. Handel and a number of composers also adopted from Fischer's work.

Similarly to concerts, theatre and ballet performances, various costumed festivals were also part of the culture of European royal and princely courts during the Baroque period. Margravine Sibylla Augusta cultivated this culture not only at the Rastatt residence but especially at her nearby Favorit summer palace. In 1729 she held a large Chinese festival at her then unfinished widow's residence in Ettlingen. China, carpets, wall hangings, printed paper wallpaper, Bohemian glass and much more were hastily brought in to decorate the banquet hall. Chinese-style costumes were made for the eleven invited guests, and the director of court music, J. K. Fischer of Rastatt, was asked to compose a suite specially written for the musical instruments which he had tuned to a Chinese sound.

In addition to rare items from the family china collection, a series of hand-coloured copper engravings depicting a costumed festival in Ettlingen, of which the only surviving copy is probably in the Metropolitan Museum of Art in New York, has been preserved. Sibylla Augusta commissioned the Augsburg engraver and publisher Johann Christoph Leopold to produce it.

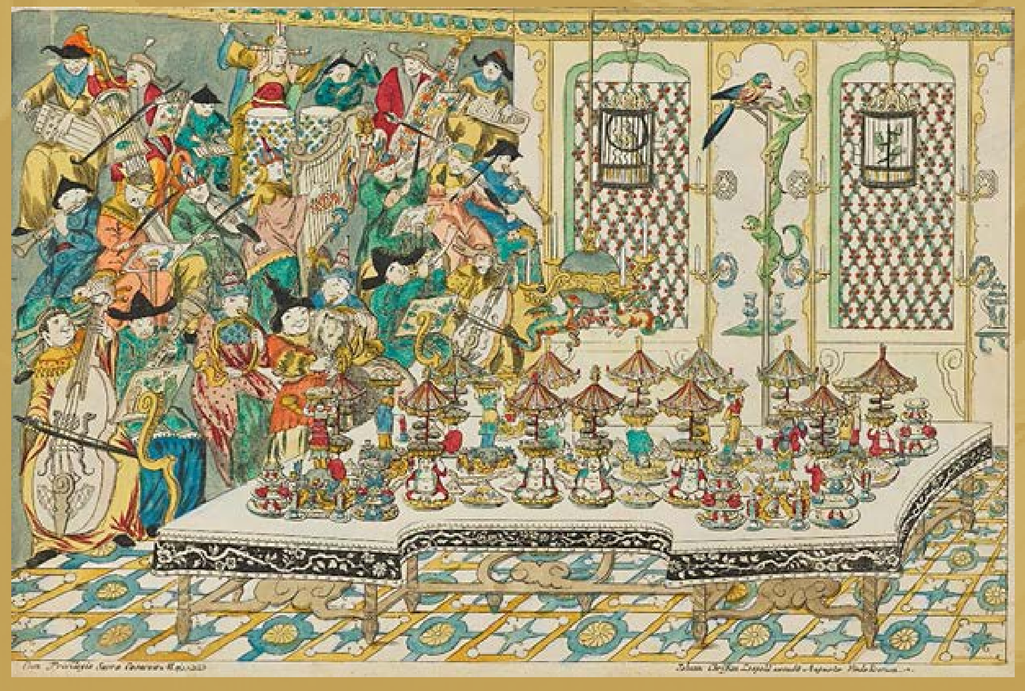








Costumed portraits During the Baroque period, masquerade balls were popular, where even the Margrave family dressed up in various costumes, with Margravine Sibylla Augusta as the Bacchante, the Gardener, the Goddess of the Hunt Diana, the Enchantress and Margrave Ludwig Wilhelm as the Turk or Apollo (Schloss Rastatt)



Scene of a Laid Table with Costumed Orchestra, Ettlingen Palace, 1729





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THE END OF THE LIFE OF FRANZISKA SIBYLLA AUGUSTA OF BADEN-BADEN, NÉE PRINCESS OF SACHSEN-LAUENBURG



Margravine Franziska Sibylla Augusta of Baden-Baden, Anton Birckhart, around 1720

When Margrave Ludwig Georg turned 25 in 1727, he took over the rule of the Margraviate of Baden-Baden and his mother, who had been the regent until then, was allowed to retire from political life. In keeping with family tradition, she chose Ettlingen as her widow's residence, but had it rebuilt to resemble her birthplace Ostrov. She described her newly refurbished palace in Ettlingen, where she spent the last years of her life, as *'a cosy little nest where one could serve God in peace'.*

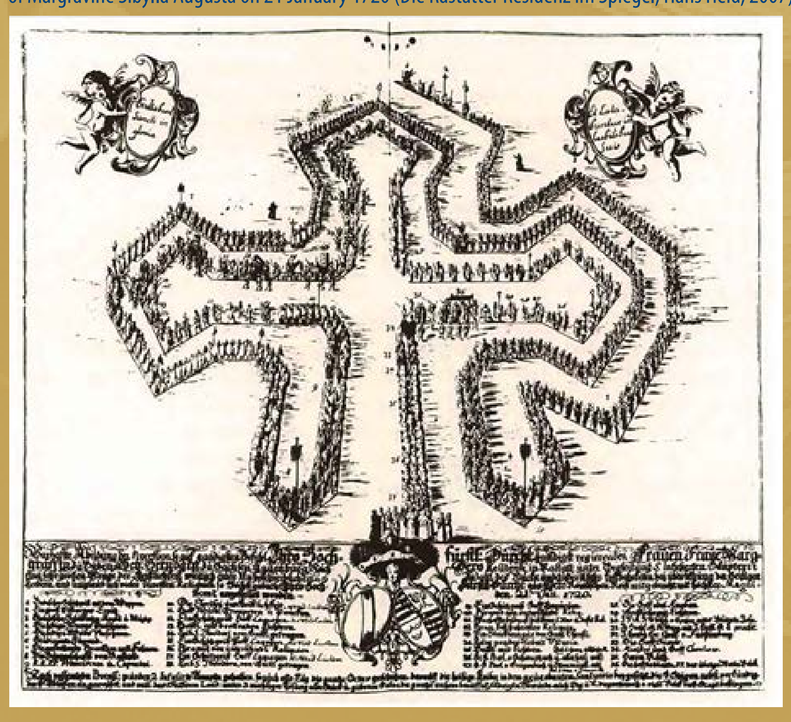
In the time of absolutism, a pious and virtuous life was one of the duties of a prince. The pious Sibylla Augusta prayed intensely, did penance and meditated religiously. The construction of a magnificent chapel in her widow's residence in Ettlingen was therefore to become the focal point of the restored and rebuilt chateau. Even before the chapel was completed, she had the chaplain Moßer celebrate masses at the altar in her private rooms immediately after she moved in in 1729 on the authority of the Bishop of Speyer. In 1731-1732, her court architect Michael Ludwig Rohrer had a large three-storey palace chapel built in honour of the Bohemian saint John of Nepomuk. In an extensive and detailed contract of 10 July 1732 with the sought-after and famous artist Cosmas Damian Asam, the margravine herself specified the individual depictions. The painting itself took only 10 weeks. The margravine did not live to see the opening of the chapel in September 1733. She died after a long suffering on 10 July 1733 at Ettlingen chateau and her body was laid to rest in the chapel and then taken in procession to the chateau church in Rastatt.

If we were to evaluate the life of the Margravine Sibylla Augusta of Baden-Baden, née Princess of Sachsen-Lauenburg, we could say that she fulfilled it with all that was expected of her - from a prestigious marriage to the difficult role of a Regent. The Margravine fulfilled her role and helped with the economic development of the war-torn Baden, the land she adopted as her new homeland. Despite all the difficulties during the War of the Spanish Succession, she managed to finance major construction projects after the end of the war and to ensure conditions for her subjects. As far as possible, she also continued to keep contacts with the Kingdom of Bohemia. She tried to visit her West Bohemian estates regularly and maintained correspondence with her sister Anna Maria Franziska.

Monogram of Margravine Franziska Sibylla Augusta at Ettlingen Chateau



Rastatt's reliquary procession in the shape of a cross on the birthday of Margravine Sibylla Augusta on 21 January 1720 (Die Rastatter Residenz im Spiegel, Hans Heid, 2007)



Margravine Sibylla Augusta of Baden-Baden in the confessional of St. John of Nepomuk on the fresco by Cosmas Damian Asam the Chateau chapel in Ettligen





The tombstone of Margravine Franziska Sibylla Augusta of Baden-Baden in the chateau church of Rastatt



Chateau Chapel of St. John of Nepomuk in Ettlingen with fresco by Cosmas Damian Asam

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NÉE PRINCESS OF SACHSEN-LAUENBURG



Princess Anna Maria Franziska in her girlhood



Grand Duchess Anna Maria Franziska, Johann Martin Preisler, turn of the 17th and 18th century



Prince Philipp Wilhelm of Pfalz-Neuburg around 1690, Pieter van der Werff



The coat of arms of Philipp Wilhelm of Pfalz-Neuburg and the Sachsen-Lauenburg coat of arms of Anna Maria Franziska on the portal in the forecourt of Zákupy Chateau

Gian Gastone de' Medici, Grand Duke of Tuscany around 1690, Niccolò Cassana





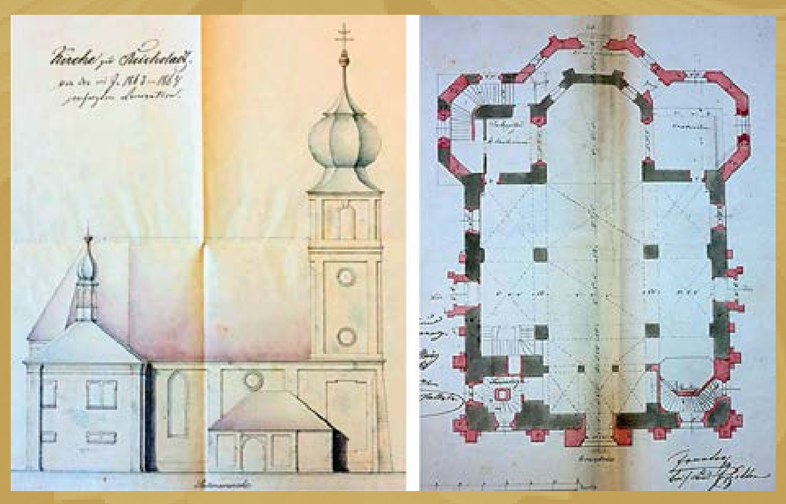
Coat of arms of the Medici

The coat of arms of the Sachsen-Lauenburgs on the Tuscan Palace in Prague





The Tuscan Palace in Prague



Church of St. Fabian and Sebastian in Zákupy after the Baroque reconstruction by Grand Duchess Anna Maria Franziska of Tuscany and a proposal for re-Gothicisation 1863

Coffin of Grand Duchess Anna Maria Franziska of Tuscany and Philipp Wilhelm of Pfalz-Neuburg in the tomb under the sacristy of the Dean's Church of St. Fabian and Sebastian in Zákupy



Anna Maria Franziska was born as the elder of the two daughters of Duke Julius Franz von Sachsen-Lauenburg and his wife Maria Hedwig Augusta von Pfalz-Sulzbach. However, their mother soon died and both princesses were brought up by Countess von Werschowitz/ Vršovcové. Various rumours and half-truths circulate about the relationship between the sisters and the role of their governess at the Duke's court. The truth is that, despite a certain rivalry that might have existed between both princesses, the two maintained at least correspondence throughout their lives.

Princess Anna Maria Franziska was looking for a life partner from the ruling family, who could potentially help her to regain Sachsen-Lauenburg which was lost following the death of her father, Julius Franz of Sachsen-Lauenburg. Finally, she married Prince Philipp Wilhelm von Pfalz-Neuburg, commander of the Imperial Army, son of the Elector Palatine and brother-in-law of Emperor Leopold I himself. The wedding took place at the residence of the Prince of Lobkowicz in Roudnice/Raudnitz in Bohemia in 1690. Two daughters were born from this marriage. However, only three years later, Philipp Wilhelm died unexpectedly. In 1697, thus, the young widow remarried. Her second husband was Gian Gastone de' Medici, later the last Grand Duke of Tuscany from the well-known House of Medici. Despite initial efforts, however, the relationship between the couple gradually deteriorated. While Anna Maria Franziska preferred her country residence in Zákupy, Gian Gastone spent most of his time in Prague or travelled abroad. In 1708, the couple separated and the marriage remained childless although the birth of a male heir was one of the principal reasons why the Medici wanted to marry Anna Maria Franziska. Interestingly enough, during his stay in Bohemia, Gian Gastone established contacts with the Czech environment, as evidenced by the fact that he began to study Czech with Václav Jandit, whose Czech grammar book he also sponsored. Members of the Medici entourage also left traces in Bohemia, especially the physician Pietro Domenico Bartoloni da Empoli, author of the book "Bacco in Boemia" (1st ed 1717) celebrating the wine culture of Bohemia.

The Grand Duchess of Tuscany, as the Princess of Sachsen-Lauenburg was titled following her marriage with Gian Gastone de' Medici, presented herself as a pious and a careful owner of her Bohemian estates. She re-invested part of the resources from her estates into the purchase of other estates - sometimes small ones, sometimes big ones (Kácov 1726, Tachlovice 1732). Other resources were spent on her necessary representation which ranged from building projects, via donations to the church to the organisation of various festivities. It was through sponsoring of religious life and building activities that she made a significant contribution to the formation of its estates and the imprint of her activities can still be seen today in the historical cultural heritage preserved at her former estates. This cultural heritage consists not only of the lavish residences but also of churches and small sacred architecture (statues of saints, chapels). These buildings were not intended only for the Grand Duchess herself but also for her subjects for whom she was responsible as their superior.

Although Anna Maria Franziska preferred to live in her own residences in the presence of her aristocratic court which consisted of some 200 persons, she kept up to date with the developments taking place in the principal cultural centres of Central Europe. Thus, she had her agents at the imperial court in Vienna and, also, maintained correspondence with important rulers in the Holy Roman Empire, such as Augustus the Strong, Elector of Saxony and King of Poland. She personally organised gatherings and encounters for the nobility from the adjacent region during great Christian holidays or hunting festivities. Zákupy, as her main residence, represented thus an important location at the map of Bohemia in the first half of the 18th century. Anna Maria Franziska died on 15 October 1741. Her body was buried in blue clothes of the Celestine Nuns and deposited in an ornate coffin next to her first husband in the crypt of the Church of Saints Fabian and Sebastian in Zákupy.

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ZÁKUPY (REICHSTADT)

The chateau in Zákupy in North Bohemia was modified by Duke Julius Franz of Sachsen-Lauenburg from 1670 (preparatory work had already begun under Duke Julius Heinrich of Sachsen-Lauenburg). Together with Duke Julius Franz, his wife Marie Hedwig, née Countess Palatine of Sulzbach, was also involved in the construction activities. Giovanni Domenico Orsi, a Italian builder, Christoph Dientzenhofer and Gullio Broggio participated in the reconstruction. It was the builder Orsi who developed the concept of the entire castle complex. The main castle building was unified into a four-winged block with simple facades. The overall austerity and almost fortress-like character was emphasised by the escargots reinforcing the older masonry. In 1675, two somewhat different ideas of Duke Julius Franz and his wife Hedwig Augusta of Sulzbach clashed regarding the staircase from the large dining room 'to the lower quarters'. The work was started by Giulio Broggio, who worked for the Duke in Ostrov, and then Abraham Leuthner, directed by Duchess Hedwig, took over. Subsequently, the work was completed according to the Duchess's wishes by the adjutant Dominic Canevalle and the builder John George Rossi. In the 1780s, Duke Julius Franz spent more and more time in Zákupy, where he died on 30 September 1689.

After the elder daughter of Duke Julius Franz, Princess Anna Maria Franziska, moved to Zákupy after the death of her father in 1690, construction work on the castle continued steadily. Between 1690 and 1692, Julius Broggio built a forecourt with a subtle tower in its centre. In 1696 he built a large aviary with a metal structure and a Cupola in the middle. From 1697 onwards, he then remodelled a new farmyard with a large stables, completed in 1725–1726. Anna Maria Franziska was a successful horse breeder (she also had a stud farm built in Rapice in 1725 intended for some 200 horses). In 1700–1702, the southern garden in Zákupy with its two Baroque terraces, which included forty water tanks, a fountain and four grottoes, took its final form. The terraces, topped by a balustrade, were divided by shallow niches with grotto decoration. From them, water fell into basins separated by pilasters with pairs of male and female figures. According to the contemporary accounts, Johann Heinrich Klingenleitner, the Prague builder, was the creator of the garden. Similar buildings were also found in the chateau garden in Ostrov, including an aviary with a large wire Cupola and terraces with orangeries, which had niches with pools similar to those preserved in the garden of Zákupy. With the construction of the elevator („flying chair") at Zákupy chateau, Anna Maria Franziska tried to compete even with the court of King Louis XIV of France himself, similarly to what Ludwig Wilhelm of Baden-Baden had done in Ostrov.

BRENNÁ (BRENN)

In Brenná, Grand Duchess Anna Maria Franziska had the Church of St. John the Baptist built or rebuilt in 1723–1725. Václav Špaček was probably the builder. The church is one of his breakthrough buildings in the spirit of the dynamic Baroque, especially in the composition of the tilted passages of the western chancel. It is also an integral part of a large complex of buildings around the Zákupy chateau, built as a large Baroque residence.

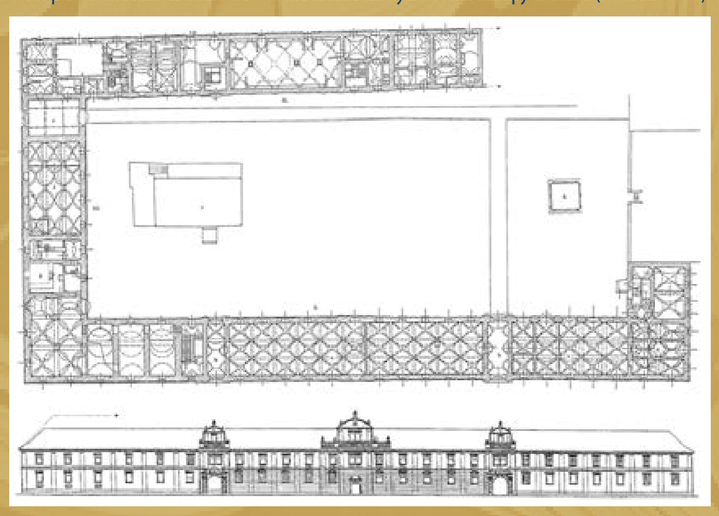


The Sachsen-Lauenburg coat of arms above the portal in the stables of Zákupy Chateau

Chateau garden in Zákupy, Octavio Broggio or Johann Heinrich Klingenleitner 1700–1702



Floor plan of the stables and a view of the facade farmyard of the Zákupy Chateau (P. Macek 1996)



Stables of the chateau in Zákupy



The chateau grounds in the Zákupy Chateau, the Lower Garden in the moat, was designed and built in 1696 by Julius Broggio.





Large dining room with original Baroque frescos in the Zákupy Chateau



Church of St. John the Baptist in Brenná

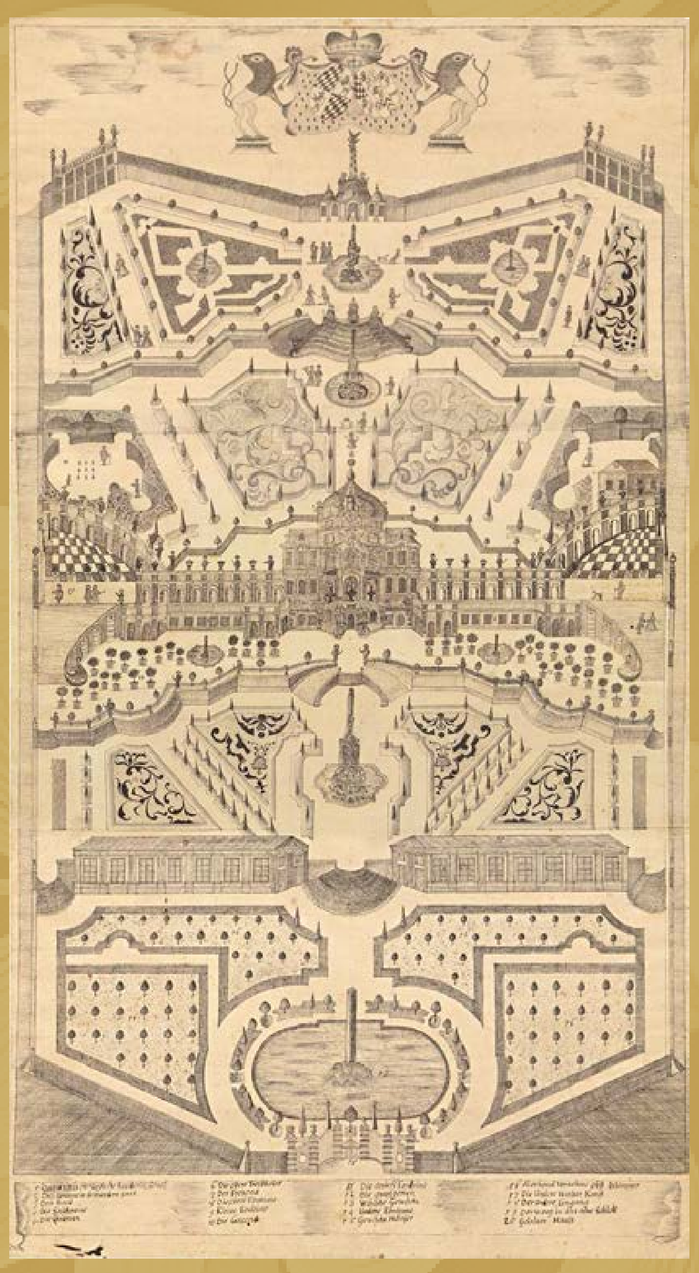
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View of the ducal palace gardens of Ploskovice /Ploschkowitz with ducal coat of arms (Bayerische Staatsbibliothek, Konvolut verschiedener Garten, Park und Flurpläne)



The chateau in Ploskovice in its original form from 1719–1850



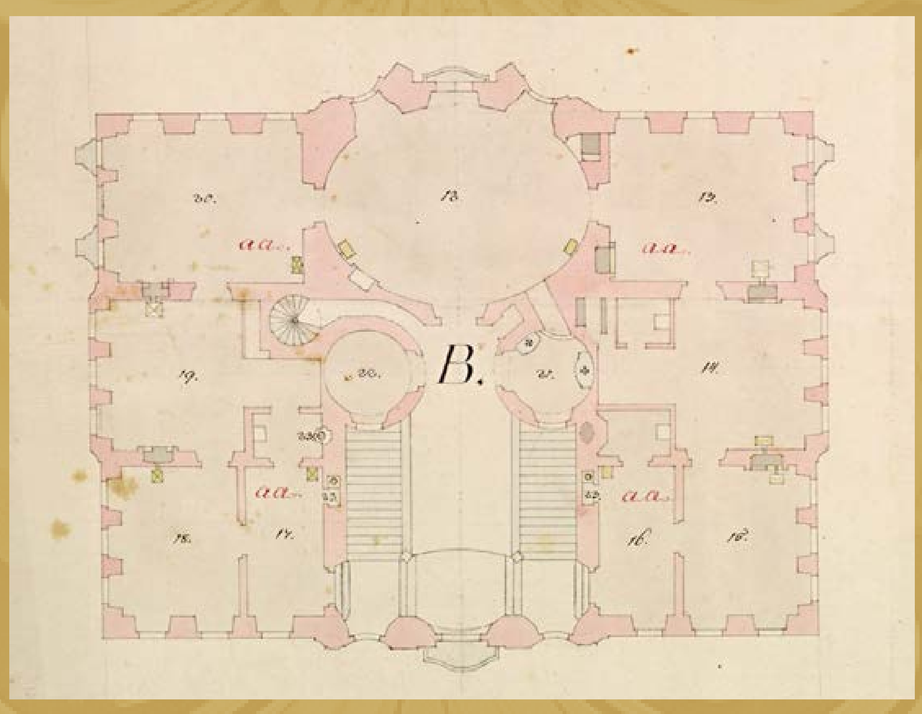
The chateau in Ploskovice, current appearance

PLOSKOVICE (PLOSCHKOWITZ)

Ploskovice became the property of Duke Julius Heinrich of Sachsen-Lauenburg in 1663. He subsequently had the chateau rebuilt and the garden modified. In 1711, an orangery also stood here. The Grand Duchess then chose Ploskovice as her summer residence. From 1703 onwards, she built a new terraced garden with a large central fountain. In 1718–1719, she had a new chateau - the "Lusthaus" -- built as the maison de plaisance. The builder and perhaps the author of the design was the Prague builder and architect Václav Špaček who later became the court builder of Anna Maria Franziska. In line with the Italian-Chinese style, fashionable at the time, she had it furnished with all the luxuries of a small Versailles. Originally, the chateau was one storey lower and the dominant pavilion, roofed with a mansard bay, grew out of a block mass finished with terraces with a balustrade. In the basement, tehre were the grottoes with a group of statues of atlantes or the giants framing the entrance to the mysterious world. The artificial water caves have six sections and feature fountains with fish-shaped gargoyles, sculptures, shells and rocks. The walls are covered with paintings of ruins of ancient buildings or figures of the four seasons. The entrance vestibule opens on the ground floor and the main hall above, on an oval plan spanning two floors. The Grand Duchess had an elevator („flying chair“) built here too. The "Lusthaus" itself is connected to the terraces with galleries. In the case of the Ploskovice chateau, we are thus presented with a closed, self-contained complex of Italian villas, supplemented by arcaded corridors with sculptural decoration, as was the layout in Ostrov.

The design of the chateau garden was also generous, with a strict geometry of the basic compositional axes. The main axis runs from the entrance observation pavilion through the chateau vestibule, the lower terrace under the south façade of the chateau originally arranged as a parterre with a fountain, the lower pond with a gate in the form of a propylaea, continuing through the poplar avenue to the Virgin Mary Sculptural Grouping on the horizon behind the present chateau grounds. Two large orangeries stood on the lower terrace, and another orangery with greenhouses was situated by the enclosure wall above the upper terrace. The viewing column pavilion in the northern part of the garden, with an elevated central section topped by a helmet with a tall extension and a sculpture of an eagle. The chateau in Ploskovice became Grand Duchess Anna Maria Franziska's favourite summer residence.

In the middle of the 19th century the chateau became the private residence of Ferdinand I of Habsburg, Emperor of Austria, who used it - like the chateau in Zákupy - as his summer residence. Alterations in 1850–53 by Franz Fritschl, based on plans by the architect Jan Bělský, transformed the grounds into a landscape park.



Plan of the piano nobile of the Ploskovice chateau before the reconstruction in the middle of the 19th century

Lookout pavilion in the Upper Garden of the Ploskovice Chateau



Sala terrena of Ploskovice Chateau



Grottoes under the Ploskovice Chateau





Statues of atlantes at the entrance to the grotto

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KÁCOV (KATZOW)

After the acquisition of the local chateau in 1726, Anna Maria Franziska began its demanding reconstruction. Václav Špaček was commissioned as a builder in this project again. The new chateau is two-storeyed with a higher roof pavilion that illuminates the inner hall. The side receding buttresses are topped with onion-shaped domes. The west tower bay housed the chapel, which was walled up for over 50 years and recently 'discovered' again. Above the entrance portal with a canopy awning (similar in shape to the roofing of the gazebo of the north pavilion in Ploskovice) and a painted AMF monogram in a cartouche with a princely crown, there is a stuccoed, polychrome Sachsen-Lauenburg coat of arms. In 1728–1729, illusory paintings of the facades were made with figures of various social ranks, from nobility to servants, in blind windows, probably by Franz Cisar (Cízar).

In the interiors there is a uniquely preserved fresco painting created by the Prague painter Karel Josef Moravini, known as the Tuscan painter. The stucco work was carried out by the Prague stucco artist Bartolomeo Muttoni and the sculptural decoration was completed by Jan Höffer and Josef Leschke from Prague. The designs of the fresco decoration, which covered not only the ceilings but also almost all the walls, are varied. The reception hall is embellished with frescoes depicting the Turkish Wars and the Siege of Vienna. The Grand Duchess's bedroom is decorated with themes from Moses' childhood. The four seasons change through the lounge under the supervision of the goddesses Ceres and Diana. The oratory is guarded by angels with the theme of the Annunciation set in lovely landscapes. The chapel, with its rich stucco decoration, has paintings of the Three Kings and the celebration of the Holy Spirit. There is also a monogram of Anna Maria Franziska in a stucco cartouche. Frescoes have also been preserved on the top floor of the chateau, the former guest rooms, where we can admire biblical scenes as well as mythological themes such as Diana and Actaeon.

The silhouette of the Kácov chateau, similar to the chateau in Horní Police, and the extremely ornate façade refer to a combination of Italian architecture and contemporary Chinese or oriental inspirations. Next to the chateau, the terraced chateau garden was also landscaped.

One of the landmarks of the town of Kácov was the bridge over the Sázava River, decorated with Baroque sculptures, similar to the famous Charles Bridge in Prague. Among other things, there were statues of St. John of Nepomuk or of Our Lady of Police, a cult that was especially widespread on the estates of Anna Maria Franziska. Not far from the chateau, the Grand Duchess had a paper mill built in 1727–1729.



View of the chateau in Kácov, J. Venuto 1813



View of Kácov Chateau from the Sázava River

Sachsen-Lauenburg coat of arms of Grand Duchess Anna Maria Franziska on the entrance facade of the chateau in Kácov





Illusory paintings of facades with figures of different social classes at the chateau in Kácov



Restoration of wall paintings in the Blue Lounge at Kácov Chateau

Monogram of Grand Duchess Anna Maria Franziska



Rescue and restoration of frescoes at the chateau in Kácov





Ceiling fresco in the Blue Lounge at Kácov Chateau by Karel Josef Moravini

Stucco decoration of the ceiling of the chapel at the chateau in Kácov



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HORNÍ POLICE (OBERPOLITZ)

Grand Duchess Anna Maria Franziska also had the chateau in Horní Police renovated, not far from the local pilgrimage site, which had been probably built by her father Duke Julius Franz of Sachsen-Lauenburg around 1674. The court builder Klingenleitner worked on the first phase from 1711 to 1717 and the builder Václav Špaček worked on the second phase from 1731 to 1732. At that time, the chateau was enlarged by one floor and regained its present appearance. The elevated basilical alcove extension illuminated the central corridor. It was also highlighted by a small tower in the central part. The first floor served as a suite for the Grand Duchess and the added second floor as accommodation for distinguished guests coming to the pilgrimage site.

HOSTIVICE (HOSTIWITZ)

The Hostivice chateau was built in 1689–1697 by Countess Johanna Barbara Eusebia Carretto-Cavriani-Millesimo as a one-storey early Baroque building. In 1733–1734 the chateau was rebuilt by Anna Maria Franziska, Grand Duchess of Tuscany, probably by the builder Václav Špaček. The chateau building was raised by one storey and finished with a receding pavilion extension, whose windows illuminate the central hall running from the first floor to the roof extension. Again, the similarity of the buildings of the castles in Kácov, Horní Police or Hostivice is revealed here, in the inspiration of Ostrov garden buildings, Italian summer houses or convents.

The ceiling fresco inside the chateau depicts the participation of Anna Maria Franziska's grandfather in the Battle of White Mountain (1620). The painter Karel Josef Moravini was the author of the paintings in the interiors of the Hostivice chateau, as in Kácov, according to the instructions given to him personally by the Grand Duchess.

In Hostivice, Václav Špaček, at the request of the Grand Duchess, rebuilt the granary in 1736 and a new rectory in 1734–1737. As a counterpart to the chateau, the one-storey rectory building, covered with a mansard roof, was given a roof extension accentuating the central axis. In the pediment of the first floor window there is also the Sachsen-Lauenburg coat of arms of Anna Maria Franziska.

BUŠTĚHRAD (BUSTIEHRAD/BUTZKOW)

The construction of the chateau above the square of the former town of Butzkow was launched by Grand Duchess Anna Maria Franziska in 1699. The construction was situated to the east of the half-demolished castle grounds, in the site of the existing Farmyard (Meierhof). The builder Johann Heinrich Klingenleitner was commissioned with the construction. The first phase, the central wing of the building with the tower, was completed in 1705. The outbuildings of the former service yard and the garden with terraces were adjacent to the south and east. The portal of the main entrance was connected to a concave-convex balcony, raised by atlantes, and a large Sachsen-Lauenburg coat of arms with putti was set into the torn front of the balcony entrance. The use of the atlantes is similar to that of Ploskovice and the opposing arms of the ruptured pediment are again reminiscent of similar details from the Tuscany Palace in Prague. The next generation of heirs then undertook the duty of donating part of the profits earned by the estate back to its further development.

Between 1747 and 1754, the first major alterations took place under Clement Francis of Bavaria, when the building was extended on both sides and the tower was lowered. The work was carried out by the builder František Keymel from Prague and designed by Kilian Ignaz Dientzenhofer (documented at Buštěhrad 1747–1748) and Anselmo Lurago (1751–1753).



Chateau Horní Police around 1900



Horní Police Chateau, current state



Hostivice Chateau, painted by J. Venuto 1803

Hostivice Chateau, current state



Buštěhrad Chateau, J.J. Dietzler 1726, painted by J. Venuto 1803





Fresco of Diana on the floor of Hostivice Chateau



Fresco of the Battle of White Mountain in the central hall of Hostivice Chateau



Entrance portal to the chateau in Buštěhrad in 1947

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NÉE PRINCESS OF SACHSEN-LAUENBURG,

AS A PROTECTOR AND BENEFACTOR OF THE CHURCH

ZÁKUPY

In 1708, the Grand Duchess Anna Maria Franziska had the Holy Trinity Column, erected in the square in Zákupy. It was designed by the Grand Duchess's court sculptor Andreas Dubke, who received his training in Dresden among other locations. The Holy Trinity motif is reflected in the ground plan of the plinth. The column is decorated on several levels with statues of eighteen saints and the Sachsen-Lauenburg coat of arms. In addition, she had several chapels and a hermitage built in the vicinity of Zákupy, creating a thematic sacral landscape.

Another interesting thing is the acquisition of relics. Between 1724 and 1737, the Grand Duchess acquired a total of nineteen bodies of saints from the catacombs in Rome. These she then had transformed into the so-called Figure Reliquaries, dressed figures with glass chests or glass faces, and then distributed to churches on her estates, including those of her friends. In the Bohemian context, this is a remarkable set, both in its size and decoration. Thus, the relics of St. Felix and St. Anthony landed in Zákupy, linking the small northern Bohemian town of Zákupy with the Eternal City of Rome. The restoration of these precious relics is currently being prepared as part of the Sacrystal project, a spiritual and artistic project that aims to help sacral venues with the restoration or rebirth of glass artworks.

HORNÍ POLICE

Undoubtedly, the most significant sacral work realized by Grand Duchess Anna Maria Franziska was the pilgrimage complex with the Church of the Visitation of the Virgin Mary situated at Horní Police near Česká Lípa. From about 1680 onwards, more and more pilgrims gathered there to venerate the statue of the Virgin Mary which was said to have been brought here by the waters of the Ploučnice River. In 1697–1709 and, again, in 1717–1724, the Grand Duchess had the entire complex greatly expanded and modified. The builder was, first, Heinrich Klingenleitner and, later, Václav Špaček. The contribution of the Broggio family, builders of Italian origin settled in nearby Litoměřice, the centre of the diocese, was also important. At Horní Police, we can find a complex of sacral buildings similar to the one built in Ostrov near the Piarist college, known as the Sacred Area. The church, with its western prismatic tower and a wreath of chapels at the end, is surrounded by the ambits, and a detached bell tower with viewing terraces rises above the entrance to the complex. In 1724 and 1731, the Grand Duchess Anna Maria Franziska had the relics of St Paul and St Christina transferred to the pilgrimage church which were transformed into standing figures. Here, too, a unique form of figure reliquaries can be found.

KÁCOV

The Grand Duchess Anna Maria Franziska had the chateau connected with the parish church of the Nativity of the Virgin Mary by a long corridor, where the oratory was built and the furnishings were added, which were designed by sculptors Andreas Dubke and Pursch from Zákupy. In 1734, the Grand Duchess had the relics of the martyr St. Liberatus relocated here from Zákupy (and before that directly from Rome).

In 1730, the Grand Duchess had a column with a sculpture of the Immaculate Conception of the Virgin Mary and the Fourteen Holy Helpers erected near the chateau, complete with statues of St. Joseph and St. John of Nepomuk and a fountain. The sculptors Andreas Dubke, Johann Hofer, the builder Petr Pavel Bláha and the stonemason P. Baumgaertner were involved in the creation. The top statue of the Virgin Mary was to be sculpted as in Zákupy, according to the model from Florence.

BUŠTĚHRAD

In 1714, Grand Duchess Anna Maria Franziska had the Column with the statue of the Virgin Mary (also known as the Plague Column) erected on the square in Buštěhrad as a thanksgiving to the Virgin Mary for averting the plague of 1713–1714, which affected a large part of Bohemia. The Palladium of Bohemian Lands is placed on its top and the Sachsen-Lauenburg coat of arms on its base.

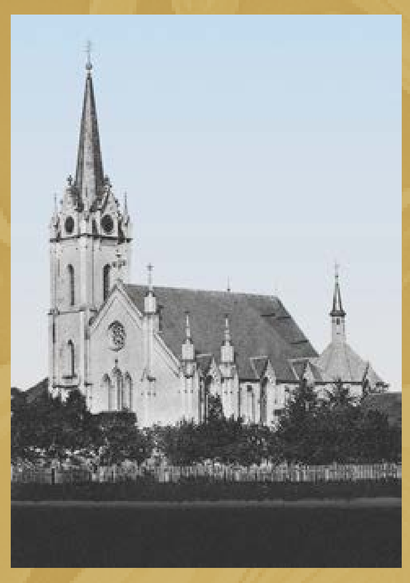
From Zákupy, the Grand Duchess transferred painted church pews to the Church of the Exaltation of the Holy Cross in Buštěhrad, which was part of the Baroque chateau grounds.



The Holy Trinity Column in Zákupy



Column with a sculpture of the Immaculate Conception of the Virgin Mary and the Fourteen Holy Helpers in Kácov



Dean's Church of St. Fabian and Sebastian in Zákupy, turn of the 19th and 20th century





Figural reliquary of the martyr St. Paul in the Church of the Visitation of the Virgin Mary in Horní Police

Figure reliquary of St. Anthony in the church of St. Fabian and Sebastian in Zákupy

The Virgin Mary of Horní Police



Column near the in Buštěhrad Chateau, replica





Altar with figural reliquaries in the Church of the Visitation of the Virgin Mary in Horní Police (Sacrystal)

Pilgrimage area in Horní Police





Figural reliquary of the martyr St. Liberatus in the Church of the Nativity of the Virgin Mary in Kácov

Painted pews in the Church of the Exaltation of the Holy Cross in Buštěhrad



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TWO EXTRAORDINARY WOMEN OF THE BAROQUE EPOCH AND THEIR EUROPEAN LEGACY

SACHSEN-LAUENBURG HERITAGE

THE CONTINUATION OF THE LEGACY OF THE DUKES OF SACHSEN-LAUENBURG

MARGRAVE LUDWIG GEORG SIMPERT OF BADEN-BADEN AND MARGRAVE AUGUST GEORG SIMPERT OF BADEN-BADEN



Margrave Ludwig Georg, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Margravine Maria Anna of Schwarzenberg, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Margrave August Georg, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Maria Josepha of Bavaria and Margravine of Baden-Baden, circa 1750

Margrave Ludwig Georg Simpert

Crown Prince Ludwig Georg Simpert was born in Ettlingen on 7 June 1702. He took over the rule in 1727 although Franziska Sibylla Augusta was not always fully satisfied with his actions. He was given the nickname "Jägerlouis" - Ludwig the Hunter - which reflects his main hobby. He concluded two marriages: in 1721, he married Maria Anna, Princess of Schwarzenberg († 1755), with whom he had a daughter Elisabeth Augusta (1725–1789), and, in 1755, he married Maria Josepha of Bavaria († 1776), daughter of Emperor Charles VII of Bavaria. Margrave Ludwig Georg died on 22 October 1761 without any male descendants (two sons born in 1728 and 1736 died in infancy).

Margrave Ludwig Georg was fond of hunting grounds. A game reserve ("Tiergarten") was also located near Ostrov, in the vicinity of the village of Mořičov / Möritschau. Around 1738, a hunting chateau was built for the Margrave in its centre. The two-storey central building on the ground plan of an irregular eleven-sided rectangle was based on other buildings of the Baroque architecture in Ostrov. The system of paths and openings in the wooded terrain was ingeniously oriented towards Lauenburg chateau.

In addition to the hunting catles and manors, he had a number of religious buildings modified. Under the patronage of Margrave Ludwig Georg, the builder Johann Schmidt built a large pilgrimage church of St. Anne in Sedlec near Karlovy Vary in 1739–1749. In Ostrov, the Margrave, as patron of St. Michael parish church, had new interior furnishings, including a pulpit and an organ, built in 1752–1756. The Church of the Nativity of the Virgin Mary in Toužim was rebuilt in Baroque style in 1738–1742 and extended with a two-storey sacristy with a manorial oratory. At the same time, a new rectory, the deanery, was built here.

Ludwig Georg also contributed to the renovation of the garden in Ostrov in the spirit of late Baroque. In particular, the advent of his Margraviate of Baden-Baden was marked by the invasion of French troops during the War of the Polish Succession, which contributed to his unfavourable evaluation by later historians.

Margrave August Georg Simpert

The younger brother of Margrave Ludwig Georg Simpert, August Georg Simpert was born on 14 January 1706 in Rastatt. He was the last of the Catholic branch of the Margrave of Baden-Baden to be released from the obligations of the clerical state for which he was originally intended.

Margrave August Georg spent time in Bohemia as a young prince. After his marriage to Maria Victoria, Duchess of Arenberg, in 1737, he was given Toužim as his new residence. However, the Toužim chateau was in poor conditions and had to be hastily repaired and equipped with the necessary furnishings. The newlyweds arrived in Toužim on 30 December 1737 but,as early as the following year, they returned to the Margraviate of Baden-Baden.

After his brother's death in 1761, he took over the reign over the Margraviate of Baden-Baden and the Baden estates in Bohemia. In 1735, he married Princess Maria Victoria Pauline von Arenberg (1714–1793). On 21 October 1771, however, he died without descendants, and his death brought about the extinction of the Catholic line of the Baden-Baden House.

Maria Victoria of Arenberg and Margravine of Baden-Baden





Hunting lodge near the village of Mořičov near Ostrov in 1913



Ostrov, Church of St. Michael, statue of an angel



Pilgrimage Church of St. Anne in Sedlec near Karlovy Vary



Skoky /Maria-Stock, church building design, Johann Schmied 1736

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SACHSEN-LAUENBURG HERITAGE

THE CONTINUATION OF THE LEGACY OF THE DUKES OF SACHSEN-LAUENBURG:

AUGUSTA MARIA JOHANNA OF BADEN-BADEN AND LOUIS, DUKE OF ORLÉANS



Augusta Maria Johanna, Duchess of Orléans, Staatliche Schlösser und Gärten Baden-Württemberg, Günther Bayerl



Louis, Duke of Orléans, Alexis Simon Belle (Domaine nationale de Saint-Cloud, France)

Of children born from the marriage of Ludwig Wilhelm of Baden-Baden and Franziska Sibylla Augusta of Sachsen-Lauenburg, only one daughter, Augusta Maria Johanna, born on 10 November 1704, survived till adulthood, apart from sons Ludwig Georg and August Georg. Augusta Maria Johanna spent her childhood, which was troubled by the early death of her father, together with her brothers under the supervision of her mother.

Originally, Augusta Maria Johanna was to be married into a German or Italian house. However, this perspective fundamentally changed when, in February 1724, Louis, Duke of Orléans (1703–1752), son of the illustrious Philippe of Orléans (1674–1723), Regent of France, expressed interest in marrying her. This interest of Louis of Orléans, then the first Bourbon prince of the Royal Blood who would ascend the French throne in the event of Louis XV's (1710–1774) premature death, was principally motivated by the fact that a child from such a marriage would strengthen the position of his house in France. The prestige of Ludwig Wilhelm of Baden and the fact that the Baden margraves had good relations with the Viennese imperial court played role as well. However, difficult negotiations on the marriage contract ensued. In fact, there was a fear that the marriage could become a pretext for France to lay territorial claims to Baden, a part of the Holy Roman Empire, in future. In the past, this happened in case of the Rhineland Palatinate claimed by Louis XIV on behalf of German grandmother of Louis of Orléans, a circumstance which contributed to the outbreak of the Nine Years' War (1688–1697). After months of negotiations, in which Marc-Pierre de Voyer, count d'Argenson, on the French side and Damian Hugo, Cardinal von Schönborn, on the Baden side participated, a marriage contract was concluded on 12 June 1724. Simultaneously, both Augusta Maria Johanna and her future husband renounced their claims to Baden and other possessions of the house of Baden. On 18 June 1724, a great wedding *per procurationem* took place in Rastatt, followed by the ceremonial departure of the new Duchess of Orléans to France, including a solemn entry to Strasbourg. On 13 July 1724, the Duchess met her husband for the first time at Châlons-sur-Marne.

At first, the French public did not understand why Louis of Orléans married the daughter from the house ruling over a small German state. Its critical view changed after the Duchess gave birth to a son in Versailles on 12 May 1725. He was named Louis Philippe (1725–1785) and became the heir of the house of Orléans, father of Louis Philippe "Égalité" (1747–1793) and grandfather of Louis Philippe (1773–1850), king of the French in 1830–1848. The fact that the Duchess supported charitable institutions had an impact on the transformation of the attitude of the French public to her too. Unfortunately, the Duchess's life in France, divided between stays in Versailles, Palais Royal, Saint Cloud and other residences of the House of Orléans, turned out to be too short. Only a few days upon giving birth to her second child, Louise Marie (1726–1728), Augusta Maria Johanna died on 8 August 1726 at the age of 22.

The story of life of Augusta Maria Johanna highlights the position attributed to women in the top layers of the High Baroque society in Europe. Interestingly, however, although the marriage between Augusta Maria Johanna and Louis of Orléans was a model dynastic marriage, the relationship between the two spouses was rather close. This can be evidenced by the fact that, following the loss of his young wife, Louis of Orléans never married again. From historical perspective, the marriage of Augusta Maria Johanna with Louis of Orléans left two imprints. First, this marriage was one of the main catalysts for the marriage of Louis XV who was hastily married to Maria Leszczyńska in 1725 so that the main line of the House of Bourbon would also have its male successor. Secondly, the descendants of Augusta Maria Johanna and Louis of Orléans, the Dukes of Orléans, pretendents to the throne of France, continue to prosper till today and, thus, to bear the genetic and historical legacy of the Catholic branch of the Margraves of Baden and, also, the Dukes of Sachsen-Lauenburg.



Augusta Maria Johanna, Duchess of Orléans, Alexis Simon Belle (Domaine nationale d Saint-Cloud, France)



Louis Philippe, Duke of Orléans, oil, Nicolas Delobel (Kunsthistorisches Museum Wien, Austria)



Coat of arms of the House of Orléans



Genealogy of Augusta Maria Johanna, Duchess of Orléans, printed by Charles M. d´Houry (Source gallica.bnf.fr/ Bibliothèque nationale de France, France)

View of Saint Cloud, oil, attributed to Étienne Allegrain (Château de Versailles, France)



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SACHSEN-LAUENBURG HERITAGE

THE TWILIGHT OF THE MARGRAVE LINE OF BADEN-BADEN

ELISABETH AUGUSTA OF BADEN-BADEN

Elisabeth Augusta, the last Princess of Baden-Baden

After the death of the last male descendant of the Catholic Baden-Baden line, Margrave Ludwig Georg, the Margraviate of Baden-Baden passed to the second, Protestant branch of the Baden-Durlach family. According to the terms of the „fideicommissum“ (indivisible, hereditary estate), only a Catholic member of the family was allowed to inherit the Bohemian dominions. As there was no such person, the Bohemian estates became the property of the Imperial House of Habsburg. The last Princess of Baden, Elisabeth Augusta, was to receive a life annuity from the Bohemian estates. From 1771 Elisabeth Augusta lived mainly in Ostrov, where Prince Jan Nepomuk I of Schwarzenberg, Elisabeth Augusta's cousin, was the tenant until 1789.

The negotiations for her marriage were influenced by political, dynastic and financial speculations. Although there was a number of suitable candidates from the south-west of the Empire in the area, including Karl Wilhelm Eugen of Baden-Durchlach, who even converted to Catholicism because of this, the marriage did not take place.

It was not until 1775, at the age of 49, that Elisabeth Augusta married her own Hofmeister Michael Wenzel, Count von Althan, 17 years her junior, but this did not correspond to her position. From 1765 she lived in her chateau in Riegel, which she had landscaped together with the garden and built a theatre hall. In the spirit of her grandmother Sibylla Augusta of Baden-Baden, she had a statue of St. John of Nepomuk erected in Riegel in 1769 and made a pilgrimage to Einsiedeln. Like her father, music and hunting were among her lifelong passions, and she was a great supporter of the theatre. In 1785 she became blind and lived in the city palace in Freiburg, where she died on 7 January 1789. With her death, the Catholic margrave line of Baden-Baden came to a definitive end, and the family tradition of the Sachsen-Lauenburg heritage was thus concluded.



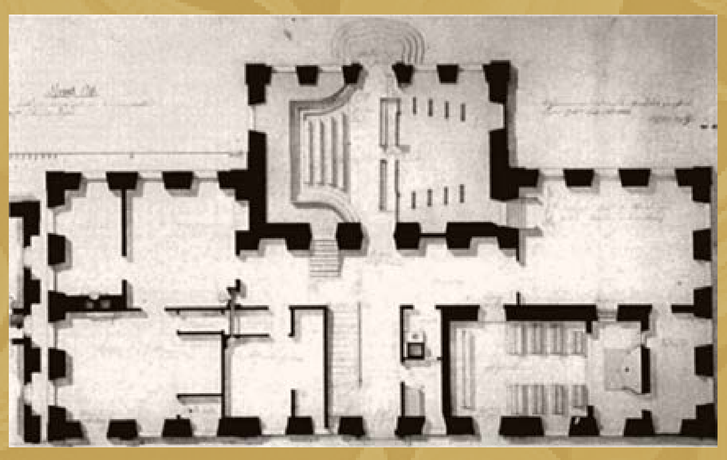
Princess Elisabeth Augusta of Baden-Baden (Mechthild Michels, regionalia.blb-karlsruhe.de)



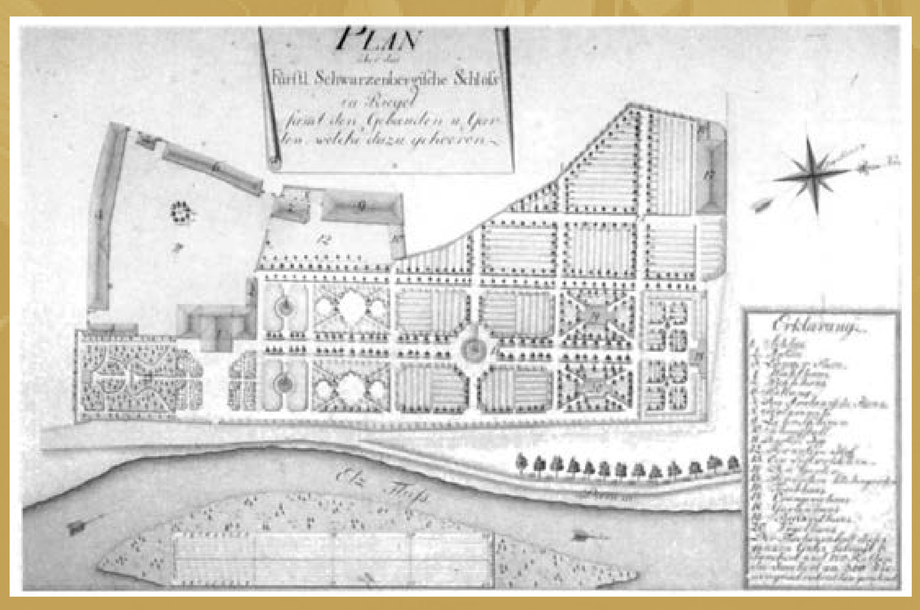
Statue of John of Nepomuk from 1769 in the city garden in Riegel

Elisabeth Augusta, last princess of Baden-Baden





Riegel Chateau. Ground floor plan with chapel and theater (Mechthild Michels, regionalia.blb-karlsruhe.de)



Overview of the entire chateau grounds in Riegel with buildings and garden, 1805

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SACHSEN-LAUENBURG HERITAGE

THE TWILIGHT OF THE FAMILY TRADITIONS OF THE DUKES OF SACHSEN-LAUENBURG

MARIA ANNA CAROLINA OF PFALZ-NEUBURG AND PRINCE FERDINAND OF BAVARIA

Maria Anna Carolina was born in 1693 in Zákupy as the daughter of Anna Maria Franziska of Sachsen-Lauenburg and Duke Philipp Wilhelm of Pfalz-Neuburg. In 1719, she married Ferdinand Maria Innocenz of Bavaria of the Wittelsbach family. Ferdinand Maria Innozenz was born in 1699 in Brussel as the second son of Elector Maximilian II of Bavaria by marriage to Therese Sobieski, thus on his mother's side he was the grandson of King John III Sobieski of Poland. In adulthood he became a Field Marshal General in the Imperial Army and received the Order of the Golden Fleece, but died in 1738. The widowed Maria Anna Carolina thus inherited the Bohemian estates after her mother's death in 1741, during the War of the Austrian Succession, when Bohemia was occupied by enemy troops. After their expulsion from the country, the Bavarian duchess was also forced into exile, as she was perceived by Queen Maria Theresa as a threat to Habsburg interests because of her familial relations.

Her estate was thus administered by the Sequestration Committee, while Maria Anna Carolina went first to Zittau and then to Munich. There, too, her loyal officials sent her various gifts, including fruit from the chateau gardens in Zákupy and Ploskovice, or salmon from the Labe River. She in turn sent them tobacco in secret. Only after two years was the Duchess cleared of suspicion and allowed to return to her homeland. However, she did not arrive in Zákupy until 1747 and spent the rest of her life alternately in Zákupy and Munich. She died on her way to Westphalia in 1751.

Maria Anna Carolina was in many ways a continuation of Baroque traditions. She was a devout Catholic and made a pilgrimage to Alrötting, Bavaria, where she donated a relief of the face of Christ. Despite the strained dynastic relations between the House of Habsburg and the House of Wittelsbach, her husband was a loyal soldier in the service of Charles VI until his own death. During her exile, the administration of the Bohemian estates developed through professional officials. Her son and heir, Clemens Franz de Paula, then proceeded to introduce innovations in agriculture in the spirit of the early Enlightenment. Unfortunately, relatively little is known about Maria Anna Carolina and she is sometimes even confused with the three years younger Bavarian **Maria Anna Carolina** Josepha Dominique (1696-1750). The owner of the Bohemian estates was therefore sometimes referred to as Leopoldina Eleonora.



Floor plan of the chateau in Buštěhrad

Coat of arms of the Wittelsbachs, Electors of Bavaria





Maria Anna Carolina of Bavaria, between 1723 and 1725



Duke Ferdinand Maria Innocenz of Bavaria, circa 1700



Countess Palatine Maria Anna Carolina of Pfalz-Neuburg, Duchess of Bavaria, at an older age



Clement Francis de Paula, Prince of Bavaria, circa 1765

Chateau in Buštěhrad in 1860



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