
Svakodnevni život

EVERYDAY
LIFE

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Everyday Life of Valpovo Landowners

In our attempt to present a three-dimensional image of everyday life of the noble families that inherited the Valpovo Estate, we began with objects, documents, and photographs kept as part of the holdings of the Valpovo Regional Museum, which are the heritage of the families of barons Hillebrand von Prandau and counts Normann-Ehrenfels. The Valpovo Regional Museum is situated in the former family home of the Valpovo landowners, the Baroque castle Prandau-Normann, at the centre of Valpovo. The families of barons Hillebrand von Prandau and counts Normann-Ehrenfels were owners of the castle – fort from 1721 to 1945. During those two and a half centuries, the estate shaped all of the cultural life in Valpovo, but also in Slavonia and Baranja. Today, the Museum holds valuable collections from the heritage of the noble families. Considering that the Museum is located in the family's home, the heritage is presented in an authentic setting. The objects from the inventory of the castle are showing us the preferences and the lifestyle of the family that surrounded themselves with those objects in their everyday life. Today, the objects are telling us about the wealth and the refined tastes of the members of the family, but also about the organisation of the household.

A Short Overview of the Timeline of the Estate

In late 1721, the Hapsburg Monarchy awarded the Valpovo Estate to the court and chamber adviser, Baron Petar II Antun Hillebrand von Prandau. The baron we just mentioned was the one who built the currently standing Baroque castle with the front-facing palace and two wings, which are connected by a tower and a chapel, and which enclose a triangular courtyard. The construction started immediately after he gained possession of the Valpovo Estate in 1722, and according to the documents from the archives, it appears that the construction only took several years. The surface area of the castle is 1,700 square metres. The castle building with the park in front of the front-facing palace and the forest – hunting grounds, which are the extension of the park, along with the auxiliary estate buildings, are a single historical unit. The Valpovo Estate contained 45 settlements, its surface was 150,000 jutros, i.e. 60,000 hectares of land. The estate generated income as a feudal estate, in kind, taxes, and labour. The documents from the archives show that the first owner of the estate built a beer factory, a sawmill, and a dairy facility, but also a little greenhouse, as a plant nursery for fruit and vegetables. The

population obtained flour, fresh meat, cheese, and beer from the estate, as well as wine and rakija. The production of potash, or potassium carbonate, was also introduced in the forests around Koška, which is a raw material necessary for glass production. The estate functioned on that basis during the following one hundred years, i.e. until serfdom was officially abolished in 1848, after which it was organised in several associated farm holdings, i.e. according to the principles of capitalist production.

Baron Petar Prandau often stayed at his estate in Valpovo, but Valpovo was never his permanent residence, which is why neither him nor his wife are buried here. The first member of the family of barons that took permanent residence in Valpovo, where he was also buried, was Baron Petar's son, Baron Josip Ignjat Žigmund Hillebrand von Prandau. The inheritor made significant contributions to the development of the cultural and social life of Valpovo. In that sense, he built a theatre building in 1809, next to the Baroque stables, not far from the Valpovo castle. This is considered to be the oldest preserved theatre building in Slavonia. After he took over the administration of the estate, he started refurbishing the Baroque park-forest and the hunting grounds Zvjerinjak into a spacious scenic park, which has the surface area of 25 hectares today and is one of the most preserved historical parks in continental Croatia. After Ignjat died, in 1831, the estate was divided for the first time, when his two sons, Karl Ludwig and Anton Gustav, divided it into the Donji Miholjac and Valpovo districts.

In the beginning of the 20th century, i.e. in 1901, the Valpovo Estate had 16,150 hectares of land. The Podgorac property was still a separate unit then, owned by Alvina Countess Pejačević nee Baroness Hillebrand von Prandau and her husband, Count Pavle Pejačević, but since they had no heirs, the property was reabsorbed into the Valpovo Estate after their death.

Even though it was once one of the largest in Slavonia and Croatia, after World War I and the dissolution of the Austro-Hungarian Monarchy, the estate entered into a stagnation stage. After the agricultural reforms were completed, in 1934, the Valpovo Estate was left with only five percent of its arable land, i.e. 865 jutros (1 jutro = 5754.64 m²) of land and 18,835 jutros of forest. For that reason, the Valpovo Estate focused exclusively on the exploitation of the forest, which became the main source of income after that.¹

¹ Obad Šitaroci, M.; Bojanić Obad Šitaroci, B. Dvorci i perivoji u Slavoniji : od Zagreba do Iloka. Zagreb : Šitaroci, 1998.

The preservation of the entire castle complex, with the park, hunting grounds, and the auxiliary buildings, as well as the historical layers of the fort – castle, place the Valpovo castle among the three most valuable castles in Croatia. If we add the original inventory to that, we get a perfect picture of an entire historical epoch.

Historical Artefacts Demonstrating the Life at the Estate

It is interesting how today every single item, document, even a preserved receipt, demonstrates the dependence of Valpovo on the landowning family, but also the dependence of the noble family on the people of Valpovo. Almost all of the items at the museum show us the mutual cohesion and fusion of life and hard work of the family with the population. So, for example, the steam mill owed by the noble family was used to produce electricity for the castle, but also for the entire town of Valpovo. Today, the Historical Collection of the Museum holds approximately 500 printed cards for the electrical energy (cat. no. 94, MV) produced and sold by the estate steam mill. The poster by the Volunteer Firefighting Association in Valpovo from 15 August 1925 notifies the population about the *Great civil celebration for the occasion of the one thousandth anniversary of the Croatian kingdom*, with a note that the evening will be organised with *excellent electrical lighting*.

The landowners can also be credited for the development of the varied and high-quality trades and crafts activities in the Valpovo region. In mid-18th century, Baron Ignjat Hillebrand von Prandau, and his son Gustav after him, as the owners of the Valpovo Estate, invited skilled master craftsmen from the entire Hapsburg Monarchy to take up residence at the wealthy Valpovo Estate. The first craftsmen arrived in Valpovo as early as 1745 from Bavaria, answering the invitation by Baron Petar Prandau. The information at our disposal indicates that 48 families answered that invitation at the time, and during the following decades, over 400 families of craftsmen immigrated to the Valpovo region. Consequently, in 19th century Valpovo, craftsmanship, along with the agricultural production at the estate, was the main area of economic activity, which, according to its technical production equipment, matched the contemporary conditions in Europe regarding craftsmanship production. Also, products made by craftsmen from the Valpovo region were at the same level of quality as those made in Europe. Along with the craftsmen from Hungarian, Slovakian, and Czech regions, the immigrants included traders of Jewish origins, from Poland and Germany (Ashkenazi).² Baron Anton Gustav Hillebrand von Prandau also initiated the opening of the first pharmacy in Valpovo, in 1860. The pharmacist, Alexander Deszathy, with the blessing of Baron Gustav Prandau, expanded his business from Osijek to Valpovo. Namely, Alexander Deszathy (1834 – 1911) is the descendant of a famous family of pharmacists, who already owned pharmacies in Osijek.³

Baron Gustav Prandau erected a monument to Matija Petar Katančić in Valpovo, and in 1860 he renovated the chapel of St Roch and converted

it into a family tomb. He also built a manor in Bizovac, which he later gave to his daughter Marijana. While he was in power, the economy at the Valpovo Estate was at its peak, which made Gustav one of the largest taxpayers in the Austro-Hungarian Monarchy.⁴ Considering that the estate also owned vineyards in Villany (in Hungary today), they also made wine, which is represented in the museum collection with the numerous preserved printed wine labels from the family cellars (cat. no. 91, MV). The castle, with its entire inventory, was nationalised in 1946, at the time when Countess Julijana Normann was still living there, which is the reason why the castle kept all of its original inventory.

Utility Items

The family deeply cherished their roots, which can clearly be seen from the decorative and utility items kept at the castle. In that regard, family coats of arms, symbolising their noble origins, decorate many objects from their heritage. The holdings of the Valpovo Regional Museum contain drawings and sketches of the coats of arms of the families Prandau and Normann made in pencil and watercolour, by Ernest Krahl⁵ at the end of the 19th century (cat no. 2, MV). Today, the permanent exhibition contains two cast coats of arms (cat. no. 1, MV) that used to decorate the entrances to auxiliary buildings, as well as a coat of arms in the shape of a shield on leather. The porcelain collection from the heritage contains items with the coat of arms of the barons Prandau (cat. no. 40, MV) and the monogram of Count Rudolf von Normann-Ehrenfels, and the glass collection contains items with a monogram of the Normann family (cat. no. 58, MV). The collection also holds utility items made of silver with relief or engraved images of the family coat of arms. Some items of furniture also display the Prandau family coat of arms, and the large wardrobes with mirrors are marked with the monogram of Julijana Normann. The wardrobes are custom made, in the Historicist style. Among the portraits on ivory, there is a portrait of Emperor Charles VI Hapsburg, by Josef Steiner (cat. no. 3, MV). Namely, Charles VI Hapsburg was the emperor that awarded the title of baron to the Prandau family. There is also the work of the same author, portrait on ivory, depicting Friedrich Wilhelm Karl von Württemberg, who granted the hereditary title of count to Philipp Christian Baron Normann. He was granted that title for his contribution to the creation of the kingdom of Württemberg. Another object in the collection is related to the origins of the Normann family. It is a thick ground glass Vienna Secession vase from 1903 (cat. no. 56, MV). The glass has the engraving of the following dates 13. October 1813. and 13. October 1903., which mark the one-hundred-year anniversary of the establishment of the small state of Württemberg. The holdings of the Valpovo Museum only hold paintings of smaller dimensions. Small and miniature portraits of ancestors have been made according to larger originals (at the Museum of Fine Art in Osijek today), signed by Josef Steiner, Karl von Saar, and J. G. F. Lieder. The

paintings are made on wood, canvas, sheet metal, and the miniatures are made on ivory. The regard for family genealogy is documented by the information inserted into the frames of the portraits and the coats of arms incorporated into the portraits. Many family photographs have also been labelled with the addition of the family tree in the frame under the photograph.

The legacy kept at the Valpovo Regional Museum also contains the paintings by renowned authors done in the oil on canvas, aquarelle, copper-plate etching, copper-plate engraving, and lithography techniques. Among others, it contains seven valuable copper-plate engravings that were used for decoration in the rooms of the castle. The copper-plate engravings are dated to the 17th and 18th century. The oldest graphics came from the collection of the man who built the castle, Baron Petar Prandau. The oldest copper-plate engraving, *Liberation of Petrinja* (cat. no. 138, MV), is the work of the famous graphic artist from Nurnberg, Johann Ambrosius Siebmacher. Four more copper-plate engravings are thematically related to the liberation from the Ottoman rule. This topic was dominant for the older generations of the family because the Ottoman Empire still had a major role in the historical events during their lives. One of the copper-plate engravings shows the castle Rothenthurm (cat. no. 142, MV), which was bought as a summer residence for Countess Marijana von Normann-Ehrenfels nee Baroness Prandau, so she could hide in the mountains during the most severe Slavonian summer heat, and it is assumed that the copper-plate engraving was a part of the purchase and sale agreement. The copper-plate engraving showing the romantic scene *Surprised Lovers* was created according to the original by the French painter F. Boucher.⁶

Painting *Foxes Steal Prey from an Eagle* (cat. no. 34, MV) is the copy by the Austrian painter Fridrich Gauermann. The same author also signed the oil on canvas painting *Dogs at Play*, created around 1840. The paintings have the original Biedermeier frames, and the frame of the painting *Dogs at Play* has an affixed small metal plate with the name of the author.⁷ Along with the original art pieces, the castle was also decorated by art modelled according to famous works of art. Three miniatures on porcelain with the figures of the French royal family Bourbon were made after the original by the famous French painter Élisabeth Louise Vigée-Le Brun. They are framed in massive metal frames. The lithograph *Girl with a Dog* (cat. no. 38, MV) is made after the original by the famous English Rococo painter and graphic artist Thomas Gainsborough. Lithographs with hunting motifs were used as decorations for the hunting grounds of the nobility (cat. no. 150, MV).

The artistic crafts heritage includes a small table with a porcelain table top (cat. no. 14, MV), made at the manufactory Creil et Monterau in France, in the 19th century, for the World Exhibition in Paris, along with the small table with two ceramic panels (cat. no. 13, MV) made at the Minton workshop in England in the 19th century. The elegant gilded table (cat. no. 15, MV) with two transverse shelves, from the neo-Classicist period, is also very interesting. Aside from the refined taste in selecting

the inventory, it is clear that the owners of the castle kept up with contemporary style and fashion. Considering that the decorations from the Far East were in fashion in the 19th century, pieces of furniture (cat. no. 18, 20, MV), vases, and other decorative objects in that style were acquired for the castle (cat. no. 19, MV).

A large marble display case with a marble surface (cat. no. 75, MV) has been made at the workshop owned by Jozef Metzing in Osijek. The furniture at the hunting room, as it is called today in the present museum exhibition, has been carved from oak and coated with buckskin. The inscription on two of the chairs (cat. no. 30, MV) contains the name of the furniture factory, Victor Teper's Nachf ed. Hubert, while the manufacturer of the other pieces of furniture is unknown. The hunting room also features a neo-Renaissance small table (cat. no. 32, MV) with two drawers, decorated with lion's legs. The photographs of the interior of the castle before 1945 show that hunting trophies used to decorate many of the walls in the count's palace, and today, the Museum holdings include approximately 70 red deer and roe deer horns (cat. no. 27, MV) and two stuffed boar heads in its collections. That was in fashion at the time and many castles in Slavonia were decorated in a similar manner.

The landowners of Valpovo were passionate and successful hunters. The best known hunting grounds Zvrerinjak was an extension of the fenced park in front of the castle and it was established by Baron Josip Ignjat Žigmund Hillebrand von Prandau back in 1789. The hunting grounds were divided into fields and forests, and the family owned hunting grounds in Bizovac, Selce, Samatovci, Petrijeveci, Gorica, Krtinjača, and Jedinač, and the forest Lipovac near Petrijeveci, forest near Koška, and the entire Poganovci Forest. The count's hunting grounds were tended by hunting and forestry experts, who were brought in from Germany, Hungary, Czech regions, and Slovakia for this purpose. In 1894, Count Gustav Rudolf Karl Kaspar von Normann-Ehrenfels built a hunting castle called Jelengrad near Petrijeveci, which was destroyed during the “Petrijeveci Republic”, after the First World War. Hunting lodges were built within the hunting grounds. One such house was built in Normanci by Count Rudolf Joseph Normann, and he installed electric lighting inside. The information published in *Lovački vjesnik* speak of the hunting successes of the Normann family. It stated that in 1905, in Lipovac forest, 6,197 individual game animals were shot in total. During the same year, at the Tenth Social Exhibit of Hunting Trophies in Zagreb, the front of one of the exhibition halls was reserved for the hunting trophies of Count Gustav Normann.⁸

Count Gustav Normann was also a member of the Osijek City Shooting Association, as seen from the preserved photograph (cat. no. 73, MV) with the date 7 September 1923, taken at the celebration commemorating the 25th anniversary of his membership in that association.

The heritage also contains a significant quantity of silverware, like sets of utensils in wooden boxes, small travel sets, silver trays, platters, pitchers, and candleholders. Most of the items have a stamp by the manufacturer Klinkosch.⁹ Parts of glass items, bottles, pitchers, and cosmetic items, are

2 Župan, D.; Najman, S. Obrtništvo u Valpovštini – multikulturalna zajednica : katalog izložbe. Valpovo : Ustanova za kulturne djelatnosti „Ante Evetović-Miroļjub“, Muzej Valpovštine, 2015.

3 Ibid.

4 Najman, S. 275 godina od osnutka vlastelinstva Valpovo. Valpovački godišnjak 2(1997), Valpovo, p. 67–70.

5 Ernest Krahl also made the first coat of arms of the Republic of Austria after the dissolution of the Austro-Hungarian Empire.

6 Najcer Sabljak, J. Bakrorezi i bakropis iz plemićkih zbirki Slavonije i Srijema. Osijek : Muzej likovnih umjetnosti, 2015, p. 57–67.

7 Najcer, Sabljak J.; Lučevnjak, S. Likovna baština obitelji Pejačević : studijsko-tematska izložba : katalog izložbe. Osijek : Galerija likovnih umjetnosti, 2013., p. 127–132.

8 Šimić, I. Lovstvo Valpovštine do 1945. Valpovački godišnjak 2(1997), Valpovo, p. 115–121.

9 Josef Carl Klinkosch was one of the best silversmiths, who used to work for the Emperor Franz Joseph I.

also made of silver.

We would like to specifically mention a small silver basket (cat. no. 73, MV), which was a wedding anniversary gift for the married couple, countess and count Julijana and Rudolf Normann, with imprinted family coats of arms, a date, and a note. There is also an object made specifically for that occasion, it is a massive silver photograph frame stand, for a photograph of the couple with an inscription stating the date and an outline of a branch (cat. no 72, MV).

The porcelain is labelled as Meissen,¹⁰ Epiag D. F.,¹¹ Porzellan Haus Ernst Wahliss,¹² Pirkenhammer,¹³ Minton,¹⁴ as well as Viennese porcelain with various signatures, with the indication of the production year or without it.¹⁵ The Museum holdings also contain the porcelain dining set decorated with hunting designs, and the same designs are applied on the porcelain hygiene vessels, like the wash basin. This porcelain was used in hunting lodges located in the hunting grounds of the estate. The porcelain with the hunting designs in our holdings bears the mark of the manufacturer Porzellan Haus Ernst Wahliss.

The following items are especially interesting: Two large crystal glasses, a blue cup, and a crystal glass with a stand (cat. no. 65, MV).

Ivory was not used only for the creation of the miniature paintings, it was also used for some utility items, like the handles on the silver pitchers used for serving coffee, the handle of an elegant parasol (cat. no. 22, MV), or a shoehorn (cat. no. 55, 59, MV). Richly decorated fans belonged to the female members of the Prandau family (cat. no. 16, 17, MV). They are stored in matching decorated wooden boxes, lined with velvet on the inside and topped with a glass cover. The fans are from the 18th and the 19th century, and the decorated boxes were made later, in the 19th century. Similar to most nobility, the Normanns were also passionate travellers and “tourists” of the time. The collection also includes four plates from the inn Kurhaus Behret, located at the thermal spa Bad Bergzabern in Germany. Incidentally, the inn Kurhaus Behret was opened in 1916 and it still provides services for its customers. Considering that many objects were acquired at family trips, these plates speak of the visit to the restaurant and spa by some of its members. Cards, souvenirs, albums, and photographs tell us about the places they visited. The card sent by the daughter to her mother tells us that Countess Julijana was staying at the famous hotel Meissl & Schadn in the first district of Vienna. We can also see that the daughter was learning French along with German, because she wrote postcards from Valpovo to her mother in school handwriting in both languages.

Photographic Heritage

The large photographs collection from the family heritage is a real treasure trove for finding out details about the private lives of the members of the

family. They tell us where they travelled, what they liked, and how wealthy they were. Of the 22 photo albums from the Prandau-Normann heritage, 17 are from the cities and summer destinations they were visiting. The albums come from nine countries, they show thirty cities and luxurious summer holiday spots. We determined 12 world-famous photographers as authors of the photographs contained in the albums, and two publishing houses. Twelve albums from Count Normann’s travels from 1887 to 1889 are bound in thick red covers, and the titles are carved in golden letters (cat. no. 82, MV). The first page of the albums contains the signature of Count Rudolf Normann. These 12 albums are from the time Rudolf was a bachelor and are from his travels (the Count married Julijana nee pl. Vest in 1890), each photograph in the album has a title.

The photographs of the counts’ family are sorted in five albums that hold 299 family photographs. Many individual photographs are framed in frames from the period when they were made, but a large number of photographs were found in the castle without frames or without any special storage arrangements. No one was probably interested in them during the nationalisation of the entire inventory of the castle. The photographs were taken in the late 19th and early 20th century, in studios of Central Europe, and they provide an overview of the beginnings of photography in the Valpovo region, but also in Central Europe and beyond. Most of them contain printed information about the photography studio where they were taken. Some of them have dates and some were dated according to the age of the person in the photograph and the period when the photographer was active. Some of the dates can be accurately determined from the photographer’s address or the name of the city, e.g. Pest or Budapest, and for the cities located in Austria-Hungary, from the language used to write the name of the city. The photograph of the married couple Rudolf and Julijana Normann at Helgoland from 1900 (cat. no. 78, MV) and the album (cat. no. 79, MV) from the German summer resort at the island with the same name are a memento from the summer holiday of the count and countess. The names of the photographers who took photographs of the family are truly representative, those were the photographers of the most famous people of their time. It is interesting that the photographer Carl Pietzner (1853 – 1927), in whose studio many photographs from our collection were taken, had studios, apart from Vienna, in famous luxurious summer destinations, but also in other cities of the Monarchy. He also worked in the Russian and Ottoman Empires. The took photographs of many famous individuals of his time, including the Emperor Franz Joseph I himself and his wife Elisabeth.

The photographs from the album *Memories of Syria (Erinnerung von Syria)* (cat. no. 81, MV), from 1887, are the work of Felix Bonfils (1831 – 1885), a French photographer known as one of the first photographers

in the Middle East. The album *Memories of Florence (Ricordi di Firenze)* (cat. no. 84, MV), from 1887, is the work of the Alinari brothers, who had studios in Florence and Rome at the time. They founded their own photographic laboratory in 1852. As the years went by, the company expanded significantly, it still bears the name Alinari, and it is the oldest continuously active photographic company. Today, it owns an extensive archives of photographs, as well as the photography museum located in Florence. In the album *Napoli* (cat. no. 85, MV), on the first page, there is the name of the photographer Giorgio Sommer (1834 – 1914), one of the most significant and prolific European photographers of the 19th century. He was appointed as the official photographer of King Victor Emmanuel II. The album *Spain, Madrid and Toledo* (cat. no. 83, MV) contains 54 photographs, the work of Jean Laurent or Juan, as he was called in Spain. He came from France and he opened a photography studio in Madrid in 1856, after which he became one of the most important photographers of the 19th century in Spain. He was the official photographer of the Queen. Today, there are 12,000 original glass negatives made by that photographer kept in Madrid.

The photographs in the album *Spain, Seville (Spanien, Sevilla)* are signed by Emilio Beauchy, a Spanish photographer. His photographs were published in magazines, so he is considered to be one of the first Spanish photojournalists. The album *Ampezothal* is in hard red covers and has a title and a Vienna Secession decoration. The final photograph has the name of the photography company Stengel & Co on it, which made the album. The company Stengel & Co, was founded in 1889 and has a seat in Dresden, and it was the largest manufacturer of postcards in the world at the time. Along with the album of photographs from Karlsbad, there is also a map with walking paths for tourists at that summer resort and spa, from the turn of the 19th to the 20th century. The photographs of Count Rudolf Normann from the photographic studios in Athens (cat. no. 80), Cairo, and Seville confirm the assumption that the albums signed with his name and dated to 1887, 1888, and 1889 are souvenirs from his travels. The Count had his photograph taken while wearing the traditional clothes of the countries he visited. The date on the photograph from Athens in traditional Greek clothes is 17. 2. 87. On the back, there is a printed name of the photographic studio of the Rhomaides brothers. They are famous as photographers of many archaeological locations. In Cairo, he was photographed in a famous photographic studio Strohmayer and Heymann, who are mentioned as the main sellers of photographs of famous Egyptian sites in contemporary travel guides. In Seville, he was photographed in the atelier Rodrigez. That photographer is famous for, among other things, taking photographs of tourists in traditional clothes. The photographs of the family members of the barons Prandau and counts Normann come from 45 photographic studios, from 10 countries and 30 cities. The first two generations of the family of the barons Prandau, the owners of the Valpovo Estate, are known only from their painted portraits made by artists. The first few photographs available are of the third generation of the family. Gustav Baron Prandau (1807 – 1885) is the contemporary of the first photographers.

Countess Julijana von Normann-Ehrenfels nee pl. Vest, Count Rudolf’s wife (cat. no. 87, MV), was photographed in her youth at Franzensbad by Ludwig Grillich (1855 – 1926). Grillich was a portrait photographer who worked in Vienna and Franzensbad. He made portraits of famous people, like Johann Strauss, Johannes Brahms, and Sigmund Freud. Grillich was also known for the series of postcards depicting famous sites in Vienna that he published.

Their devotion to the imperial family is also demonstrated by the two albums (cat. no. 98, MV) Kaiser-Huldigungsfes from 1908, containing 70 photographs of the imperial procession in Vienna, held to commemorate Emperor Franz Joseph I’s 60th anniversary as emperor. Both albums contain 35 photographs of the formal procession. The procession shows live images that represented the history of the Hapsburg Monarchy, and the event attracted about half a million spectators. The publisher of the album is R. Lechner, Wien I, Graben 31.

The valuable *Emperor’s Book (Das Buch vom Kaiser)* (cat. no. 97, MV) is another confirmation of the devotion to the imperial family. It is an illustrated biography of the emperor and king Franz Joseph I. The book was printed in 1898 in Vienna, Budapest, and Leipzig, and it is a masterpiece of the Vienna Secession. It is bound in golden-yellow leather with decorations on the front. It is stored in its original protective box. The editor of the book is Max Herzog and the author is Josip Alexander Freiherr von Helfert. The book is decorated with illustrations made by 15 artists, including Josef Hofmann, who is considered today, along with Klimt, as the founder of the Vienna Secession, along with Koloman Moser. The collection also includes a small bust of Emperor Franz Joseph, as well as several of his photographs and several photographs of his family. As nobility, the family of counts also owned the book of photographs of the English queen Alexandra, bought as a Christmas charity donation. The book was printed in London in 1908 and it is in English.

First World War

During the first two years of the First World War, Countess Julijana Normann and her daughters ran a Red Cross hospital (cat. no. 77, MV). The Red Cross in Valpovo was founded in 1880 and when the war broke out, the president of the Valpovo Red Cross was Countess Julijana Normann herself, who initiated the efforts to help the wounded and sick soldiers, as well as their families. The Countess’s husband Rudolf Normann joined Countess Julijana in the organisation of the hospital, along with their daughters Marija and Terezija. Hospital services were organised, the married women from Valpovo were employed in the kitchen and the unmarried women were working as nurses. Since the hospital opened, until the end of 1916, 692 soldiers were cared for in the hospital.¹⁶

The formal welcoming of the wounded is described in the newspaper *Narodna obrana*, in the issue from 3 October 1914.¹⁷ The arrival of the wounded to the railway station in Valpovo is described in the words spoken by one of them: ... *we were greeted by the benefactor from Valpovo and a well-known Croatian patriot himself, the venerable gentleman Rudolf*

¹⁰ Meissen porcelain is the oldest European porcelain. Its manufacture started in 1708. The characteristic label on Meissen porcelain represents crossed swords in various variants, which can be used to determine the approximate year when the Meissen porcelain object was created.

¹¹ Epiag is the name of the association of various companies engaged in porcelain production. Each company had their own variation of the brand.

¹² Porzellan Haus Wahliss was founded by the Austrian Ernst Wahliss (1837 – 1900). Emperor Franz Joseph I himself attended the opening ceremony of the Wahliss porcelain store in Vienna, and he used the same porcelain in his court.

¹³ Pirkenhammer is a porcelain factory founded in 1803 by Friedrich Holke and J. G. List in the Czech lands. Pirkenhammer’s symbol are crossed hammers.

¹⁴ Minton is a ceramics factory founded in 1793 in Staffordshire in England. It was founded by Thomas Minton with his sons.

¹⁵ After 1783, along with the characteristic factory label of a shield, the so-called beehive, last two digits of the year were also indicated, and after 1800, the last three digits. The Vienna Porcelain Manufactory started production in 1718 and it is, after Meissen, the second oldest porcelain manufactory in Europe and one of the most renowned in the world. This manufactory has been active continuously, with short breaks, until today.

¹⁶ Pružak, M.; Najman, S. *Odjeci Prvog svjetskog rata u Valpovštini* : katalog izložbe. Valpovo : Ustanova za kulturne djelatnosti „Ante Evetović-Mirogljub“, Muzej Valpovštine, 2014., p. 32–36.

¹⁷ *Narodna obrana* was a Croatian daily newspaper and later a weekly newspaper from Osijek. This newspaper started publication in 1902, they stopped their daily editions in 1923, and their weekly editions in 1933.

Count Normann Ehrenfels, the lord of Valpovo. He took two of the more seriously wounded to his carriage, settled them in the cart, sat down, and drove them straight to hospital himself. The preserved documents tell us that the Valpovo landowner Count Normann donated 30,000 kronen in cash and in kind for the benefit of the hospital by the end of 1916. We can also read the news from the period during the war in *Narodna obrana* about the activities of the Valpovo branch of Hrvatski radiša and about the hunting activities at the estate, any caught game from which was intended for military hospitals. Along with the news about the wounded and the casualties, there were also the news about the private life of the family. Accordingly, in January of 1915, it was published that all three daughters of Count Normann are ill with measles, and two issues from May of the same year speak about the silver wedding anniversary of the married couple Normann, and news from July of 1918 say that Count Normann underwent treatment at the Marienbad spa. The president of the Valpovo Red Cross, Countess Julijana Normann, initiated the practice of giving presents to the wounded in the form of a "Memorial Linden". Many notable people responded to this humanitarian initiative, and they hammered golden nails into the "Memorial Linden". The profits from this initiative alone were almost 8,000 kronen. The Valpovo Red Cross and their members received their earned awards for the results they achieved. So Julijana Countess Normann-Ehrenfels received the Decoration for Services to the Red Cross, II class, with a war decoration.

The so-called war glass from the First World War is a part of the glass collection. It is one of the most common patriotic objects from the period. The glasses were made as part of a state humanitarian initiative for gathering aid for the casualties of war, sponsored by the Emperor Franz Joseph I himself. The glass is made of metal with a bronze gilded rim containing the medallions of the rulers Franz Joseph I and Wilhelm II on opposite sides. The text on the glass is written in German and it reads: *Toast with a full iron glass to the iron heroes of iron times!* They also have the years 1914 and 1915 on them (cat. no. 60, MV). Also, when the castle was cleaned, war correspondence from the First World War was found, along with the rest of the correspondence that the counts received during the years of the war.

Count Rudolf Normann contributed to the founding of civil associations: Croatian reading room in Valpovo in 1882, the Music School in 1893, the Croatian singing society "Katančići" in 1905, Hrvatski sokol in 1907, and, back in 1887, the Firefighting Association. A brass band was also active as part of the association, which performed in front of the Emperor Franz Joseph in Zagreb, on 14 October 1895, for the opening of the Croatian National Theatre. The photographs collection keeps the photograph of the brass band trainees in the courtyard of the castle from 1897. The patronage of the Valpovo Firefighting Association by the Normann family provided a steady income for the firefighters. As a side note, eighty years before the Firefighting Association was founded, on New Year's Eve 1801, there was a fire in the castle that lasted for three days and some of the books in the castle library were lost. According to a story told by Baron Gustav Prandau, that fire burnt the old books brought from Budim to Valpovo by one of the Turkish pashas. The claim about the existence of those books has never been historically proven.

Preserved Library Materials

Apart from the rich library with 9,000 books, which is now located in the Museum of Slavonia in Osijek, the Valpovo Regional Museum keeps various maps, books of notes from the 19th century, manuals (photography, sport, healthcare), encyclopaedic editions in German and Hungarian, and the first issues of professional publications in Croatian. Some of the books from the heritage at the Museum are actual works of art from the Vienna Secession period. Paper printed objects from the heritage of the landowners have been inventoried in specific museum collections and the museum library.

Therefore, the Museum owns a copy of the book *Paradise Lost* in German from 1899, printed in Berlin, by the printing company Neufeld & Held. This edition stands out because of the illustrations by the French drawer, graphic artist, painter, and sculptor Gustave Doré. His illustrations are also in Cervantes's *Don Quixote*, in the edition from 1872 in German, also kept at the Museum. The printed materials contain several sets of lexicons and encyclopaedias. An especially interesting edition is the encyclopaedia of the Austro-Hungarian Monarchy (the first volume was printed in Vienna in 1855). It was written in German Gothic script and it contains 24 volumes. The volume printed in 1892 contains the information on Dalmatia, and the third, printed in 1893, features the city of Rijeka and the railroad connecting that city to Budapest. The first page of every volume contains the stamp of the estate library. The encyclopaedia describes the regions, scenery, nations, and nationalities of the Monarchy, and apart from German, it is also printed in Hungarian. It is interesting that it covers 587 topics on 12,596 pages of text, and 432 people worked on it, including from 1889, all the way to the suicide of Crown Prince Rudolph. *The Meyers Konversations-Lexikon* or the *Meyers Lexicon* was the most important German language encyclopaedia, printed in several editions from 1839 to 1984. The Valpovo Regional Museum owns 14 volumes from 1885 and 16 volumes from 1874.

Maps have a special place in the printed heritage. These are reproductions of works of art with historical and expert displays. The map of Croatian forms of buildings is especially interesting, and the Museum keeps the first edition from 1905, with 79 tables of buildings. The importance of the Valpovo Estate is also proven by the books dedicated to the Valpovo Estate itself and the noble family. The famous Croatian musicologist Franjo Kuhač (1834 – 1911) wrote the book *Valpovo i njegovi gospodari* (Valpovo and Its Lords). In it, he particularly focused on the composer, Baron Karl Ludwig Hillebrand von Prandau, Baron Gustav's brother. Kuhač can also be credited for the spreading of the legend about the white spectre of Valpovo, because the newspaper *Vjesnik Županije Virovitičke* took the legend about the spectre in the Valpovo castle from Kuhač's book and published it on the front page, on 15 October 1899. Kuhač also translated from German the *Catechism of Music*, written by J. C. Lobe, a German composer and music theorist, and on the first page of the translation he wrote a dedication to Baron Gustav as the donor of the funds for the translation expenses. In the introduction, he stated the need for a textbook in Croatian to be used as an introduction to music. The translation was printed in Zagreb, in 1875.

Ante Evetović Mirosljub (1862 – 1921), a parish priest and poet from Valpovo, dedicated his only published collection of poems, titled *Sretni i*

nujni časi, to Countess Julijana. He printed the collection in 1908.

There are many manuals from the heritage that speak about the interests of the family. The Museum keeps several issues of manuals for photographers, mountain climbers, and skiers, from the first half of the 20th century, as well as the first edition of the publication for Hungarian applied art, for 1897 – 1898, edited by Kamill György. The German living manuals are also interesting, as well as the first manuals for photography. Aside from playing instruments and reading books, free time at the castle was also spent playing party games. One of those games involved random pulling of cards that contained questions and answers. There are similar party games today, and the museum cards have been written in German Gothic script. They are probably from the late 19th or early 20th century. The Normann children had private tutors and they took exams in a state school at the end of the school year. This can be seen from the school certificate of Marija Terezija Normann from 8 June 1905, which states that she has, as a student of a private tutor, proven that she possesses the knowledge necessary to complete the second grade of primary school. The bound copies of famous Viennese newspapers *Neue Freie Presse* show us the sources that the family used to inform themselves about the daily events in the Monarchy. It is interesting that the correspondents for *Neue Freie Press* from Paris were Max Nordau and Theodor Herzl, both famous as the initiators of the Zionist movement. It is not surprising that the newspapers stopped being printed in 1938, the year of the Anschluss, i.e. the forced annexation of Austria by Nazi Germany. This is also an indirect indication of the political position of the people who chose these newspapers as their source of information, and it was known among the people in Valpovo at the time that Count Normann was opposed to Nazi ideology.

Musical Activities at the Castle

The family of barons were also music lovers. Josip Ignjat's son, Karl Prandau, was a famous musician in his time, as well as a composer and patron of the arts, and he was interested in innovations in the area of musical instruments, especially regarding the Viennese physharmonica. During his earlier years in the Valpovo castle, he gathered a chamber orchestra composed of his family members, employees at the estate, and his friends from Osijek and Pecs. He is also significant because, according to the musicologist from Osijek Franjo Kuhač, he composed music influenced by the traditional folk music from Valpovo and the surrounding region. His most famous composition is "Jelačić-Marsch", which he composed in the honour of the Croatian ban Josip Jelačić.¹⁸ His musical and patronage activities connected the music histories of Croatia, Austria, Hungary, and Slovakia.

During his law studies in Zagreb, Baron Gustav Prandau was one of the founders of the Croatian Music Institute and its first president (1827). He provided financial aid for numerous music associations and musicians in Valpovo, Osijek, Pecs, and Vienna. He acquired many musical instruments for the purpose of performances at his Valpovo castle, the most significant of which is the extremely valuable and rare historical

organ by the esteemed organ maker from Pecs, Josef Angster, from 1876, which is the most valuable historical organ in Croatia today. He gathered a large collection of hand-written sheet music and printed music from the 18th and 19th century for the castle chapel and the castle chamber orchestra, which is kept at the Museum of Slavonia in Osijek today. The valuable sheet music by Baron Karl Prandau was transported from Vienna to Valpovo by his brother Gustav after his death. They became a part of the large Prandau-Normann estate library, which was transferred to the Museum of Slavonia in Osijek in 1946, according to the orders from KOMZA. The books of sheet music (cat. no. 99, MV) kept at the Valpovo Regional Museum today were used by the members of the noble family in their private performances, and most of them are from the late 19th and the early 20th century. Also, some of them are signed by Count Rudolf Normann's daughters, and some of them are also illustrated with drawings and suitable for musical performances by children.

Religious Life

The landowning families were Roman Catholic, so missals, prayer books, and mementos from religious events were found in the castle. Two old missals were probably left in the pile of books in the chapel because the members of KOMZA did not inspect them due to ideological reasons: *Missaalle Romanum* from 1792 (cat. no. 102, MV), printed in Venice in the print shop Balleoniana, and the missal containing prayers and notes for requiem masses *Misae in agendum defenctorum* (cat. no. 101, MV), which was also printed in the same print shop in Venice in 1740. The prayer books signed by Count Rudolf Normann are interesting to us, as well as the Countess's prayer book in French, which she had from the time when she was a girl, which is evident from the signature in her maiden name, as Julijana Vest. There is also the memento from the Confirmation of Maja Normann (granddaughter of Count Rudolf I), which she had in 1940, in the castle chapel.

It is also interesting that Count Rudolf Normann had a prayer book in Croatian, and if we add that to the information that his is the only one of the 17 tombstones in the St Roch chapel with the inscription in Croatian, we have a topic we can use to study his political beliefs, which have still not been professionally documented. Namely, there are indications that he supported HSS, but it is not known if he was a member of that political party. In his doctoral dissertation *Art Collections of the Noble Families in Slavonia and Sylvania*, dr. sc. Jasminka Najcer Sabljak stated that it was Rudolf Normann who first started buying art made by Croatian painters in the early 20th century, he also started commissioning portraits from these painters. His example was then followed by other noble families in Slavonia.¹⁹

The organised archival materials from the estate is kept at the State Archives in Osijek. The only thing that is left in the castle are the housekeeping books, but also a list of birthdays and name days which was framed and placed under glass. Countess Julijana made a genealogical tree of the family (cat. no. 26), as well as the previously mentioned genealogy information at the back of the family portraits and the framed

¹⁸ Kuhač, F. *Valpovo i njegovi gospodari*, Vienaac, 1876, p. 32–64.

¹⁹ Najcer Sabljak, J. *Umjetničke zbirke vlastelinskih obitelji u Slavoniji i Srijemu*. Doktorski rad. Zagreb : Filozofski fakultet, 2012.

photographs. Thanks to her, some of the obituaries inserted into the backs of photograph frames were also preserved, as well as a telegram from 1903 (cat. no. 93, MV), which informs us that a horse from the Valpovo stables was successfully delivered to Stuttgart, to cousin Eberhart.

Thanks to Countess Julijana Normann and her systematic labelling of the family recordings, today we can recognise the children of the family in the photographs, because she wrote all their names precisely on the back of the framed board with the photographs. Incidentally, the girls were being prepared to marry men of noble birth. The first member of the family who decided to break that tradition was one of the granddaughters of Countess Julijana and Count Rudolf, Julijana pl. Berks, the daughter of Countess Marija Ana Normann and Lotar pl. Berks. Even though she was intended for a highly positioned nobleman, according to her later statements, she fell in love with a commoner Branko Petrović and ran away with him. That caused a significant amount of disapproval from her family, who did not even want to allow her to get married, because she was a minor. However, she ultimately obtained a marriage licence through court.²⁰ We have to remember that women were still not emancipated in that period and that very few girls, even from families living in the cities, would dare to do something like that.

Count Rudolf's wife, Julijana, came from the noble family Vest on her father's side. Her grandfather's brother was a famous Austrian poet and biologist Lorenz Chrysanth von Vest, in whose honour a plant is called *Vestia* willd. Countess Julijana's mother comes from the noble family Adamović Čepinski. Julijana's sister, Izabela pl. Berks nee pl. Adamović is the builder of the castle Ostrožac near Bihać.

The members of the family were buried in the crypt of the chapel of St Roch, approximately one kilometre away from the castle. Konstantin Normann was buried in Rothenthurm, where he died, same as his great-grandson, who died in an accident in Rothenthurm. Female members of

the family who got married to places outside of Valpovo were buried in locations of their new homes. The preserved obituaries (some have been mentioned before, in the frames of portraits and photographs), but also the printed prayers with the photographs of the deceased and the date of their death, are there to preserve the memory of the sad events in the family (cat. no. 100, MV). There are many decorated posthumous photographs of the tragically deceased Count Rudolf III Normann, who died in an accident at the age of five, as well as a three-dimensional portrait in wood with the date of his death. The entry book of the Museum also mentions the cast of the small sandal in which he died, but all traces of that object were lost. The mortality of children in the Valpovo landowning family, similar to all the families at the time, was high. In the parish church of the Immaculate Conception of the Blessed Virgin Mary, built by Baron Petar Prandau, the builder of the Valpovo Baroque castle, there is a statue of a small angel in white marble which once decorated the grave of Koloman Prandau. The deceased child was the only son and the youngest child of Gustav Baron Prandau and his wife Adela Baroness Prandau nee pl. Cseh. He also died at the age of five.

The large painting with the contours of the castle on a blue silk background and three names in the sky above the castle is a memorial for the children of Konstantin Count Norman and Marijana nee Baroness Prandau: Gustav (1853 – 1853), Alvina (1862 – 1868), and Nikola (1866 – 1867) who died much too soon. Of their seven children, only three, one daughter and two sons, lived to see their advanced years.

Today, the objects from the heritage of the Valpovo landowning family are entered into three museum collections of the Valpovo Museum (Cultural-Historical, Historical, and the Collection of Old Photographs). The collections have been registered under number 5532 as a cultural asset of the Republic of Croatia.

²⁰ Kurtović, A. Pl. Berks i Ostrožac : tragovima jedne obitelji. Banja Luka : Cvrčak, 2017, p. 171-179.