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### **Archduke Eugen of Austria-Teschen: Rebuilding and Conservation of the Bouzov Castle in the Context of Collecting and Historic Preservation in Central Europe in the Late 19<sup>th</sup> Century**

After 1809, the Teutonic Order lost its property in the German countries due to the Napoleonic Wars, together with the main seat in Mergentheim. This event caused a relocation of the Order's seat to Vienna, and subsequently, the importance of the property in Northern Moravia increased, which belonged to the Order from the end of the 17<sup>th</sup> century. The Bruntal Castle had become an important administrative centre, and also the Bouzov Castle got its importance in the resident network.

For the late 19<sup>th</sup> century, the Teutonic Order envisioned to bring back the great eras of the knightly Order's past. The leading figure at this time was Grandmaster Eugen of Austria-Teschen (1863 – 1954), who was part of the Order since 1887 when he became a coadjutor under the leadership of his uncle Wilhelm. After he took hold of the office, he decided to rebuild the Order's centres, especially the ruins of Bouzov Castle in Moravia, recreating it into the Order's summer residence and made it the centrepiece of the envisioned revival. I want to focus on the ideological background of the rebuilding connected with the collecting and historic preservation, not only on the final form of the building.

Eugen was not only a military officer in the Austrian army but also a connoisseur of art history, where he focused either on collecting mostly artefacts from the Middle Ages or the Renaissance. Through his collecting activities, he tried to mimic the golden age of the Teutonic Order. This architectural and historical heritage took shape during Eugen's rebuilding activities, which influenced the final form of the castle. The templates for rebuilding were taken directly from the original Teutonic castles of the Middle Ages.

I want to pose and answer the question why, at the end of 19<sup>th</sup> century, on the threshold of modernity, members of the nobility, such as Archduke Eugen Austria-Teschen, Count Johann Nepomuk Wilczek or the Pálffy family in today's Slovakia, felt obliged to rebuild family residences in the neogothic or neo-renaissance style. Was it connected to the collecting activities of the owners? Were the castles supposed to become authentic museums for their collecting? Did it have a deeper meaning? What should Bouzov Castle mean for the Teutonic Knights in a modern world?

In the case of Archduke Eugen, it could be a desire to bring back the golden age of the Teutonic Order. He partly succeeded, there was a massive growth of new members. As a member of the Central Commission for the preservation of National Heritage Sites, he also had an interest in contemporary historical preservation in France which was connected to Eugène Viollet-le-Duc. Archduke Eugen owned, studied and tried to apply Viollet-le-Duc's

architectural books in the rebuilding of the Bouzov Castle, as is evidenced by the surviving letters between the Archduke and the architect Georg von Hauberrisser, as well as other important historicist theories from Friedrich Schinkel, Friedrich Schmidt, Gottfried Semper, August Prokop etc.

The paper attempts to find a new answer to the issue of the historical rebuilding of the castles in the late 19<sup>th</sup> century, which also includes a new view on its ideological background. The methodological approach focuses not only on the works of art individually but rather compares them to a wider range of artworks in central Europe connected to rebuilding castles during the same period, such Kreuzenstein, Orava Castle, and Bojnice.