IN THE FOOTSTEPS OF LIECHTENSTEINS IN SOUTH MORAVIA UND LOWER AUSTRIA
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Lednice lies on the floodplain of the River Thaya, on a high terrace that stretches to the floodplain of the Včelíněk stream. The high value of this artificial landscape has been recognized by UNESCO, which named it a World Heritage Site. The first mention of Lednice dates back to 1222, when it was in the possession of the powerful Sirotků family. The Liechtensteins showed great interest in the township, and it finally came into their ownership in 1322, becoming part of the Mikulov estate. Following the loss of Mikulov in 1560, the estate was bought in 1578 by Hartmann II of Liechtenstein; it remained in the family until 1945.

The Lednice estate became part of a great complex of Liechtenstein possessions in the south of Moravia and Lower Austria. The
estate of Lednice was connected with the estate of Valtice. With the purchase of the estate of Břeclav by Karl Eusebius, Prince of Liechtenstein in 1638, the Liechtensteins could boast of a great complex of possessions along both sides of the Moravia-Austria border.

Lednice was a township whose importance – thanks to the building and economic activities of the estate’s owners – reached far beyond the borders of Liechtenstein dominions. Lednice has had a castle since medieval times; it was rebuilt in several stages as a palace that would serve the needs of the family, not least as a summer residence. In Lednice’s church, which is situated in the castle park, we can still see old tombstones commemorating the lives of Liechtensteins of the 16th century.

Between 1850 and 1869 Lednice was part of the legal district of Břeclav; from 1869 until 1949 it was under the jurisdiction of Mikulov. Until the middle of the 19th century the population of Lednice was predominantly Czech, but after the owners of its estates settled many officials there, it underwent extensive Germanization. Following the foundation of Czechoslovakia in 1918, the local German population refused to reconcile with the new republic and claimed allegiance to a rump state known as German Austria; as a result the locality was not occupied by Czechoslovak forces until December 1918.
It is thought that the demolition of the medieval fort and the construction of a Renaissance castle in its place were ordered by Hartmann II of Liechtenstein in the 16th century. In the early 17th century the Renaissance castle, too, was demolished, to be replaced by a Baroque residence with a large landscaped garden and a monumental riding hall designed by Johann Bernhard Fischer of Erlach, which in slightly altered form has been preserved to this day. The sculpture of the attic adornments and shields is the work of Giovanni Giuliani. The new palace was the brainchild of Karl Eusebius.

From the middle of the 17th century the palace underwent further structural improvement. In 1815 the front sections – which had been part of the Baroque castle – were removed.

Its current appearance dates from the years 1846–1858, when Aloys II, Prince of Liechtenstein decided that Vienna was not the right venue for summer festivities. He had the palace at Lednice renovated as a summer residence in the spirit of the English Gothic. The halls on the ground floor, which are decorated with carved ceilings, wood-panelled walls and elegant furniture, served for the holding of magnificent gatherings of nobility from all over Europe. The first floor of the palace contains the private rooms of the Liechtensteins, the second the nurseries and governesses’ quarters.
According to a document dated 1 February 1395, John of Liechtenstein purchased part of the municipality from the Puchheim family. In 1393 John of Liechtenstein took over the fiefdom of Katzelsdorf, having bought it from his brothers Rudolph and Louis of Trnava – i.e. before 1395 the Liechtensteins owned not only all of Valtice but also what would become the great Valtice estate. From this it is clear that Liechtenstein estates stretched out along the Moravian side of the border as well as the Austrian; in Moravia the family seat of the Liechtensteins was in Mikulov.

For John of Liechtenstein, 1394 was an inauspicious year. For reasons unknown he fell out of favour with Austrian Duke Albert III, was unexpectedly taken captive by his relatives, and was forced to surrender all the Austrian estates of the Liechtensteins. We can
speculate that Austria’s ruler was afraid that the Liechtensteins were becoming too powerful economically and politically. Owing to John’s immediate submission his sentence was mitigated and some of his estates, including Valtice, were returned to him.

The town was held by the Liechtensteins from 1395 to 1945. Until 1920 it belonged to the region of Lower Austria.

In 1605 a monastery was founded in the town by the Order of the Brothers Hospitallers; it was rebuilt in the 1670s, in the time of Karl Eusebius, Prince of Liechtenstein and his wife Beatrix of Dietrichstein. The Church of the Visitation of the Blessed Virgin Mary – a dominant feature of the town and a counterweight to the secular power represented by the castle – also originated at this time (1631–71). Although an architectural model of the castle may have been made as early as 1602, the foundation stone was laid – by Prince Maximilian – in 1631. Giovanni Giacomo Tencalla was involved in its design and construction; after a vault fell in 1638 he was replaced by his brother Giovanni Tencalla and the Brno master builder Andrea Erna.

In the middle years of the 16th century the medieval castle was extended to the north-west. The new part included a palace that was one floor higher than the existing buildings. Further modifications were carried out in the early 17th century. This phase of construction saw the addition of a northern connecting wing with a large portal, while the Renaissance bastions were rebuilt as corner buttresses and the interior of the castle was redecorated. This redevelopment was the work of architects Giovanni Maria Filippi and Giovanni Battista Carloni the Elder. Other structural alterations – including the building of a new riding hall and an entrance gate with two towers – were made to designs by Andrea Erna and his son Jan Křtitel. A court d’honneur was created in front of the castle, separating the residence from the town. The main hall was redecorated by painter Giovanni Battista Ghidoni around 1639. In 1657 another social room was completed, with stucco work by Giovanni Tencalla. In the 1680s further modifications were made, including interior decoration by Baldassare Fontana, Pietro Antonio Baroni and Jacopo Trebelli and paintings by Domenico Egido Rossi and Giovanni Battista Colombo.

In the 18th century the riding halls and stables were given a new look, inspired by the architecture of the Spanish Baroque; the architect Anton Ospel, who had trained in Spain and Portugal, also designed a gate that connected the Liechtenstein residence with the town. The interiors were given a highly decorative character thanks
to Antonio Beduzzi, theatre engineer to the Emperor. Beduzzi also decorated the main facade, which depicts a celebration of the Golden Fleece. Domenico Mainardi painted the castle's chapel according to Beduzzi's designs.

In the mid 18th century the oldest parts of the residence – the castle buildings on the south side – were demolished. Replacements included a new facade designed by Anton Erhard Martinelli and a furnished park containing Baroque sculptures; a theatre was added in 1790. The Princes of Liechtenstein enjoyed this extensive castle as their family residence until 1943, when valuable works of art were removed from the castle as the end of the Second World War approached.

The castle is an integral part of the Lednice-Valtice Cultural Landscape, which was added to the UNESCO World Heritage list in 1996.

Valtice village website: www.valtice.eu

Valtice Castle website: www.zamek-valtice.cz
The estate of Lednice and Valtice became a main centre of the extensive possessions of the Liechtenstein family. As soon as Karl (1569–1627) was created Karl I, Prince of Liechtenstein, he made Valtice the main residence of the ruling prince and Lednice his summer residence. After much time and effort, the ruling princes succeeded in bringing together the two estates and neighbouring Břeclav to form a compositionally coherent whole known today as a ‘cultural landscape’. This landscape served as a place of recreation and entertainment for the Princes of Liechtenstein until the end of the Second World War.

The first documented changes to the landscape in the municipalities of Lednice and Valtice are thought to have been made by Karl Eusebius, Prince of Liechtenstein, who in the second half of the 17th century planted an avenue that connected the villages and
castles and oversaw the creation of a game preserve with regular radial clearings. Karl Eusebius’s work was continued by many of his successors. As for the cultural landscape we know today, posterity is much indebted to Johann I Joseph, Prince of Liechtenstein, who began work on a ‘new’ landscape influenced by developments coming from England that were making their mark on the appearance of the estates of many noble families in the Czech lands. In the early decades of the 19th century the principles of garden and landscape cultivation in the spirit of the English school began to take hold on the estates of the Liechtensteins. At this time, alterations to the park in Lednice were largely the work of Bernard Petri. His achievements include the landscaping of a small lake with islands that were richly planted with exotic and domestic woody plants as a matter of course. The final phase of these expensive alterations saw the construction of a new bed for the River Thaya that diverted it away from the castle park at Lednice, thus reducing the once-regular risk of flooding and the subsequent damage to a minimum. In the first half of the 19th century the whole area between Lednice and Valtice was progressively landscaped as a park and supplemented with Romantic buildings interconnected by pavilions at points of visual axis. A large area around the lake that extended between Lednice and Valtice was also landscaped. Of the fine houses on the landscape around the winter and summer residences of the Princes of Liechtenstein, the following survive to this day: Lovecký zámeček [Hunting Lodge], Janohrad [Jan’s Castle], Nový dvůr [New Court], the Memorial to a Father and Brothers on the Reisten rise, Rendez-vous, Rybniční zámeček [Lake House], the Temple of Apollo, the Temple of the Three Graces, Hraniční zámeček [Border House], and the St Hubert Chapel. John Joseph I, Prince of Liechtenstein was succeeded by his eldest son Aloys Joseph, who continued his work on the cultural landscape. Aloys Joseph was an admirer of English Gothic architecture and took an interest in the political system that prevailed in the British Isles. He commissioned the building of the famous greenhouse at the castle at Lednice, which became the pride and joy of its owners. This 92-metre-wide, 14-metre-long, 10-metre-high structure of cast iron and glass was completed in 1845. The rule of Prince Aloys Joseph also witnessed, in 1858, the redevelopment in Neo-Gothic style of the castle at Lednice; the architect was Georg Wingelmüller. Johann II, son of Aloys Joseph, continued the development of the park and the landscape, giving the area and its architecture an appearance it has largely retained to this day.
The time of Johann II, Prince of Liechtenstein was also a significant moment for horticulture and higher education in Lednice: on 5 October 1895 the Secondary School of Gardening was opened. The school originally bore the name ‘Höhere Obst und Gartenbauschule’; teaching was conducted in German. It was the first school in the whole of the Monarchy with a three-year programme that guided students to the passing of a maturity examination. Johann II supported the school both financially and materially. It was also supported by the Imperial Court, the Ministry of Tillage and many scientific and professional institutions. The tradition of education in horticulture in Lednice was strengthened further by the establishing at the Brno Institute of Higher Education in Agriculture of a specialization in horticulture, followed in 1952 by the relocation of the Department of Horticulture from Brno to Lednice. Now part of Brno’s Mendel University, the Department is still based in Lednice.

In 1990 Czechoslovakia signed up to the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) and began to think about sights worthy of inclusion on the list. It was obvious that the area comprising mainly the country between Lednice and Valtice should be among these, as no one was in any doubt about the preciousness of this landscape. The application was required to pass through a number of approval procedures at various levels and ensure that the cultural landscape centred on Lednice and Valtice was accorded the highest conservation status in the republic. Therefore the Ministry of Culture first declared the Lednice-Valtice Landscape a ‘landscape conservation zone’, as decreed by Act 484/1992 Coll. The lengthy approval process that followed lasted several years; it culminated in December 1996 with the entering of the Lednice-Valtice Cultural Landscape on the UNESCO list.

Valtice village website:  
www.valtice.eu

Lednice village website:  
www.lednice.cz

Palace at Lednice website:  
www.zamek-lednice.com
The town is dominated by a castle that stands on a rock and is surrounded by urban development. Towering over the town to the east is Holy Hill; to the north is the Turold spur, which is in the foothills of the Pálava. The west side of Mikulov opens up into plains, while not far from the town to the south is Gallows Hill, with Gallows Pond below.

The origins of Mikulov are usually placed in the early 12th century and the foundation of a market settlement. The settlement was promoted to a township in 1279 and a town in 1410. The castle was built in the 17th century on the site of a former Romanesque and Gothic castle. From 1249 Mikulov was in the possession of the Liechtenstein family, whose main residence was in Moravia. Mikulov is associated with the fate of the famous White Lady, Perchta of Rožmberk, who married John of Liechtenstein. The town of Mikulov and its dominions remained in the possession of the Liechtensteins.
until 1560, when they were sold to Hungary’s Kerecsény family, who around 1570 were forced to sell to the Dietrichsteins, who remained in Mikulov until 1945.

In the history of Mikulov the Dietrichsteins were probably the most important noble family to own the castle. Cardinal Francis Dietrichstein succeeded in rebuilding the town of Mikulov and its surroundings as a classical Italian landscape; thanks to him, we can still admire the magnificent fusion of town and country in open areas.

Mikulov Castle has also witnessed some important military and political gatherings. In 1805 the preconditions of the Peace of Pressburg were signed here, as was the armistice between Austria and Prussia in 1866.

The monumental work of Francis Dietrichstein, which in time made Mikulov the centre of Moravia, did much to obscure the building activities of the Liechtensteins. Francis founded a distinguished collegiate chapter and a mint; he was the first to bring the Piarist order beyond the Alps; he initiated the arrival of the Capuchin order, and he built a Way of the Cross that led to Holy Hill, where St Se-
bastian Chapel and its bell tower – today a prominent feature of the town’s skyline – would later stand.

A dominant feature of the square, below the castle, is the Church of St Wenceslas, a Gothic building renovated at the founding of the collegiate chapter and decorated in the style of the High Baroque. The stucco decoration of the vault is an example of the high art of Italian stucco masters in the second and third decades of the 17th century. The Church of St John the Baptist, which was administered by the Piarist order, became one of two centres of painting in Mikulov. In the 1750s Franz Anton Maulbertsch painted a fresco on its vault.

A Loreto was built next to the Capuchin monastery to the design of Giovanni Giacomo Tencalla; it was later converted for use as the Dietrichstein family tomb.

The castle, which stands where a medieval castle once stood, was built to the plans of Christian Oedtl in the 1720s. At the end of the Second World War it was badly damaged and de facto rebuilt.

The impressive sculpted ornaments of the castle’s court d’honneur and freestanding sculpture in the town, notably the column on the square, are the work of Ignaz Lengelacher and date from the 1720s.
After the demise of its fort in the early 10th century this place spent the rest of the century engaged in battles for the inheritance of Great Moravia, from which the Přemyslids of Bohemia emerged victorious. The new fort, assigned the task of guarding access to the country, took its name from Prince Bretislaus. It was built on the site of today’s Břeclav Castle, which was probably established some time after 1041 as the seat of the local lord and became the centre of administration. In the early 13th century it was given to Constance of Hungary, wife of Ottokar I, King of Bohemia, as part of her dowry. Some time in the third quarter of the same century it was rebuilt as a mighty Romanesque towered fortress whose walls were almost 5 metres thick. The castle often changed owner; from 1426 to 1434 it even housed a Hussite garrison which made incursions into neighbouring Austria and Slovakia, the latter of which was part of the state of Hungary at that time.

After the Hussite Wars a new township – referred to in written sources as New Břeclav – was established close to the castle by refugees from Old Břeclav, which had been sacked. In the 1520s
the township and castle were acquired by the Žerotín noble family, which rebuilt the castle as a Renaissance residence but maintained its function as a fortress guarding a border: after the Battle of Mohács (1526) Moravia was under constant threat from the Turks, who commonly joined forces with Hungarian magnates rebelling against the Habsburgs, with the result that the entire region was frequently subject to attack and ruthless pillage. A raid by the Bočkajovs in 1609, for instance, resulted in the burning of Old Břeclav and New Břeclav and the taking of many slaves.

During the uprising of the estates the Břeclav lord Ladislaus Velen of Žerotín, Břeclav’s lord, became leader of the rebellious Moravian estates. After 1620 the estate of Břeclav was confiscated. In 1628 it was sold to Esther of Meggau, after which it fell to the Counts of Oppersdorff and Khuen-Bellasy. It was acquired by Karl Eusebius, Prince of Liechtenstein in 1638. In the subsequent events of war Břeclav was almost entirely destroyed. A list of subjects in Old Břeclav and New Břeclav composed for taxation purposes in 1673 shows that of the 141 husbandmen settled here before the war, only 29 survived the hostilities, meaning that the population fell to 20.6% of its earlier level.

The original Renaissance castle, built after 1534, gradually lost its splendour, as it served princely officials only as a centre for the administration of the estate and its woodland. In the 1840s it was renovated in the romantic spirit of the English Gothic Revival to designs by Georg Wingelmüller. New artificially-ruined towers were added to the side wings of the castle building.
The village of Vranov belonged originally to Ronov Castle, which was near Útěchov. The earliest written reference to the village is found in a charter from 1365, by which Čeněk Krušina of Lichtenburg and Ronov Castle gifted Vranov and other villages to his wife Dorota on their marriage. After 1567 it was mentioned in connection with Nový Hrad [New Castle] and belonged to the estate of Pozořice, which in 1569 was purchased by Albrecht Černohorský of Boskovice from Nicholas Kokorský of Kokory. Albrecht bequeathed it to his brother Jan Šembera Černohorský of Boskovice, a Moravian magnate of the Renaissance, with the proviso that it would thereafter remain in the family and its property be indivisible. Jan Šembera Černohorský of Boskovice died on 30 April 1597. The annals of the Franciscan monastery in Brno, which was founded by the Boskovice family and housed the family mausoleum, state that Jan was the last male descendant and that his legacy passed to the Liechtenstein dynasty when the brothers Charles I and Maximilian married Jan Šem-
Czechia: bera’s daughters Anna and Catherine respectively; both weddings are believed to have taken place in 1596. The legacy of Jan Šembera Černohorský of Boskovice went to both daughters, while Vranov village of the Pozořice estate was to be administered by Catherine and Maximilian. The estate remained in Liechtenstein hands until the land reform of 1924.

The history of Vranov u Brna as a pilgrimage site is connected with the legend of the miraculous apparition of the Virgin Mary deep in the woods near New Castle. At this place in 1240 William of Rosenberg, Land Marshal of Moravia, was miraculously cured of his blindness. A small wooden church was built on the site of the apparition. The Marian apparition is depicted on a Baroque canvas set in the wooden panelling of the walls above the door to the monastery’s repository.

On coming into the estate Maximilian of Liechtenstein and his wife Catherine Černohorská of Boskovice expressed an interest in the old Marian pilgrimage site. They converted to the Catholic faith and undertook to build a new pilgrimage church there. The decision was taken to found a family necropolis at the Vranov pilgrimage site, probably under the influence of the legacy of Jan Šembera and the Boskovice family mausoleum at the Franciscan monastery in Brno.

The new pilgrimage church was dedicated to the Marian miracle of healing. In 1617 Brno master builder Andrea Erna began work on a burial vault for the family of the new Liechtenstein lords that was designed by Giovanni Maria Filippi, architect to Rudolf II. It is thought that building work was completed in 1624; work on the Pauline convent building was completed in 1633. In 1784 the monastery was secularized by Joseph II and the buildings of the convent demolished except for the west wing, which became the parish office. The Order of St Paul returned to Vranov in 1992. Between 1997 and 2011 the three missing wings of the original quadrangle were restored; they now house the Spiritual Centre.

The frescos in the church were completed to mark the 500th anniversary of the pilgrimage site in 1740. Before this the church and Pauline convent were comprehensively renovated and restored and their interiors improved with murals and other artistic decoration. The task of creating the frescos on the vaults of the church was assigned by corrector Jan Gilgi to Brno painter and fresco artist Jan Jiří Etgens (1691–1757). According to the account of Jan Petr Cerroni, the paintings were created in June 1738. The central image of the vault in the nave is Our Lady of Vranov, a wonderful late-Gothic statue of
Our Lady which has brought many pilgrims to Vranov. The statue is clothed in a robe of gold brocade; it has a crown on its head and strings of pearls around its neck. It stands on a cloud held aloft by small angels, one of which holds in its hand a sceptre as a symbol of Mary’s heavenly reign. The heads of the angels, whose wings are grouped so as to form the word ‘REGINA’ around Our Lady of Vranov, also make reference to Mary’s queenship of Heaven. As part of the preparations surrounding the church and monastery to mark the 500th anniversary of the founding of Vranov as a pilgrimage site, the altars were comprehensively renovated. The main altar was replaced in its entirety thanks to a bequest from Princess Edmunda Maria Theresa of Liechtenstein (née Countess of Dietrichstein). Architectural and sculptural compositions are the work of Rafael Donner and Gottfried Fritsch; the altarpiece was painted by Paul Troger.

Other murals have been preserved in the Pauline chancel, which is situated on the first floor above the sacristy and whose windows are clearly seen in the wall of the presbytery to the sides of the main altar. The main altar was given its present form in 1777, with decorations by Josef Hager. Also associated with the decoration of the church to mark the 500th anniversary of the Marian apparition are paintings in the monastery’s repository, which include a depiction of a scene in which master builder Andrea Erna is showing the plans to the princely couple.
The new tomb

Josef F. Engel, court architect to the Liechtensteins, made radical changes to the plans of his predecessor Josef Kornhäusel, following his own design when constructing the new tomb between 1819 and 1821. The expansion of the last resting place of members of the family was the initiative of Johann I Joseph, Prince of Liechtenstein, who made this decision because the small crypt under the presbytery was almost full (it contained 25 graves) and in a poor state of repair. The mausoleum occupied a space beneath the entire nave, was entered through a monumental Doric stone portico, and extended down the slope beneath the church. The escutcheon at the portico shows the family symbol of angels holding extinguished torches. On passing through this gate the visitor enters a hall built as a barrel vault with coffers. On the walls there are statues of angels; to the sides of the staircase that leads to the mausoleum itself are statues representing Farewell and Meeting. The statues are the work of Josef Klieber, principal of the School of Engraving of the Academy of Fine Arts in Vienna. On passing down the staircase and through an iron door the visitor enters the crypt itself, a large, three-aisled space with cross vaults on Doric columns. The side aisles are raised and have sarcophagi standing on them; the central aisle leads to a triumphal arch, from which the whole interior is dominated by an altar comprising a magnificent iron grille with a cross and side entrances. The original 17th century crypt is entered by a small door on the left. The princes’ tomb in Vranov is one of the most important aristocratic burial sites in the Czech Republic.
The first written record of the town dates back to 1237, when King Wenceslaus I confirmed the Teutonic Knights in possession of the town of Novosedlice and four surrounding villages. The German name ‘Austerlitz’ (originally ‘Nausedlitz’) is probably derived from the Czech ‘Novosedlice’. It was awarded its town seal and coat of arms – the oldest surviving heraldic privilege in the Czech Republic – by King Wenceslaus IV.

At the beginning of the 13th security the Teutonic Knights built a stronghold, remains of which can still be found under Slavkov Castle. After its confiscation by King Sigismund of Luxemburg in the early 15th century, the town was the property of a succession of nobles. It was once a place of refuge for the Habaner (German Anabaptists), and a sizeable Jewish community was established there.

In 1509 the estate came into the possession of the Kaunitz family, under whose control it remained for over 400 years. The most illus-
trious lord of Slavkov was Wenzel Anton, Prince of Kaunitz-Rietberg (1711–1794), who served Empress Maria Theresa and three of her successors as state chancellor. Another important figure in the history of the estate is Wenzel Robert, Count Kaunitz (1848–1913), brother-in-law of the composer Antonín Dvořák and a patron of students.

The Baroque castle has 115 rooms and an impressive French- and English-style castle garden. The castle was designed by Italian architect Domenico Martinelli. On 6 December 1805, after the Battle of Austerlitz, an armistice was signed by Austria and France in its historic salon.

The Church of the Resurrection (on the north side of the square) is a unique building in Classicist style which was built at a time (1786–89) when Emperor Joseph II was abolishing many churches. It is the work of the Viennese architect Johann Ferdinand Hetzendorf.

The Battle of Austerlitz made an indelible mark on the history of the town of Slavkov and by extension its castle. Slavkov Castle has long been associated with events that commemorate this important battle in the Napoleonic Wars, in which the Princes of Liechtenstein were active participants. Johann I Joseph entered the army in 1782. As a colonel he served in the Turkish Wars of 1788–1790. Between 1792 and 1809 he was one of the leading commanders in the French Revolutionary and Napoleonic Wars. For the Battle of Austerlitz he was appointed commander of the army corps; his regiment was actively involved in the cavalry engagement between Blažovice and Holubice. For the Battles of Aspern and Wagram (1809) he was appointed supreme commander of the Austrian army. He became the ninth Prince of Liechtenstein on the death of his brother Aloys Joseph I. In 1806 Johann I Joseph made Liechtenstein a sovereign state and left public life and the army in order to devote himself to the management of his family’s property.

Between 1799 and 1805 Prince Hans-Moritz commanded the Prince of Schwarzenberg’s 2nd Uhlan Regiment. After the outbreak of war in 1805 he was promoted to major-general and negotiated with the French Emperor Napoleon. At the Battle of Austerlitz he commanded the 2nd Mixed Cavalry Brigade. In the early evening of 4 December 1805 he and his cousin Johann I Joseph attended Emperor Francis I at his meeting with Napoleon at the Spálený mill. As his military career progressed he became a lieutenant field marshal, taking part in the Battle of Dresden and the Battle of the Nations near Leipzig. He died in 1819, at the age of forty-four.
Černá Hora is located in a hilly woodland landscape on the Boskovice Furrow, where the Bohemian-Moravian Highlands meet the Drahan Highlands. It was once a junction of trade routes, one leading from Brno to Bohemia (the Trstěnice Way) and the other from Tišnov to Blansko. The town developed along three sides of the Paseka hill, which was already covered in conifers many centuries ago, hence the name ‘Černá Hora’ [Black Hill]: it stood out dark against the surrounding deciduous plantations. The first written record of Černá Hora is from 1279; it was first referred to as a town in 1390. It is not known when it received its coat of arms, which is suggestive of the Černohorský Lords of Boskovice, to whom Černá Hora belonged from 1333 to 1597. The earliest evidence of the coat of arms appears in seals bearing the year 1556. The coat of arms of the lords differs from that of the town by the letter ‘N’, which identifies the town (Nigromons) and is situated at the foot of the shield; the colours of the town’s coat of arms are apparently identical with those of the Lords of Boskovice.

The estate of Černa Hora was acquired by Karl I, Prince of Liechtenstein, who immediately connected it to the rest of his dominions. It was passed down to his son Karl Eusebius, Prince of Liechtenstein, who bequeathed it to his only son Johann Adam Andreas. The latter died with no male heirs, so the estate was passed down to his daughter Dominika of Liechtenstein, who in turn left it to her husband Henry Joseph of Aueršperk.

The original medieval castle was rebuilt in the 1560s and 1570s. Following extensive fire damage sustained in 1724, it was redesigned by Theophil Hansen and underwent reconstruction from 1857 to 1861. The most interesting example of the Renaissance building phase is the decorated portal of the main entrance.
The first written records of the township of Bučovice are from 1322, although the assumption that it existed earlier is supported by a find from 2000, giving evidence that in the first half of the 13th century a religious building stood on the site of today’s castle gardens and courtyard.

In the second half of the 16th century (1567–1592) Jan Šembera Černohorský of Boskovice, owner of the Bučovice estate, ordered the building of a Renaissance castle that is one of the most precious examples of Renaissance arcade architecture this side of the Alps. It was probably designed by the imperial architect and antiquarian Jacopo Strada. The decoration of the castle involved leading artists of the Rudolphian circle, e.g. Hans Mont. The castle and the estate were in the possession of the Liechtenstein dynasty from 1597 to 1945.
The Liechtensteins did not use it to display their wealth but as an administrative centre from which most of their estates were run. It housed the archive and the accounts office. Important decorative additions include the Bacchus fountain in the castle courtyard; its monumental sculpture is the work of Pietro Materno, who followed the plans of Giovanni Giacomo Tencalla from 1635. The original water tank was removed in 1780. In 2013 the original sculpture was comprehensively restored and the tank and its water system were reinstated. Further evidence of the architectural ingenuity of the Liechtensteins can be found at the castle’s chapel, whose decoration is the work of Bernardo Bianchi from 1637–1641.

The township was badly affected by the Thirty Years’ War. It began to develop again in the 18th century, when weaving, cooperage and the manufacture of local faience became prosperous trades. Bučovice became a drapers’ town in the 19th century, when it contained as many as fourteen textile workshops and factories. The town also had a large Jewish community. After the decline of the textile industry the town became active in furniture production. The Drucker factory – later the UP – was founded in 1894.
Boskovice was probably founded as a trading settlement in the 13th century, although archaeological finds suggest that the place was settled much earlier. The first reference to the name Boskovice is from 1222, when Jimram of Boskovice was a witness to the issuing of a charter by Ottokar I. The first mention of Boskovice’s castle dates from 1313; the first written record of the town itself is from 1413. In 1463 George of Poděbrady, King of Bohemia granted Boskovice permission to hold an annual fair and market on the feast day of St Vitus.

The title ‘town of Boskovice’ was first used in documents relating to the settlement in 1759. Probably it was awarded its town charter some time during the reign of Maria Theresa (1740–1780). During the reign of her son Joseph II a municipal authority was established in Boskovice, although the town’s right to apply the death penalty, which had stood since 1255, was withdrawn.

Boskovice has an established Jewish community. In 1454 King Ladislaus the Posthumous issued a law that expelled Jews from royal towns. Most of the Jews who came to Boskovice at that time were from Brno. A closed ghetto, separated from the town by two gates,
was established in 1727. In 1930, 318 inhabitants of Boskovice declared themselves to be of Jewish nationality. On 14/15 March 1942, 458 Jewish inhabitants of Boskovice were deported to concentration camps; only a few returned.

The first owners of the town and castle were the Lords of Boskovice. Boskovice was in the ownership of the Lords of Kunštát from 1398 to 1458, after which it returned to the Lords of Boskovice. It came into the possession of the Eders of Šťavnice in 1547; twenty years later it became the property of the Morkovskis of Záštřízl. Boskovice was acquired by the Dietrichsteins at the end of the 17th century. The last lords of the town were the Mensdorff-Pouillys, who assumed ownership in the 1850s.

The castle, which dominates the town, was established at the end of the 13th century as the seat of the Lords of Boskovice. It was reconstructed and renovated gradually and continually until the early 18th century, after which time it fell into disrepair; the ruin was secured in 1929.

The chateau below the castle – whose design is attributed to the architect Floch – was built between 1819 and 1826 on the erstwhile site of a Dominican monastery.

The parish church of St James the Great, which was begun in the second half of the 14th century, is situated in the lower part of the square. Its present appearance is the result of Late Gothic structural modifications. The vaulting of the triple nave was completed between 1670 and 1679. After 1839 romanticizing alterations were made, not least by the building of a sacristy and the later extension of the nave.
The earliest beginnings of Adamov are associated with iron production, which dates back to 1360, when the area was owned by Čeněk Krušina of Lichtenburg, lord of Ronov Castle. Čeněk died childless and the estate reverted to Jobst, Margrave of Moravia, who built Nový hrad [New Castle] to serve as the estate’s centre. The original settlement was known as Hamry or Staré Hamry, named for the forges that were situated there. After the death of Margrave Jobst, New Castle and its possessions came into the ownership of the Kings of Bohemia, who rented it out to noble families, the most important of which included the Lords of Boskovice and the Lords of Kunštát. In 1597, following the death of Jan Šembera Černohorský of Boskovice, the last male of his family line, the estate was acquired by Maximilian of Liechtenstein through his marriage to Jan’s daughter Catherine. In 1643 Maximilian died without heirs; his property was inherited by his nephew Karl Eusebius of Liechtenstein. A part of the estate of Pozořice, it devolved to Prince Emmanuel of Liechtenstein after the death of Hans-Adam I, Prince of Liechtenstein. The Liechtenstein lords oversaw the gradual development of industry. It is probable that the settlement has borne the name Adamov – for
Adam Joseph of Liechtenstein, owner of the local ironworks – since 1732. For large-scale industrial development and the emergence of local industrial firms Adamov had to wait until after 1849, when the railway line between Brno and Česká Třebová was completed (today this forms part of the First Rail Corridor). From the beginning of the 19th century Johann I Joseph, Prince of Liechtenstein oversaw the systematic cultivation of the Adamov valley, including improvements to the princely way that followed the River Svitava from Brno. New architectural sights – including a colonnade, artificial ruins, and a lodge designed by Josef Hardmuth with a garden by Bernhard Petri (1808/09) – began to appear on the hills. The Švýcářna chalet was built for trippers to the Macocha Gorge.

The Neo-Gothic parish Church of St Barbara – designed in 1857 by Josef Hieser – was and is a dominant feature of industrial and present-day Adamov. The nave of the church contains part of a monumental altar illustrating the Assumption that was made between 1516 and 1525 for the abbey church in Zwettl, Austria, from where it was removed in 1732. In 1852 the abbey sold the altar; it was restored and supplemented at the expense of Aloys, Prince of Liechtenstein and has been in Adamov since 1857. Known as the Zwettl Altar, it is a remarkable Late Gothic work that is without parallel in the Czech lands. During the Second World War its extensive sculptural decoration was dismantled for safety reasons and stored in the crypt of the pilgrimage church at Vranov. Since 2005 it has been the subject of a comprehensive programme of restoration.

Adamov town website:
www.adamov.cz
The small town of Křtiny is situated north-east of Brno in the picturesque landscape of the Moravian Karst.

Today’s Křtiny is dominated by a Baroque church that is known with justification as the ‘Pearl of Moravia’. Built where two medieval churches once stood, it is the most beautiful work of the architect Jan Blažej Santini and contains sculpture and paintings by Baroque masters including Antonín and Ondřej Schweigl and Jan Jiří Etgens. It was completed and blessed on 1 May 1750. The Gothic stone statue of the Blessed Virgin of Křtiny is 2 metres high; it dates from the 1330s or 1340s, its crown jewels from 1670. Of particular interest is the Křtiny ossuary, which was discovered in 1991 and opened to the public in 2005. The carillon of the cloister comprises 39 bells, which were blessed in 2004.

Křtiny has not been spared hardships of war. The Hussite Uprising brought with it murders and the burning down of the nunnery; in the course of the Thirty Years’ War the mercenary army of Prince Gabor ransacked the village, as later did the Wallachians and – in 1645...
– the Swedes. In 1809 French troops stayed at Křtiny for a quarter of a year, and in 1866, during the Austro-Prussian War, a Prussian army corps spent about eleven days here. Křtiny also suffered serious epidemics, e.g. the cholera epidemics of 1831, 1855 and 1866, which killed a total of 36 people. In 1611 the clergy house was burned down; in 1844 the shingled roof of the church and the St Anne Chapel were ravaged by fire to such a degree that the bells melted.

Seventeen citizens of Křtiny fell in the First World War; in the Second World War citizens of Křtiny were imprisoned during the Occupation. In each instance the human suffering was immense.

In 1784 the economic and ecclesiastical policies of Joseph II brought about the abolition of the monastery at Zábrdovice, which had existed for almost six centuries. Having become the property of the state’s Religious Fund, the monastery’s land was sold to Francis X of Dietrichstein. It was then acquired by the Mensdorff-Pouillys, from whom it was bought by Křtiny landowner Vincent of Buben and Litice. Vincent converted the former residence to a chateau and established his family vault in the St Anne Chapel. The Bubens built a mansion on sheep-grazing land on the Dřínová, whose last owner before the foundation of Czechoslovakia was Johann II, Prince of Liechtenstein; at the time of the First Republic its owner was Baroness Offermann.
The first written record of Kyjov, from 1126, describes it as a trading village that was donated to the Hradisko monastery near Olomouc. During the Hussite period it declared for Utraquism; in 1431 it was conquered by the Austrian margrave Albert II of Habsburg, who executed many prisoners. In 1548 Kyjov bought itself out of vassalage and was awarded the status of royal town. In the course of the 17th century it was several times destroyed by raids and fires and struck by plague. Its Renaissance castle originated in 1548 and was altered in the 18th century; its sgraffiti are the work of Jano Köhler. Since 1928 the castle has housed the town museum. The Renaissance town hall on the square is the work of Italian architects from 1561/2. The Marian column in front of the town hall was built in the 1620s at the behest of Cardinal Franz von Dietrichstein, Bishop of Olomouc to thank the town for its loyalty to Emperor Ferdinand II during the Bohemian Revolt. The Church of the Assumption, likewise on the square, was built between 1713 and 1720; its facade bears the coat of arms of Anna Maria Antonie of Liechtenstein.
A written reference to Pozořice dated 1297 – from the so-called Boček forgery – is historically implausible. The earliest written reference to Pozořice supported by evidence is dated 1318; it appears in a papal charter that includes the name of estate owner Půta of Pozořice, Lord of Wildenberg Castle. In 1371 Půta of Wildenberg sold his estate to John, Margrave of Moravia. Until 1604, when it was inherited by Maximilian of Liechtenstein, the estate often changed owner. In 1782 Pozořice was elevated to township status. The role of Pozořice was economic, as it contained no building that could serve the formal needs of the Liechtensteins, although it did contain a large manor. Another important building in the township is the Church of the Assumption, whose original design by Antonio Salla was modified in Vienna by Andrea Pozzo; it was built between 1717 and 1723, financed by the Liechtensteins. There is a Liechtenstein coat of arms above the entrance to the church. The Liechtensteins retained land here until the subdivision that followed the First World War; they retained woodland until 1945, when it was put under state control. The Battle of Austerlitz took place near Pozořice in 1805.
The earliest record of a settlement at Olomučany is from the 14th century: the year of its founding is given as 1353, as shown on the oldest known seal of the village. In historical materials it is mostly associated with the Pozořice estate, although there were frequent disputes concerning its border with the Blansko estate. Olomučany was probably founded by a group of woodcutters and charcoal burners who were sent to the area to eradicate the dense woodland that enclosed human habitation on all sides.

Around 1580 iron ore was discovered in the locality. Most of the population was employed in the primitive mining industry, at forges in Adamov and ironworks in Blansko. The development of the village was linked closely with the fate of Nový hrad [New Castle], bearing the effects of war, disease and the actions of its lords. From its establishment in 1371 New Castle frequently changed hands (probable owners include Margrave Jobst, Wenceslaus IV, the Černohorskýs of Boskovice and the Lords of Kunštát) until it came into the possession of the Liechtenstein family. In 1645 New Castle was seized, plundered and burned down by the Swedish army (which had already been in the region in 1642 and 1643). According to legend, this event resulted from an act of betrayal on the part of an inhabitant of Olomučany. This rumour has never been substantiated. The events of the Thirty Years’ War brought a period of great decline to the village and its surroundings; to the ravages of war was added the great plague of 1645–48. In 1660 the Liechtenstein glassworks were established; their first known glass-maker was Jan Streck. After a while this factory went into decline, resulting in 1672 in the arrival of experts from Spain, who overhauled the failing manufacture and introduced the production of lead glass.
Ždánice was once dominated by Palánek Castle, which was badly damaged by fire in 1538 and subsequently abandoned; a Renaissance castle was built on the site of the fortress in 1569. In 1619 the estate came into the possession of Gundakar, Prince of Liechtenstein, to whom it was assigned by the imperial confiscatory commission; it had been the property of Karl of Kaunitz, from whom it was confiscated for his part in the Bohemian Revolt. The price of the estate was estimated at 158,106 thalers, which was a more than adequate sum for a hilly estate. It remained in the possession of Liechtensteins of Gundakar’s branch of the family until 1945. The facade of the castle at Ždánice still bears the Liechtenstein coat of arms. For over sixty years the ground floor of the castle has housed the Vrbas Museum. It was founded by teacher and local historian Jakub Vrbas and contains a collection of highly valuable, interesting and curious historical artefacts. The castle is bordered by a park with rare trees and a centuries-old dog cemetery. The Seidl Villa, a fine building with elements of Historicism and Modernism whose architect was Czech resident of Vienna Leopold Bauer, is also close to the park. The Baroque Church of the Assumption of Our Lady originated in the early 18th century by the rebuilding of a Marian chapel.

Ždánice village website: www.muzdanice.cz
The town of Velké Bílovice was made famous by the Habaner Anabaptists, who had a homestead here where they all lived together; they were known for the quality of the ceramics and wine they produced. Annual reports on the administration of the estate show that the Anabaptists made a great contribution to its economy. The Habaner Anabaptists were a Christian group forced out of Switzerland, Austria and Germany after the peasants’ uprisings directed against the ruling classes. They came to Moravia at the invitation of Linhart of Liechtenstein, buying the house that became the basis of their homestead in 1545. In the second half of the 16th century Moravia was home to between 20,000 and 30,000 Habaner, who lived in 108 municipalities. At that time about 300 people lived at the Habaner homestead in Velké Bílovice.

The church contains gifts from Anna Maria Antonie of Liechtenstein – unique robes from the 1740s.
The first written reference to the municipality dates from 1264. Before it became the property of the Liechtensteins, Tvrdonice belonged to the Týnec estate. In 1538 its status was elevated to that of township. In the late 16th and early 17th centuries the area around Tvrdonice came under attack from Bočkajovec armies. In 1606 Tvrdonice was struck by an earthquake. In the 18th century the township’s fields were worked by three-field crop rotation. Farmers cultivated mainly rye, wheat and millet, but unfortunately their tools were less than perfect: the scratch plough they used turned the soil but did not dig it. The population made their living by wine-making, fishing and the breeding and keeping of livestock (hence the municipality’s coat of the arms). The first mention of a school in Tvrdonice is from the 18th century; it taught reading, writing, sums and singing. By then Tvrdonice was in the possession of the Liechtensteins.
Kuželov is a picturesque village in the Horňácko microregion that lies in a calm and beautiful setting on the slopes of the White Carpathians on the border with the Slovak Republic. The history of the village has been documented since 1406, when the first written mention of the municipality was made. A dominant feature of Kuželov is a Dutch-type windmill from 1842, which stands on a hill above the village and now operates as a cultural and technical monument with a permanent exhibition. The village also contains the Church of the Holy Trinity, the facade of which bears the coat of arms of Gundakar’s branch of the family. An inscription engraved on the lintel commemorates the building of the church (in 1718) under the rule of Anton Florian, Prince of Liechtenstein and the raising of its tower (in 1770) under Joseph, Prince of Liechtenstein.

Kuželov village website: www.kuzelov.com
In the 13th century the estate belonged to the Lords of Obřany; a reference to a certain Heralt dates back to 1289. (It is presumed that the sovereignty originated at the end of the reign of Ottokar II). The Lords of Obřany died out in 1312 and the town came into the possession of Henry of Leipa. A record from 1294 mentions the existence of a commandry of the order of Teutonic Knights. With the permission of Pope Innocent VI, Čeněk of Leipa founded an Augustinian monastery. The House of Leipa retained the estate until 1368, when it was acquired by the Lords of Krawarn, who had the existing castle rebuilt as a magnificent medieval residence.

At the time of the Hussite Rebellion, when the estate again became the property of the Lords of Leipa (following a short interlude when it was owned by the Lords of Cimburk), Pertolt, Lord of Krum-
lov sided with the Hussites. The Hussites occupied the town and in 1425 buried their leader Bohuslav of Schwamberg here; the monastery and the commandry were closed.

In terms of building activity, the 16th century was a crucial period of development for the castle and the town. Parts of the south and east wings of the original fortress have been preserved. Paprocký's report on building work at the castle from 1513 bears witness to Gothic-Renaissance alterations in the north wing, commissioned by Henry of Leipa. Half a century later large-scale renovation took place: between 1557 and 1562 Pertolt V of Leipa commissioned architect Leonardo Gara de Bisono to transform the medieval castle into a grand Renaissance arcaded palace. The renovated castle at Krumlov can be considered the earliest surviving building in the ‘arcaded castles of Moravia’ series, which turned an Italian import into something with a local flavour. Stables were added in the 1590s at the behest of John IV of Leipa. Alterations were still being made to the castle in the early 17th century.

The period after the Battle of White Mountain was one of radical change. The estate was confiscated by the emperor. In 1625 it was purchased by Gundakar, Prince of Liechtenstein, who in 1633 attempted to make of his newly acquired Moravian estates a Principality of Liechtenstein; he gave Moravský Krumlov a new name – Liechtenstein. The new situation was a contributory factor in extensive building work at the castle – which certainly included alterations to the front and back facades – in order to turn it into a residence for
the new principality. After the Swedes invaded and devastated the town in 1645–6, plans to make the castle a grand residence were abandoned. The Prince of Krumlov went to his castle in Wilfersdorf, Lower Austria, relinquishing his Moravian seat to his son Ferdinand John, who after 1653 engaged Giovanni Tencalli to carry out repairs to the castle and the town. Also at work in the town at that time was Brno master builder Andrea Erna, who began his redevelopment of the All Saints parish church in 1646. The erstwhile Piarist school was given into the care of the Order of St Paul; another master builder, Jan Křtitel Erna, was involved in its redevelopment for the new lord of the castle, Maximilian II Jakub Moritz of Liechtenstein.

As head of the secundogenitary branch of the Liechtenstein family, Maximilian II settled in Moravský Krumlov for good in 1686. He continued with the modernization of the residence by the building of a Baroque garden and summerhouse. A grand project involving architect Johann Bernhard Fischer von Erlach was eventually abandoned. In 1694 building work commenced on the St Florian votive chapel, which is situated above the town. In the 1870s further alterations – notably to the facade and the Prince’s apartments – were made to the castle by court architect Isidore Marcel Ganneval in cooperation with Johann Christoph Fabich, another of the Prince’s architects. The interiors of the main hall and the castle’s chapel were refitted.

After the death of Charles, Prince of Liechtenstein in 1789 his wife Eleonora commissioned Viennese architect Johann Henrizzi to build a princely mausoleum close to the parish church; the painting of the interior was entrusted to Hubert Mauer, a professor at the Vienna Academy of Fine Arts.
Hustopeče is located on the territory of one of the earliest settlements in south Moravia, north of the Nový Mlýn dam. It is supposed that ‘mammoth hunters’ were regularly active here (20–25,000 BCE); there is evidence of settlement in the Neolithic period (late 4th/early 3rd century BCE) and a Celtic necropolis (3rd century BCE). The earliest mention of an established settlement dates back to the first half of the 13th century. The Aula Regia (King’s Hall) monastery in Old Brno, to which Hustopeče belonged from the early 14th to the late 16th century, played an important role in its history, as did the Princes of Liechtenstein, to whom it belonged after 1599. The two-nave Gothic Church of St Wenceslaus, where the boy T.G. Masaryk served at the altar, was demolished in 1964 after the fall of its eighty-metre-high tower, which was not maintained in the 1950s and 1960s. Today a modern church building stands on this site.

Hustopeče was elevated to the status of town in 1572. For a long time Hustopeče was south Moravia’s main centre of wine-making, an industry which went into sharp decline in the late 19th and early 20th centuries owing to the incidence of fungal disease and pests. The early 20th century saw the demise of most of the remaining vineyards owing to phylloxera and fungal disease. The recovery of wine-making, which began in the 1920s, was interrupted by the Second World War; it was resumed only after the end of the war. Today the town and its neighbours are again part of an important wine region. Situated near the Brno–Bratislava motorway and the First Rail Corridor (Děčín–Prague–Brno–Břeclav), the town is easy to reach.
The earliest written record of Hodonín is from 1169, in a document from the house of Prince Frederick of Olomouc intended for the Benedictine monastery at Rajhrad; Tvrdišťe, castellan of Godonin, was stated as witness. In 1228 Queen Constance of Hungary – wife of Ottokar I – granted Hodonín its town charter. This privilege was subsequently confirmed in 1350 by John Henry, Margrave of Moravia, who bequeathed the town to his eldest son Jobst. In 1404 the town was burned down by the army of King Sigismund of Luxembourg. The development of the town was affected adversely by the Moravian Margrave Wars. In 1422, in an attempt to ensure that Hodonín would remain a stronghold of his, Emperor Sigismund con-
firmed the town in all its previous privileges. Fortifications continued to be built in the town throughout the 15th century. In 1512 King Vladislaus II (Jagellion) yielded the town and it became a hereditary possession of the Pernstein family.

In the same year William II of Pernstein bequeathed the castle and all its domains (Hodonín and its villages, hamlets, populations, meadowland, woodland, ponds, mills, rivers, labour and horses, with all their jurisdictions) to his son-in-law Henry of Leipa, husband of his daughter Bohunka. Hodonín ceased to be a royal town and became a liege town.

In 1594 the Lords of Leipa sold Hodonín and its dominions to Julius, Count of Salm-Neuburg, but owing to ongoing military activity on the volatile eastern border the Neuburg family parted with it in exchange for the estate of Tobitschau. Hodonín came into the possession of the Hungarian noble Stephen Illyésházy of Illyésház.

In 1614 Catherine of Pálffy sold Hodonín and its dominions to Zdeněk Schampach of Pottenstein, husband of her sister Barbara. The Battle of the White Mountain ushered in a period of continual conflict on the Moravian-Hungarian border; imperial troops did battle with the army of Gabriel Bethlen, an ally of the Bohemians; in December Bethlen took Hodonín Castle.

On 21 November 1649 the town came into the possession of the Oppersdorff family on the marriage of Anna Helena Schampach, widow of Jan Burian (a nephew of Count Schampach), to Frederick of Oppersdorf.

On 29 September 1692 Count Oppersdorff, troubled by continual disputes with the town of Holíč, sold Hodonín to Hans-Adam of Liechtenstein.

On 16 June 1695 Hans-Adam, Prince of Liechtenstein confirmed Oppersdorff privileges granted in 1651. In 1679 he granted labour relief to the town council and from 1670 regulated wine infusion between Hodonín's Christian and Jewish communities. In 1705 kuruc troops invaded the town and burned part of it down. After the death of Prince Hans-Adam in 1712 ownership of Hodonín passed to Maria Antonia, Countess of Czobor, who inherited half of its dominions from her father and bought the other half from her sister for 400,000 guilders.

On 25 July 1762 Hodonín and its dominions were bought for 1,005,500 guilders by Emperor Francis Stephen of Lorraine, husband of Maria Theresa of Austria.

Places of interest in Hodonín include the Church of St Lawrence, which stands on the site of a former shrine and was rebuilt in its
present form between 1780 and 1786. It is thought that the castle and manor retains the core that was built in 1642; extended in 1746, it was part of the centre of estate husbandry. Today it houses the Hodonín Museum.

At the beginning of the 20th century the town underwent significant cultural development. The Artists’ House was built between 1911 and 1913 as the headquarters and exhibition hall of the Association of Moravian Artists; it was designed by Antonín Blažek and decorated by Jano Köhler. A prominent feature of the main square is Antonín Riga’s plague column and attendant statuary (1716); at its top is a statue of the Blessed Virgin Mary, while its pedestal is decorated with statues of the patrons of plague epidemics St Francis Xavier, St Roch, St Charles Borromeo and St Rosalia.
The earliest written mention of the municipality of Pouzdřany gives the date 12 February 1244, when King Wenceslaus I of Bohemia issued a charter that certified that the newly established Herburg convent in Brno would receive property from the vineyard of Ondřej Černý in Pouzdřany.

In the mid 13th century the village belonged to Boček of Obřany; it then came into the possession of the monastery at Dolní Kounice, which sold it to Henry of Liechtenstein in 1291. In the early 14th century it was the property of the Lords of Leipa. In 1368 it was taken over by Mikuláš Dítě, who styled himself ‘of Pouzdřany’; the village was divided between two Liechtenstein owners. Christoph Wolf of Liechtenstein had his seat at Pouzdřany until 1556, when it was bought by Ambrose of Ottersdorf. Ambrose granted the municipality a number of rights, including rights to plant vineyards, fit the municipal fountain with water pipes and establish a municipal house. In 1575 Emperor Maximilian awarded the Pouzdřany estate to his
vassal Frederick of Žerotín and Židlochovice, at whose request the municipality was elevated by Emperor Rudolf II to the status of township in 1581. Between 1597 and 1608 Pouzdřany was afflicted by the passage of troops. During the Thirty Years’ War it suffered major damage, especially in 1663, when many of its inhabitants were killed and the township was all but destroyed by fire.

After 1538 it was home to Anabaptists, who had a house with gardens, a washboard, a grinding shop, a tannery and a bath, which nobles happily enjoyed. The Anabaptists did not leave the village until the time of the confiscation of Moravian property, in 1622.

The Church of St Nicholas in Pouzdřany, built in 1498, has three naves, a chancel on five sides of its octagon, a rectangular sacristy to the north of the chancel, a brickwork choir loft, and a convex pyramidal tower on its west side. There is an oratory above the sacristy. The chancel has a barrel vault with raised ridges; on two sides of the vault the nave contains statues of St Nicholas, St John of Rila, St Wenceslaus and St Gertrude; the paintings of St Catherine and St Barbara in the extension are the work of Ignaz Lengelacher from 1748/9. The altarpiece of the Madonna and Child was painted by Stern in 1748. On the outer wall of the presbytery is the marble tombstone of Christopher of Liechtenstein from 1553, with the family’s coat of arms on its lower part.
Margrave Jobst awarded the estate of Drnholec to the Liechtenstein brothers Hanuš and Harneid as a fiefdom of the Crown of Bohemia. The estate remained in the Liechtenstein family until 1586, when it was sold. Emperor Rudolf II dissolved the fief so that Drnholec became a hereditary freehold; it was bought by Christoph of Teuffenbach, a commander on the border with the Kingdom of Croatia-Slavonia, a scion of an old Styrian family who was a Lutheran by confession. For his work on the battle-field Teuffenbach was appointed field armourer and a member of the council of war by Rudolf II. Teuffenbach became a leading figure at the Emperor’s court. He died in 1598, leaving three sons and a daughter Susan, who married Vitus Henry Thurn, lord of nearby Vlasatice.

After the Thirty Years’ War (1618–1648) the population had the very difficult task of restoring order to a ravaged land. In this they received great support from Rudolf of Teuffenbach, lord of the Drnholec estate. Local vineyards began to produce a handsome income, resulting in strong support for wine-growing that culminated in 1652 in the issuing of the so-called Wine Law (‘Horenské právo’) for the estate of Drnholec, which at that time had under its jurisdiction the townships Drnholec, Dolní Dunajovice and Troskotovice and the villages Novosedly, Nový Přerov, Dobré Pole, Frčlichov (Jevišovka), Práňelsbrun (Březí) and Kolenfurt (Brod nad Dyjí).

One of the dominant features of the town is its castle, which probably stands on the foundations of the original medieval fortress. It was rebuilt in 1376 and again in Renaissance times (from 1585), during the rule of Christopf of Teuffenbach. The ground floor retains the richly decorated stuccoed roof with Manneristic motifs that was begun in 1598. In 1762 the castle was redeveloped in Baroque style by Franz Anton Grimm. The Church of the Holy Trinity, built between 1750 and 1757, is the work of the same architect. In the civic house a recently discovered 16th-century painted beam ceiling has been restored. The square is dominated by Štěpán Pagan’s Marian plague column from 1715.

Drnholec town website: www.drnholec.eu
The first written reference to Kunštát dates back to 1279. The builder of the castle and lord of the estate was Kuna (son of Gerhard of Zbraslav), for whom the castle and the town were named Kunovo misto (Kuna's place or town).

The estate was in the possession of the Lords of Kunštát until 1521. The most famous member of the family was the monarch George of Kunštát and Poděbrady, who was lord of the Kunštát estate from 1427 to 1464. The last lords of the estate were the Counts of Coudenhove-Honrichs, from 1901 to 1945.

The complex building history of Kunštát Castle is obvious from its appearance. The original medieval structure attained its current form thanks to comprehensive renovation in the mid 16th century and the second half of the 17th century. Renovation did not remove all evidence of earlier building styles, so that today we can trace the architectural history of this noble residence from the late Romanesque to Classicism. The unique discovery of a Romanesque palace places Kunštát among the earliest noble castles in Moravia.

At the end of the 16th century the castle came into the possession of Jane Eve of Liechtenstein, who gave it to her nephew Karl I, Prince of Liechtenstein. Karl sold the estate on immediately; the Liechtensteins were lords of Kunštát for three years only. There are other places of interest on the square. The 17th-century parish Church of St Stanislaus is well worth a visit; it is no architectural jewel inside or out, but its four pairs of metal doors – unique testimony to the skills of local master craftsmen – should not be overlooked. Kunštát has another church, the Cemetery Church of the Holy Spirit. More stylistically coherent than the parish church, it was first mentioned before 1670. Its crypt contains the family vault of the last lords of the Kunštát estate, the Counts of Coudenhove-Honrichs.

Kunštát town website: www.kunstat-mesto.cz

Kunštát Castle website: www.zamek-kunstat.cz
The first reference to the township (1384) places it in the Týnec estate and gives its name in the Latinized form ‘Lanczhut oppido’. The name indicates the function of the township in the Middle Ages: translated from the German Landshut, it means ‘guardian of the land’. Its nucleus lay across a junction of roads, one leading from the centre of the Týnec estate to Ranšpurk (Rabensburg) in Austria, the other from Slovakia to Břeclav. The old township was oval in shape; it may have had some simple enclosure or fortification. Owing to gradual expansion, the original layout of the township has been largely erased; the ground plan of today’s Lanžhot is very complicated, not least because of its large population. The Church of the Exaltation of the Holy Cross and the town hall are in the middle of the main square.

Lanžhot’s situation on the border of three lands – Moravia, Hungary and Austria – has determined its history: it has been overwhelmed by foreign and domestic armies many times, always with the same consequences for the town’s population. It is interesting to note that during the Thirty Years’ War the decrease in the number of its subjects was not as significant as on the neighbouring Břeclav estate; 77 farmers lived in Lanžhot before the war, three quarters of whom (66) were still there afterwards. The town suffered greatly in 1605, however, when it was raided, sacked and set on fire by the Bočkajovec army. In 1716 Lanžhot’s population amounted to 78 families; half a century later the figures were 537 people in 219 families.

Lanžhot came into the possession of the Liechtensteins in 1496. In 1619 it was united with the homestead at Ranšpurk, which explains why John Amos Comenius’s map placed it in Austria, although it had always belonged in the Margraviate of Moravia. In 1638 Prince Maximilian joined it permanently to the Břeclav estate.

The parish church of Lanžhot is the Church of the Exaltation of the Holy Cross. It was designed by Karl Weinbrenner in 1893 as a radical rebuilding of an earlier place of worship in order to reflect the spirit of the age.
Wilfersdorf is a small town in the Mistelbach district of Lower Austria. The medieval castle belonged originally to the Lords of Maissau. Since 1436 it has been the property of the Liechtenstein family without interruption. In 1600 a four-wing moated fortress was established here. Between 1713 and 1721 this was renovated in Baroque style by Anton Florian, Prince of Liechtenstein; the work was carried out by architect Johann Anton Ospel. Aloys, Prince of Liechtenstein had three wings demolished. Only the west wing with the main entrance survives today. The castle was damaged in the wars of the 19th century and the Second World War. Following major building work in 2000, it has served since 2002 as a museum, cultural centre and wine shop. The wine cellars of the princely family are situated in the town.

After his departure from Moravský Krumlov in the second half of the 1740s, Prince Gundakar, founder of the secundogenitary line of the princely family, lived in Wilfersdorf. He and his descendants are buried in the crypt of the local parish church.