



## New Museum Sayn Palace

### English Guided Tour

Welcome to a virtual tour in 14 stages through the Neues Museum Schloss Sayn. You will be personally guided by Alexander Prince zu Sayn-Wittgenstein.

#### Entrance and Museum Shop



From the castle tower, Princess Leonilla guides the way to the entrance of the museum in the chapel wing of the palace.

In the shop, you will be greeted and advised at the ticket office by our friendly ladies working at the museum. You will find further information on special or themed tours for adults and children of the Sayn Palace or the Butterfly Garden here.



You can also purchase a combined ticket, which allows you a discounted visit to both, Sayn Palace and the Butterfly Garden. You can choose to visit these sites on different days within the season.



Here you will also find further information about the various attractions and offers of the Sayn Culture Park.

A special welcome awaits you from my 100-year-old mother, Princess Marianne, as well as my wife, Princess Gabriela and myself towards the beginning of the tour.

Passing the cloakroom you will spot Emperor Wilhelm's quote when he proclaimed after visiting Sayn Palace: "It really is a true fairytale castle". Further on, you will find portraits of our two "Grandes Dames", the main actors of this exhibition: the princesses Leonilla and Marianne.



In this exhibition, the two princesses will tell you the story of their lives lived in the past two centuries - from victorious battles over Napoleon in Russia that gave their family immense wealth and prestige, to social upheaval that forced their return to the ancestral home in Sayn, from their experiences in both world wars causing destruction, privation and reconstruction to a very active social life to the present day.

Enjoy exploring their lives in the exhibition rooms spread over two floors.

## Timeline



Here you will encounter our 1000 year old family history. Our story begins after the turn of the 2nd millennium with our first known ancestor in male line, Count Stephan von Sponheim. It explains why we later changed our name to Counts of Sayn and then Sayn-Wittgenstein, how our branch ended up in Russia and three generations later back in Sayn, and who in our family left traces in history during this time.



Among our more famous ancestors are of course Heinrich the Great of Sayn, Chamberlain Ludwig the Elder with his 23 children and Field Marshal Peter. But you will also encounter important princesses, such as the immensely wealthy Stephanie, the beautiful Leonilla and the much celebrated Marianne.



Our family portrait from summer 2019 awaits you towards the end of this passageway, taken at the wedding of Prince Casimir and Princess Alana with 6 of our children, their spouses and 9 grandchildren. In the meantime, Alana's first child, Johann Friedrich Salentin, was born, making it our tenth grandchild.



And finally, in addition to a small display case with our decorations and medals, you can learn about our charity, Filippa's Angel Foundation, which we set up to commemorate our daughter Filippa who passed away in a car accident in 2001.



Opposite, on the old quarry stone wall, 5 panels explain the 600-year old building history of the palace, from its beginnings as a medieval castle to the neo-Gothic redesign by the princely couple Louis (Ludwig) and Leonilla, and from its destruction in World War II to its reconstruction by my wife and me 25 years ago.



You now are in the large stucco staircase, which, after the recent reconstruction, was decorated in a modern fashion, restored partially with stucco elements from the former ancestral gallery.



It shows a portrait of my mother Princess Marianne, drawn by Birgit Knaus, as well as paintings of Marshal Peter and his wife, Antonia, painted by Carl Begas.



Between these paintings hangs the parade horse blanket of the great Field Marshal Peter.

Today the staircase is dominated by a huge ancestral portrait of the war hero - but more about this later on our tour.





## SaynerZeit



My 100-year old mother Marianne is a great photographer. Since her early youth, she has only been known with a camera in her hand. She takes photos very impulsively, nothing and nobody is staged. She pulls the trigger whenever she enjoys it, and always at the right moment, as her friend Gunter Sachs once said - about 300,000 times in the past nine decades.

The black and white pictures of her time in Sayn, the 20 years she lived here with my father from 1942 to 1962, are particularly outstanding.



Her portraits of people who worked with her on the reconstruction have been compared to August Sanders' photographic art. She was an amateur photographer, albeit with a lot of talent and an eye for a good picture.

I particularly like her picture of the potato harvest in the first years after the war. We lived on a small farm and everyone had to help. My father Udi kneels to the left of a basket full of potatoes, my sister Wonni is sitting on the field horse, my other sister Li in the arms of the home-expelled uncle Oschatz - and I'm right in the middle of it all, between nannies and harvest helpers. A wonderful time!



My parents were happy about the gradual revival of their social life: in Bonn with diplomatic friends, in the Rheingau, and increasingly also in our new country house in Sayn. They celebrated having survived the war, being able to leave all their worries behind and finally being able to meet friends from all over the world again.

Sports, hunting and travelling played a big role again - but more about that later on on our tour.



We children went to boarding schools, as was customary in our family at that time. All the greater was the joy of skiing or hiking in the mountains with our parents during the holidays.

All that changed dramatically when my father was fatally hit by a skidding truck trailer on his way to the post office here in Sayn in January 1962. Life had to somehow continue for my mother and us 5 children.



## Mamarazza



After the death of our father, my mother returned to her Austrian homeland, to Fuschl am See, where she had built a hunting lodge together with him a couple of years prior to his death. Furnished with old farmhouse furniture, cosy tiled stoves and plenty of rooms, it became her new home and for us children a beloved holiday home.



Only half an hour from Salzburg world renowned artists, sports figures, and politicians attended luncheons, teas, and dinners hosted by my mother. Her house became a popular meeting place during the Salzburg Festival. Every Sunday there were "Manni's" legendary luncheons, often for 80 or 100 guests.



For these luncheons, my mother would serve game goulash and plum tart, cover the beer tables in colourful linen and decorate them with seasonal meadow flowers, and, weather permitting,



have guests sit in the garden in front of the barn. Everything was home made and low cost, which was her trademark and inspired the high society, who were otherwise accustomed to luxury.

"Mamarazza", as she was nicknamed by Caroline of Monaco, photographed everyone, even in the evening after the Salzburg opera festival, when

celebrations continued in Schloss Klessheim or Leopoldskron.



Just a few days later, the pictures were already developed and placed in her large red photo albums, dated and labelled. My mother kept the negatives, to this day a few hundred thousand, just as orderly and neatly in card index boxes. For a while my mother earned her living with photography. She accompanied her friend Hans-Dietrich Genscher on political trips, shot cover pictures of Lilli Palmer for "Bunte" magazine in Bora Bora or visited Yves Saint Laurent for "Ambiente" magazine in Morocco.

She finally was persuaded by Beate Wedekind to have her first solo exhibition in Berlin. Many exhibitions followed, in Salzburg, Vienna, Zurich, Munich, London and New York. Steidl printed the photo book "Mamarazza" in the style of her red photo albums, teNeues published



the "Sayn-Wittgenstein Collection" with Andy Warhol and Ira Fürstenberg on the cover, and Polzer published "SaynerZeit" and "Mannifeste". „Stars & Sportscars“, by Delius Klasing, was Motorsports Book of the Year.



On 9 December 2019, her 100th birthday, my still highly elegant mother was celebrated for her many achievements: Grande Dame of the Salzburg Festival, Mamarazza of photography, and of course as the matriarch of our family, being a 5-time mother, 20-time grandmother, 32-time great-grandmother and 4-time great-great-grandmother.



## Children's realm



Welcome to the "Children's realm", conceived by the agency 2friendly. Stephanie Paatsch and Heike Kamp have been the very popular tour guides of the Sayn Palace and Butterfly Garden in recent years. Year after year they performed their always sold-out play "Plätzchen, Punsch und Pulverschnee" during the Christmas season, they wrote the children's fairy tale "Tausendschön und Eisenkrönchen" and delighted us all with their themed tours, as well as tours for children. This collaboration is now being reinforced in the Neues Museum.

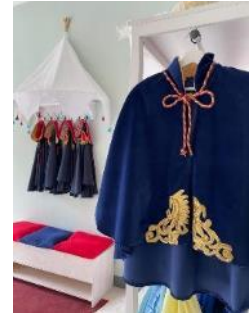
The two explain their concept as follows: "An old chandelier, a wardrobe full of costumes and all sorts of fairytale stories don't just let children wander off with their imagination. In the children's realm, which also houses a fairy tale workshop, we have deliberately dispensed with modern media. Our motto: Imagination is our hobby horse!



Being a prince or princess for a day: This dream comes true when the little ones and also the grown-ups slip into the enchanting costumes of the fashion designer Natascha Klein. Finely decorated with crowns, tippets and chic uniforms, the souvenir photo on our "throne" will capture this very special moment.



You can also have lots of fun with the cheerful poodle Disco. Nobody can talk him out of the fact that, despite his puffy mane, he is not the lion from the Sayn coat of arms. He reigns from his velvet basket on a pedestal, as he should, and impatiently waits to accompany you through the palace rooms. "My best friend Sugar, the little terrier, and I cannot wait to take you for a tour", he barks.



The portraits of the children are all taken by my mother Princess Marianne. Wonderful snapshots of my brother Peter in the pigsty, my sister Teresa at the make-up table, as well as both, brother and sister, under the sun lamp.



Even the portraits of our seven children are shot by my mother. She developed these herself in her darkroom in Fuschl and of course proudly showed them to her friends, who commissioned her for taking photographs of their families instead. These jobs allowed my mother to travel the world.



Please do not look at my school reports, which are also displayed here. Just too embarrassing!

Our little prince and princesses will now be escorted to the top floor by Childe Prince Peter and the "lion" Disco.



## Staircase, Field Marshal and Ossip



A moment ago we saw the handsome Childe Prince Peter zu Sayn-Wittgenstein, now we are standing in the foyer in front of the "richest bachelor in Europe" in white uniform as Russian military attaché in Paris. He had inherited about 1.2 million hectares of land from his mother, Princess Stephanie Radziwill, richly endowed with towns and villages, palaces and castles. In Paris, Peter fell in love with the actress Rosalie Léon, a liaison out of keeping with his rank and title. They built two castles in Brittany and died childless.



But now let's quickly head upstairs - by stairs or elevator - to Peter's grandfather, the famous field marshal. My dog Sugar is already impatiently waiting for us next to his marble bust.

The filigree neo-Gothic stucco that characterises the large staircase was exposed to wind and rain after the destruction of the castle during WW II and was pretty much destroyed. It was masterfully restored on this floor, while the fragments above and below are reminiscent of the damage we found when reconstruction began in 1995. Originally, this room with its double cast-iron staircase was an ancestral gallery with large-format images of our ancestors.



We head past the bust of the Marshal's wife Antonia, carved in marble by the famous Christian Daniel Rauch, towards the chapel wing. A modern footbridge enables our visitors with walking difficulties to reach the rear part of the building barrier-free, but at the same time forms a perfect grandstand for the view of our largest and most important family portrait.



Painted by Franz Krüger, the Field Marshal is portrayed here as a celebrated hero. And rightly so: he was known as the saviour of Saint Petersburg and was the commander-in-chief of the Russian and Prussian Allied armies for a period of time in 1813. Ludwig Adolf Peter Count von Sayn-Wittgenstein-Berleburg in Ludwigsburg and Carlsburg, his full name, quickly made a career in the Russian army and gained great fame in the wars of liberation against Napoleon. The Prussian King elevated him to the rank of prince out of gratitude for the liberation of Prussia, Tsar Nicholas appointed him Field Marshal.



None of this would have happened had it not been for Ossip, the dwarf servant of the family. Count Christian Ludwig, Ludwig Adolf's father, was fighting in the Caucasus when, on a winter's night in 1771, his house near Moscow caught fire shortly after his wife Amalia Ludovika gave birth to a daughter.



Ossip rescued the future Field Marshal from the flames, as well as his newborn sister, Amelie. Their mother, however, died in the flames. Depicted in the painting is Princess Charlotte von Lieven, the wife of the Provincial Governor, who took the children into her care and later ensured that Ludwig Adolf was admitted to the Page Corps in Saint Petersburg. From then on he called himself „Peter“.



## Conservatory and Family Tree



Poodle Disco is already waiting for us in the new winter garden of the castle. Before the reconstruction, there was a narrow backyard here that was supposed to keep the humidity of the adjacent castle hill away from the palace building. During the reconstruction 25 years ago, our architects Bingenheimer, Hädler & Schmilinsky from Darmstadt had the open space covered with a glass roof. By pulling in a ceiling they created a passageway to the palace chapel, ideally suited for placing large, non-winterproof plants.

Conservatories have a long tradition in our family. There used to be a "palm garden" here in Sayn that was designed by Carl Ludwig Althans, the 1830 architect of the uniquely beautiful cast-iron foundry in Sayn.



Even more important was Karl Friedrich Schinkel's winter garden for our Werki Palace in Lithuania. The great Prussian architect was originally supposed to reconstruct the dilapidated middle building of the extensive three-winged complex for Prince Louis. Instead, he proposed to demolish it in order to open up a view into the park. Finally, he added a large winter garden to the left residential wing, which was directly connected to the Princess' studio.



Another technical masterpiece is a large iron pipe that mysteriously protrudes from the old quarry stone wall. Alphonse F. J. Girard, the architect of the 1848-50 reconstruction, had the rainwater from the roofs of the palace drained into a cistern. A powerful steam engine pumped the water from there into an underground basin on the castle hill. The park's fountains, including a large fountain in the pond, could thus spurt water into the air without the need of further pumps.

Already during the Baroque period, there was a building in the palace park that served as an orangery and aviary, next to a formal garden, surrounded by a garden wall. The Butterfly Garden continues this tradition today. When the Saint Petersburg garden architect Karl-Friedrich Thelemann redesigned the park into an English landscape garden, non-winterproof plants were stored in the neighbouring palace nursery.



Before leaving this area, you will find a large family tree. It shows the ramification of the family over almost 1000 years, from Count Stephan I. von Sponheim to the year 2000.

You can see the influence of the Counts of Sayn and of Wittgenstein as well as the branching out into the three family lines: Berleburg, Hohenstein and Sayn. In addition, you will find further family trees of our family, which point to the relationship with ruling houses from different European countries.



Finally, a plaque provides answers to frequently asked questions about nobility today.

## The Ancestral Gallery



We now enter a newly created room: the Ancestral Gallery. Here I would like to introduce the three most important personalities of our family of the 19th century in a little more detail.

You will already have met them during this tour: Field Marshal Peter, his eldest son Prince Louis, and Princess Leonilla, painted by Franz X. Winterhalter. The portraits, all in our possession, are reproduced on acrylic.

Opposite the Field Marshal, you can see pictures of his Kamenka Winery in Transnistria, a breakaway state of

Moldova. Count Peter had acquired the 6,000 ha large property with endowments, received as part of his merits as a successful general.

In order to cultivate and manage the land, he brought hundreds of colonists from the Rhine and Moselle to Kamenka and built houses and a church for them. The wine was stored in cellars with a total length of 120 km and soon was ranked among the best in the Russian Empire.



Count Peter's career in the Russian military was steep, reaching the peak of his fame in 1812-14 in the war against Napoleon. With his independently acting corps he succeeded in keeping the French away from Saint Petersburg.

For a short time after Marshal Kutuzov's death, General Peter was appointed commander-in-chief of the united Russian and Prussian troops. Before the victorious entry in Paris in 1814, he however decided to return to his wife Antonia, née Countess Snarsky, in Kamenka.

In a display case we show the Prince's Diploma of 1834, the elevation of Count Peter to the rank of prince by the Prussian

King Frederick William III, as a sign of gratitude for the liberation of Prussia from the yoke of Napoleon.

This allowed him, as well as his descendants, to bear the title of "Serene Highness".

Tsar Nicholas I declared his appreciation to "the saviour of Saint Petersburg" by appointing him field marshal in 1826.







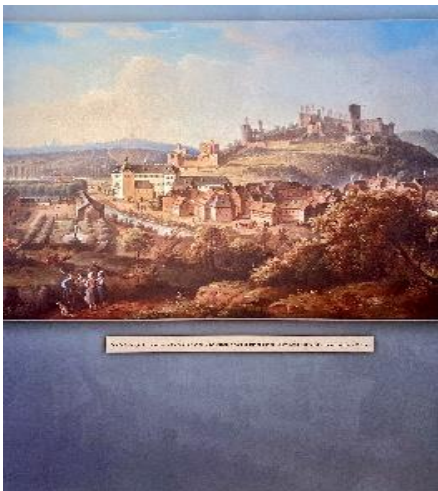
Louis, the eldest son of the field marshal, married Princess Stephanie Radziwill, heiress of the "Radziwillsche Masse" (Radziwill fortune), in 1828 through the mediation of the Tsar.

Around 100,000 serfs lived on their numerous estates in former Poland. Louis, who was very close to the liberal secret society of the "Decembrists", strove with Stephanie for social reforms, emancipation of serfs and school education.

Stephanie died after only 4 years of marriage. She was survived by two children, Peter and Marie.

Only two years after Stephanie's death, Ludwig married a second time, again through the mediation of the Tsar. His new wife was the beautiful Princess Leonilla Bariatinsky, just 18 years old and a former maid of honour of the Tsarina.

The princely couple travelled all over Europe, met artists, had their portraits taken and acquired an important collection of mainly contemporary art. However, their relationship with the autocratic Tsar Nicholas I deteriorated noticeably due to Ludwig's liberal attitude. It was time to return to Germany.

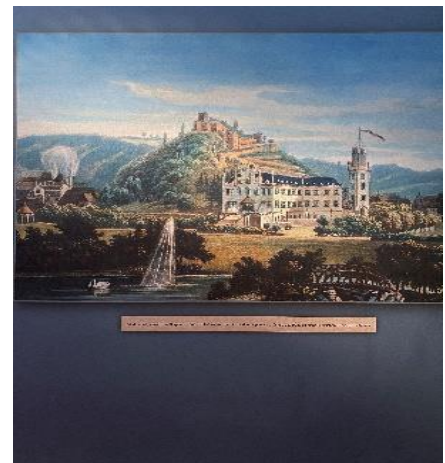


Ludwig endeavoured to acquire a large property corresponding to his wealth. Finally he succeeded in settling in Sayn, where the family had its origin and lived until the Sayn line died out in 1604.

Count Clemens Boos von Waldeck, the district administrator of Koblenz, was prepared to sell his manor, the former castle houses of Reifenberg and Stein, whereas King Friedrich Wilhelm IV decided to hand back the ruins of the ancestral castle, situated just above Count Clemens' manor, as a present to the returnees.

The Parisian Louvre architect Alphonse F. J. Girard was commissioned to convert the old manor house into a modern princely residence.

The intensive use of cast iron for stairs, fountains and, quite uniquely, also window jambs provided the cast iron foundry in Sayn, which was underemployed in the revolutionary years 1848/49, with full order books and countless families earning good income over the years.



Princess Leonilla and the Dernbach sisters founded next to the palace the Leonilla Foundation as a place of care for children, the sick and elderly.

## The Blue Hall

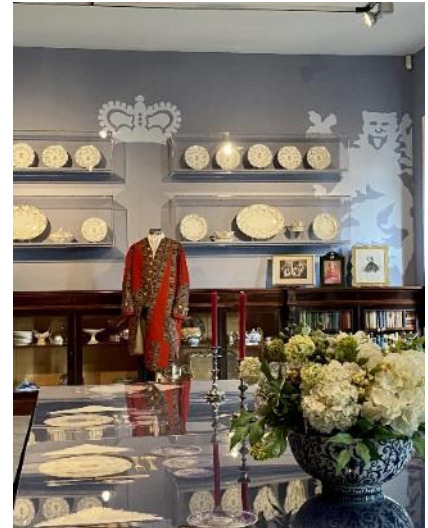


We have reached the Blue Hall, the largest room of our museum. This room is all about table culture in the 19th century and shows the various crockery and cutlery that was used depending on the occasion. Some of it is still used today for family weddings.

A servant in livery guards a wall with dishes, showcasing our most beautiful service, the "golden feuillet" plates from Paris, which have been used

for festive meals with up to 100 people until this day. The buffet below exhibits various other dishes, including blue Wedgewood ceramics. These are very beautiful but unfortunately too fragile for everyday use.

Next to it you will find part of our library, including a full series of the so-called "Gotha", a genealogical directory for Europe's royalty and higher nobility from 1763 to today.



On the long table, pictures printed on acrylic plates show how a table was set. Depending on the occasion the table setting could be a little more or a little less elaborate.



Ask our guides to recount some old family recipes, or to demonstrate what you need to pay attention to to lay the table perfectly and accurately. On special occasions, our family still sets the table this way today.

The silver display case shows cutlery and plates by Storr & Mortimer from around 1835 as well

as vermeil dessert cutlery by Mortimer & Hunt, produced only a few years later.



The great London silversmiths maintained sales outlets at the important European courts at the time, including Saint Petersburg. Like the tableware, the silverware was made to order and was

decorated with the coat of arms, the Sayn lion or the initials of Prince Ludwig.



Valuable blown glasses and carafes from the 18th and 19th century are displayed in the other showcase. The different initials and crown engravings on the glasses help distinguish which ancestors of ours the pieces initially belonged to.





On the two tiers below, you will find two almost 200-year-old cruets made of crystal glass and the equally impressive travel toilet set in a mahogany box, used by Princess Leonilla.

Visibly satisfied, my mother Princess Marianne observes the scenery of the Blue Hall. She is pictured here in a photograph taken by the Munich portrait photographer Sahm.



Aside from the beautifully laid table, my mother can also view the wedding dress Princess Alana wore for her wedding to my son Prince Casimir on 1 June 2019 in Sayn.



The dress was designed by the Spanish couturier Jorge Acuna as was the evening gown with which Alana impressed the 250 guests at the festive dinner in the cast iron foundry hall in Sayn.



Alana's Disco is already waiting to lead us to the next rooms, past two walls with crockery designed by the famous Emile Gallé from Nancy around 1870.



Perhaps these were purchased for the wedding of Prince Ludwig's youngest son Alexander with Yvonne de Blacas.

Perhaps these were purchased for the wedding of Prince Ludwig's youngest son Alexander with Yvonne de Blacas.



As faience it is too delicate for frequent use, so it is now only used on very special occasions.

## Cabinet Louis and Leonilla



It's back to Russia once again. In this room, you will encounter a large-format picture of a ball scene in Saint Petersburg, painted by Adolf Ladurner. It shows Tsar Nicholas I, Tsarina Alexandra and Grand Duke Michael, as well as Field Marshal Peter, his son Louis and his first wife Stephanie. Next to it is the lovely marble bust of my great-grandmother Yvonne, wife of Ludwig's youngest son Alexander and daughter of the Duke of Blacas d'Aulps from Ussé on the Loire.

The portrait next to Yvonne depicts Tsar Alexander I and is painted by George Dawe. Dawe was the court painter of the imperial house at the time, which explains why almost identical versions of this painting can be found in the Hermitage in Petersburg and other palaces in Russia. By the way, the painting of Princess Lieven in the winter garden was also painted by him. In contrast to his brother and successor Nikolaus I, Tsar Alexander was rather liberal and cosmopolitan and was well disposed towards our family.



A large number of people from the countryside were concerned with the welfare of Louis' family. The relationship between lordship and servants must have been a particularly cordial one. Well-known painters who made portraits of Louis and Stephanie, and after her death also Leonilla, were simultaneously commissioned to capture the staff "downstairs". This resulted in a unique album with drawings and watercolours of all servants.



Most of the drawings are by Jan X. Kaniewski, who also created Louis' portrait in the Ancestral Gallery. Adolf Ladurner, the painter of the Petersburg ball scene we looked at earlier, painted an old footman and Jakob Suter the nurse of the eldest son Peter. The album also shows the governesses and chambermaids, the dressmaker and cook, the courier, coachman, colonists, chamber servants, musicians and steward, and twice our little dwarf Ossip.



There is one drawing of Ossip that I like especially well: It shows him in a stately pose, as befits the saviour of the "Saviour of Saint Petersburg". In this drawing, he stands before us like a tsar! No wonder, as it was George Dawe, the painter of the Russian Emperor Alexander, who drew him here.



Behind a cast of Leonilla's foot you will find the copy of a large family painting by Horace Vernet. It shows Leonilla riding out for a falcon hunt, behind her Prince Ludwig and in front of her Peter from Ludwig's first marriage with Princess Stephanie Radziwill.

On the far left is Peter's sister Marie, later wife of the Chancellor of the Reich, Prince Chlodwig of Hohenlohe-Schillingsfürst and chief heir of the Radziwillsche Masse (Radziwill fortune).

Again, you will find servants in a portrait of a sovereign: in this painting, a governess is holding Friedrich, Leonilla's eldest, on her lap.



It was also customary in Leonilla's family to have house staff portrayed. Above the display cabinet, a painting by Pierre Legrand shows little Leonilla Bariatinskaya on the lap of her Russian nurse.

Perhaps the bonnet she is wearing in this painting is the same, which is still being used today for baptisms in our family. You can find the actual bonnet in the display case next to a christening robe.

The charming bracelet with medallions unites Stephanie's children Peter and Marie with Leonilla's son Friedrich.



A watercolour by J. S. Otto shows Leonilla with daughter Antoinette, her favorite child.



Leonilla's sons probably gave her less pleasure.

Friedrich married an actress, brother Ludwig married her sister and Alexander, after the death of his first wife Yvonne, married the governess of their children. As they married morganatically, all three had to give up their titles and inheritance.

Not so Antoinette, later Princess Chigi. Her palace today is the seat of the government in Rome, and Leonilla spent happy years at her other castle Ariccia near Tivoli.

Antoinette's daughter Eleonora eventually married Enrico Marchese Incisa della Rocchetta. Her great-grandchildren include hereditary princess Priscilla, wife of hereditary Prince Heinrich, and Count Stefano Hunyady, husband of Princess Alexandra.

## Butterfly Cabinet and Palace Gardens



Here you find a watercolour depicting the reception of the Prussian Royal Family on the terrace of Sayn Palace. A wide flight of steps led the guests from the palace park up to the terrace, which was enclosed by a cast-iron balustrade. The Prussian king liked to spend the summer at Stolzenfels Castle, about 20 km from Sayn near Koblenz, which was rebuilt from ruins by Karl Friedrich Schinkel.

Franz X. Becker, who worked in product design for the cast iron foundry hall in Sayn, was the one to capture this occasion: Sitting at the table under the awning, you can



spot, besides the hosts Ludwig and Leonilla, their friend King Friedrich Wilhelm IV with Queen Elisabeth as well as his brother Prince Wilhelm, the later Emperor, with his wife Augusta and the Princess Louise. Among the king's great entourage was also the later chancellor Otto von Bismarck.



The wall opposite explains the various fauna and flora that can be found in the 10 ha park, which encompasses several ruins on the hill leading to the castle, as well as the English garden on the plain. Returning from Russia, the princely couple employed two experts in their field, Karl-Friedrich Thelemann as the garden planner and Heinrich Siesmayer for the execution. Together they created a romantic garden landscape, which included fields and vineyards, with the neo-Gothic palace as the central element.

The display case gives an insight into the affinity our family had with nature. Yvonne, my great-grandmother, collected rare plants and flowers on her travels and dried them.

She enlivened her herbaria with newspaper notes, invitations, photos and all kinds of souvenirs very much like my mother decorated her photo albums 100 years later.



An ancestor of my wife's, Princess Margarete von Thurn und Taxis, Archduchess of Austria, was both artistically talented as well as close to nature.

My wife recounts: "Already as a teenager my great-grandmother Margarete is said to have shown great talent in painting. That is why her father, Archduke Joseph Carl of Austria, had her take painting lessons with Olga Wisinger-Florian.

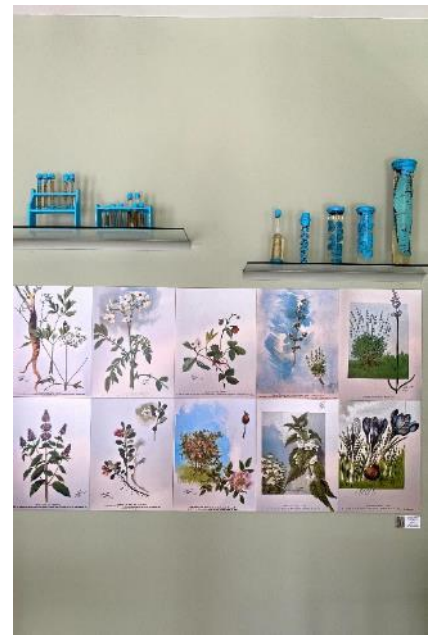




In 1903 Margit, as she signed her paintings, published the 'Atlas of Medicinal Plants of the Prelate Kneipp' with 186 coloured plant panels.

Princess Margarete continued to cultivate her passion for painting into her old age despite her regular assignments as a surgical nurse in the Regensburg children's hospital.

Matching the natural history collections of earlier times is the contemporary art installation of glasses with turquoise blue lacquer caps, in which the artist, our friend Anja Schindler, preserves all kinds of things she discovers in nature.



The jays and squirrels, as well as the trophy of a capercaillie, shot by my great-grandfather in 1890 near Wittgenstein County, tell of the richness of our native nature.

Now to our small research station, which I believe not only our young visitors will enjoy. Why not test your smelling senses on a number of smelling bottles on display here?

The smelling sense is of particular importance in nature. It helps our butterflies to find a partner for instance.

You can also admire butterflies on display through our magnifying glasses.

The tiny scales on their wings or the filigree limbs will delight you, I am sure.



To give you the palace gardens feel, please take a rest on the cast-iron garden furniture, which were designed by Karl Friedrich Schinkel and manufactured in the cast iron foundry in Sayn.

Hanging above the furniture, in addition to watercolours of native butterflies, you will find two documents demonstrating Prince Ludwig's attachment to agriculture and his interest in the animal world of the Cologne Zoo.



## Fürst Class Lounge



If we already have dedicated a room on the lower ground to children, this room will hopefully make men feel particularly welcome. But not only men - all guests who are keen on sports will have fun in this room.

Here, my mother's photographs again take centre stage and you will immediately realise just how sport enthusiastic she was. While seated on the grandstand, enjoy films about car racing or my mother's life.

The focus of her interest was, and still is today, automotive racing. Together with my father, she never missed a race at the nearby Nürburgring, which was a very popular attraction after the war. The grandstands were overcrowded with racing aficionados. Everyone got a kick out of the deafening noise as well as the smell of ether that was released from the huge exhaust pipes and quickly filled the air. After the war, the new heroes were the daring and brave race car drivers.

My parents were always in the thick of it. They knew many of the "gentlemen drivers", who still dominated the sport at that time, personally, and so they were allowed to stand at



the pits during the races, providing co-pilots waiting for their turn with refreshments and keeping them company. In the evenings we all often celebrated together at our home in Sayn.



Luckily, we children were often allowed to join. On the left side of this photograph you can see me admiring Jean Behra and his Porsche



racing sports car. Occasionally, after the races, the drivers took us children with them in their cars on the way back home. There was no speed limit at the time, and the hairpin bends at Virneburg were tough!



That made me want to try racing for myself. At my very first try, I proudly finished third in my Porsche 911 at a mountain race in Sayn, and was celebrated as a local hero. It was the day of our engagement, and I had to promise my father-in-law that I would never race again. My wife kindly gave me the permission to drive one last race: the Alfa Celebrity Race in front of a large audience in Hockenheim. The only races I have been allowed to participate in since have been the soapbox races at our local castle and park festival in the palace gardens. Those, too, I must admit, are quite exciting!



You will find the trophy for the mountain race together with our engagement photo in this display case. The drinks and drinking vessels exhibited here used to be part of a gentleman's life. On top, you will find a cognac aged for 50 years and made from wines from our former winery in Kamenka.

They are named after Field Marshal Peter, the hero of 1812, a total of 1812 bottles were filled, costing \$1,812 each. They are all numbered: Vladimir Putin received bottle No.1, and I received bottle No.2.



In the other display cabinet you will see that our family still produces outstanding wines today. On the bottom shelf you can spot a case of Sassicaia, probably the most famous red wine in Italy, from the family vineyard of our daughter-in-law Priscilla and our son-in-law Stefano Count Hunyady. You also find Count Stefano's wines from Hungary and his designer beer brewed in Tuscany. Next to it some delicious Riesling wines of the Counts of Schönborn, my wife's family, from their Rheingau and Frankonia vineyards.

In addition to a good drop, the cigar also is mostly attributed to men, although this was much more the case in my father's days than it is today. You can see him in the picture above, smoking a good Havana with his father-in-law, his brother-in-law and the crown prince of Egypt. Also cigarettes were much more part of everyday life, such as the cigarette in the mouth of the Spanish Crown Prince Juan Carlos while he placed a candlestick on the roof of Prince Metternich's car in Sayn.

The last series of pictures in this room show once again how great and varied my mother's interest in sports was.



In addition to the racing drivers

Michael Schumacher, Niki Lauda and Jochen Maas, depicted here in Monte Carlo with David Niven, you can also see the golfer Jack Nicklaus and the young tennis hero Boris Becker, framed by his coach Jon Tiriack and Princess Gloria von Thurn und Taxis.



## Upper foyer



Before we proceed to the chapel, let's take a quick look at the paintings in the upper foyer. On the wall above the elevator on the right and left we see the parents of Field Marshal Peter, Count Christian Ludwig, who moved to Russia, and Countess Amalie Ludovika, née Countess Finck von Finckenstein.

It was she who died in the fire after the birth of her daughter Amelie.

Between her parents you find the portrait of Amelie saved by Ossip. She married Count Dorotheus Ludwig von Keller, a Prussian minister and diplomat. Her daughter Marie Wilhelmine eventually became Leonilla's mother as the wife of Prince Ivan Ivanovich Bariatsky. Amelie's nephew Ludwig, the son of the field marshal, thus wed a next of kin, his second-degree niece, when marrying Leonilla.



Below the three portraits are two lithographies by the Düsseldorf painter Caspar Scheuren. On the left, with the somewhat misleading title "Engersau", you can discover a highly romantic image of Sayn Palace after the neo-Gothic renovation of 1850. Scheuren also painted a very beautiful oil painting of the baroque Sayn Palace for Count Boos von Waldeck, which also is family-owned to this day.

The portrait to the right of the window shows my great-grandmother Yvonne, who died at the age of only thirty. In my opinion, this painting by Hugo Crola, portrays Yvonne, the daughter of the Duke de Blacas, very well.

Of her four children with Prince Alexander, only the diplomat Gustav Alexander, married to Walburga Baroness of Friesen, had descendants.

Their eldest, my father Ludwig, was the only one to survive the war, however he died shortly after in an accident in 1962.

At age 18, I was to become the head of the Sayn House.



Our family has, including me, existed for 25 generations now. 150 years ago, the painter Josef Miller tried to represent the ancestors as realistically as possible for the ancestral gallery in the stairwell. The pictures unfortunately had to be sold again 50 years later. Luckily, my son Prince Heinrich was able to buy back two portraits, the 13th century Counts Johann von Sponheim and Engelbert von Sayn.



Let's us now proceed via the passageway and observatory towards the chapel and exit.



## Count Heinrich, Saint Elizabeth and the Sayn Palace Chapel



At the entrance to the palace chapel I would like to introduce Count Heinrich III of Sayn to you. He was called Henry the Great, not only because of his gigantic figure of more than 210 cm in height, but because he was one of the most powerful rulers of the Rhineland in the 13th century. Through his marriage to Countess Mechthild of Meissen-Landsberg, the Count and Countess of Sayn were among the closest relatives of St. Elizabeth of Thuringia.

When Elisabeth was widowed and decided to live in poverty, her daughter Sophie came to Sayn. Indeed, the later Duchess of Brabant called Heinrich "lebe Vader myn" ("my dear father"), as passed down in a lamentation of his death.



We are now standing in the vestibule of the chapel in front of a painting of St. Elizabeth after Franz Ittenbach. It depicts the rose miracle, how bread turned into roses when she secretly wanted to bring bread from the Wartburg to the poor.



The three-part stained glass window next to it, created by Joseph Settegast, with the initials "LW" and the alliance coat of arms "Bariatinsky and Sayn-Wittgenstein" refers to the chapel's donor couple, Princess Leonilla and Prince Louis (Ludwig).

The palace dog, Disco, knows that he has to wait at the entrance of the chapel. The view opens up to the polychrome designed, neo-Gothic church room with a deep blue starry sky. The double chapel, created in 1861 by the Koblenz architect Hermann Nebel, is a replica of the Sainte Chapelle in Paris.



The stained glass designed by Moritz von Schwind shows the Russian St. Leonilla and St. King Louis of France in the choir of the upper church. The windows had been destroyed during the war, except for the upper medallion depicting the Madonna with Child. During the restoration, the remaining windows were reproduced according to the existing designs of the great raphaelite painter.

The Madonna in white marble on the right hand side bears a golden wreath of stars with the initials of the children and grandchildren of the Princely Family. On the tapestry behind her, the Sayn lion alternates with the Russian eagle and the archangel Michael from the coat of arms of the Princes Bariatinsky.



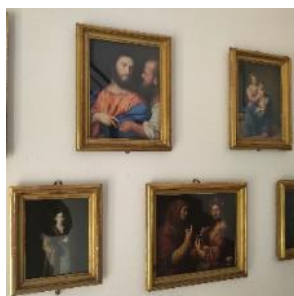
The cast-iron choir screen on the bottom left, which was produced in the Sayn foundry, incorporates the founders' initials. The mensa shows enamel rosettes with saints from the Princely families: to the left Vladimir from Leonilla's, and to the right Jutta von Sponheim from Louis' early ancestry.



You will find the reason and occasion for the construction of this charming church in the central display case in the mensa: the arm reliquary of St. Elizabeth, a masterpiece of 13th century Rhenish goldsmithing.

When purchasing the Sayn castle in 1848, Princess Leonilla mentioned to the seller, Count Clemens Boos von Waldeck, that she was a direct descendant of the saint. Count Clemens happened to be in the possession of this precious arm relic, which was kept in the Altenberg/Lahn monastery, where Elizabeth's daughter

Gertrud had taken it, until secularisation. When selling the castle, Count Clemens decided to give this arm relic to the Princess.



Before we end the tour we go downstairs towards the museum shop and pass the family crypt, housed below the chapel.

On your way to the crypt you can find a collection of 27 litographies of famous Renaissance paintings commissioned by Prince Louis in the 1830s.

At the crypt entry, a Madonna sculpture by the ceramics artist Heinz-Theo Degen protects with her coat the children of Prince Ludwig and Princess Marianne: Yvonne, Alexander, Elizabeth, Teresa and Peter.



Of particular importance inside the crypt is a medieval sandstone relief on the sarcophagus of Princess Leonilla, which depicts the burial of Mary. The two other sarcophagi belong to Leonilla's husband Louis and her daughter-in-law Princess Yvonne.

My wife and I sincerely hope that you enjoyed this tour of our New Museum and that it has aroused your interest to come visit us more often. Do combine your stay with a visit to the Butterfly House in the palace gardens and the many other sights of the Cultural Park of Sayn.



Our Sayn is always worth a visit!

Sincerely yours,

Alexander Sayn-Wittgenstein

