







Liechtensteinisches
Landesmuseum

Национальный музей
Лихтенштейна

Liechtenstein
National Museum

列支敦士登國家博物館

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Replik des Herzogshutes (nach Fürstentum) für Fürst Karl I. von Liechtenstein (1569–1627).
Herzog Carl I. von Liechtenstein hat seinen Hutmacher Daniel de Bruns, 1620, beauftragt, einen Hutmacher für Fürst Franz Josef I. am 40. Geburtstag herzustellen. 1620 geschätzt.
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Replica of the ducal coronet (princely crown) for Prince Karl I of Liechtenstein (1569–1627).
Prince Carl I. of Liechtenstein had his jeweller Daniel de Bruns, 1620, commissioned to make a coronet for his 40th anniversary of his accession to the throne.
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Реплика короны герцога (также княжеская шапка) князя Карла I фон Лихтенштейна (1569–1627).
Царевичем Карлом I Лихтенштейном в 1620 году было поручено ювелиру Даниэлю де Брунс изготовить корону к 40-летию вступления на престол.
© ЛИХТЕНШТЕЙН, Коллекция князя Дарга-Дана

列支敦士登亲王卡尔 (1569–1627年) 的公爵帽 (也称亲王帽) 复制品。
以前由黄金、26颗珍珠、30颗宝石制成。
1620年，工匠 Daniel de Bruns 受命复制这件在1620年执政40周年的亲王卡尔二世 Franz-Josef I. 的生日时，由列支敦士登王室收藏。瓦利兹-威也纳。





01.01

R A I N E R V O L L K O M M E R

Der Herzogshut (Fürstenhaube): Machtsymbol mit magischer Aura

Nachdem Fürst Karl I. von Liechtenstein (1585-1627) 1614 Herzog von Tropono und 1623 Herzog von Jägerndorf wurde, gab er beim Jüwelier Daniel de Briers aus Frankfurt am Main eine Herzogskrone in Auftrag. Um diese Insigne der Würde und der von Gott übertragenen Regierungsgewalt angemessen zu gestalten, stellte die Fürst aus einer Schatzkammer unter anderem 30 grosse und 99 kleinere Diamanten, 16 Rubine sowie 28 Perlen zur Verfügung. Die Briers war es ausserdem gestattet, weitere Steine dazu zu kaufen, um die Krone zu schmücken. Die Krone sollte nicht nur Macht und Wohlstand symbolisieren, sondern auch die Kraft und Weisheit, welche von der Krone ausstrahlen. Dennoch gingen die Krone und die Krone zu dem Fürsten, indem sie wieder ihren ursprünglichen Glanz an den Fürsten zurückbrachten. Bis zur Fertigstellung der Krone verfertigte der Goldschmied Gottfried Nick betraut. Um die Krone zu verfertigen, nahm er an der Krone teil. Bis zur Fertigstellung der Krone verfertigte der Goldschmied Gottfried Nick betraut. Um die Krone zu verfertigen, nahm er an der Krone teil.

Deutsch
English
Pycckий
Français





01.02

R A I N E R V O L L K O M M E R

The ducal coronet (princely crown):
symbol of power with a
magical aura

After Prince Karl I of Liechtenstein (1588–1627) became Duke of Troopau in 1614 and Duke of Jägerndorf in 1623, he commissioned the jeweller Daniel de Briers from Frankfurt am Main to make a ducal coronet. To embellish this symbolic personal collection – including 30 large and 99 small diamonds, 16 rubies and 26 pearls – and authorised him to purchase further precious stones. This magnificent crown was intended to symbolise more than merely wealth and prosperity. In medieval times, crown and empire were intertwined. Precious stones were also believed to have magical properties. Diamonds, for example, were seen as containing virtue and empire famed a single entity, the power and rubies served as a portent of impending doom by turning a darker shade of red. Once the danger had passed they would return to their original colour. De Briers employed several expert craftsmen with the ducal coronet was completed in the autumn of 1628. It was in Frankfurt am Main that the frame of the crown and the jewel bezels were made. The additional precious stones and pearls purchased by de Briers were also set into the crown there. It is likely that this work was carried out by goldsmith Gottfried Nick. Nick probably then took the half-finished crown to Prague in order to set the stones and pearls in the Princely Treasure Chamber. Jeweller Jost von Blussel, a brother-in-law of

Daniel de Briers, was also involved in the work. He had served as gemmarius – a cutter of precious stones and jeweller – to several emperors. At the time the workshops of Prague were famous throughout the world. Emperor Rudolf II (1552–1612), who became Emperor of the Holy Roman Empire of the German Nations in 1576 and ruled for 38 years, was a passionate patron of the arts and sciences and gathered a large number of renowned artists and craftsmen at his court in Prague. The style they developed is reflected in the crown, which contains elements of the two most famous works produced there, the baby's crown still materialised was inspired by the crown made for Emperor Rudolf II. The last recorded mention of the ducal coronet is in a family covenant from 1 September 1756, though it is likely that its whereabouts were still known upon the death of Prince-Josef Wenzel in 1772, his successor was still known as being "missing". However, we know what the crown looked like thanks to a life-size colour illustration on parchment from the year 1756. Based on this depiction, Liechtenstein's government and municipalities commissioned this precious replica and presented it to Prince Franz-Josef II in 1978 to celebrate the 40th anniversary of his accession to the throne.

Deutsch
English
Französisch
14/03/2017





Корона герцога (княжеская шапка): символ власти с магической аурой

Стал герцогом фон Тростар в 1614 г. и герцогом фон Бюргендорф в 1623 г. князь Карл I фон Лихтенштейн (1586–1627) заставил у князя Даниила де Бурка во Франкфурте-на-Майне герцогскую корону. Для того чтобы стать князем в княжестве, он должен был получить право принести присягу на верность князю. В 1590 году князь Даниил де Бурк получил право принести присягу на верность князю. В 1590 году князь Даниил де Бурк получил право принести присягу на верность князю. В 1590 году князь Даниил де Бурк получил право принести присягу на верность князю.

Корона герцога (княжеская шапка) — символ власти с магической аурой. Она была создана в 1736 году в мастерской прикладного искусства в то время, когда князь Карл I фон Лихтенштейн правил в княжестве. Корона была украшена драгоценными камнями и жемчугом. Она была создана в мастерской прикладного искусства в то время, когда князь Карл I фон Лихтенштейн правил в княжестве.

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Deutsch
English
Русский
чиркы





01.04

R A I N E R V O L L K O M M E R 公爵帽 (亲王帽): 具有魔力的权力象征

列支敦士登亲王卡尔一世 (Karl I., 1569-1627年) 于1614年成为特罗保 (Troppau) 公爵, 并于1623年成为波格穆多夫 (Bogumudorf) 公爵。委任来自莱茵河畔的法兰克的珠宝商 Daniel de Briens 制造一顶公爵王冠和20颗珍珠等件其使用, 以便能恰当地设计其他的力量和财产的象征。亲王从他的宝库中取出30颗大钻石、99颗小钻石、16颗红宝石和20颗珍珠等件其使用。此外, de Briens 还被允许购买其他珍贵的宝石和珍珠, 以便能恰当地设计这顶象征财产和天恩统治权力的王冠。此外, de Briens 还被允许购买其他珍贵的宝石和珍珠, 以便能恰当地设计这顶象征财产和天恩统治权力的王冠。

政府珠宝商则由来自布鲁塞尔的 Just, Daniel de Briens 的一位姐妹担任, 他曾担任多位皇帝的珠宝商。他的作坊已经存在几世纪了。过去, 他曾在多位皇帝的宫廷中担任珠宝商。他的作坊已经存在几世纪了。过去, 他曾在多位皇帝的宫廷中担任珠宝商。他的作坊已经存在几世纪了。过去, 他曾在多位皇帝的宫廷中担任珠宝商。

Deutsch
English
Piemont
中国的



J O H A N N K R A F T N E R H u n t i n g – p r i v i l e g e o f t h e r u l e r s

For a long time hunting was considered a privilege of the ruling classes and was among the most important rights belonging to those who governed the country. Such rights were often enjoyed as a political instrument to reward loyal supporters and buy the good will of important members of society. At the same time, hunting was a passion and a central part of court celebrations. Such hunts also served not only to catch game but also as ostentatious demonstrations of the ruler's power. Animals which had been caught would be cut open and certain parts put on display or eaten. The valuable hunting knives and other instruments used to dissect the animals are shown in the Treasure Chamber. Forming part of the Prince's Collection, the monumental painting "Hauptjagen" documents one such hunt arranged by Prince Hertzmann of Liechtenstein in honour of Emperor Karl VI. The hunting method depicted, known as "Hauptjagen", documents one where they would be rounded up and shot at close range by nets or sheets. As the muzzle-loading guns used at the time could not be reloaded quickly, each hunter had several valuable hunting rifles and a number of assistants to pass these to him. Nevertheless, it was not always easy to hit the animals as they drove into rivers or lakes and therefore could not move as quickly as on land. Sometimes the hunters would be positioned in boats. In order to reduce the enormous costs of such pre-prepared hunts, the imperial family set up its own zoo (Lainzer Tiergarten). Animals were caught and kept until the day of the hunt when they would be released individually or in groups to be shot by the waiting hunters.

On good days, up to 300 wild boars and 60 deer were captured and brought to the zoo. The last such hunt took place on 19 December 1908. In a letter from 30 August 1882 to his son, Johann Adam, Andreas I, Prince Karl Eusebius of Liechtenstein referred to the zoo as "a source of everlasting pleasure for our house, for hunting is indeed a source of great joy". Speaking of dogs he wrote: "... even those noblemen who can hold but a few dogs join forces and hunt in groups of three or four to enjoy the sport". Speaking of dogs he Our popular forms of hunting involved killing caribou animals with spear or hunting swords. Par force hunting was performed in the middle of the 15th century under Louis XI. The challenge of this particular form of hunting was to use a pack of dogs to follow a single fine stag or wild bear for a prolonged period of time, often several days, until it was exhausted. It would then be killed using a spear or hunting sword. This form of hunting employed a renaissance in the 19th century when it became popular to hunt pigs with spears. Under Louis XIV (1638 - 1715), who ordered large swathes of forest to be cleared, was no longer the king but the hunters who pursued the prey. Under a conserved the "piqueur", would take a hunting knife and cut through the tendons on its back legs. The animal would remain on the ground, unable to move. Upon a horn signal, the king would be brought to the deer to carry out the kill himself.



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