

# Crown Prince Rudolf – Traces of a life

## BIOGRAPHY OF CROWN PRINCE RUDOLF

- 1858 Birth of the crown prince at Laxenburg on 21 August. Two days later the infant is baptised as Rudolf Franz Karl Josef. Emperor Franz Joseph places the Order of the Golden Fleece in his newborn son's cradle and appoints him a colonel in the Infantry Regiment No. 19 on the first day of his life.
- 1864 Rudolf leaves the imperial nursery and is given his own household. General Count Leopold Gondrecourt is appointed his tutor.
- 1865 Empress Elisabeth presents the emperor with an ultimatum, demanding the immediate dismissal of Rudolf's tutor, whose harsh, almost sadistic methods of upbringing have had a seriously detrimental effect on the physical and mental state of the sensitive little boy. As the crown prince's new tutor, the empress chooses Count Joseph Latour von Thurmburg, a liberal and warm-hearted individual.
- 1867 The crown prince shoots his first stag in the forests around Ischl. Emperor Franz Joseph and Elisabeth are crowned King and Queen of Hungary at Budapest.
- 1870 Rudolf receives his first communion. His interest in ornithology finds expression in a 100-page essay on the hunting of eagles.
- 1873 On 24 February Rudolf is confirmed, and in April his sister Gisela marries Prince Leopold of Bavaria.  
In May the World Exhibition opens in Vienna and during its course the crown prince meets the zoologist and Freemason Alfred Brehm.
- 1877 In July Rudolf completes his studies and is awarded the Grand Cross of the Order of St Stephen as a mark of recognition. Count Charles Bombelles is appointed head of the prince's household.
- 1878 The crown prince publishes three essays in Alfred Brehm's *Thierleben* [Life of Animals]. In the middle of the year, accompanied by Alfred Brehm and Eugen Homeyer, the prince sets off on an ornithological field trip to the southern Hungarian reaches of the Danube. A publication describing the journey and its findings entitled *Fünfzehn Tage auf der Donau* [Fifteen Days on the Danube] is published. At the end of July Rudolf moves with his household to Prague.
- 1879 The crown prince takes part in the celebrations marking the silver wedding of the imperial couple in Vienna. The city of Vienna organises a ceremonial procession of tribute to mark the occasion. At the end of April Rudolf sets off on an ornithological field trip to Spain and Portugal. In August he is appointed commanding officer of his regiment.
- 1880 At the beginning of March the crown prince travels to Brussels and becomes engaged to Princess Stephanie of Belgium. Rudolf is awarded an honorary doctorate from the University of Budapest.

- 1881 Rudolf travels to Egypt and Palestine to pursue his ornithological and ethnographical interests. On 10 May he marries Stephanie of Belgium in the Church of the Augustinian Friars in Vienna, and in June the newlyweds move to Prague. In the autumn the crown prince meets Moritz Szepe, editor of the *Neues Wiener Tagblatt* newspaper. Subsequently Rudolf's travelogue *Eine Orientreise* [A Journey to the Orient] is published.
- 1882 Rudolf occupies himself with paranormal phenomena and publishes the anti-spiritualist pamphlet *Einige Worte über den Spiritismus* [A Few Words about Spiritualism]. In December the crown prince is promoted to Lieutenant-General.
- 1883 Rudolf writes several anonymous political articles which are published in the *Neues Wiener Tagblatt*.  
Rudolf and Stephanie move from Prague to Vienna. The crown prince opens the Electric Exhibition in Vienna with his first lengthy public speech in which he sketches the future of the Danube monarchy, emphasising the need for modernity and scientific development. Emperor Franz Joseph expresses his approval of this speech. Rudolf's daughter Elisabeth (known as Erszi in the family) is born at Laxenburg on 2 Sept. Crown Prince Rudolf is made commander of the 25th Infantry Division in Vienna.
- 1884 In the spring Rudolf and Stephanie make a state visit to Turkey, Serbia, Bulgaria and Romania.  
On 12 June Rudolf is awarded an honorary doctorate from the University of Vienna. In the latter half of the year Rudolf dedicates himself to his encyclopaedic literary work on the Danube Monarchy.
- 1885 In the spring the crown prince and his wife set off on a journey to the Middle East which takes them to Athens, Beirut, Damascus and Cetinje. The first instalment of the encyclopaedia *Die österreichisch-ungarische Monarchie in Wort und Bild* [The Austro-Hungarian Monarchy in Word and Image] is completed. Rudolf composes a political statement on foreign policy towards Russia and Germany which is rejected by the foreign minister, Count Gustav Kálnoky.
- 1886 The crown prince's marriage has slipped into a serious crisis. In February the crown prince is diagnosed with gonorrhoea; in March the physicians discover that Rudolf has infected his wife. The couple travel to the island of Lacroma in the Adriatic for several weeks' rest and convalescence.  
The disease makes Stephanie infertile. The infection means that she must relinquish any hope of bearing an heir to the throne, with portentous consequences for the dynastic succession. As a result, Stephanie is irreconcilably estranged from her husband. The crown prince is seen for the first time in the company of his mistress, Mizzi Kaspar.
- 1887 Rudolf's health deteriorates. The gonorrhoea has not responded to treatment and has returned in its acute, full-blown form, meaning that he is infecting each partner he sleeps with. Rudolf additionally suffers from inflammation of the eyes as well as headaches and joint pain as a result of the disease.  
In June Rudolf takes part in the celebrations for Queen Victoria's Jubilee in London. In

October the inauguration takes place of the hunting lodge at Mayerling, a country estate which Rudolf had acquired in 1886 and had converted for shooting parties.

1888 Rudolf publishes anonymously his last political essay entitled *Oesterreich-Ungarn und seine Allianzen* [Austria-Hungary and its Alliances] as an open letter to Emperor Franz Joseph. The crown prince is appointed General Inspector of Infantry. Marie Valerie, Rudolf's younger sister, is betrothed to Archduke Franz Salvator.

From November the crown prince has increasingly frequent contact with Baroness Mary Vetsera.

1889 On 26 January the crown prince and his father, Emperor Franz Joseph, have a heated altercation.

On 28 January Rudolf leaves for Mayerling with Mary Vetsera on a hunting trip. His guests, Count Josef Hoyos and Prince Philip of Coburg, arrive at Mayerling on 29 January. On the morning of 30 January Rudolf and Mary Vetsera are found dead in the crown prince's bedroom. On 5 February the funeral of Crown Prince Rudolf takes place. He is interred in the imperial crypt of the Church of the Capuchin Friars in Vienna.

## A2 - THE EARLY YEARS: NURSEMAID AND IMPERIAL NURSERY

After the birth of two daughters – the firstborn child, Sophie, died at the age of two, while Gisela was born in 1856 – Franz Joseph and Elisabeth continued to hope for a son.

The long-desired heir to the throne was finally born at Laxenburg near Vienna on 21 August 1858. The crown prince was christened Rudolf, after the progenitor of the Habsburg dynasty. As Empress Elisabeth was mostly abroad travelling during the first years of her son's life, Rudolf grew up in the imperial nursery under the watchful eye of his grandmother, Archduchess Sophie. He was very fond of and trusted both his grandmother and his nursemaids. For the first six years of his life, he was very close to his sister, Archduchess Gisela, a relationship that was to last into adulthood.

A2\_005 - **The imperial family**, Vienna, c. 1860, Photograph. This is the only known photograph of the whole imperial family. Standing from left to right: Emperor Franz Joseph, Archduke Ferdinand Maximilian and his wife Charlotte, Archduke Ludwig Viktor and Archduke Karl Ludwig. Seated from left to right: Empress Elisabeth, Crown Prince Rudolf, Archduchess Gisela, Archduchess Sophie, Archduke Franz Karl.

**The crown prince's nurses** - Every child from the upper classes of society had a wet-nurse who breastfed the infant instead of the mother. In the case of Rudolf, this task was given to a peasant woman from Moravia named Marianka. In 1855 Charlotte von Welden was appointed to supervise the imperial nursery. Rudolf and Gisela had a close relationship with their ayah or governess, calling her by the affectionate nickname of "Wowo".

A2\_024 - **The wet-nurse of Crown Prince Rudolf at Laxenburg**, Franz Kollarz, Watercolour over pencil, on card

A2\_022 - **The crown prince's ayah, Charlotte von Welden**, c. 1870, Photograph, albumen print

A2\_025 - **Letter from Archduchess Sophie to Karl Ludwig about Crown Prince Rudolf**,

Schönbrunn, 5 August 1861, ink on paper

A2\_021 - **The christening of Crown Prince Rudolf on 23 August 1858 at Schloss Laxenburg**,

coloured chalk lithograph. Three days after his birth the crown prince was baptised by

Vienna's Prince-Archbishop, Cardinal Josef Othmar Rauscher, at Schloss Laxenburg, receiving the names Rudolf Franz Karl Josef. The long-expected heir to the throne was also saluted by the joyful population, with large-scale festivities taking place in his honour.

A2\_026 - **Letter from Archduchess Sophie to Karl Ludwig about Christmas festivities**, Vienna

Hofburg, 24 December 1862, ink on paper

A2\_007 - **Model of the Rudolfsvilla at Reichenau an der Rax**, Wood, stucco. Completed in 1858,

the villa named after the heir to the throne was designed by the architect Anton Hefft. The property was owned by the Waissnix brothers, who placed it at the disposal of the imperial family as a summer residence. Surrounded by the grandeur of the mountain landscape Rudolf and Gisela spent the summer months in Reichenau between 1859 and 1865.

**From a series of photographs taken to mark Rudolf's third birthday: the crown prince's log cabin at Reichenau an der Rax** - These photographs are from a series taken to mark Rudolf's third birthday at Reichenau, where the imperial children were spending the summer months. They show Rudolf and Gisela in front of a log cabin, which was a birthday present to the crown prince. Above the entrance was a notice saying: "I'm Crown Prince Rudolf's hunting house. If you don't like it – keep out!"

A2\_008 - **Rudolf and Gisela in front of the log cabin**, Ludwig Angerer, 1861, Photograph

A2\_009 - **Gisela and Rudolf in Reichenau an der Rax**, Ludwig Angerer, 1861, Photograph

A2\_010 - **Crown Prince Rudolf and Archduchess Gisela**, Photograph

A2\_011 - **Rudolf in Hungarian costume with his sister Gisela**, Ludwig Angerer, Photograph

A2\_012 - **Rudolf and Gisela against a mountain backdrop**, Viktor Angerer, Photograph

A3\_007 - **Drawing by the crown prince: boy with peacock**, c. 1867/68, Paper

A2\_023 - **Letter from Emperor Franz Josef to Crown Prince Rudolf**, 12 November 1861, Ink on paper

**Rudolf and Gisela** - Rudolf's elder sister Archduchess Gisela was born on 15 July 1856. The relationship between brother and sister was very close from early childhood on. Both shared the fate of a distant, often absent mother who showed little affection for her children. The intimate relationship between the two siblings continued into adulthood.

A2\_020 - **Toy gun belonging to the crown prince**, Metal, wood

A2\_013 – A2\_019 - **Traditional rural Austrian costume worn by the crown prince**, c. 1862, Loden, felt, wool, suede

A2\_004 - **High chair of Crown Prince Rudolf and Archduchess Marie Valerie**, Vienna, c. 1860, Ebony, carved and polished, velvet upholstery

A2\_002 - **Cradle of Crown Prince Rudolf**, Franz Matthias Podany, Vienna 1858, Mahogany, maple, gilded, polished, fabric replaced. To mark the birth of the crown prince the City of Vienna

presented this cradle to the imperial couple. It was designed and made by the cabinet-maker Franz Matthias Podany. Apart from its three-dimensional carving, the cradle is decorated with elaborate mosaic veneer. Podany patented this technique in 1858, thus attaining an international reputation.

A2\_001 - **Portrait of Archduchess Sophie**, Franz Schrotzberg, 1858, Oil on canvas. Rudolf's grandmother, Archduchess Sophie, was one of the most dominating personalities at the Viennese court. Against the will of Empress Elisabeth she had full authority over the imperial nursery. Discipline and obedience were the cornerstones of her strict, demanding and yet loving approach to childrearing

A2\_006 - **Portrait of the crown prince owned by Emperor Franz Joseph**, Josef Neugebauer, c. 1860, Oil on canvas

### A1 - THE DISTANT MOTHER: EMPRESS ELISABETH

When the crown prince was two years old, Empress Elisabeth started travelling extensively. Elisabeth left for Madeira in November 1860, remaining there for nearly six months in an attempt to improve her health.

In subsequent years she continued travelling, returning to Vienna only sporadically. Following a long sojourn on Corfu, Elisabeth spent an uninterrupted period in Venice from the end of October 1861 to the middle of May 1862. In order to spend some time with their mother, Rudolf and Gisela, accompanied by their ayah or governess, travelled to Venice for three months. This visit was an exception; normally the empress saw her children and husband only on her brief visits to Vienna. For the children, their mother remained an unapproachable and enigmatic phantom. Gisela and Rudolf had a more trusting relationship with their grandmother, who took over the supervision of their upbringing in their mother's absence.

A1\_007 - **Empress Elisabeth with her dog, House Guard**, Photograph, Emil Rabending, 1865

A1\_005 - **Emperor Franz Joseph with Rudolf and Gisela**, Ludwig Angerer, Vienna, 1860, Photograph, albumen print. This photograph of her husband and children was sent to Empress Elisabeth in 1860 while she was spending six months on the island of Madeira.

A1\_003 - **Empress Elisabeth in a white dress**, Ludwig Angerer, Photograph

A1\_001 - **Empress Elisabeth mounted side-saddle**, Photograph

A1\_006 - **Letter from Empress Elisabeth to her son Rudolf**, 18 February 1866, Ink on paper

A1\_004 - **Pointed cap, part of the traditional costume of Madeira**, Wool. This pointed cap was most probably a souvenir brought from Madeira for Rudolf by Elisabeth.

### A3 - THE CROWN PRINCE'S UPBRINGING

In keeping with Habsburg tradition, Crown Prince Rudolf had to leave the imperial nursery shortly after his sixth birthday. The heir to the throne now received his own, all-male household and his own tutor. This post was entrusted to Major-General Count Leopold Gondrecourt. However, on account of his harsh methods he was replaced after a year on the initiative of Empress Elisabeth by the warm-hearted General Count Joseph Latour von Thurmburg. In stark contrast to his predecessor, Latour succeeded in gaining the crown prince's trust with his intuitive understanding. As the crown prince's tutor, Count Latour was also responsible for putting together a team of teachers in the Hofburg for the tuition of the heir to the throne. This was composed of outstanding academics who were notable for their liberal bourgeois principles. Moreover, Latour ensured that all the main nationalities of the monarchy were represented among the staff, so that the crown prince became familiar with the language and ways of each ethnic group. Rudolf's great interest in the natural sciences was stimulated and encouraged from an early age.

A3\_009 - **The crown prince's first tutor: Count Leopold Gondrecourt**, L. Angerer, c. 1870, Photograph

A3\_010 - **The crown prince's second tutor: Count Joseph Latour von Thurmburg**, J. Albert, Photograph, albumen print

A3\_015 - **Rudolf with a globe**, Rabending and Monckhoven, Vienna, c. 1865, Photograph

A3\_004 - **Rudolf as a boy in a black suit**, c. 1870, Photograph

A3\_016 - **Rudolf in an overcoat and top hat**, Emil Rabending, c. 1872, Photograph

A3\_005 - **Rudolf seated on a stool with a walking stick**, R. Krziwanek, Vienna, 1875

A3\_025 - **Drawing by the crown prince: Man in a red cloak**, c. 1867 ?, Watercolour on paper

Rudolf had a propensity for drawing scenes expressing aggression, which in psychological terms might imply the inversion of aggressive impulses. An example of this together with duelling and hunting scenes is the drawing of an African holding a sword and a decapitated head in his hands. It is uncertain what the true meaning of this drawing is.

A3\_006 - **The imperial family in the park at Gödöllő**, c. 1870, Paper, engraving. In this engraving the imperial couple are presented in harmonious union together with their children, Gisela, Rudolf and Marie Valerie, in the park at Gödöllő. Sisi's favourite daughter Marie Valerie was born in 1868. This country estate near Budapest was a gift of the Hungarian nation to the emperor and empress after the Compromise of 1867. Known for her support for Hungarian political aspirations, the empress in particular frequently stayed at Gödöllő.

**The crown prince's tutors** - Rudolf's first tutor, Count Leopold Gondrecourt, pursued extremely strict and militant principles in his training of the crown prince, triggering a physical and psychological crisis in the young child. When the empress saw her son again in the summer of 1865 she immediately had Gondrecourt dismissed and entrusted the kind-hearted Count Joseph Latour von Thurmburg with this responsible post.

A3\_012 - **Exercise books for Czech and Hungarian**, 1866/ 67 ?, Ink on paper. Rudolf started receiving tuition in foreign languages when he was four, beginning with Czech, Hungarian and

French following not long afterwards. These exercise books have been dated in a later hand to 1866 (for Czech) and 1867 (for Hungarian).

A3\_013 - **States/inhabitants – a table used as a teaching aid**, Indian ink on paper

A3\_019 - **Child's riding crop owned by Crown Prince Rudolf**, Leather

A3\_014 - **What I want for my name day**, Ink on paper

A3\_032 - **The crown prince's "school cone" (a tradition in German-speaking countries on starting school)**, c. 1870, Paper

A3\_033 - **Rudolf's "list of sins" for confession**, 3 May 1867, Ink on paper

A3\_018 - **Emperor Franz Joseph and Crown Prince Rudolf on a shoot**, Victor Angerer, c. 1870, Photograph, albumen print

A3\_017 - **Rudolf in hunting costume**, Franz Scholz, Vienna, Photograph

A3\_026 - \_029 - **Hunting drawings by the crown prince**, 1867, Crayon on paper. These drawings depict the crown prince hunting hares, ducks and partridges, probably accompanied by his tutor, Latour. Starting at an early age, hunting was a major part of the crown prince's upbringing and important for gaining recognition from his father. Child psychologists and psychiatrists have interpreted these drawings as revealing the special significance of Rudolf's attachment to a father figure.

A3\_021 - \_022 - **Drawing by the crown prince: Mouse hunt**, "After a real incident at Schloss Gödöllö on 31 October 1868.", Pencil on paper. In the style of a penny dreadful Rudolf recounts the story of a mouse hunt. The comic-like pictures reveal humour and a penchant for caricature.

A3\_023 - **Drawing by the crown prince: Man with dog and "newly constructed waterproof duck umbrella"**, Pencil on paper

A3\_024 - **Drawing by the crown prince: Otter hunt**, "If I don't get that otter soon, all the fish'll be gone, and my sweetheart won't be having a fur hat, either." Pencil on paper

A3\_030 - **Drawing by the crown prince: Horse's head**, 1875, Watercolour on paper. Rudolf commissioned portraits of his horses; this is a rather fine drawing by the crown prince himself of a horse's head, done at the age of 17.

D3\_010 - **Baby grand piano from the Hofburg apartment**, Bösendorfer, Vienna, 1862, Palisander

A3\_011 - **Crown Prince Rudolf's teachers**, 1874. Standing from left to right: Lieutenant-Colonel Anton Kraus (Military Science), the palace priest Lorenz Mayer (Religion), Josef Kirst (Natural History), Colonel Wagner (Military Science), Monsieur du Chêne (French), Greistorfer (German); seated from left to right: the physician Dr. Jungh, Heinrich von Zeissberg (History), Ferdinand Hochstetter (Natural History), Josef Zhisman (History).

A3\_002 - **Crown Prince Rudolf on the black Lipizzan stallion Negro Neapolitano Austria**, Wilhelm Richter, 1873, Oil on canvas

A3\_001 - **Rudolf on horseback**, Rudolf Carl Huber, 1869, Oil on canvas

A3\_003 - **Rudolf at the age of around sixteen**, Georg Raab, 1875, Oil on canvas

A3\_020 - **Shell-shaped child's sleigh owned by the crown prince**, Iron, wood, painted. This shell-shaped child's sleigh was probably a gift to the crown prince from the carriage-makers Laurenzi &

Lohner. Both sides of the body display Rudolf's monogram, consisting of two intertwined initial *Rs* surmounted by the Austrian imperial crown.

## B2 - PUBLIC APPEARANCES: A LIFE IN THE LIMELIGHT

After completing his studies in 1877 the crown prince's main occupation besides his military activities was his representative duties.

Rudolf's workload was huge and his appointments schedule mostly full. Foremost among his duties was the representation of the imperial court at political, charity, cultural or religious events at home and abroad.

Rudolf pursued his duties with great commitment, assuming for example the patronage of numerous different organisations. In addition he also actively participated in the planning and organisation of a number of large-scale events, in particular helping to mount the Electrical Exhibition in 1883 and the first Ornithological Congress in Vienna in 1884. He opened both events with speeches he had written himself in which he outlined perspectives for the future.

**B2\_008 - Fruit bowl from the imperial service**, Josef Storck, Ludwig Lobmeyr, Vienna 1870/73, Lead crystal. Commissioned by Emperor Franz Joseph, this service was intended to illustrate what the Austrian craft trades were capable of producing. The shapes were designed by Ludwig Lobmeyr and the engraving by Josef Storck. The imperial service was presented in its entirety at the 1873 World Exhibition in Vienna for the first time. After the exhibition ended it was displayed in Emperor Franz Joseph's private apartments.

**B2\_007 - Rudolf with his parents and high-ranking guests at the World Exhibition in Vienna**, Johann Wilhelm Frey, 1873, Chalk lithograph. On 1 May 1873 the Vienna World Exhibition was opened at the Prater, an event that was of immense economic and political significance for the monarchy. This commemorative image shows Crown Prince Rudolf, Emperor Wilhelm I and Emperor Franz Joseph at the centre. To the right of them are the Shah of Persia and the Prince of Montenegro, and on the left is Empress Elisabeth with the Tsar of Russia.

**B2\_004 - Emperor Franz Joseph and Empress Elisabeth on their silver wedding anniversary, 24 April 1879**, C. Karger, 1879, Paper, engraving

### ***Tableaux vivants* from the history of the imperial Austrian dynasty**

On 24 April 1879 Franz Joseph and Elisabeth celebrated their 25th wedding anniversary. In honour of the imperial couple Archduke Karl Ludwig organised a historical family celebration. In six *tableaux vivants* members of the ruling dynasty represented scenes of historic importance from the history of the Habsburgs. Crown Prince Rudolf played all the rulers who had made an especially important contribution to consolidating the power and standing of the family.

**B2\_001 - First tableau vivant: King Rudolph I enfeoffs his sons, Albrecht and Rudolph, at the Imperial Diet at Augsburg with Austria, Styria, Carniola, the Slovenian Mark and Portenau, 27 December 1282**, Franz Gaul, 1879, Paper, engraving

B2\_002 - **Crown Prince Rudolf as King Rudolph I of Habsburg**, Atelier Krziwanek, 1879, Photograph

B2\_005 - **Crown Prince Rudolf as Charles V**, 1879, Photograph

B2\_006 - **Crown Prince Rudolf as Karl Alexander of Lorraine**, 1879, Photograph

B2\_015 - **Crown Prince Rudolf as Charles V**

**Participants in the Makart procession** - Procession of tribute along the Ringstrasse on 27 April 1879. The artistic direction was entrusted to the painter Hans Makart. Participants included members of the Viennese bourgeoisie, notables from the financial world as well as a number of members of the imperial family.

B2\_003 - **Archduke Ludwig Victor in knight's armour**, L. Angerer, 1879, Photograph

B2\_003 - **Archduke Albrecht in knight's armour**, L. Angerer, 1879, Photograph

B2\_003 - **Prince Alexander of Württemberg in oriental costume**, L. Angerer, 1879, Photograph

B2\_003 - **Princess Liechtenstein in oriental costume**, L. Angerer, 1879, Photograph

**The International Electric Exhibition in Vienna** - In 1883 the International Electric Exhibition was held at the Rotunda in the Prater in Vienna that had been erected for the World Exhibition in 1873. Crown Prince Rudolf was its patron and made every effort to ensure the success of the exhibition. He opened it with a speech that he had written himself, setting out his vision of the future: *"May a sea of light radiate from this city, and new progress issue forth from her."*

B2\_009 - **The illuminated north entrance of the Rotunda at Vienna on the occasion of the International Electric Exhibition**, 1883, Photograph

B2\_014 - **Commemorative medal of the Electric Exhibition**, 1883, Metal

B2\_011 - **Letter of commendation from Emperor Franz Joseph to Crown Prince Rudolf**, 10 January 1884, ink on paper

B2\_013 - **The crown prince's diary**, 1885, Original, paper, German, holograph. The crown prince's diary for 1885 consists of four booklets of eight pages each. It makes a rather careless, untidy impression, with the writing sloping down to the right. The entries, describing official appearances as well as shooting trips, are jotted down in telegram style, the accounts of his hunting exploits taking up the majority of the diary.

B2\_012 - **Crown Prince Rudolf accompanying the Corpus Christi procession in Vienna**, 1887, Photograph

## **B1 - CAREER: SOLDIER**

Emperor Franz Joseph was a military man to the core, and for that reason paid special attention to his son's military training. On 22 August 1858, the day after his son's birth, Franz Joseph issued a military order making the heir to the throne commander in chief of the Infantry Line Regiment. At the age of two the crown prince wore his first uniform. In addition, Rudolf had to attend military parades from his earliest childhood onwards

The crown prince's real military training did not begin until 1872. After completing his studies the heir to the throne moved to Prague in 1878 and took up his duties as colonel of the Freiherr von Ziemiecki Infantry Regiment No. 36. Although Rudolf moved rapidly up the military career ladder and showed an alert interest in all things military, his father, of a completely different political cast of mind, ensured that his hands were tied. His duties were soon limited to purely representative aspects. Because of this lack of perspective, Rudolf's military duties became an increasing burden for him after his return to Vienna.

B1\_005 - **The five-year-old crown prince at Schönbrunn**, Vinzenz Katzler, 1863, Coloured chalk lithograph. This shows the little crown prince surrounded by the archdukes of the imperial court. Each individual is in the uniform of an officer of the imperial-royal army. To the right of the crown prince stand Emperor Franz Joseph and his grandfather, Archduke Franz Karl. To the left of Rudolf is Ferdinand I, while on the left at the front is Archduke Albrecht, the leader of the conservative party at court.

B1\_006 - \_007 - **Crown Prince Rudolf in uniform**, Photograph

B1\_004 - **Letter from Rudolf to Commander Wilhelm Rheinländer**, 5 December 1881, Ink on paper

B1\_014 - **Sabre belonging to the crown prince, from the estate of his daughter, Elisabeth**, Metal

B1\_015 - **Warrant appointing Rudolf as General Inspector of Infantry**, Vienna, 18 March 1888, Original, paper, German, with holograph signature of Emperor Franz Joseph

With this handwritten document dated 18 March 1888, Emperor Franz Joseph appointed Rudolf general Inspector of Infantry. This military office was created especially for the heir to the throne, against the opposition of leading military figures such as Archduke Albrecht.

B1\_003 - **Crown Prince Rudolf in uniform sitting on the box of a carriage**, Heinrich Gottfried Wilda, Paper

B1\_001 - **Rudolf in the full dress uniform of a captain of an imperial-royal ship of the line**, Heinrich Angeli, c. 1880/81, Oil on canvas

A3\_031 - **A suit worn by the crown prince**, c. 1870, Wool

**Children's uniforms worn by the crown prince** - These uniforms were worn by Crown Prince Rudolf in the 1860s and derive from the estate of Karl Nehammer. The latter joined the staff at the imperial court in 1849. He served the crown prince as a valet de chambre until Rudolf's death.

B1\_009 - **Overcoat of an officer of the imperial and royal Infantry Regiment No. 19 with matching garrison cap, made for Crown Prince Rudolf**, c. 1865

B1\_010 - **Garrison cap for rank and file troops, made for the crown prince**, c. 1865

B1\_011 - **Court dress tunic with epaulettes for members of the imperial-royal Trabanten Life Guards, worn by Crown Prince Rudolf c. 1865, with matching gloves**

B1\_012 - **Uniform of a colonel of the imperial-royal artillery, worn by the crown prince in 1865**, c. 1865

B1\_013 - **Uniform of a colonel of the imperial-royal Field Artillery Regiment No. 2, worn by Crown Prince Rudolf**

B1\_008 - **Crown Prince Rudolf with the officers from his battalion, 1878**

## C1 - ZOOLOGICAL RESEARCH

Under the influence of the outstanding team of academics assembled to teach him, the crown prince early began to show great interest in the natural sciences. Rudolf's passionate enthusiasm for birds is evident in his drawings from early childhood and in his compositions. He wrote his first lengthy essay entitled *Adlerjagden* [Eagle Hunts] at the age of just twelve. The heir to the throne eventually published a total of 40 ornithological works which were commended by leading experts in the field. His most intensive scientific correspondence was with the zoologist Alfred Brehm. Rudolf invariably combined observation of birds in their natural habitat with the pleasures of the hunt. The specimens he obtained in this way served him in his research into European species of birds of prey and gallinaceous birds, which were his special field. These specimens were then displayed in the ornithological museum he had set up in his private apartments in the Vienna Hofburg.

Besides his passion for ornithology, the crown prince was also interested in minerals and rock formations. He left his ornithological specimens and mineralogical collections to the Natural History Museum and the Universität für Bodenkultur.

C1\_019 - **Griffon vulture (*Gyps fulvus*)**, Mounted specimens – group. Originally this group consisted of three specimens shot by the crown prince during a journey to Spain in June 1879. At a later date (probably after 1912) two more specimens, by the taxidermist Zelebor (Hungary, 1852) and the African explorer A. Weidholz, were added (Tunis, 1911). The original group was mounted by Eduard Hodek.

C1\_018 - **Lammergeyer (*Gypaetus barbatus*)**, Mounted specimen. This lammergeyer was shot by the crown prince on 19 May 1879 in the Genil Valley of the Sierra Guadarrama, south of Granada, during his journey to Spain, and probably mounted by Johann Zelebor. Rudolf wrote an account of this in three letters to the Swiss physician and ornithologist G. A. Girtanner, as well as in a publication issued by the Ornithological Association in Vienna.

C1\_016 - **Great bustard (*Otis tarda*)**, Mounted specimen-still life. Shortly before his death, on 18 January 1889, the crown prince shot this great bustard together with six sea eagles and a golden eagle at Mannswörth in Lower Austria. At the time of Rudolf's death the great bustard was still in the process of being mounted by the taxidermist Eduard Hodek.

C1\_027 - **The crown prince's retriever**, Mounted animal with disc: *Prag 1882*. This retriever belonged to Crown Prince Rudolf during his residence at Prague. Since early childhood Rudolf had had portraits of his dogs and horses executed, but why he decided to have his retriever stuffed and mounted is unclear.

**Drawings by the crown prince** - Rudolf made these drawings from mounted specimens rather than live birds. This kind of depiction belongs to the genre of the *nature morte* or still life, a form that has traditionally been used since the realistic studies from nature executed in the Renaissance.

These drawings are fine examples of Rudolf's studies of live birds in their natural habitat.

C1\_001 - **Two swallows**, 1870, signed and dated, Crayon on paper

C1\_008 - **Two birds in a snowy landscape**, 1871, signed and date

C1\_007 - **Ducks on a lake**, 1870, signed and dated, Pencil and crayon on paper

C1\_017 - **Ring ouzel (*Turdus torquatus*)**, Museum skin. This specimen was collected by Rudolf in Bad Ischl in July 1873 and bears a label written in the crown prince's own hand. Its preparation as a skin constitutes the appropriate form for documentation in a scientific collection. This process was carried out at the Court Museum of Natural History in Vienna at the request of Archduke Rudolf. A list of the specimens sent for preparation has been preserved at the museum.

C1\_003 - **Hazelhen**, 1870, signed and dated, Crayon on paper

C1\_009 - **Drawing by the crown prince: Water ouzel**, 1871, Watercolour on paper

C1\_002 - **Two snipe**, 1872, signed and dated, Crayon on paper

C1\_014 - **Owl**, Watercolour on paper

C1\_006 - **List of kills made by the crown prince**, 1884-1887, Ink on paper. In their passion for hunting, the Habsburgs were careful to keep meticulous lists of their kills, recording the precise kind and number of animals shot by each archduke. During Rudolf's time, in the 1870s and 1880s, around 30,000 animals were shot each year.

C1\_005 - **Paperweight in the form of a dead sparrow owned by the crown prince**, Bronze

C1\_013 - **Lefauchaux rifle**, Albert Staehle, Vienna 1867, Iron, walnut. This gun was purchased for Crown Prince Rudolf in 1867 by the court hunting and armoury department and was his first rifle. It was intended for hunting larger game and was made by the company of Albert Staehle in Vienna. It is decorated with foliate and animal motifs and displays a gilded *R* below a crown.

C1\_015 - **Trophy of the first stag shot by Crown Prince Rudolf**, 22 August 1867, Jainzenberg / Ischl

B1\_002 - **Crown Prince Rudolf wearing the Order of the Golden Fleece**, Viktor Tilgner, 1888, Marble

C1\_026 - **Staircase of an imperial hunting lodge with hunting trophies and mounted birds**, Photograph

C1\_010 - **Crown Prince Rudolf attending a lecture by Alfred Brehm, 1878**, Paper, engraving.

Rudolf met Alfred Brehm at the World Exhibition held in Vienna in 1873. From this time on the respected zoologist encouraged Rudolf's ornithological research. In his

*Illustriertes Thierleben*, a standard work on zoology, Brehm included three essays by the crown

prince. As a Protestant and Freemason, Brehm also encouraged the heir to the throne in his liberal attitudes.

C1\_011 - **The Crown Prince with the Zoologist Alfred Brehm and Eugen Homeyer Hunting Eagles along the Danube, 1878**, Paper, engraving. In the spring of 1878 Rudolf, accompanied by the scientists Alfred Brehm and Eugen Homeyer, embarked on a journey to the forest wetlands along the southern reaches of the Danube in Hungary. The aim of the journey was to observe and procure specimens for national collections of hitherto virtually unknown species of eagle and vulture in the wild. Rudolf's account of the journey entitled *15 Days on the Danube* was published in the same year.

C1\_021 - **Mittheilungen des ornithologischen Vereines in Wien 1879, Ann. 3., No. 12**, Paper, printed. On 22 March 1876 the Ornithological Association of Vienna was founded, followed shortly afterwards by the publication of the first number of the association's journal. In the same year the crown prince became patron of the association. Rudolf published a total of 18 ornithological essays in the association's journal. Like all his anonymously published articles, this essay is marked with an asterisk in the first line of the text.

C1\_012 - **Honorary Diploma awarded to Crown Prince Rudolf by the German Association for the Protection of Birds**, 6 December 1882, Paper, lithograph. The first initiatives for the protection of birds were undertaken towards the end of the 19th century, when the distribution of a number of avian species had already declined due to industrialisation. Crown Prince Rudolf was among the pioneers in the field of the protection of birds. In recognition of his efforts he was awarded a honorary diploma by the German Association for the Protection of Birds on 6 December 1882.

C1\_004 - **Publication by the crown prince: Ornithologische Beobachtungen und Jagdreisen [Ornithological observations and hunting excursions]**, Vienna, 1880

C1\_024 - **Gemstone imitations from the estate of Crown Prince Rudolf**. The production of precious and semiprecious gemstone imitations was an important branch of industry within the monarchy. Crown Prince Rudolf was very open to modern technology and showed great interest in new techniques of production which promoted industrial development.

C1\_023 - **Carlsbad aragonite specimens from the estate of Crown Prince Rudolf**. Collections of Carlsbad aragonite specimens were assembled and sold as classified according to a catalogue developed by Johann Wolfgang von Goethe.

C1\_022 - **Quartzite pebble from the estate of Crown Prince Rudolf**, Polished, labelled *Pasterze Großglockner, 1873*. This "insignificant" stone was found by the crown prince in 1873 on the Pasterze glacier of the Grossglockner, Austria's highest mountain. The find was enhanced by polishing and integrated into the crown prince's collection.

Crown Prince Rudolf travelled abroad extensively. His journeys were in the tradition of the aristocratic Grand Tour, serving to educate and occupy the heir to the throne. Moreover, they gave him plenty of time and opportunity to indulge in his passions: hunting and ornithological as well as ethnographical research.

Like his grandfather, Duke Maximilian in Bavaria, and his father, Emperor Franz Joseph, in 1881 the crown prince travelled to Egypt and Palestine. His itinerary included archaeological and cultural expeditions as well as hunting excursions. Later the same year Rudolf published his experiences under the title of *Eine Orientreise* [A Journey to the Orient].

The crown prince was not only interested in the culture of foreign countries but also made a thorough study of the individual ethnic groups in the Austro-Hungarian monarchy. From the autumn of 1883 he was occupied with the preliminary studies for an ethnographic work on the dual monarchy. He published the first of a total of 397 instalments of the encyclopaedia *Die Österreichisch-Ungarische Monarchie in Wort und Bild* [The Austro-Hungarian Monarchy in Word and Image] in December 1885. Known colloquially as the "Kronprinzenwerk", the encyclopaedia was not finally completed until several years after Rudolf's death.

C2\_002 - **Request made by the crown prince soliciting the emperor's permission to publish the encyclopaedia *Die österreichisch-ungarische Monarchie in Wort und Bild***, Vienna, 1884, Original, paper, German, holograph. In March 1884 Crown Prince Rudolf submitted a written request to Emperor Franz Joseph soliciting his permission to publish an ethnographic work on the Dual Monarchy under his supervision. *Die österreichisch-ungarische Monarchie in Wort und Bild* appeared between 1885 and 1902 in a German as well as a Hungarian edition.

C2\_003 - **Editorial meeting for *Die österreichisch-ungarische Monarchie in Wort und Bild***, Reproduction. To realise the encyclopaedia, editorial offices were set up in Vienna and Budapest. The German edition was overseen by the president of the Vienna Concordia Press Club, Josef von Weilen, while the Hungarian office was headed by the author Maurus Jókai. In this newspaper wood engraving Weilen is on Rudolf's left, while Jókai is the third to the right of the crown prince.

C2\_001 - **Handwritten invitation to a working lunch from Rudolf to Josef Weilen, editor of the "Kronprinzenwerk"**, 1 February 1887, Ink on paper

C2\_004 - **The crown prince accompanied by Maurus Jókai and Josef Weilen presents the first fascicle of the encyclopaedia to the emperor, 1 December 1885**, c. 1880, Paper, wood engraving. In 1885 the first fascicle of the encyclopaedia appeared. It was formally presented to the emperor by the crown prince in the presence of the two editors-in-chief. The emperor exhorted his son to persevere in his endeavour, then turned to Jókai and asked: "*Did my son really write this introductory article himself?*" The incident documents the general lack of understanding that characterised Franz Joseph's relationship with his son.

C2\_005 - **Encyclopaedia: *Die österreichisch-ungarische Monarchie in Wort und Bild***, Vienna, 1881, Paper, printed. The first of a total of 397 individual instalments appeared on 1

December 1885 and included the introduction written by the crown prince. The project was not finally completed 1 June 1902. There was a German and a Hungarian edition, both with 24 volumes containing 587 articles and around 4,500 illustrations.

A3\_008 - **Drawing by the crown prince: Seven sketches of a recumbent lion**, Pencil on paper

C3\_005 - **Rudolf in travelling dress**, 1881, Photograph

C3\_006 - **Telegram dated 28 February 1881**, Ink on paper

C3\_001 - **Travelling cutlery set owned by Crown Prince Rudolf (spoon, fork, saltcellar, compartment for cutlery, beaker, case)**, Christofle, Paris, Metal, silvered, leather

**Ethnographica from Nubia** - The dagger and jewellery were made by the Nubian Beja tribe towards the end of the 19th century and sold as "souvenirs". Crown Prince Rudolf bought these artefacts in Aswan during his journey to the Orient in 1881. They were intended to enrich the ethnographic collections of the imperial dynasty.

C3\_007 - **Dagger with sheath**, Iron, horn, leather

C3\_008 - **Necklace**, Glass beads, tin

C3\_009 - **Wristband**, Metal

C3\_010 - **Arm ring**, Brass

C3\_011 - **Double ring**, Silver ?

C3\_012 - **Fan**

C3\_004 - **Ushebti**, BCE 800, Faience. This object is an ancient funerary statue dating from BCE 800 purchased by the crown prince in Egypt. Rudolf owned a number of original Egyptian artefacts, some of which were exhibited in his "Turkish Room" at the Vienna Hofburg.

C3\_002 - **Publication by the crown prince: *Eine Orientreise***, 1881, Paper, printed. Rudolf's account of his journey to the Orient contains both ornithological and ethnographic observations, descriptions of landscape and of the hunting excursions experienced by the crown prince during his three-month tour of Egypt and Palestine in 1881. A *Journey to the Orient* became the most widely-known literary work published by the heir to the throne.

## D1 - THE CROWN PRINCE'S WIFE: STEPHANIE OF BELGIUM

Towards the end of the 1870s, Crown Prince Rudolf began to look around for a wife. Since as a Habsburg he could only marry the daughter of a ruling Catholic dynasty of equal rank, his choice of potential consorts was very limited. Rudolf decided on the 15-year-old Stephanie of Belgium. In March 1880 the Austrian crown prince travelled to Brussels in order to betroth himself to the Belgian king's daughter. Among his entourage on this journey was his mistress, the actress Anna Pick. When the bride's mother, Queen Marie Henriette, was told of this, it triggered a scandal at the Belgian court. The image of the happy engaged couple was publicised in photographs.

The following year saw the date for the wedding being postponed several times, as Stephanie had not yet matured physically. Eventually the nuptial ceremony took place in Vienna on 10 May 1881. As extant letters from this period prove, the crown prince and princess initially enjoyed a happy and harmonious marriage. It was not until later that dissensions arose, eventually leading to the couple's estrangement.

D1\_001 - **Allegory on the betrothal of Crown Prince Rudolf and Stephanie of Belgium**, Marie and Sophie Görlich, c. 1880, Oil on canvas. The couple are surrounded by the four Elements embodied by female Allegories with attributes: Air with an eagle, Earth with a lion and cornucopia, Water with a string of pearls and Fire with an oil lamp. Vienna's skyline can be made out in the background.

D1\_006 - **Crown Prince Rudolf in the uniform of a naval officer**, Heinrich Angeli, 1885, Oil on canvas

D1\_005 - **Archduchess Stephanie in profile**, Heinrich Angeli, 1885, Oil on canvas

D1\_003 - **Candelabrum. Made on the occasion of the marriage of Crown Prince Rudolf and Stephanie of Belgium**, 1881, Pear, ebonised

D1\_012 - **Watercolour chest**, Wedding gift from the associations of Viennese industrialists and the Viennese mercantile community, J. Storck, H. Canon, H. Klotz, J. Schindler, F. Michel, R. Weyr, St. Schwarz, 1881, Ebony and walnut veneer. The most precious wedding gift made to Rudolf and Stephanie was given by Viennese industrialists and the mercantile community of the city. The chest served as a repository for watercolours and was made to a design by Josef Storck. This magnificent piece of cabinet-making was set up in the Vienna Hofburg and was even mentioned in the crown prince's Will.

**Stephanie of Belgium** - Stephanie was born at Laeken near Brussels on 21 May 1864. Following her marriage to Crown Prince Rudolf she occupied a difficult position at the Viennese court. One of her sharpest critics was Empress Elisabeth. The empress commonly referred to her daughter-in-law as a "hideous clod".

D1\_004 - c. 1884, Photograph

D1\_007 - c. 1885, Photograph

D1\_016 - **Rudolf and Stephanie before leaving for their honeymoon**, 1881, Photograph

D1\_015 - **Rudolf and Stephanie**, c. 1881, Photograph

D1\_010 - **Crown Prince Rudolf and Stephanie of Belgium**, Official portrait marking their betrothal in Belgium, 1880

D1\_002 - **The betrothed couple with their parents**, 1881

D1\_014 - **Medal of the City of Vienna struck to commemorate the marriage of Crown Prince Rudolf and Stephanie of Belgium**, 1881, Metal

D1\_013 - **Belgian ratification of the nuptial contract between Crown Prince Rudolf and Princess Stephanie of Belgium**, Château de Laeken, 4 May 1881, Parchment, seal

D1\_011 - **View of the pavilion by Otto Wagner**, Photographic reproduction. To mark the wedding ceremony of the crown prince and princess in 1881, Otto Wagner was commissioned to

design a temporary architectural structure. For the entry of the bride into Vienna the architect erected a stately pavilion on the Naschmarkt. Born on eight columns, it was covered in red damask.

D1\_008 - **Bust of Crown Princess Stephanie**, c. 1881, Terracotta

D1\_009 - **Bust of the crown prince in uniform**, c. 1881, Terracotta

## D2 - THE DAUGHTER: THE "RED ARCHDUCHESS"

Rudolf's daughter, Elisabeth Marie, was born at Laxenburg on 2 September 1883. The crown prince adored his daughter and regarded her as "the only thing that will remain of me". At his death she was just six years old. At the crown prince's request Emperor Franz Joseph became her guardian. Following an unhappy marriage with Otto von Windisch-Graetz, she met and fell in love with the Social Democratic politician Leopold Petznek at the beginning of the 1920s. The archduchess joined the party in 1923 and supported the movement financially as well as with her active commitment to electioneering, the socialist children's organisation and the women's movement. The couple did not marry until 1948.

A republican to the last, in her will she generously left 500 objects that she had inherited from Empress Elisabeth and her father to the Republic of Austria in 1956. Numerous items of furniture, paintings and mementoes were distributed among the Albertina, the Kunsthistorisches Museum, the Museum of Applied Arts, the Austrian National Library and the Bundesmobilienvverwaltung. In accordance with the terms of Elisabeth Petznek's will, a large part of this legacy is displayed at the Imperial Furniture Collection.

D2\_002 - **Archduchess Elisabeth Marie, called Erszi**, Atelier von Türk, Vienna, 1884, Photograph

In the spring of 1883 the crown princess's pregnancy was officially confirmed. The following months are said to have been the happiest time of their marriage, with Rudolf proving a loving husband. Expecting to bear a son, the crown princess was disappointed when the child turned out to be a girl, but was comforted by her husband saying: *"It doesn't matter – a daughter is much sweeter."*

D2\_001- **The Blue Court at Laxenburg**, Anton Perko, August 1884, Watercolour on paper. Rudolf's

biography is closely bound up with Laxenburg. In 1858 the crown prince was born in the Blue Court at Schloss Laxenburg. In 1881 he spent his honeymoon there with his young bride, and on 2 September 1883 his daughter Archduchess Elisabeth was born at Laxenburg. In this watercolour the crown prince and his family are walking with a perambulator in the park.

**Archduchess Elisabeth and Otto von Windisch-Graetz** - At the age of 17 Archduchess Elisabeth met Prince Otto von Windisch-Graetz. Although it was inappropriate for someone of her rank, Erszi persuaded her grandfather the emperor to agree to the marriage. However, she had to renounce any claim to the Habsburg throne. The wedding took place on 23 January 1902 in the Vienna Hofburg.

D2\_004 - **Postcard commemorating the marriage of Archduchess Elisabeth and Otto von Windisch- Graetz**, 1902, Paper

D2\_008 - **Archduchess Elisabeth and Otto von Windisch-Graetz**, Photograph

D2\_005 - **Princess Elisabeth von Windisch-Graetz**, Photograph

**Elisabeth Windisch-Graetz and Leopold Petznek** - At the beginning of the 1920s Elisabeth joined the Social Democratic Party, becoming actively involved in the movement. At an election meeting she got to know Leopold Petznek. A committed Social Democrat, he was president of the Lower Austrian Landtag, and after the First World War became president of the audit office. Elisabeth was popularly known as the "Red Archduchess".

D2\_009 - **Elisabeth von Windisch-Graetz**, Photograph

D2\_006 - **Leopold Petznek**, 1946, Photograph

D2\_011 - **Judicial separation**, 26 March 1924, Paper. The young couple's happiness did not last long. After a few years Archduchess Elisabeth left her husband, Otto von Windisch-Graetz. There followed a sensational battle for the custody of the couple's four children which dragged on for years. It was not until March 1924 that Elisabeth managed to obtain a judicial separation.

**Elisabeth and Leopold Petznek** - After being together for over twenty years, this socially disparate couple decided to legalise their relationship. Elisabeth von Windisch-Graetz and Leopold Petznek married on 4 May 1948 at a registry office. After the turmoil and deprivations of the Second World War the couple were granted another few years of peaceful life together. Leopold Petznek died on 27 July 1957 and Elisabeth Petznek on 16 March 1963.

D2\_010 - **Marriage certificate of Elisabeth and Leopold Petznek**, 4 May 1948, Paper

D2\_007 - **Letter from her stepson Otto Petznek to Federal President Dr Adolf Schärf apprising him of the death of Elisabeth Petznek**, 18 March 1963, Paper

D2\_012 - **Inventory of the Ministry of Education according to the deed of donation from Elisabeth Petznek dated 21 August 1956**, Paper. In her Will made in 1956 Elisabeth Petznek generously donated 500 objects formerly owned by the Habsburg family to the Republic of Austria: *"I have left instructions that, against the will of my husband, who wanted them preserved for my children, all the art objects and books that were imperial property should go to museums or be put back in their former places, since I am of the opinion that imperial property should not come into the possession of foreigners and should not be sold at auction."* In accordance with her wishes, following her death in 1963 a detail of police was set to guard the works of art from her children until the Ministry of Education had taken them away.

D2\_003 - **Archduchess Elisabeth at the Age of Six**, Marie Biasini, 1889, Pastel on paper

### D3 - THE APARTMENT IN THE VIENNA HOFBURG

Following the death of Carolina Augusta, the widow of Emperor Franz I, in February 1873, the 15-year-old crown prince moved into her apartment on the second floor of the Schweizerhof in the Vienna Hofburg.

Rudolf had a dining room, a large drawing room, a teaching room, a small drawing room and a bedroom as well as a study with adjoining library, where the crown prince's ornithological collection was displayed.

The interiors were designed by the architect and head of palace administration Ferdinand Kirschner in the Neo-Rococo style that was the prevailing fashion at the Viennese court in the time of Emperor Franz Joseph. The walnut wall-panelling and furniture were made by the court cabinet-maker Philipp Schmidt, with the carving executed by the court sculptor August La Vigne.

On the crown prince's marriage to Stephanie of Belgium in 1881 the apartment was extended with two new drawing rooms for the crown princess together with a room for a nursery. The new rooms were provided with furniture by August Portois (latterly known as Portois & Fix), who later also made furniture for the hunting lodge at Mayerling. To commemorate his journey to the Orient the crown prince had a "Turkish Room" installed in his large drawing room, a reconstruction of which can be seen here at the Imperial Furniture Collection.

ANR\_001 - **Eggcups with Rudolf's monogram surmounted by the archducal coronet**, Silver

ANR\_002 - **Lid with Rudolf's monogram**, Silver

ANR\_003 - **Cutlery made for Crown Prince Rudolf**, J.C. Klinkosch und Meister LJ, Silver, steel blade

ANR\_005 - **Hunting napkin**, Damask

ANR\_006 - **Handkerchief with the crown prince's embroidered monogram**, Cotton

ANR\_008 - **Dinner menu**, 24 April 1887, Ink on paper, printed

ANR\_009 - **Dinner menu for Crown Prince Rudolf's 30th birthday**, 21 August 1888, Ink on paper, printed

ANR\_010 - **Towel belonging to the crown prince**, Linen damask

D3\_012 - **Three Sailing Vessels on a Rocky Coast**, Painting from the crown prince's apartment, Albert Smith, 1848, Oil on canvas

D3\_022 - **The crown prince's smoking table**, Wood, brass

D3\_009 - **Bed from the crown prince's apartment**, Court cabinet-maker Philipp Schmidt, c. 1874, Walnut, carved and polished. The furniture for the crown prince's bedroom was also designed in the then fashionable Neo-Rococo style. Like the furniture for the living rooms, it was made of ornately carved walnut.

D3\_015 - **Sections of the curtains from the Crown Prince's Apartment**, Silk damask, embroidered, wool. Parts of the curtains from the Hofburg apartment occupied by Crown Prince Rudolf and Crown Princess Stephanie have been preserved. Made of silk, they are embroidered and ornately trimmed with braiding and tassels.

D3\_001 - **Writing desk from the crown prince's Hofburg apartment**, c. 1874, walnut

S\_001 - **Letter from the crown prince to Wilhelm Rheinländer**, 22 March 1888, ink on paper

S\_007 - **Paperweight with the ruins of Habsburg Castle**, Marble

S\_004 - **Crown Princess Stephanie and Archduchess Elisabeth**, Atelier Türk, Vienna, 1885, photograph

S\_016 - **Seal of the crown prince with case**, Steel, gilt, horn, leather

- S\_003 - **Cigarette case**, *Die österreichisch-ungarische Monarchie in Wort und Bild*, G. Rodeck, 1885, leather
- S\_012, S\_021- 022 - **Writing utensils, letter opener and bell**, Bronze
- S\_006 - **Writing case belonging to the crown prince**, Leather
- S\_019 - **Letter from Crown Princess Stephanie**, Ink on paper
- S\_011 - **Philosophical notes on the value of things written by Rudolf**, Ink and pencil on paper
- S\_008 - **Crown Prince Rudolf's visiting card**, Card, printed
- S\_005 - **Water glass with Rudolf's monogram**, Lead crystal
- S\_010 - **Imperial infantry officer's army revolver**, 9 mm, Gasser-Kropatschek system, steel, wood
- S\_009 - **Skull**, Bone
- S\_013 - **Pony's hoof ashtray belonging to the crown prince**, Horn, metal
- S\_014 - **Stefanie cigarette packet**, Brand produced to mark the marriage of the crown prince and princess  
Sarajevo, 1881, paper, tobacco
- S\_015 - **Superfein Türkische cigarette packet**, Crown Prince brand, Austria, c. 1876, tobacco, paper
- S\_002 - **Publication by the crown prince: Fünfzehn Tage auf der Donau**, Vienna, 1878, paper, printed
- D3\_024 - **Closet from the crown prince's apartment**, Court cabinet-maker Philipp Schmidt, c.1874  
Walnut, polished, glass. Ferdinand Kirschner, who was also head of the administration of the palace, designed the wall panelling and furniture for the crown prince's apartment. The closet provides an opportunity to compare the finely drawn design with the finished piece of furniture.
- D3-023 - **Design for a closet for the crown prince's apartment**, Ferdinand Kirschner, head of palace administration, c. 1874
- D3\_014 - **Former cover of the armchair from the teaching room**, silk, cotton. After Rudolf's death in January 1889 his widow, Stephanie, had the apartment redesigned by Ferdinand Kirschner little more than a month later. The "teaching room", which had been furnished in red, was turned into a green drawing room, with the furniture reupholstered in matching tones. This piece of fabric is part of the original upholstery.
- D3\_026 - **Green wall-hanging from the teaching room**, Ferdinand Kirschner, head of palace administration, Photograph
- D3\_020 – 021 - **Floor plan of the crown prince's apartment**, 1874 and 1889, Pencil on paper. Rudolf occupied a suite of rooms on the second floor of the Schweizer Hof in the Vienna Hofburg, consisting of a dining room, drawing room and bedroom as well as a teaching room and a study with an adjoining library. Upon his marriage to Stephanie of Belgium in 1881 the apartment was extended with new drawing rooms for the crown princess and a nursery.
- D3\_018 – 019 - **"Hall of Ancestors" in the crown prince's apartment**, Photograph. The crown prince's dining room was decorated as a Hall of Ancestors with portraits of his Habsburg forebears. These begin with Rudolph of Habsburg and end with the crown prince's father, Emperor Franz Joseph I. At first it was intended that twelve full-length portraits from the

imperial collections should be used. However, as only three of suitable size were available, the other nine were specially executed for the room in 1876.

D3\_027 - **Door handle from the crown prince's apartment**, Ferdinand Kirschner, head of palace administration, Photograph

D3\_002 – 005 - **Sofa, armchairs and table from the teaching room in the Hofburg**, Court cabinet-maker Philipp Schmidt, c. 1875, Walnut, carved and polished. The Hofburg apartment occupied by the crown prince was designed by the architect Ferdinand Kirschner in the Neo-Rococo style that was typical of the interiors of the court at Vienna during the reign of Emperor Franz Joseph. The armchairs still display the original upholstery.

D3\_013 - **Empress Carolina Augusta**, Joseph Kreutzinger, 1823, Oil on canvas. Carolina Augusta of Bavaria (1792-1873), the fourth wife of Emperor Franz I (1768-1835), continued to live in the imperial apartments on the second floor of the Schweizer Hof in the Vienna Hofburg during the long years of her widowhood. After her death in 1873 the 15-year-old crown prince moved into her apartments, keeping this portrait of his step-great-grandmother in his rooms.

D3\_006, D3\_011 - **Mirror and wardrobe from the Crown Prince's Apartment**, Court cabinet-maker Philipp Schmidt, c. 1875, Walnut, carved and polished. The furniture for the crown prince's bedroom was also designed in the then fashionable Neo-Rococo style. Like the furniture for the living rooms, it was made of ornately carved walnut.

D3\_025 - **The crown prince's "Turkish Room"**, Wilhelm Gause, 1885. Inspired by his journey to the Orient in the spring of 1881, Crown Prince Rudolf had the drawing room next to the "Hall of Ancestors" done out as a "Turkish Room" with oriental furniture, rugs and weapons together with other mementoes of his journey, to serve as his study. The permanent exhibition at the Imperial Furniture Collection features a reconstruction of a corner of this room with its original furniture.

## E1 - STAIRWAY

E1\_010 - 015 - **Wild boar, Ibex, Bear, Stag, Fox, Wolf**, Picture from the staircase at Mayerling, Johann Elias Ridinger, 1740, Paper, copperplate engraving

E1\_002 - **Crown Prince Rudolf shoots his first stag**, Franz Xaver Pausinger, Charcoal drawing on paper

E1\_003 – 006 - **Wooden platters from the tea pavilion of the hunting lodge at Mayerling**

E1\_007 - **Sconce from the hunting lodge at Mayerling**, Brass, glass

C1\_025 - **Wetlands along the Danube**, Watercolour on paper

E1\_001 - **Crown Prince Rudolf hunting bears in Transylvania**, Vincenz Melka, 1887, Charcoal drawing on paper

<b>F1 - HOPES OF POLITICAL CHANGE</b>
---------------------------------------

Under the influence of his upbringing by Count Latour and his academic teaching staff, Crown Prince Rudolf grew up with cosmopolitan intellectual attitudes. After completing his studies he assembled a circle of liberal, progressive friends around him. Many of them were Jews or Freemasons. His friendship with the father-figure Moritz Szeps, the editor of the *Neues Wiener Tagblatt*, proved particularly important for Rudolf. The crown prince being deprived of any kind of political influence by his own father, Szeps enabled the heir to the throne to express his views by publishing anonymous articles in his newspaper. In many of his writings, Rudolf attacked anti-Semitism, nationalism and clericalism as well as religious intolerance.

The crown prince's connections with liberal circles were strongly disapproved of in Vienna, particularly by the conservative party at court but also by the emerging nationalist parties.

F1\_004 - **Three archdukes as writers: Crown Prince Rudolf, Johann Nepomuk Salvator, Ludwig Salvator**, 1889, Wood engraving on card mount. Johann Salvator, later known as Johann Orth, shared Rudolf's liberal attitudes and interest in the natural sciences, collaborating with the crown prince on the conception of the "Kronprinzenwerk". They both pursued similar political ambitions. In 1887 Rudolf supported Johann Salvator's secret candidacy for the Bulgarian throne.

**Manuscripts by the crown prince** - Rudolf took encouragement from Moritz Szeps to write political articles himself. Their explosive contents – Rudolf was a passionate supporter of liberal and anti-clerical positions – meant that they had to be published anonymously, with Szeps editing or even sometimes rejecting them for publication.

F1\_002 – **Manuscript**, 1881, ink on paper, holograph

F1\_003 – **Manuscript**, 1883, ink on paper, holograph

F1\_010 - **Pamphlet by the crown prince**, Munich, 1878, Paper, printed. At the age of twenty, Rudolf had his first piece of political writing published in Munich. In it he attacks the inertia and hostile attitude towards education of the Austrian aristocracy, wholly in the style of the Enlightenment during the reign of his forebear Joseph II. He speaks up for the educated middle classes, for a liberal upbringing and for a parliamentary constitutional state. Directed against the conservative party at court, the pamphlet caused a scandal and was combatted with counter-declarations in the press.

**Moritz Szeps** - The editor of the liberal newspaper *Neues Wiener Tagblatt* met the heir to the throne in 1881 through Rudolf's teacher, Karl Menger. In the following years Moritz Szeps became one of the most important political allies of the crown prince. Numerous essays by Rudolf appeared anonymously in Szeps's organ – mostly edited by the publisher to make them slightly less controversial.

F1\_007 - **Portrait of Moritz Szeps**, Atelier Jagemann, Vienna, c. 1870, Photograph, albumen print

- F1\_008 - **Julius Szeps (ed.), *Kronprinz Rudolf. Politische Briefe an einen Freund 1882 – 1889***, Vienna, Munich, Leipzig, 1922, Paper, printed
- F1\_015 - **Manuscript by the crown prince: *Der Jubilar vom Hradschin***, 1883, Ink on paper, holograph
- F1\_009 - ***Der Jubilar vom Hradschin***, Newspaper article in the *Neues Wiener Tagblatt*, 15 August 1883, Paper
- F1\_012 - **Communication from Rudolf to Moritz Szeps on nationalism and racism**, Prague, 26 July 1882, Ink on paper, holograph
- F1\_013 - **Letter of congratulation from Moritz Szeps on Rudolf's marriage**, Vienna, 10 May 1887  
Ink on paper, holograph
- F1\_014 - **Pamphlet by the crown prince**, Paris, 1888, Paper, printed. Rudolf addressed his last political memorandum directly as an open letter to the emperor: it was a desperate call to reform the Austrian policy of alliances in order to avert war with Russia, which Rudolf saw as otherwise unavoidable. The pamphlet appeared in Paris in 1888 and was immediately confiscated by the Austrian authorities. The emperor himself probably never had any knowledge of it.
- F1\_011 - **Moritz Hirsch**, c. 1880, Photograph, albumen print. The Jewish Baron Moritz Hirsch, a controversial figure from the world of high finance, had made his fortune from the Balkan railway, a project that was never actually constructed. Around 1887 Rudolf turned to the banker and asked him for financial contributions which he invested in his extra-marital affairs and political projects. In this way he was able to save Moritz Szeps's newspaper from imminent bankruptcy.
- Hans Canon** - Especially during the years that Rudolf spent in Prague, the painter and admitted Freemason Hans Canon was one of the crown prince's closest friends. Canon also executed a number of commissions for the heir to the throne, among others a portrait of the crown prince and his wife, as well as an altarpiece for the Vienna Hofburg. The latter work was a gift from Rudolf and his sisters to the emperor and empress on the occasion of their silver wedding anniversary.
- F1\_005 - **Portrait of Hans Canon**, Atelier Frankenstein, Photograph
- F1\_001 - **Document recording the gift of the altarpiece commemorating the silver wedding anniversary of Emperor Franz Joseph and Empress Elisabeth**, Hans Canon, 1879, Indian ink, ink and gouache on paper
- F1\_006 - **Altar wing with donor portraits of the crown prince and Marie Valerie**, Altar in the chapel of St Joseph, Hofburg, Vienna, Hans Canon, 1879, Photograph

## F2 - THE ANTAGONIST: PRINCE WILHELM OF PRUSSIA

The public image of a close friendship between Crown Prince Rudolf and Prince Wilhelm of Prussia, which accorded well with the close ties between Austria and its ally Germany, did not tally with

reality. Despite being the same age, their relationship was in fact fraught with marked personal and political differences: Rudolf patronised Wilhelm, who was his intellectual inferior and militaristic in his deportment, while Wilhelm despised the crown prince, whom he regarded as effeminate and lacking in principles. Politically, Rudolf's liberal views were diametrically opposed to the German nationalist position of Wilhelm, which had long been in accord with Bismarck's politics. Rudolf's dislike and fears are clearly expressed in a missive sent to Karl von Steininger, the Austrian military plenipotentiary in Berlin, in 1887.

In the end Prince Wilhelm was victorious on all fronts: by 1888 he had ascended the German imperial throne when his father, Emperor Friedrich III, died unexpectedly. For Rudolf, who had placed all his hopes in the latter as he held similar liberal views to himself, the bottom fell out of his world.

#### F2\_001- **The two princes, Rudolf of Austria and Wilhelm of Prussia**

**Crown Prince Rudolf and Prince Wilhelm of Prussia** - Since their first encounter in 1873, the relationship between Rudolf and Wilhelm had been one of mutual suspicion and disapproval. So that diplomatic relations between Prussia and Austria-Hungary were not jeopardised, a public image of friendship between the two princes had to be cultivated.

F2\_002 - **Crown Prince Rudolf and Prince Wilhelm with their wives**, Photograph

F2\_005 - **Notes on a conversation with Bismarck**, Potsdam, 19 March 1887, Original, paper, German, holograph. In March 1887 a discussion took place in Potsdam between the crown prince and Prince Bismarck. In his notes Rudolf records the conversation. It focused mainly on the threat of war, with Bismarck emphasising his peaceful intentions and inveighing against Generals Moltke and Walder-see. Austria was to refrain from interference with Russia and relinquish its influence in Bulgaria.

F2\_004 - **Memorandum from Rudolf to the imperial and royal military plenipotentiary in Berlin, Lieutenant Colonel Karl Steininger**, Vienna, 9 April 1887, Ink on paper, holograph. The

crown prince reports denigratory remarks made by Prince Wilhelm about the Habsburgs and Austria to a Viennese procuress and one of her ladies in Berlin when "in his cups".

F2\_003 - **Crown Prince Rudolf as guest of honour at the soiree held at the Berlin court to mark the 90th birthday of Emperor Wilhelm I**, 1887, Paper, engraving. Besides Crown Prince Rudolf, this engraving shows the three protagonists of the "Year of the Three Kaisers" (1888): Emperor

Wilhelm I, who died on 9 March 1888, behind him his son and successor, Friedrich Wilhelm and – further back, half concealed by Rudolf – his grandson Wilhelm, who followed his father on the German throne as Emperor Wilhelm II after the early death of Emperor Friedrich III on 15 June 1888.

All his life, the crown prince felt spied upon and under surveillance. The sparse evidence that has survived indicates that this was not just an *idée fixe*. Surveillance for personal protection is variously documented but would seem to have been restricted to specific occasions. Equally, police officials had orders to compile regular reports on members of the imperial family.

The police had a network of agents and informants who could supply relevant information when required, as demonstrated by the secret file on Rudolf kept by Krauss, the Vienna commissioner of police. Police activity fell under the remit of the Ministry of the Interior, headed during the latter years of Rudolf's life by the prime minister, Count Taaffe.

Surveillance could also be carried out on activities abroad by the office of information in the Foreign Ministry as well as of the Ministry of Trade. They checked the telegrams sent by members of the imperial family and submitted them to the emperor if it was thought necessary.

F3\_005 - **Archduke Albrecht**, Photograph. Archduke Albrecht (1817-1895) served in the army from 1845 and opposed the revolution of 1848. From 1851 to 1860 he was governor general in Hungary, and fought victoriously on the Italian front in 1866. Appointed General Inspector of the Army in 1869, he was one of the most powerful men in the monarchy, and an opponent of Rudolf.

F3\_004 - **Prime Minister Count Taaffe**, Atelier Adele, Vienna, c. 1889, Photograph, albumen print. Count Eduard Taaffe was born on 24 February 1833 in Vienna and died on 29 November 1895 in Ellischau. He was a childhood friend of Emperor Franz Joseph and opposed Rudolf's liberal attitudes. From 1867 he worked in several government offices, latterly from 1879 to 1893 as prime minister. The official measures taken after the death of the crown prince fell within the scope of his duties.

F3\_003 - **Ladislaus von Szögyenyi-Marich**, Eduard Ellinger, Budapest, 1886, Photograph, albumen print. Ladislaus von Szögyenyi-Marich (1841-1916), from 1882 to 1892 head of section in the imperial foreign ministry, was assigned to the crown prince as his foreign policy adviser and enjoyed Rudolf's confidence. This however he abused, sending information about Rudolf to Berlin. He was the recipient of one of Rudolf's farewell letters, perhaps written at Mayerling.

F3\_002 - **Letter from Rudolf to Lieutenant-General Wilhelm Rheinländer**, Brussels, 15 October 1880

Ink on paper

F3\_006 - **Key for dispatches**, Ink on paper. Rudolf, who always felt he was being spied upon, made frequent attempts to evade this surveillance, occasionally using encoding keys for his correspondence. This key for dispatches is based on the simple use of code words (e.g. "compliments" for insults).

In the dispatch an imperial councillor is referred to as	"corn market"	archduke	"Josef"
right-winger	"provincial buyer"	arrest	"marriage"
left-winger	"arranger"	extradition	"betrothal"

German nationalist	"guardian"	Crown Prince Rudolf	"general"
Government	"court of arbitration of the stock exchange"	emperor	"leader"

F3\_001 - **Leather case with ciphering device**, owned by Rudolf, Black shagreen, brass foil, paper. In order at least partially to avoid being spied upon by police agents, the crown prince often sent sensitive messages in code. With the aid of this ciphering device which consists of a small leather case with a set of tables and a punched brass foil plate, the crown prince could encode and decode messages.

F3\_008 - **Pair of spectacles with case belonging to Krauss, chief commissioner**, Metal, glass, leather

F3\_007 - **The Krauss File**, Vienna, January/February 1889, Ink on paper. When Mary Vetsera was reported missing, the chief commissioner of the Vienna police, Franz von Krauss (1837-1919), opened a secret file containing the observations and information passed on to him in connection with Mayerling. This provides corroborative evidence that police agents and spies had been collecting material on Rudolf.

## G1 - PROSTITUTES, MISTRESSES AND LOVERS

In 1877 Rudolf completed his studies. His tutor Count Latour was replaced by his new chamberlain, Charles Bombelles. The conservative party at court had supported the choice of Bombelles, hoping that the crown prince would be distracted from over-intellectual activities. Bombelles was known for his dissolute lifestyle. Under his influence the focus of Rudolf's interests changed, with study being replaced by hunting.

Relations with the fair sex now assumed high priority in the life of the young crown prince. Rudolf was one of the most desirable matches in the monarchy and had affairs with women from all different levels of society. Even after his marriage to Stephanie of Belgium he was alleged to have had numerous extramarital affairs. Over the years the once sensitive young man developed into a veritable Don Juan. Crown Princess Stephanie remarked in her memoirs that Rudolf, *"as a result of the many experiences that he had had with women from his youth onwards, had a low opinion of women in general and did not regard them as being of equal worth"*.

G1\_007 - **Mizzi Caspar**, Oil on canvas. In 1886 Rudolf met the cocotte Mizzi Caspar. A cheerful woman with a lust for life, she became the person to whom Rudolf felt closest. Months before his death he asked Mizzi Caspar to die with him in a suicide pact. Unlike Mary Vetsera she refused and reported Rudolf's weariness of life to Krauss, the police commissioner, who however failed to take any action.

G1\_013 - **Mizzi Caspar**

G1\_002 - **Letter written by the crown prince to "Bernhardine"**, 1874, Ink on paper, holograph.

This impassioned, enamoured letter written by the crown prince, which was never sent, is addressed to a girl that Rudolf did not know but had merely waved to from a distance. In his imagination he gave the girl the name of Bernhardine.

G1\_003 - **Archduchess Marie Therese**, Photograph. In 1873 Marie Therese married Archduke Karl Ludwig, Rudolf's uncle, who was 22 years her senior. The young Rudolf was enchanted by his beautiful aunt. His obvious admiration for Marie Therese displeased her jealous husband and contributed to a worsening of the already strained relationship between the conservative Archduke Karl Ludwig and his nephew.

G1\_006 - **Notebook belonging to the crown prince**, 1873/74 – ?, Blue cloth binding, pencil and ink on paper, holograph. The entries include "to do" lists, diary-like notes, records of shoots and towards the end also details of his dealings with women, dates of rendezvous, etc.

G1\_004 - **The actress Johanna Buska**, Photographic reproduction. The blonde Burgtheater actress Johanna Buska is alleged to have been the crown prince's first lover and was carefully selected in advance by the court. Contemporary reviews reveal that the actress was very popular with Viennese audiences: "The tones of her voice bespeak the bright sunlight of happiness and joy; there is something of poetry embodied in Miss Buska."

G1\_005 - **Baroness Helene Vetsera**, Atelier Adèle, Vienna, Photograph. Rudolf's admirers included not only young, single women but also a large number of married women from the upper echelons of society. One of these was Helene Vetsera, eleven years his senior and the mother of Mary Vetsera. Court gossip alleged that there was a brief affair between the crown prince and Helene Vetsera in 1877.

G1\_012 - **Annie Kuranda**, Fotoatelier Krziwanek, Bad Ischl, 18 August 1888, Photograph. Annie Kuranda, née Frankfurter, was the wife of the Jewish industrialist Emil Kuranda, who belonged to the crown prince's intimate circle of friends. Rudolf made fun of the allegations by his anti-Semitic opponents that he was having an affair with her; nonetheless, according to police files she was frequently to be seen at his side right up to the end of his life.

**Marie Larisch and Mary Vetsera** - Rudolf's cousin Marie Larisch was to attain notoriety after the tragedy at Mayerling. The countess had played the role of go-between for Mary Vetsera and Rudolf, organising their clandestine meetings. In return Marie Larisch demanded large sums of money from the crown prince. After the events at Mayerling the countess fell into disgrace with the court.

G1\_008 - **Marie Larisch**, Photograph

G1\_001 - **Mary Vetsera with a fan**, Photograph

G1\_010 - **Photographs of the crown prince and Robert Pachmann**, Photographs. In 1937 a certain Robert Pachmann (born in March 1883) claimed on the basis of various documents to be the legitimate son of Rudolf from a clandestine marriage to Archduchess Marie Antonia of Habsburg-Tuscany (1858-1883) which had allegedly taken place on New Year's Day 1880. Born shortly before the death of Maria Antonia, the boy is said to have been brought up by foster parents.

G1\_011 - **Deed-box with documents on the Pachmann case**, Fotoatelier Angerer, Vienna, 1933/1937 (?), Photograph. The photograph shows a deed-box, allegedly containing documents signed by Rudolf and Count Taaffe proving that the prince had clandestinely married Maria Antonia. On the reverse of the photograph is a statement signed by a Dr Höss, a councillor of a Higher Regional Court, and dated 3 June 1937, according to which it is the original deed-box belonging to the crown prince that he had seen with his own eyes.

G1\_014 - **Hermann Altenberg, *Um Recht und Nachfolge im Hause Habsburg***, Vienna, 1966, Paper, printed. In the 1960s Robert Pachmann filed a lawsuit to get himself legally recognised as the son of Crown Prince Rudolf.

## G2 - WORDLY PLEASURES

Aside from his existence as a loving paterfamilias and representative of the imperial dynasty, Rudolf also lived the other aspects of his personality to the full, aspects that were not acceptable at court. The crown prince had the common touch and was fascinated by the Viennese dialect and the atmosphere of the city's wine taverns. Above all he was very fond of the typical Viennese folksongs, especially as performed by the famous Schrammel Quartet. In addition Rudolf greatly enjoyed physical pleasures of all kinds. He appreciated good food and became an expert connoisseur and lover of fine wines.

He was also not averse to the pleasures of the flesh and had numerous affairs. From 1886, however, he was plagued by health problems, having probably been infected with gonorrhoea. His symptoms were treated with morphine as a general painkiller, which eventually led to him becoming addicted. In March 1887 Rudolf wrote to his wife: *"I am unable to rid myself of my cough; it often ceases for several hours, then veritable spasms occur, which is extremely inconvenient at dinners and things like that. I am combating it with morphine, which is harmful. In Abbazia I will wean myself off it."*

G2\_001 - **The crown prince's personal cab-driver: Josef Bratfisch**, Photograph. Josef Bratfisch was a cab-driver, performance whistler and Viennese folk singer. During the last few years of the crown prince's life he was one of his constant companions. Discreet and loyal, Bratfisch drove Rudolf to his amorous adventures, spent evenings with him at Viennese wine taverns and enjoyed the crown prince's utmost confidence.

**Specialitäten Quartett Gebrüder Schrammel** - The Schrammel Quartet, consisting of the brothers Johann and Josef Schrammel, Georg Dänzer and Anton Strohmayer, was one of the most well-known Viennese folk ensembles performing at the end of the 19<sup>th</sup> century. Crown Prince Rudolf also had a predilection for the four musicians, who performed in the Viennese wine taverns. He often invited the "Schrammels" to Schloss Orth, Laxenburg and Mayerling, where they would perform for him.

G2\_002 - **The Schrammel Quartet**, Photograph

- G2\_003 - **The Schrammel Quartet in Nussdorf**, Heliogravure, 1886
- G2\_005 - **Draught of a fire brigade polka**, 1888, Ink on paper, holograph. This text is an example of Rudolf's attempts to write Viennese folksongs. The inspiration for this frankly rather smutty "fire brigade polka" was a conflagration that had occurred in Vienna in March 1888.
- G2\_004 - **Rough draught of a Styrian *Ländler* entitled *Schwarzaugerts Dearndl [Black-Eyed Lassie]***, Pencil on card, holograph. The "lassie" of the title is Rudolf's lover, Mizzi Caspar.
- G2\_018 - **Crown Prince Rudolf in the Danube wetlands**, Rudolf Püchel, Pencil on paper. In the late summer of 1884 Crown Prince Rudolf was on a shooting trip with his personal gun loader Rudolf Püchel in the imperial hunting reserve at Mühlleiten. The heir to the throne having shot and wounded a stag, Püchel had to swim to the far bank so as not to lose the quarry. Crown Prince Rudolf took off his clothes and followed him into the water remarking "*Oh, how wonderful!*"
- G2\_006 - **Concert given by the Schrammel Quartet at Schloss Orth**, Rudolf Püchel, Pencil on paper. Rudolf's personal gun loader Rudolf Püchel recorded his memories of the crown prince, illustrating his account with twelve pencil drawings. Püchel's drawing shows an evening gathering of a hunting party at Schloss Orth in 1887. After dinner the Schrammel Quartet provided the musical entertainment. Later on that evening Archduke Otto played a practical joke, letting a cat into the room, which was promptly chased by the hunting dogs. "*There was an ear-splitting racket. Eventually the large cat escaped by jumping up onto the top of the sideboard and from there into the crown of a pair of stag antlers – this then overbalanced, so the cat jumped down onto the floor again, using Bratfisch's bald pate as a springboard.*"
- G2\_017 - **Pocket flask**, Glass, silver
- G2\_020 - **Candelabrum from the hunting lodge at Mayerling**, C. Moser, Wrought iron
- Service with Rudolf's monogram surmounted by an archducal coronet** - This service belonged to the crown prince and bears the monogram *R* surmounted by an archducal coronet. Each archduke had his own tableware chamber with monogrammed porcelain and glass. Crown Prince Rudolf was a knowledgeable connoisseur and lover of fine wines.
- G2\_009 - **Caraffe**, Lead crystal
- G2\_010 - 011 - **Two wineglasses**, Lead crystal
- G2\_015 - **Crown Prince Rudolf in December 1888**, Photograph
- The Crown Prince and Crown Princess** - From 1886 Crown Prince Rudolf was plagued by health problems, having probably contracted the venereal disease gonorrhoea. It was not long before the symptoms also began to manifest themselves in Stephanie, which led to her becoming infertile. This contributed to the serious crisis in their marriage which eventually led to the couple's estrangement.
- G2\_007 - **Rudolf and Stephanie**, c. 1886/87, Photograph
- G2\_008 - **Crown Prince Rudolf in Hussar uniform**, Atelier von Türk, Vienna, c. 1886, Photograph
- G2\_016 - **Pill box from the imperial pharmacy**, Card
- G2\_014 - **Prescriptions register of the imperial pharmacy**, 1886-1890, Ink on paper. One of the duties of the imperial pharmacy was to make up medication for members of the imperial

family. In March 1887 the crown prince was treated for bronchial asthma with morphine, a conventional remedy at that time. Whether this treatment – as occasionally asserted – led to an addiction cannot be proven from the doses recorded in the prescriptions register.

G2\_013 - **Letter from Rudolf to Major-General Wilhelm Rheinländer**, Schönbrunn, 22 May 1878

Ink on paper

## H1 - THE HUNTING LODGE AT MAYERLING

In 1886 Crown Prince Rudolf started planning the extensions to the hunting lodge at Mayerling. One year later the dedication ceremony took place. The lodge consisted of a two-storey main building, a long, single-storey wing for the domestic staff, an adjoining wing known as the Elisabethtrakt and behind it a church dedicated to St Lawrence.

The interiors were relatively plain compared to the crown prince's apartments at the Vienna Hofburg and Schönbrunn. Some of the furniture consisted of existing items from Laxenburg, but for the main part the furnishings were made especially for the hunting lodge. These were commissioned from the Viennese firm of Portois & Fix, who had already supplied furniture for the crown prince's apartments in Prague and the Hofburg.

Following the death of the crown prince in January 1889 the emperor had the hunting lodge rebuilt as a convent. Most of the furnishings were bought by the court chamberlain's office at excessively high prices. Around 70 of these objects have been preserved in the holdings of the Bundesmobilienverwaltung, responsible for the administration of the Imperial Furniture Collection.

H1\_003 - **Grand Duke Ferdinand of Tuscany**, Georg Decker, c. 1885, pastels on paper. This portrait of Rudolf's uncle and alleged "secret father-in-law" hung in the crown prince's study-cum-bedroom at Mayerling. The two men were friends. In 1881 Grand Duke Ferdinand accompanied the crown prince on his voyage to Egypt and Palestine.

H1\_010 - **Emperor Franz Joseph Leaving Schönbrunn**, Heinrich Gustav Wilda, watercolour on paper

H1\_037 - **Drawing of the study at Mayerling with a view of the room where the crown prince died**, 1889, photograph

H1\_044 - **Inventory for Mayerling**, furniture in the bedroom where Rudolf died, 1889, paper. In February 1889 Dr Heinrich Slatin was charged with taking an inventory of all the crown prince's possessions in the Vienna Hofburg, at Laxenburg and on the island of Lacroma as well as at the hunting lodges of Görgény Szt. Imre and Mayerling. He recorded and valued around 24,000 items. In the inventory for Mayerling the objects are listed by room and described briefly.

**Drawings by the court telegrapher, Julius Schuldes** - In 1887 Julius Schuldes took over the court telegraph office at Mayerling. Schuldes was an enthusiastic draughtsman and shortly after the lodge was rebuilt for the crown prince he drew the first ground plans and views of the

rooms. After Rudolf's death he gained entry to the room where the prince had died and appropriated a number of 'souvenirs'. The envelopes and scraps of wall-paper exhibited here were taken from this room.

H1\_041 - **Ground plan of the hunting lodge**, Julius Schuldes, Mayerling, 1887, crayon and pencil on paper

H1\_042 - **View of the vaulted bedroom**, Julius Schuldes, pencil on paper

H1\_043 - **Wall-paper from the crown prince's bedroom**, Paper

H1\_038 - **Mayerling envelope with green emblem from the crown prince's writing desk**, Paper

**Reconstruction of the ground plan of the hunting lodge at Mayerling** - In the 1960s during the course of research carried out for his book entitled *Mayerling ohne Mythos*, Fritz Judtmann went about reconstructing the ground plan of the hunting lodge on paper using original blueprints. While the positioning and type of furniture are spurious, the total number of items depicted corresponds to the lodge's inventory.

H1\_039 – 040 - **Mayerling envelopes from the estate of Julius Schuldes**, Paper

H1\_035 - **Plan view and furnishings of the ground floor in 1889**, reconstruction by Fritz Judtmann

In: Fritz Judtmann, *Mayerling ohne Mythos*, Vienna 1982, 2nd ed., p. 126.

H1\_036 - **Plan view and furnishings of the first floor in 1889**, reconstruction by Fritz Judtmann

In: Fritz Judtmann, *Mayerling ohne Mythos*, Vienna 1982, 2nd ed., p. 127.

H1\_001 - **The Carmelite Convent of St Joseph at Mayerling**, Photograph. After the tragic death of the crown prince on 30 January 1889, Emperor Franz Joseph gave the hunting lodge to the Order of Discalced Carmelites and had it rebuilt as a convent. A memorial chapel to the crown prince was built on the site of the room where the couple died.

H1\_002 - **The hunting lodge at Mayerling before 1889**, paper, postcard

H1\_009 - **Horseman with two hounds**, Sculpture from the crown prince's study and bedroom at Mayerling

H1\_011 - **Billiard table**, oak

H1\_012 - **Wall-hanging**, cotton rep, silk damask

**The bedroom of the crown prince and crown princess at Mayerling** - The bedroom of the crown prince and princess was on the first floor of the hunting lodge and connected to Rudolf's study by a staircase. The most striking features of the furnishings in this room are the curtain fabric with its rich design of parrots and exotic plants as well as the painting of the Madonna by Franz von Matsch.

H1\_034 - **Curtain from the bedroom of the crown prince and crown princess at Mayerling**, Cotton

H1\_033 - **Table from the bedroom of the crown prince and crown princess at Mayerling**, Oak, deal, painted white

H1\_031 - **Madonna in the Rose Bower**, Painting from the bedroom of the crown prince and crown princess

Franz von Matsch, c. 1887, oil on canvas

G2\_020 - **Candelabrum from the hunting lodge at Mayerling**, C. Moser, Wrought iron

**The small drawing room at Mayerling** - Located on the first floor of the hunting lodge, this room was a place for relaxing and conversation. Two comfortable suites consisting of a sofa and four armchairs were grouped round the fireplace. Of these, one armchair with red figured upholstery has been preserved. A vase, a longcase clock and a mirror have also been identified.

H1\_028 - **Sculpture of an eagle**, from the anteroom of the bedroom where Rudolf and Mary died at Mayerling, Lime

H1\_023 - **Longcase clock**, Bronze

H1\_025 - **Vase**, Pottery

H1\_026 - **Mirror**, Oak, gilded, mirror glass

H1\_024 - **Armchair** from the small drawing room, Oak

H1\_027 - **Commode** from the hunting lodge at Mayerling, walnut

**The crown prince's bedroom and study at Mayerling** - The crown prince's private rooms were on the ground floor of the hunting lodge. The furniture included a suite in Oriental style and a smoking table. Both the writing desk and chair as well as the queen-size bed were in Neo-Renaissance style. It was in this bed that the bodies of the crown prince and Baroness Mary Vetsera were discovered.

H1\_004 - **Deathbed of the crown prince**, oak

H1\_005 - **Chair** from the crown prince's bedroom, oak

H1\_006 - **Armchair** from the crown prince's bedroom, walnut

H1\_008 - **Smoking table** from the crown prince's bedroom, palisander

**The billiard room at Mayerling** - At the centre of the room stood a large billiard table that could be converted into a dining table with the addition of an extra leaf. The wall-hanging from this room was perhaps a gift given to the crown prince and his wife for their wedding. It displays the Belgian and Austrian coats of arms united beneath the imperial crown.

**The dining room at Mayerling** - The formal dining room was on the first floor of the hunting lodge. Its Neo-Rococo furniture was made by the company of Portois & Fix, as documented by the maker's label on the lock of the chests of drawers.

H1\_013 - **Chest of drawers**, Portois & Fix, c. 1886, oak

H1\_022 - **Wall clock**, Portois & Fix, c. 1886, lime, painted white

H1\_014 - 017 - **Four chairs**, Portois & Fix, c. 1886, beech, painted white, cane

## H2 - DEATH COMES TWICE

In the morning of 28 January 1889 Crown Prince Rudolf drove out to his hunting lodge at Mayerling in the Vienna Woods. He planned to spend the next few days there together with his guests, Prince Philipp Coburg and Count Josef Hoyos. His mistress, Mary Vetsera, also drove out to Mayerling, conveyed by Rudolf's personal cab-driver, Josef Bratfisch.

On 29 January Rudolf excused himself on account of a cold both from shooting as well as from dinner that evening at the Hofburg. He dined at Mayerling with Count Hoyos and afterwards went to bed early.

The subsequent events have never been fully explained. Rudolf and Mary were discovered dead in the crown prince's bedroom in the morning of 30 January. Later the court arranged for Rudolf's body to be transported to Vienna. The presence of the second, female corpse was concealed from the public. Not until the post mortem had revealed impairment of the mental faculties could the Catholic funeral ceremony be held. In keeping with Habsburg tradition the crown prince was interred in the imperial crypt of the Church of the Capuchin Friars.

H2\_001 - **Rudolf in hunting costume**, Viktor Angerer, Vienna, January 1889, photograph. This photograph derives from the last series taken of the crown prince. They were taken in the studio of Viktor Angerer in Vienna in January 1889. On his departure for Mayerling the heir to the throne probably wore the same coat and shooting suit as in the picture.

H2\_004 - **The crown prince drives in the Prater for the last time, 27 January 1889**, Victor Angerer, Vienna, photograph

H2\_002 - **Crown Prince Rudolf on his deathbed**, 1889, card, postcard

H2\_003 - **The lying-in-state of Crown Prince Rudolf at the Hofburg in Vienna**, Oscar Kramer, 1889, photograph

**Nude of Mary Vetsera** - This painting of the naked Baroness Vetsera, which has only recently emerged, raises several questions: Who commissioned it? Was it painted before or after her death? Did Mary pose for it herself? During the course of restoration work the age of the canvas was confirmed as dating from 1880s, which would seem to indicate that the painting was executed during the lifetime of its subject. It is alleged that the baroness posed for an artist at the request of an admirer.

Nevertheless, photographs were often used as the basis for pictures executed in the style of salon painting. Comparison with photographs taken of Mary by the Türk studio confirms that there is a great similarity between the portrait photograph and the oil painting.

H2\_023 - **Mary Vetsera**, Oil on canvas

H2\_023 - **Mary Vetsera**, Photographic reproduction

H2\_018, H2\_022 - **Mary Vetsera**, Atelier von Türk, Winter 1888, photographs

H2\_026 - **Newspaper article on the death of the crown prince from 30 January 1889**, Paper, printed

H2\_014 - **The Vetsera family in Egypt**, 1887, photograph. Marie Alexandrine von Vetsera was born in Vienna on 19 March 1871. Her father, Albin Vetsera, was an Austrian diplomat and her mother, Helene Vetsera, was from the wealthy Baltazzi family from Constantinople. Around 1870 the Vetseras moved to Vienna and were elevated to baronial rank. In this family photograph Mary Vetsera can be seen at the centre wearing a black dress and a hat.

H2\_017, H2\_019, H2\_020 - **Marie Alexandrine, Baroness von Vetsera**, Photographs. With her long dark hair, large brown eyes and sensual lips, Mary Vetsera possessed the kind of oriental beauty

that was in fashion towards the end of the 19<sup>th</sup> century. The seventeen-year-old was renowned for her beauty in Viennese society. Gossip alleged that she had had affairs with other men besides the crown prince.

H2\_015 - **Mary Vetsera as a child in a hat**, Photograph

H2\_016 - **Mary Vetsera as a child with an umbrella**, Photograph

H2\_028 - **Corpus from a crucifix from Mary Vetsera's coffin**, Silver. In 1959 the mortal remains of Mary Vetsera were exhumed and reburied in a metal coffin. The corpus from the crucifix was presented to her nearest relative, Heinrich Baltazzi.

H2\_027 - **Lock of Mary Vetsera's hair**

**The female corpse** - After the bodies were discovered, Mary Vetsera's corpse was concealed for the time being in an adjoining room. Not until the night of 31 January did two members of her family take her body to Heiligenkreuz. To disguise the fact that she was dead, the girl's corpse had to be wedged upright in a sitting position in the carriage. Mary was buried hastily in the cemetery at Heiligenkreuz in the early hours of 1 February.

H2\_024 - **Death certificate of Mary Vetsera**, Ink on paper

H2\_021 - **Mary Vetsera with funerary poem**, 1889, card, postcard

H2\_006 - **The crown prince's last Will and Testament**, Vienna, 2 March 1887, ink on paper, holograph

In his Will Rudolf made his daughter Elisabeth his sole heir and requested his father to be her guardian and his executor. Legacies were made to members of his household and servants, and Ladislaus von Szögyenyi-Marich was appointed his literary executor. The emperor directed that the will be published on 31 January, only one day after the prince's death.

H2\_005 - **Farewell letter to Crown Princess Stephanie**, 1889, ink on paper. Several farewell letters from Rudolf are alleged to have been found at Mayerling and in the desk of his Turkish Room in Vienna. Court Secretary Dr Heinrich Slatin, who had been sent to Mayerling on 30 January to look for the prince's Will, reports that there was a letter to Loschek, a telegram to the abbot of Heiligenkreuz and four other letters addressed to Marie Valerie, Stephanie, Baron Hirsch and Mizzi Caspar. Only the letter to Stephanie is in the public domain; the others were either destroyed or are in privately ownership.

**The first witnesses at Mayerling** - Present at Mayerling on the night of 29 January, apart from domestic staff, were Rudolf's personal cab driver, Josef Bratfisch, doorkeeper Johann Loschek and Count Josef Hoyos. Prince Philipp of Coburg had to attend an imperial dinner in Vienna and did not return to Mayerling until 8 am on 30 January.

Loschek had already attempted to wake his master at 7.30. After the arrival of Philipp Coburg, Hoyos, Coburg and Loschek broke down the door to the bedroom. However, help came too late: all that could be done was to establish the death of Crown Prince Rudolf and Mary Vetsera. Immediately afterwards Count Hoyos drove to Vienna to bring the news of the crown prince's death to the imperial family.

After the tragedy all those involved were sworn to secrecy by the emperor.

H2\_009 - **Count Josef Hoyos**, Atelier Löwy/Kramer, Vienna, 1889, albumen print

H2\_010 - **Prince Philipp of Coburg-Saxony and Gotha**, Atelier Kroller, Budapest, c. 1880, albumen print

H2\_007 - **Johann Loschek, doorkeeper and valet to Crown Prince Rudolf**, Photographic reproduction

H2\_008 - **Josef Bratfisch**, Atelier Krziwanek, photograph

H2\_011 - **The funeral cortege of the Crown Prince leaving Mayerling**, Paper, newspaper xylograph. On the evening of 30 January 1889 the court commission organised the transport of the crown prince's body from Mayerling to Vienna. The coffin was taken by horse-drawn hearse to the railway station at Baden, from where it was transported by special train to Vienna's southern railway terminus and from there to the Hofburg.

H2\_025 - **Funerary shield of the crown prince**, Vienna, 1889, coloured print on paper. Funerary shields were hung in several places in the church and on the catafalque. The shield displays the lesser arms of the House of Habsburg, referred to as the genealogical shield, which symbolises the familial connection of the House of Habsburg with Austria and Lorraine, framed by the collars of the Order of St Stephen and the Order of the Golden Fleece.

### **The Crown Prince's last day at Mayerling - Compiled from the memorandum by Count Hoyos**

**29 January 1889**

8.10	Count Hoyos and Prince Coburg arrive at Mayerling.
	They breakfast with Crown Prince Rudolf in the billiard room.
afterwards	Count Hoyos and Prince Coburg go shooting (Rudolf excuses himself because of a cold).
13.30	Prince Coburg returns to Mayerling. He takes tea with Rudolf. Prince Coburg subsequently returns to Vienna to attend a dinner at the Hofburg in the evening.
Afternoon	Rudolf receives three telegrams from Count Károlyi in Budapest. Rudolf thanks him by return, inviting him to a meeting on Vienna on 31 January.
17.05	Rudolf sends a telegram to Crown Princess Stephanie, asking her to excuse him from the family dinner (to mark the betrothal of Marie Valerie and Franz Salvator of Tuscany) that evening on account of his cold.
17.30	Count Hoyos returns from the shoot and at first goes to his quarters.
19.00	Rudolf and Count Hoyos dine in the billiard room of the hunting lodge. (The conversation touches on shooting, pointers, cooks, Rudolf's cold)
Afterwards	Hoyos bids goodnight to the crown prince, goes to his quarters and retires for the night.
	After this Rudolf and Mary Vetsera most probably occupy the billiard room. Josef Bratfisch sings and whistles to entertain them.
	Before Rudolf retires he tells his valet Johann Loschek: <i>"You must not let anyone into my room, even the Emperor."</i>

	Loschek claims that he heard the couple talking seriously all night long.
<b>30 January 1889</b>	
6.30	According to Loschek, Rudolf comes into the anteroom in his dressing gown and asks Loschek to wake him at 7.30, order breakfast and Bratfisch with his fiacre.
7.30	Loschek attempts to wake the crown prince, knocking on the bedroom door, but to no avail. All the doors of the bedroom are locked and the keys are still in the locks. Loschek sends for Count Hoyos.
	Hoyos hurries to the lodge. After further unsuccessful attempts to wake the prince, he gives orders for the door to be forced. Loschek informs him that Mary Vetsera is also staying at the lodge. Hoyos now fears the worst.
c. 8.00	Prince Coburg arrives back at Mayerling. Count Hoyos describes the situation to him. After deliberating briefly they decide to have the door forced on their own responsibility.
	Loschek attempts to smash the lock with an axe, but not until the door panels have been broken down can the doors be opened. The valet takes a look through one of the broken panels and says that both the prince and the baroness are lying dead on the bed.
	He then enters the room and establishes definitively that both are dead.
8.37	Count Hoyos drives with Josef Bratfisch to Baden, from there taking a train to Vienna to inform the emperor.
10.11	Count Hoyos enters the Schweizerhof of the Hofburg. Count Hoyos, Count Bombelles, Baron Nopcsa and Count Eduard Paar give the news of the crown prince's death to the empress. Elisabeth then goes on her own to the emperor to tell him of the tragic events.
After 12.00	Prof Widerhofer (the emperor's personal physician) arrives at Mayerling.
After 13.00	Count Bombelles, the head of Rudolf's household, arrives at Mayerling together with another member of the imperial court household.
Late afternoon/ early evening	A commission sent from the court at Vienna arrives at Mayerling. It takes the farewell letters of the deceased pair as well as Rudolf's final instructions into safekeeping. The crown prince's body is later taken to Vienna.
<b>31 January 1889</b>	
c. 2.00	The court commission arrives at Vienna's southern railway terminus accompanied by Rudolf's coffin.

19.30	Dr Slatin and Dr Auchenthaler arrive at Mayerling. Count Georg Stockau and Alexander Baltazzi are already present. Mary Vetsera's body is washed, clothed and handed over to Count Stockau to be taken to Heiligenkreuz. Count Stockau and Alexander Baltazzi trans- port the corpse in a normal carriage in an upright position to disguise the fact that she is dead. Mary Vetsera is buried in the cemetery at Heiligenkreuz in the early hours of 1 February.
-------	---

### H3 VERSIONS OF THE DEATH

The first reports of the crown prince's death had already leaked out on 30 January. The first report of the shocking events appeared in a supplement to the *Wiener Zeitung*. According to this report, Rudolf had died of a stroke. This statement was revised the very next day with the information that the heir to the throne had suffered a fatal heart attack. The death was also reported in other papers as a hunting accident or a poisoning. The same day the facts were again corrected, this time to state that Rudolf had committed suicide by shooting himself. This was now confirmed by the imperial court.

Although many facts point to suicide as the cause of Rudolf's death and murder in Mary Vetsera's case, doubts were cast upon this right from the beginning. As can be seen from the newspaper reports, this was partly due to the dubiously vague accounts issued by official court sources. On the other hand, there exist witness statements which contradict the "official" version and hint at the involvement of third parties. The first theories of this kind started to spread immediately after the tragedy at Mayerling. Lack of proof means that they are still neither proven nor completely refuted.

H3\_010 - **Confidential report on the death of the crown prince from the "Krauss File"**, [Vienna], 1 February 1889, ink on paper, holograph. August Rauscher (1828-1916), deputy commissioner of police, reports to his superior on the findings of the investigation conducted by Dr Meissner, confidential police agent, according to which Rudolf had repeatedly expressed a wish to shoot himself since summer 1888. He also includes the rumour that Rudolf was wounded with a shot to the abdomen.

H3\_018 - ***Jos. Ant. Leib, Der Mord im Schloß Meyerling. Der Tod des Kronprinzen Rudolf von Österreich.*** Munich, 1908, paper, printed

H3\_019 - ***Die Tragödie von Mayerling***, Budapest, 1889, paper, printed

H3\_020 - ***Ernst Edler von Planitz, Die volle Wahrheit über den Tod des Kronprinzen Rudolf von Oesterreich***, Berlin, 1st ed. 1889, paper, printed

H3\_021 - ***Kronprinz Rudolf und das Verbrechen der Baroness Vetsera. Dargestellt nach den Veröffentlichungen der Prinzessin Odescalchi***, Leipzig, 1900, paper, printed

H3\_022 - ***Gr. V. S.....y, Das Geheimnis von Meyerling. Die Katastrophe im Hause Habsburg*** Dresden, 1889, paper, printed

- H3\_011 - **Eugen Baron d'Albon, Kronprinz Rudolf, Sein Leben und Wirken**, Vienna, 1889, paper, printed
- H3\_014 - **Authentische Enthüllungen über den Tod des Kronprinzen Rudolph von Oesterreich von E. v. Sz.**, Leipzig, 1889, paper, printed
- H3\_015 - **Kronprinz Rudolf. Eine wahrheitsgetreue Schilderung des Lebens**, 1889, paper, printed
- H3\_016 - **E. von Sz., Baronesse Vetsera keine Mörderin!** Leipzig, paper, printed
- H3\_017 - **Die Tragödie des Kronprinzen Österreich-Ungarns weiland Erzherzog Rudolph im Jagdschlosse zu Meyerling**, Leipzig, paper, printed
- H3\_013 - **Die Einheit der österreichisch-ungarischen Armee.** Speech by Count Julius Andrassy on the Military Service Bill on 5 April 1889, Vienna, 1889, paper, printed. On 28 January 1889 the Hungarian parliament was due to debate a military service bill. The Hungarians were incensed about a section of the bill which demanded that officers possess sufficient command of German. When street battles broke out in Budapest the debate was postponed. The crown prince was suspected of sympathising with the opposition. This might have been the cause of the heated altercation between Rudolf and Emperor Franz Joseph on 26 January.
- H3\_009 - **Report by the German ambassador, Prince Reuss**, Vienna, 1889, photographic reproduction. In his secret report to the Ministry of Foreign Affairs in Berlin, the German ambassador in Vienna, Prince Heinrich Reuss VII (1825-1906), relates the doubts expressed by several influential personages including Galimberti, the papal nuncio, about the suicide of the crown prince and Mary Vetsera.
- H3\_005 - **Memorandum by Helene Vetsera, mother of Mary Vetsera**, ink on paper. There are currently four extant copies of the memorandum by Helene Vetsera, which all differ slightly from one another. Mary's mother defends herself against attacks by others who claimed she knew of her daughter's affair with Crown Prince Rudolf. One of the copies contains the claim that the crown prince was being blackmailed by Countess Larisch.
- H3\_008 - **Letter from Johannes Brahms to the publisher Simrock**, Vienna, 1889, ink on paper
- H3\_002 - **Memorandum by Count Hoyos**, February 1889, ink on paper, holograph. Count Josef Hoyos (1839-1899) is one of the chief witnesses of the events at Mayerling and of the discovery of the bodies of the crown prince and Mary Vetsera. Written shortly afterwards, his memorandum is regarded as one of the most important sources; however, the times he gives together with his claim that he was not convinced about the way the crown prince had died, raise doubts and contradicts the statement made by Johann Loschek.
- H3\_006 - **Marie von Z.....z, Aus dem Leben der Gräfin Lónyay**. Memorandum by Crown Princess Stephanie, Berlin, undated, paper, printed. During the 1930s Rudolf's widow, Stephanie, who later married Count Lónyay and moved to Hungary, recorded her memories of her marriage to Rudolf. Her descriptions of her married life are overwhelmingly negative and have substantially coloured posterity's image of the crown prince.
- H3\_007 - **Der Mord am Kronprinzen Rudolf**, Frankfurt am Main, [1897/98?], Paper, printed. Published anonymously and without a date in Frankfurt soon after 1897, this pamphlet represents the theory that the crown prince was murdered by a blow to the head with a

champagne bottle. The author also claims that Countess Leiningen-Westerburg (under a false name) was involved in the events that led to the quarrel, and that Heinrich Baltazzi, one of Mary's uncles, had been fatally wounded.

H3\_003 - **Countess Marie Larisch: *Meine Vergangenheit***, Berlin, undated [1913], Paper, printed.

Countess Larisch (1858-1940), until the tragedy at Mayerling the favourite niece of Empress Elisabeth, had played the go-between for the crown prince and Mary Vetsera, aiding Mary in escaping to Mayerling. She later extorted money from the court, threatening to publish her memoirs. However, they were first published in London in 1913 under the title *My Past*, and not until later in Paris and Berlin.

H3\_004 - ***Die Wahrheit über den Tod des Kronprinzen Rudolf. Die Erinnerungen Johann Loscheks***, *Berliner Illustrierte Zeitung*, No. 16, 24 April 1932, Paper, printed. Even more so than Count Hoyos, Rudolf's valet, Johann Loschek (1845-1932), is the main witness for the events at Mayerling. These memoirs, allegedly dictated to his son in 1928, were published after his death in the *Neues Wiener Tagblatt* and in the *Berliner Illustrierte Zeitung*. According to his account, Loschek heard the fatal shots after 6 am and discovered the two bodies immediately afterwards together with Hoyos.

#### H4 - RUDOLF: CROWN PRINCE OF HEARTS

The story of the life and death of the last Austrian crown prince has often served as the basis for cinematic or literary works. Above all, the tragic and mysterious events in connection with Rudolf's death at Mayerling have frequently been dramatised and explored. Around twenty films on the subject have been made. The first of its kind, entitled *The Heir Apparent*, appeared during the last years of the monarchy in 1912, but has since been lost.

Over the past decades many well-known actors have assumed the roles of Crown Prince Rudolf and Mary Vetsera. Rudolf has been played among others by Jean Marais, Rudolf Prack, Omar Sharif or, very recently, Max von Thun. Leni Riefenstahl, Christiane Hörbiger, Audrey Hepburn and Catherine Deneuve have all played Baroness Vetsera.

This historic material has been explored in literary works as well as films. The quality of these literary productions varies considerably, from academic tomes to cheap novelettes.

H3\_001 - ***Crown Prince Rudolf in a blue tunic***, Friedrich Thelen-Rüden, 1895, oil on canvas

H4\_013 - ***Illustrierter Filmkurier: "Das Schicksal derer von Habsburg"***, 1928, paper, , printed. In the 1928 film *Das Schicksal derer von Habsburg* the director, dancer and photographer Leni Riefenstahl played the role of Mary Vetsera. Riefenstahl's later close ties to the National Socialists made her one of the most controversial figures in the history of cinema.

***Mayerling, 1936***. In 1937 *Mayerling* was released in America. In Belgium and Austria the film was banned on the initiative of Rudolf's widow, Countess Stephanie Lónyay.

H4\_003 - **Mary Vetsera with pistol**, Photographic reproduction

H4\_004 - **Champagne celebration**, Photographic reproduction

H4\_014 - ***Das Geheimnis von Mayerling***, 1949, paper, printed. Starring the famous French actor Jean Marais as Rudolf, this film is based on the theory that the crown prince was murdered for political reasons.

***Kronprinz Rudolfs letzte Liebe, 1955/56*** - Released in 1956, *Kronprinz Rudolfs letzte Liebe* is one of the best-known and most successful feature films about Rudolf. Starring in the role of the crown prince was Rudolf Prack, one of the most popular actors in the German-speaking cinematic world of the 1950s. The young Christiane Hörbiger made her debut as an actress in the role of Mary Vetsera.

H4\_008 - **Rudolf and Franz Joseph**, Stills photograph

H4\_007 - **Josef Bratfisch sings in the last night**, Stills photograph

H4\_006 - **Rudolf and Mary in the last night**, Stills photograph

H4\_015 - ***Film-Echo: Kronprinz Rudolfs letzte Liebe***, 1956, paper, printed

H4\_016 - ***Frankfurter Illustrierte***, 17 March 1956, paper, printed

H4\_017 - ***Quick: Die Affaire Mayerling***, 24 September 1955, paper, printed

H4\_018 - ***Mayerling, 1957***, Paper, printed. Audrey Hepburn starred with her husband Mel Ferrer in the TV film *Mayerling*. The film was produced and directed by Anatole Litvak.

H4\_019 – 020 - ***Mayerling, 1968***, Photograph

***Mayerling, 1968*** - Terence Young's *Mayerling* was notable for its all-star cast, with Catherine Deneuve as Baroness Vetsera and Ava Gardner as Empress Elisabeth. The crown prince was played by Omar Sharif. Nearly 40 years later he was to act in another version of the story: in Robert Dornhelm's two-part TV feature from 2006, Sharif played the role of the painter Hans Canon.

H4\_011 - **Rudolf and Mizzi Caspar**, Stills photograph

H4\_012 - **Rudolf and Mary Vetsera**, Stills photograph

H4\_010 - **Rudolf raises the pistol to his head**, Stills photograph

H4\_010 - ***Mayerling, 1968***

H4\_025 - ***Kronprinz Rudolf. Sissis einziger Sohn, 2006***, Directed by Robert Dornhelm, DVD. Robert Dornhelm's two-part TV feature is the latest film about Rudolf's life. Based on historical evidence, it mainly deals with the life and work of the crown prince and in contrast to many other films does not dwell exclusively on the events at Mayerling.

H4\_021 - **Carl Egmont Paar, *Ein Kronprinz Rudolf Roman. Giaconda und die Versuchung***, Vienna, paper, printed

H4\_002 - **Stephan Steiner, *Das Schicksalsbuch. Als Kaiser Franz Joseph abgesetzt werden sollte. Der Kampf des Vaters gegen den Sohn***, 1949, paper, printed

H4\_001 - **Bastei-Prominent-Roman: Christl Stadtländer, *Rudolf von Österreich und seine Liebe***. Bergisch Gladbach, after 1956, paper, printed

H4\_022 – 024 - **Novel in instalments: *Die Liebesgeschichte des Kronprinzen von Oesterreich***, Meissen, 1925-1926, paper, printed

H4\_009 - **Film poster: *Mayerling, 1968***, Paper, printed

<b>J1 - RUDOLF IS ALIVE!: THE MAYERLINGOLOGISTS</b>
---

The unexplained events at Mayerling around 30 January 1889 have always exerted a great fascination on academics and amateur researchers alike. Only a few days after the death of the crown prince, Ernst von Planitz began with the first investigation, to be followed by many more over the following decades. Many different theories were proposed, but it was not until the 1960s that Fritz Judtman was able to present new findings in his book *Mayerling ohne Mythos* [Mayerling without the myths]. A relative of Mary Vetsera, Hermann Swistun, carried out substantial research into the life of his forebear during the 1980s.

Till today the spirit of the "Mayerlingologists" remains unbroken. In 1992 a sensation was caused by the Linz furniture dealer Helmut Flatzelsteiner. After careful planning he removed the remains of Mary Vetsera from the crypt in the cemetery at Heiligenkreuz, hoping to establish the definitive cause of her death.

Ingrid Fritz also belongs to the ranks of the long-term researchers of the events at Mayerling. Her aim is to reconstruct the furnishings of the hunting lodge. It is thanks to her determination and commitment that the crown prince's furniture was able to be shown as part of this exhibition.

J1\_018 - **Ingrid Fritz at the grave of Mary Vetsera**, Photograph. Ingrid Fritz, a retired head attendant from the Kunsthistorisches Museum in Vienna, has devoted herself to the subject of Mayerling with passionate commitment for many years. The starting point for her research was Mary Vetsera, who she refers to affectionately as "mein Puppi" [my dolly]. It was her observant examination of Mary Vetsera's grave that led to the solving of the grave robbing case.

**An attempt to reconstruct the scene of death on 30 January 1889** - Ingrid Fritz has attempted to examine logically the various different accounts of the discovery of the bodies. Using the model exhibited, she was unable to verify any of the versions.

J1\_001 - **Bed with wooden figures**, Ingrid Fritz, 2008

J1\_002 - **Reconstruction of the different accounts of the discovery of the bodies**, Ingrid Fritz, 2008

J1\_026 - **Anonymous drawing: the bodies of Rudolf and Mary Vetsera on the bed**, Photograph

J1\_019 - **Helmut Flatzelsteiner at Mary Vetsera's grave**, Photograph. One of the best-known "Mayerlingologists" is Helmut Flatzelsteiner, a furniture dealer from Linz. He has made it his mission to discover the true cause of Mary Vetsera's death. He believed that the only possibility of establishing the cause of death was to exhume her remains and subject them to rigorous forensic analysis. Having laid his plans carefully, he opened the tomb at Heiligenkreuz with two helpers during the night of 25 July 1991 and removed the coffin of Baroness Vetsera. Under the pretext that the remains belonged to his great-grandmother, he had Mary

Vetsera's skeleton examined by forensic and dental experts. A textiles expert also examined what was left of the clothing.

The "grave robbery" was revealed in December 1992 and caused an immediate and widespread sensation in the media. The re-interment of Mary Vetsera's remains in the tomb at Heiligenkreuz took place in October 1993 without an official court opinion.

J1\_005 - **The tools used to open Mary Vetsera's tomb**, Photograph

J1\_009 - **Report by forensic expert Professor Dr Klaus Jarosch, Linz**, 11 September 1991, paper.

Forensic expert Professor Klaus Jarosch also concluded that the subject was an approximately 18-year-old female with a height of 152 cm. In contrast to his colleague in Vienna, he ascertained the presence of multiple fractures of the skull. Several years later forensic expert Professor Christian Reiter was able to prove that the fractures were caused by a shot to the head. The track of the projectile ran from upper left to lower right. As Mary Vetsera was right-handed, suicide can be ruled out in her case.

J1\_012 - **Mary Vetsera's skeleton**, Photograph

J1\_016 - **Report by Professor Dr Johann Szilvássy of the Institute of Forensic Science at the**

**University of Vienna**, 20 November 1991, paper. Professor Johann Szilvássy was one of two experts commissioned by Helmut Flatzelsteiner to examine Mary Vetsera's skeleton.

Szilvássy established that it was the skeleton of a female with a height of approximately 161.5 cm who had died around 100 years previously. However, in the case of the partially destroyed skull he was unable to establish the presence of any injuries inflicted by a third party while the deceased was still alive.

**Mary Vetsera's hair** - Microscopic examination of hair from one of her temples revealed changes to the structure of the hair due to the effect of heat. Further examination by forensic expert Professor Christian Reiter detected traces of plaster in Mary Vetsera's hair.

J1\_007 - **Hair from Mary Vetsera's head**, Photograph

J1\_008 - **Micrograph of the hairs (magnified x 130)**, Photograph

**Press reports on the "grave robbing"** - Georg Markus, journalist at the *Kronen-Zeitung* tabloid daily, brought the grave robbing to the public's attention in 1992, creating a media sensation in Austria.

J1\_020 - **Kronen-Zeitung**, 22 December 1992, paper

J1\_021 - **Kronen-Zeitung**, 23 December 1992, paper

J1\_022 - **News**, 7 January 1993, paper

J1\_027 - **Täglich Alles**, 25 December 1993, paper

**Mary Vetsera's clothing** - Helmut Flatzelsteiner entrusted the examination of the remains of Vetsera's clothing to the Department of Costume at the University of Applied Arts in Vienna. The material and style of the dress indicate that it dates from around 1889/90. It was made by imperial court dressmaker Josef Fischer, who specialised in sports clothing. It is thus probably an ice-skating costume.

J1\_006 - **Mary Vetsera's shoes**, Photograph

J1\_013 - **Mary Vetsera's dress**, Photograph

J1\_014 - **Dress label**, Photograph

J1\_017 - **Expert report of the Department of Costume at the University of Applied Art, Vienna**,  
8 October 1991, paper

**Dental examination of the jaw** - The expert report by the Linz orthodontist and dentist Dr Michael Stolz on the jaw of Mary Vetsera attests good dental health, good oral hygiene and evidence of professional dental care. Two teeth had gold fillings. One tooth displayed severe carious decay and must have been very painful.

J1\_011 - **Mary Vetsera's lower jaw**, Photograph

J1\_025 - **Expert dental report by Dr Michael Stolz, Linz**, Linz, August 1991, paper

J1\_004 - **Ground plan of the hunting lodge and view into the bedroom**, Fritz Judtmann, drawing on paper. In 1968 the architect and set designer Fritz Judtmann published his examination of the events of 30 January 1889 under the title *Mayerling ohne Mythos* [Mayerling without the myths]. Today this is still one of the most important books in its field, the result of years of meticulous research and objective examination of the extant source materials.

J1\_003 - **Reconstruction of the bedroom at Mayerling with the smashed door**, Fritz Judtmann, gouache on paper

## THE DEATH OF THE CROWN PRINCE

### The murder versions

- The conservative court party sent two officers to Mayerling on the orders of the archdukes Albrecht, Karl Ludwig and Wilhelm in order to murder Rudolf, as he allegedly wanted to have himself crowned King of Hungary. In the ensuing struggle Mary Vetsera died from a ricochet bullet and the crown prince was killed.
- Rudolf was fatally wounded in a shooting accident.
- Mary Vetsera poisoned the crown prince with cyanide or laudanum. This version was originally also supported by the imperial court.
- The Baltazzi brothers wanted to fetch their niece Mary Vetsera from the hunting lodge at Mayerling. During the course of a quarrel they killed the crown prince with a blow from a champagne bottle.
- Enraged by jealousy, a woodsman shot Rudolf. When Mary Vetsera saw the dying crown prince she committed suicide.
- Foreign agents killed Rudolf after the failure of plans to overthrow the government.
- According to Empress Zita, Rudolf was the victim of a politically-motivated murder. The French statesman Clemenceau had Rudolf killed when the latter refused to stage a putsch against his father.
- Bismarck and Archduke Franz Ferdinand had Rudolf shot by professional assassins.

- Crown Prince Rudolf drove out to Mayerling with his mistress Mary Vetsera in order to end the relationship there. At an inn he gave her a necklace as a farewell gift. Rudolf went on to the hunting lodge, followed by the furious Mary. They quarrelled and she hit him with a candelabrum, whereupon the valet Loschek shot her to protect his master. The heir to the throne later died of his wounds.

### **The suicide versions**

- Crown Prince Rudolf shot himself in an act of insanity; Mary Vetsera's death was hushed up by the imperial court and not officially confirmed right up to the end of the monarchy.
- The crown prince shot his mistress and himself in an act of madness.
- Rudolf was tired of life for both private and political reasons and did not want to die alone. Mary Vetsera agreed to die with him. He shot his companion first and then killed himself a few hours later.
- Mary Vetsera bled to death having tried to induce an abortion, whereupon Rudolf shot himself as a man of honour.
- Unable to be together because of his status and marriage, Crown Prince Rudolf and Mary Vetsera committed suicide together.
- The refusal of the Pope to annul his marriage together with incurable venereal disease drove the crown prince to kill himself.
- Rudolf seduced Princess Aglaja von Auersperg, making her pregnant. Her brother Adolph demanded satisfaction from the emperor, who gave his permission in principle. They agreed to an "American duel": whoever draws the white ball wins, while whoever draws the black ball has to kill himself within six months. The crown prince lost.
- Crown Prince Rudolf and Archduke Johann Salvator wanted to overthrow the emperor. Rudolf was to assume power over Hungary and Archduke Johann was to reign over Austria. According to Countess Larisch, documents relating to this were contained in a casket which Rudolf entrusted to her on the morning of 28 January to give to Archduke Johann so that their plans would not be revealed after his death.