



MINISTRY OF FOREIGN AND EUROPEAN
AFFAIRS OF THE SLOVAK REPUBLIC



PALUGYAY PALACE



Sand arch
Thebner Hohl
Schulstall
Die Köpfe
Blumenau
Siehel B.

Kaltenbrunn
Hudegrün
(Dubraoka)
Zalugi
Polansky
St. Blumenau
Gemsers B.

Theben
Gemeinde
Schwaben B.
Weisesbrunn
Mittel W.
K. A. S. M. A. C. H. E. R. I.

Wolfsthal
Nussau
Grieschen
Hirschhausen
Weichselgarten
Pötschen

Wasserleitung
Kampel Arm
Kampelhof
Neuhof

Blumenau
Lautars
Hosalien hpt
St. Blumenau
Pharm
Suiding W.

Kaltenbrunn
Zalugi
Polansky
St. Blumenau
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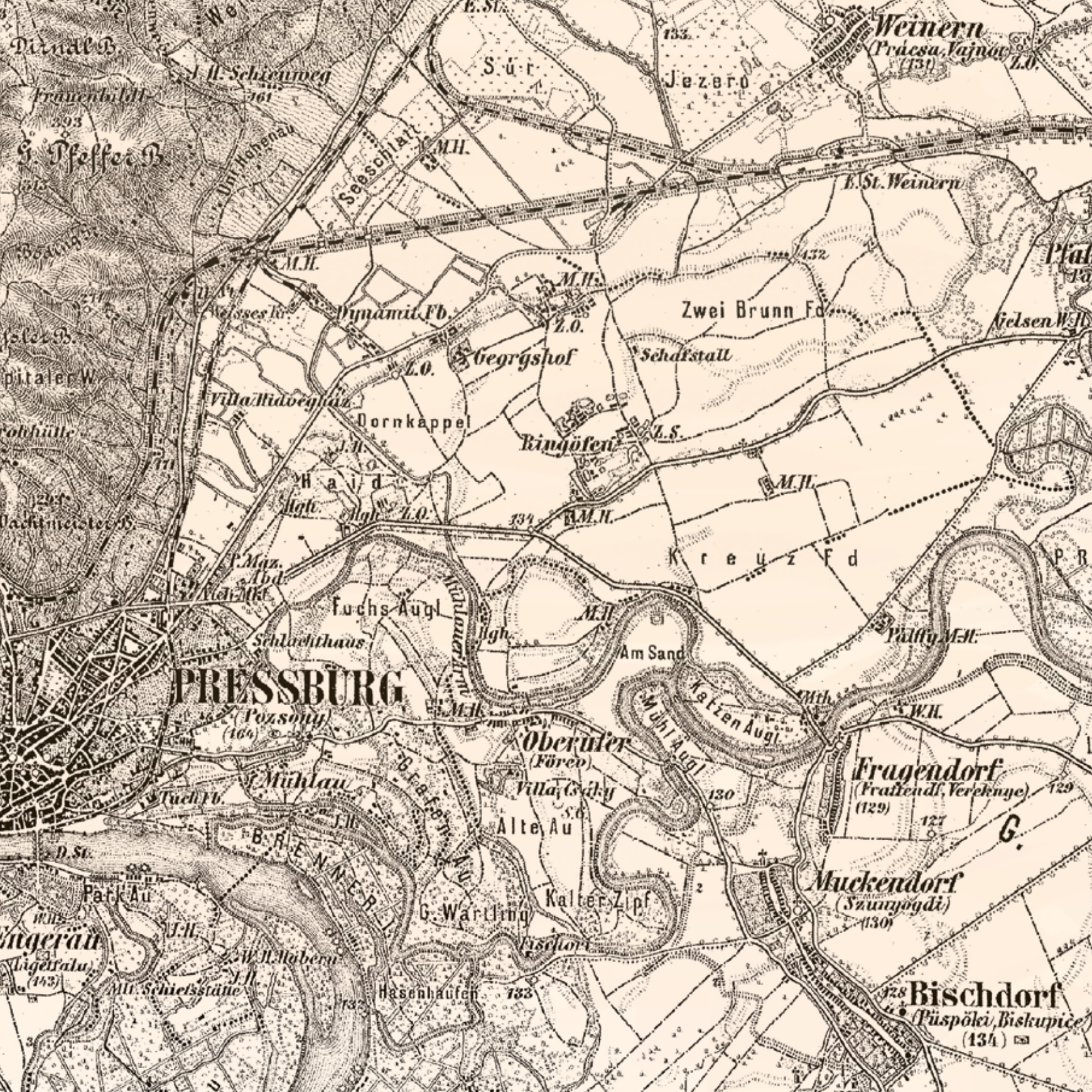
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Neuhof



Dürnbach
Frauenbühl
393
G. Pfeffer B.
132

J. H. Schienweg
761
U. Hohenau
M.H.
Seeschlacht
M.H.

E. St.
S. ü. r.
Jezero
133

Weinern
(Prácsa, Vajna)
(130)
L.O.
E. St. Weinern

Weiſſes K.
Dynamit Fb.
Z.O.
Villa Madoveglaz
Dornkappel
Haid
Hgh.
Z.O.
F. Maz.
Abd.
M.H.

M.H.
Z.O.
Begrüshof
Schafstall
Ringöfen
Z.S.
M.H.
Kreuz Fd

PRESSBURG
(Pozsony)
(164)

Fuchs Augl
Schlachthaus
Mühlauer Arn
Hgh.
M.H.
Am Sand
Kalten Augl
Mühl Augl
130

Fragendorf
(Fraitendorf, Vereknje)
(129)
127
G.
Muckendorf
(Szunyogdi)
(130)

D. St.
Park Au
Mühlau
Tuch Fb.
B. R. E. N. E. R.
J. H.
W. H. Altabern
M. Schiessstätt
173

Oberuler
(Főreó)
Villa Csáky
S.G.
Alte Au
Kalter Zipf
Fischort
G. Wartling
Hasenhäufen
133

128
Bischdorf
(Püspöki, Biskupice)
(134)





PALUGYAY
PALACE



Palugyay Palace, one of the premises of the Ministry of Foreign and European Affairs of the Slovak Republic, Bratislava Pražská Street 1

INTRODUCTION

It is not only books, but buildings too that have stories to tell. These are often poignant, especially in central Europe in the 20th century. It is good to know their stories, for buildings are part of the urban space and retain their value, whether it is of a material, cultural or artistic nature. But the main reason for knowing their history is that it tells us about the people who built them and who lived and worked in them, creating the values passed on to us. It is through the inhabitants of these buildings that an image forms of life in the multicultural city that Bratislava once was, and of its links with the equally multi-ethnic, and hence multilingual country surrounding it.

The building the Slovak Ministry of Foreign and European Affairs has used for government hospitality since 2002 is Palugyay Palace, designed and built nearly 150 ago, from 1872 to 1873, by a prominent Bratislava architect, Ignatz Feigler Jr. At the time, it was one of the most beautiful suburban villas in Bratislava.

From the beginning, the neo-renaissance palace had different owners and different functions. These reflected the emergence of entrepreneurship, with the international rise of Palugyay and Sons, the largest winemaking company in Hungary, and then its gradual decline in the 1930s. In the latter half of the 19th century its network of business contacts was distributed across every continent, spreading its reputation for quality wine and the good name of Bratislava and Hungary



around the world. Palugyay Palace was then owned by the winemaking company of the Carl Ludwig family, before being nationalised in 1945, and it survived two wars and at least three political regimes. Originally the building was both a family palace and home to the Jakob Palugyay family winemaking company, located beyond the city's historic centre and surrounded by vineyards and gardens, but the city centre grew up around it and eventually, thanks to the Foreign Ministry, found itself at the centre of Slovak foreign policy, and its contacts with the world were diplomatic rather than commercial.

The dilapidated building was saved by renovations undertaken from 2000 to 2002, breathing new meaning and new life into it. Thanks to the revitalisation and preservation of this unique historical space, the Ministry is able to put this valuable historical building to wide use. Slovak diplomats welcome foreign partners here, hold meetings with journalists, NGOs and Slovak expatriates, organise events such as exhibitions and the Goodwill Envoy awards ceremony, as well as balls and annual open days. During the Slovak Presidency of the Council of the European Union in 2016, the Palace was a centre for meetings between European diplomats.

We welcome you to Palugyay Palace and invite you to join us on a journey through its past and present. You will be amazed at where the building's history takes you and who you will encounter on the way. Be our guests in the historical rooms of the palace.



Eduard Gurk: St. Martin's Cathedral – Coronation of Carola Augusta as Queen of Hungary in 1825, etching, aquatint



Johann Vincenz Reim: Primate's Palace 1850, etching, colouring

TRANSFORMATION OF BRATISLAVA IN THE 19th CENTURY

In the 19th century the royal free city of Bratislava (then known as Prešporok in Slovak, Pressburg in German and Pozsony in Hungarian) was “one of Hungary’s leading cities”. In the mid-19th century 70% of its 43,863 inhabitants were German, 13% were Jewish, 10% were Slovak and 6% were Hungarian. By the end of the century the city had a population of more than 50,000 and according to a census in 1910 of over 78,000 before World War One, or nearly double its population in the mid-19th century. It remained a city with a dominantly German population at 42%, although the proportion of Slovaks (15%) and especially Hungarians (40%) was growing.

Bratislava was the coronation city and seat of the Archbishop of Esztergom, Hungary’s Primate for three centuries from 1563 until 1830 when the last King of Hungary was crowned in St. Martin’s Cathedral. In 1805 the Treaty of Pressburg was signed between Napoleonic France and the Habsburg Monarchy following the Battle of Austerlitz (now Slavkov) in the Primate’s Palace. It was also where Emperor Ferdinand V King of Hungary and Bohemia signed the March Laws in March 1848. Until the revolution of 1848, Bratislava was the seat of the Hungarian Parliament. All this contributed to its political importance. Several years before the revolution, Bratislava and the evangeli-



St. Martin’s Cathedral, site of coronation of Hungarian kings and queens between 1563 - 1830, including Maria Theresa June 25, 1741



Primate’s Palace , built from 1778-1781 for Archbishop J. Batthyány.

In 1805, the Palace’s Hall of Mirrors saw the signing of the Peace of Pressburg, after the battle of Austerlitz

cal lyceum were the focal point of the Slovak national revival movement. Its standard bearers were members of Štúr’s circle, i.e. students and followers of Juraj Palkovič, a professor at the evangelical lyceum, and later of Ľudovít Štúr. They were young members of an extraordinarily gifted generation who advocated the national rights of Slovaks in Hungary through literature, journalism (from 1845 to 1848 *Slovenskje národnje novini* [Slovak National News], the first political newspaper in Slovak was published in Bratislava) the codification of Slovak (1843) and politics (Ľ. Štúr was a member of the Hungarian Parliament and a political journalist). Eventually this generation would engage militarily in the 1848 revolution on Vienna’s side. The Slovaks’ desires for political and national emancipation within Hungary were not fulfilled, however, and the revolution was suppressed. But it did lead to the abolition of serfdom which freed up the workforce, contributing to the industrial development, including the development of transport that was characteristic of the 19th century, and also of Hungary and therefore of Slovakia too.

The political developments, and perhaps more so the fast-moving industrial development, changed Bratislava significantly. Politics turned it into a provincial city rather than a capital and the industrial development led to the economic expansion of the city and the development of trans-

port, exploiting its location on the Danube River and at the foot of the Lesser Carpathians and between Vienna and Budapest.

In the short period from 1850 to 1860, following the suppression of the 1848 revolution, Bratislava became one of five administrative centres of the areas Hungary had been divided into by Franz Josef. The city continued to lose political importance after the Austro-Hungarian Compromise (1867), but remained allied to nearby Vienna. According to statistics from 1869, Bratislava was Hungary's third city in terms of the volume of industrial production, which fundamentally altered both the city and region. These changes took place partly in emulation of Vienna, but Bratislava could take pride of place in Hungary in several respects.

Following Vienna's example, the Danube Steamship Company was founded in 1830, providing regular river transport between Bratislava, Vienna and Budapest.

In 1838 construction began on a horse-drawn railway from Bratislava to Trnava, completed in 1843 (the station, still preserved today, was built by I. Feigler Sr., 1791-1847), and in 1872 steam engines began running on it.



Evangelical Lyceum, Konventná ulica 13



*Kühmayer's factory near Červený most
with railway line to Vienna*



Reconstructed Bratislava - Vienna tram locomotive

By 1846 preparations had started on a railway line linking Bratislava with Vienna and Pest by steam locomotive, requiring among other things the building of a tunnel and viaduct near Železná studnička (Iron Well) called Červený most (Red Bridge). On 20 August 1848 the first train pulled by a steam locomotive passed over it before arriving at Bratislava's main station (Staatsbahnhof vor der Märzlinie, the terminus of the Bratislava - Gänserndorf - Vienna and Bratislava - Břeclav lines) from Vienna. In 1857 I. Feigler built the first public hospital which later became the basis for the school of medicine at Alžbetínska univerzita.

In the 1950s Hungary's first gasworks were built in Bratislava, and an electric power station followed later. The first gas lamps were lit on 19 March 1856, several months earlier than in Budapest, and the first electric lights were switched on in Grassalkovich Palace gardens on 25 August 1878, and were then gradually introduced into households, streets and factories. In 1885, the first tram started operating in the city.

In 1845 Bruder, a Viennese company, established a silk factory in Bratislava, the first in

Hungary. Earlier a royal Hungarian cigar factory, Kühmayer silver and gold wire products/epaulettes and a wool-processing factory, had been set up there. In the short period from 1850 to 1873 other factories appeared on the city outskirts and by 1873 there were dozens of them. These included various industries, ranging from mechanical engineering (Feitzelmayer's factory, Werdorfer's factory) and the manufacture of chemicals and arms (Dynamit-Nobel, Apollo, Rothova Patrónka) to electrochemicals (Siemens-Schuckert, Kablo), textiles (yarnmakers, Danubius, linenmakers) and food (Stollwerck, Stein, Hubert, Wein-Grosshandlung Eisvogel, E. Schmidt und Comp. and J. Palugyay und Söhne). They were among the most modern in Central Europe and had business contacts around the world. Their products were awarded top prizes at domestic and international exhibitions.

In 1890 and 1891 a permanent bridge was built across the Danube and the city's industrial development was so rapid that just before World War One, Bratislava was the second most important industrial centre in Hungary. The Chamber of Industry and Commerce was based there, as were the command head-



*Johann Vincenz Reim: Hungarian Chamber Palace
Hungarian Parliament, Michalská ulica 1840-1860,
etching, colouring*



*Slovak National Theatre, designed by
H. Helmer and F. Fellner in 1886*

quarters of one of the monarchy's four army corps (Korpskommando) and in 1914 Alžbetínska univerzita.

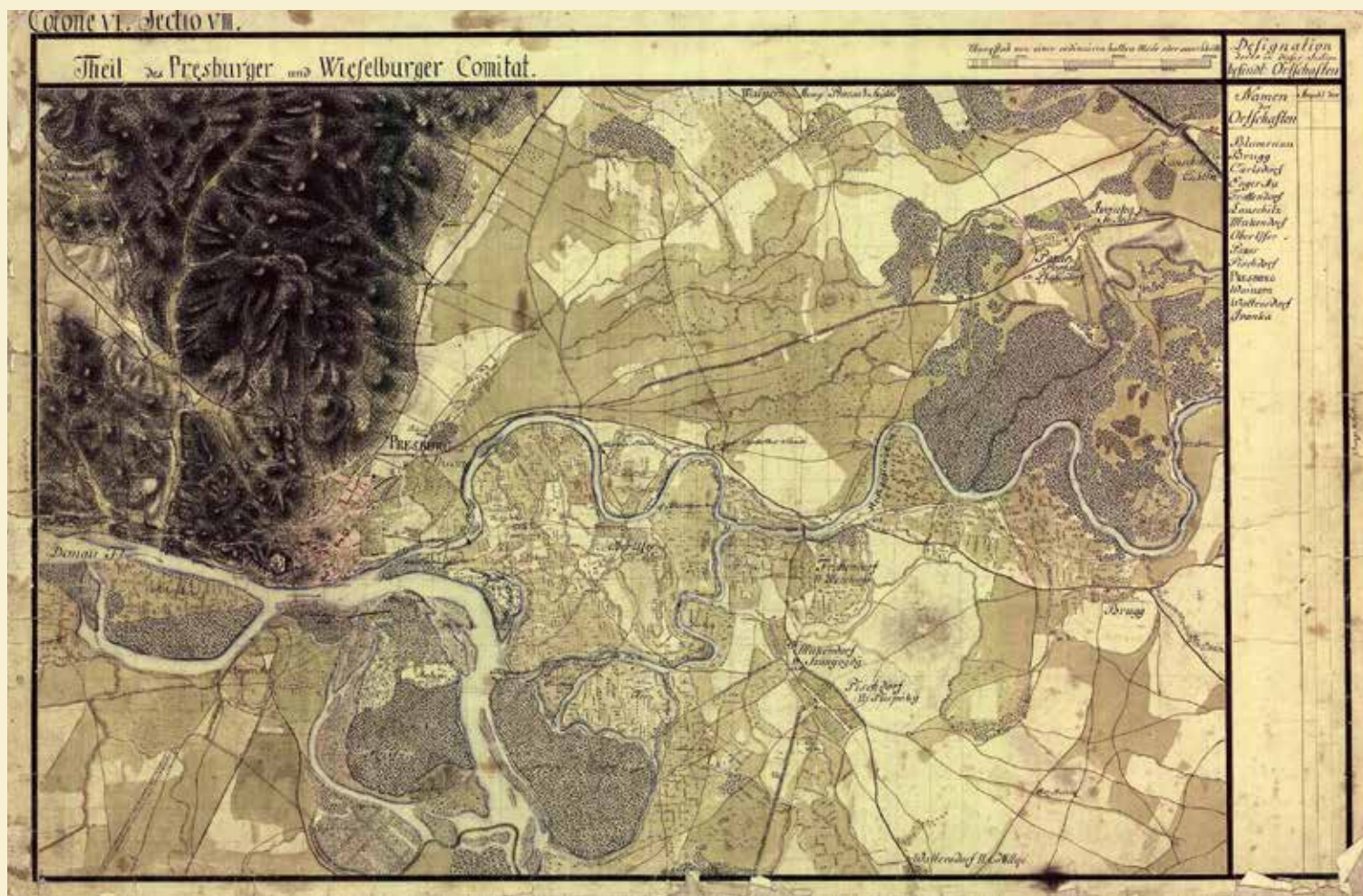
Architecture followed Vienna's lead, which had set the trend for building in central Europe with its new expansive Ringstrasse, and historical romanticism prevailed, in part owing to I. Feigler Sr., who had come from the studios of the Viennese architect, J. Kornhäusl, alongside neo-baroque and neo-renaissance towards the end of the century. More town houses/blocks of flats and family residences and villas began to appear.

The original classicist theatre on Promenáda was replaced by a new theatre in 1886, one of 48 in Europe, from Berlin to Odessa and from Hamburg to Sofia, designed by two prominent Viennese architects, Ferdinand Fellner and Hermann Helmer. Around 200 buildings were designed at their studios, most of them constructed in the Monarchy, especially in Vienna. However, the theatre in Bratislava was built by a firm owned by Bratislava architect and developer, I. Feigler Jr.

Two years later, the Ganymede fountain was built on the theatre square by Bratislava-born Viktor Tilgner, a professor at the Vienna Academy.



Franz Hablitschek: Views of Bratislava and its interior, 1850-1860, engraving, steel engraving



Section of Bratislavská and Mošonská stolica, 1st military mapping (1782-1784)

WINE, WINEGROWING AND WINEMAKING AROUND BRATISLAVA

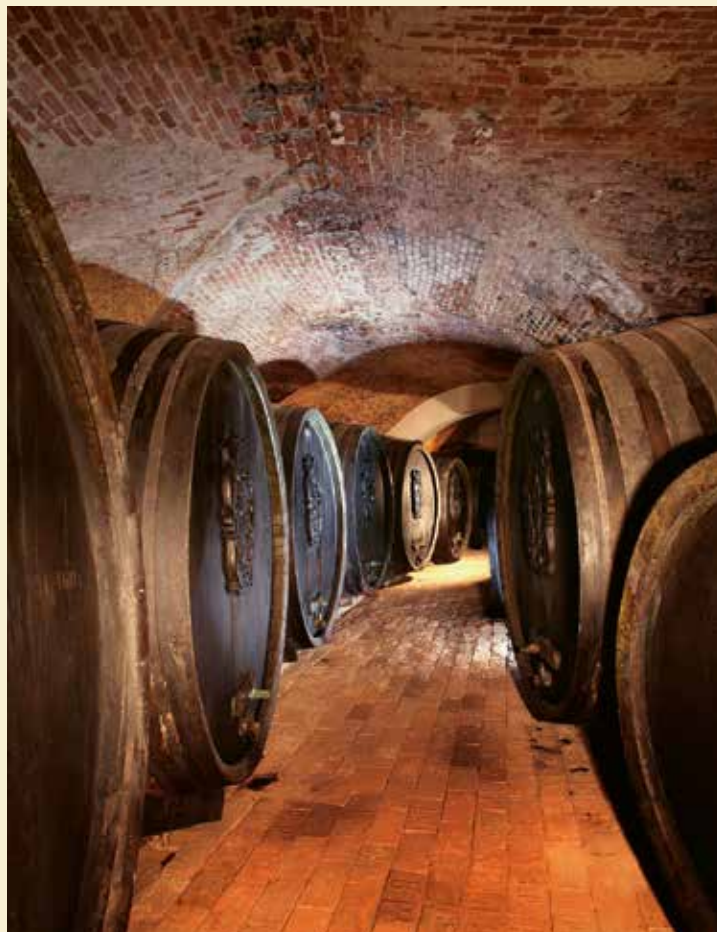
Another characteristic associated with Bratislava is winegrowing and winemaking. Tradition has it that both are as old as Bratislava itself. The Roman historian Cassius Dio talked of the Celts growing *vitis viniferis* in Pannonia. Archaeological finds suggest that winemaking and the drinking of wine spread throughout the Danubian Lowland along with Roman culture from the 1st to the 4th centuries. This is supported by reports from the Roman historian Eutropius that during his short reign

Emperor Marcus Aurelius ordered vineyards to be planted there with the aid of local legions, probably to supply the Roman army in the upper Danube region. There is evidence there were vineyards there in the 5th century in St. Severin's biography, who spread the Christian faith throughout the "land of vineyards". Three Old Church Slavonic prayers from the Great Moravian period also point to winegrowing and winemaking in the area – a vine-planting prayer, a grape-harvesting prayer



and a prayer said over wine. As Czech chronicler Václav Hájek from Libočany tells it St. Ludmila asked King Svätopluk for grapevine seedlings and had them planted around her castle, Pšov/Mělník, and this is thought to mark the beginning of winemaking in the Czech lands where vines are grown to this day.

The Bratislava privileges issued by King Andrew III in 1291 refer to “old, restored and new vineyards to be established”, and citizens were exempt from taxes on vineyards. This was partly because the vineyards yielded 15 times more than the arable land, even where the soil was poorer. Winegrowing was popular among castle nobility, monasteries, the Chapter and members of the city council, craftsmen, merchants and ordinary people, regardless of occupation. Contemporary engravings and land registers show that vineyards surrounded the whole city, stretching across the Carpathian slopes to the north-east and north-west of Bratislava.



There is evidence from the 16th century of the existence of a professional organisation of wine growers in Bratislava which survived until the mid-20th century. It did a lot of good work maintaining and restoring the vineyards. For example from 1882, when phylloxera first appeared, it succeeded in preventing greater damage to the vineyards, so while phylloxera destroyed 80-100% of all the winegrowing areas in France and Germany, in Bratislava it was far less, with only around 20% of vineyards affected.

The area that is now above Hlboká cesta, towards Lamač and Stupava, used to be a typical winegrowing area. In this area (Pražská ulica) there were a number of exceptional cellars in the 19th century, where high quality wine was matured. From 1835, Paul Schmidt and Eisvogel (nos 5 - 7 on Pražská ulica) were located in the former Esterházy cellars, while the largest of them was J. Palugyay and Sons (no 1 on Pražská ulica).

FROM HOTELIER TO WINE WHOLESALERS MERCHANT – JAKOB PALUGYAY AND SONS

Jakob Palugyay, the descendant of a land-owning family from Palúdzka and Bodice near Liptovský Mikuláš, was born on 8 August 1819 in Prešporok (Bratislava) in Grassalkovich Palace (now the seat of the Slovak president), where his parents were in service to Count Anton Grassalkovich.

He started his exceptionally successful business career at the age of 25 in 1844, when he invested his share of the inheritance in the purchase of a classicist building of an iron-rich water spa at Železná studnička (Iron Well) which he converted into a fashionable restaurant. His success was based on a well-prepared business plan that was in keeping with the romanticism and the revived fashion of returning to the free nature. Furthermore, according to the press at the time, his restaurant became a popular meeting place for members of parliament in the revolutionary year of 1848, when the Hungarian Parliament met in Bratislava for several months.

The restaurant at Železná studnička prospered so well that four years later in 1848 Jakob Palugyay was able to rent a café out of the profits at the Zum Grünen Baum hotel on Promenáda, now Hviezdoslavovo námestie. And in 1857 he could buy the hotel itself – recently renovated by I. Feigler Jr. in 1846 – from its original owner, Johann Löwy, the director of the first Hungarian horse-



*Anton Grassalkovich's Palace, now
Seat of the Slovak president*

drawn railway. Palugyay became the biggest hotelier in the city and the restaurant at the Zum Grünen Baum hotel guaranteed quality and a high culinary standard. In 1851 he was accepted as a burgher of Prešporok. On 23 August 1857, *Pesti Hírlap*, under the heading “Prešporok News”, reported: “...the Zum Grünen Baum hotel is the crown of Prešporok. I recommend anyone wishing to eat well to go to Prešporok to Mr Palugyay's.” Palugyay's hotel was also re-

marked upon in the *Neue Frankfurter Zeitung* of 18 October 1863: “...his excellent cuisine will satisfy even the most demanding food connoisseur and it offers a seasonal selection of dishes.”

The Palugyay name was prominent not only in Prešporok (Bratislava), but also among the elite and in government circles, for his Zum Grünen Baum was simply one of the best hotels in the Monarchy. The most important social events took place here, including visits by the Archdukes, Johann and Wilhelm. The restaurant provided the catering during the consecration of Esztergom Cathedral in 1856, for the 1st Hungarian Congress for Doctors and Naturalists in 1865 and during city festivals and balls, and even Emperor Franz Josef honoured it with a visit on 30 August 1872. In the 1870s the Zum Grünen Baum was featured in several



Hotel Zum grünen Baum

novels. For example, it appeared in Anton von Klesheim's poems, whose plays were performed in Bratislava.

In 1859 Palugyay received an award from the Ministry of Culture and Education for supporting poor students and the underprivileged. For years a table was laid for 12 poor students, and later for 40-50, in the hotel's exclusive dining room, and other poor people were fed daily too.

Members of the Prešporok Fencing Club, Conus Bowling Club and Schlaraffia – a club of friends of the arts, good humour and wit – also met at the hotel. One of the first two film screenings in the city took place here on 25 December 1896, and on 16 September 1905 the first Elektrobioscop cinema was opened in the Fencing Hall.

Members of one of the oldest freemason lodges in the city, the German Zur Verschwiegenheit (originally Ad Taciturnitatem in Latin), restored after the Austro-Hungarian Compromise of 1872, also had a room at the hotel. The lodge members supported the arts, such as the work of a Bratislava sculptor who lived in Vienna – Viktor Tilgner – or photographer Eduard Kozics, and they also supported the putting up of a memorial to the Bratislava-borne composer J. N. Hummel. The painter Eduard Majsch, a friend of the J. Palugyay family, was also a member of the lodge. Later he was to become the Palugyay family artist. The hotel was renamed to the more mundane "Carlton" following renovations in 1912 to 1913. The name was chosen because it corresponded to the first letters of the names of its previous owners, Carl and Antónia (Toni) Palugyay.



But the highpoint of Jakob Palugyay's career was yet to come. That was his wholesale wine business. Palugyay began devoting attention to it in the 1850s. In the beginning he supplied wine to the aristocracy and only traded locally. His success came with orders from the state. Palugyay's wine aroused the interest of the Emperor's brother, Archduke Maximilian, who was the general governor of Lombardia and Venetia in 1857 to 1859, and he recommended him

to Leopold I in Brussels, his father-in-law, and so from 1857 Jakob Palugyay also supplied the Belgian Royal Court for the next 15 years. In addition, the Palugyay company gradually became an exclusive wine supplier to the Royal Court in Vienna, the royal courts in Spain, Romania and Serbia, and he supplied wine to the tables of Austrian archdukes, the Grand Duke of Saxony-Weimar, the Duke of Nassau and the Earl of Flanders.

Meanwhile Jakob Palugyay was teaching his two sons, Franz (*1845) and Josef (*1846), to follow in his footsteps. Franz graduated from the business academy in Vienna, learned about the wineproducing areas of France and Germany and visited England and the Orient where he made business contacts for when he would later work at the company. Josef was employed at the Mirabeau hotel in Paris, where he gained practical experience in the production and cultivation of wine which he would later put to use in Bratislava when in charge of the wine cellars. They travelled around a large part of the world – visiting Mexico, America, India, China and Japan, and consequently, the Palugyay company

became a pioneer in Hungarian wine culture and wine export.

By the end of the 1860s the company had gradually been transferred into their ownership, so as company stakeholders they were the ones to collect first prize at the Trieste exhibition. By then the company was already one of the biggest tax payers, which was one of the criteria for Jakob and his son Josef being appointed members of the city council.

After Archduke Maximilian became the Emperor of Mexico in 1864, Palugyay gained access to the American continent. As a Viennese newspaper reported on 20 June 1865: "25,000 bottles and 700 buckets of Hungarian wines of the finest varieties have been supplied to the Mexican Royal Court from Prešporok in the past 14 days." Since Palugyay's wines had retained their quality despite the Novara frigate's long and difficult journey, Wilhelm von Tegetthoff, the vice-admiral and commander-in-chief of the Austro-Hungarian navy, recommended that Palugyay's wine be included in the Royal and Imperial Fleets' stock, including overseas voyages.

Palugyay's wines did not lose their Mexican market even after the failed English, Spanish and French intervention and execution of Maximilian I in 1867, as later press reports confirmed. As an Austrian newspaper reported on 2 May 1869 under the heading: Report from Trieste. Popularity of Palugyay's Wine in Mexico – New Shipment: "Wines from Mr Palugyay from Prešporok are becoming increasingly popular in Mexico and according to official reports, another 28,000 bottles are headed there." "Mr Palugyay



undoubtedly deserves credit for opening up new lucrative markets for Austrian and Hungarian wines of the highest quality, which no other wine merchant from here has achieved on such a large scale, and which is of great significance in terms of the country's business and economic interests. Mr Palugyay's wines are so popular in Mexico that there is practically no competition and prospects are promising for further expansion of the business," Dr Rittersberg, an Austrian navy officer in Trieste, wrote in his report in the spring of 1869. And he wrote the following to the Ministry: "Mr Palugyay undoubtedly deserves credit for introducing the noblest produce of Austria-Hungary to an overseas empire, which no other wine producer in Austria has been so bold as to achieve. He has made new, highly lucrative markets accessible to wine and made them commercially important to the state."

WINE ABOARD A CORVETTE AROUND THE WORLD

Following on from the wine exports to Mexico, Austrian overseas expeditions were supplied with wine. In the 1860s the press and the ships' crews regularly reported back on these supplies. In a letter sent from Singapore on 16 April 1869, the crew of the Donau frigate stated: "We have tested all the types of wine in several geographical locations and, having crossed the equator twice and exposed the wine to high and low temperatures and the violent rocking of the ship, we can report that the wine has not lost any of its quality. Even the light wine in barrels, of which we still have a small

supply, has survived very well. These wines are the only source of encouragement and refreshment we have in such a hot climate.”

Wine was then supplied to the Archduke Friedrich corvette which sailed around the world in 1874, 1875 and 1876. This sea voyage began from the main Austro-Hungarian military port in Pula, stopped off in Cairo, sailed through the Suez Canal, reaching the Pacific Ocean via the Red Sea, and then stopping again in Sri Lanka. Its next destination was Singapore and several places in China. It stopped off in Hong Kong, Shanghai, Canton and Macau. It then continued on to Nagasaki, Shimonoseki, Kobe and Yokohama in Japan, to Manilla in the Philippines, Bangkok, Malaysia, Indonesia and sailed around Borneo and Sulawesi along the Makassar. The voyage continued across the Pacific Ocean to the west coast of the USA and down the American continent to Chile and Argentina. It dropped anchor at the Azore on its journey back. It came back through the Mediterranean via Gibraltar and, before returning to Pula, stopped in Algiers and Palermo. The expedition covered a total of 49,000 nautical miles, encountered two destructive typhoons in the China Sea in 1874, and suffered pirate attacks in Siboku Bay in northeast Borneo.

Once again the quality of Palugyay’s wines made an impression during this journey around the world. As Josef Lehnert, the corvette’s captain, wrote in his book



Um die Erde: “Palugyay and Sons, Prešporok and Szarvasi and Comp., Pest, supplied us with excellent bottled wines which, despite the effects of the climate, proved themselves everywhere in the world. Wherever we offered them to our guests, they were well-received. We state with satisfaction that our domestic wines, especially Hungarian ones are suitable for export, although we think the price is a little high for them to compete against French wines... In East Asia they must also compete against Australian wines, which have been selling very well recently, like all the products of the thriving Australian economy after all...”. As we can see, Palugyay’s wines had found their place on the competitive international market which, according to records, was no less fierce than it is nowadays.

“...WINES ARE LIKE CHILDREN. THEY HAVE TO BE NURTURED.”



The local press also emphasised the quality of the wine culture, especially in the company’s wine cellars: “As Palugyay used to say, wines are like children. They have to be nurtured. Palugyay is masterful at nurturing. He takes care to develop the personality of each wine. Some require plenty of room for development, others need little, while yet others have lives that may be short or long.”

The press of the time – from Vienna, Munich, Bu-

View of the company’s offices at Palugyay Palace

dapest and Frankfurt – stressed that Palugyay’s wine was the best in Hungary and pointed to the advantages of the growing exports to all continents for Hungary’s economy and reputation. In the 21 April 1875 issue of *Vadász és Versenylap*, the Hungarian writer Mór Jókai claimed that the red Château Palugyay and Villányi would not only make the traveller’s stay in Hungary so much more pleasurable but also in Warsaw, St. Petersburg, Berlin, London, New York and Buenos Aires as well as on the other side of the planet, such as in Calcutta.

A review of Château Palugyay wine was published on 15 December 1880 in *The London Medical Record*: “... Messrs. Kinen & Fabre, of Regent Street, the agents for the proprietors, Messrs. J. Palugyay & Sons the famous wine-merchants and growers of Pressburg, Hungary, import an Hungarian wine of very high quality indeed. Many Hungarian wines introduced into this country have had certain drawbacks, either of coarseness or of imperfect manufacture; and it is only when the highest qualities are reached that Hungarian wines can be fairly said to compete with French wines in perfection of manufacture. This wine, on the contrary, is singularly delicate, pure, and well made, and possesses for the connoisseur a quality equivalent to that of very high-class Burgundy, for which it was recently mistaken by a French grower experienced in such matters, to whom we submitted it. Château Palugyay is a wine of rare quality, and will certainly take a permanent place among the favourite wines of all connoisseurs. Physicians often look for a pure, generous, and unsophis-



ticated wine - a thing which is much more often talked of than found - and we believe that the Château Palugyay will always deserve what we can now fairly say of it, that it possesses the qualities we have enumerated.”

By the time Jakob’s sons were already in charge of the company, *Magyarországi Híradó* magazine (4 May 1905) was appraising the merits of the company’s pioneering approach: “Josef is credited with inventing a method of transporting wine overseas. At the Vienna world exhibition, his impeccable wine accoutrements, the shape of the bottle, the label design and the corks – he was ahead of the pack.” “Palugyay exports to the New World exceed those to Europe and the wines are served in the dining car of the express train to London, while Palugyay wines feature on the wine lists of the most elegant restaurants in Budapest, Vienna and Paris. Palugyay was the first to export wine overseas in bottles.” Gradually Palugyay’s wines came to be served on merchant and military ships as well as on transoceanic steam ships, including the Titanic.

The range of wines the company traded included all the major wines and varieties in Hungary as well as imported wines, French champagne, German wines and others. Leading local wines included Prešporok Riesling, Račianske Red and a selection of Tokaj wines – in 1877, for example, the cellar contained 50 thousand bottles of Tokaj, the original Château Palugyay



White and the Château Palugyay Red. Next came wines from the most famous wine regions, marked according to region of origin such as Neszmély, Somló, Visonta, Villány and Szekszárd.

JAKOB PALUGYAY BECAME THE ROYAL SUPPLIER TO

Franz Josef and the Imperial Royal Army in 1871. This title was awarded to businessmen who purveyed the highest quality goods. It was the highest mark of quality in the country. To gain it the business had to maintain a long-term commercial relationship with the royal court. Awarded by the Emperor at the court office's recommendation, it was



a privilege available only to legal persons and could not be inherited or revoked. Estimates suggest that there were a total of 2,500 title holders in all Austria-Hungary.

Besides supplying the royal court, Palugyay also provided a large supply of wine to the Austrian, Russian, German and Romanian armies. The press recorded many such cases and they were probably exceptionally large orders. This led to another side of his business success that involved combining several market sectors: selling top products to its high society clientele and mass products to less wealthy customers. The extent of Palugyay's wine export business constituted a substantial proportion of Hungary's international trade and the company was respected accordingly.



J. PALUGYAY & SÖHNE Pressburg (Ungarn) Etablissement für ungarische Naturweine und Ausbrüche.

J. PALUGYAY & SÖHNE
 PRESSBURG (UNGARN)

KÄISERLICHE KÖNIGLICHE OESTER-UNGARISCHE HOH-WEINHANDLUNG
 FÜR DIE ERANKEN, BEI MALETTEN DER KINDEL UND FÜR ALLE
 DR. KAROL RINKH EISENACH JOSEF DR. KARL WIRTH KESZEGHARDY DR. JOSEF
 K. ADOLF CARL SPINNY

Chateau Palugyay

Hier im Haupt-Etablissement

1890.

Rebenkeller.
Frischer Weinberg.
Sergator Keller.
Kühler Keller.
Flascher Keller.
Prax doppel Keller.
Einzelkeller.

Rebenkeller No. 12 (Eggenberg).
Rebenkeller No. 2 (Donstadt).
Personale Flaschenstube, Lichtweiger Keller.

Spezialkeller für Tokay-Burgunder Weine.

1890.

J. Palugyay and Sons poster, 1890



KEY POINTS IN JAKOB VON PALUGYAY' S LIFE

- 1819** 8 August born in Count A. Grassalkovich' s palace, Bratislava
1844 takes over the restaurant at Železná studnička near Prešporok
1848 takes over the city shooting range and restaurant at the Zum Grünen Baum hotel
1850 starts his wine business
1851 gains the status of a Bratislava burgher
1857 takes over the Zum Grünen Baum hotel
1857 first supplies of wine for the courts of Archduke Maximilian and his father-in-law the Belgian King Leopold I
1859 his son Josef journeys to Chevet to the Mirabeau hotel. He returns via Belgium to visit King Leopold I
1864 first supplies of wine to Mexico for Emperor Maximilian' s court
1865 granted the title of royal supplier to the Mexican and Duke of Nassau courts by Emperor Franz Josef
1866 Gold Cross with Crown for service
1868 granted the title of court supplier to the court of Archduke Josef
1869 receives recognition at the behest of the crew of His Excellency' s frigate, the Danube, and the Friedrich corvette, for a shipment of wine that had crossed the equator twice.
His son Carl travels to China. His sons Franz and Josef are taken on as official partners at the company, Carl is in charge of the hotel
1871 appointed supplier to the Austrian imperial-royal court
1872 construction of the cellar, premises and family residence of Palugyay Palace, inside toll boundary Vor der Märzenlinie No. 74 (originally Blumenauer Strasse, now Pražská ul.), 1873 commissioned for use; renewal of his noble title (Adelsattestbrief), confirmed by the King
1873 granted the Knight' s Cross of the Order of Franz Josef.
1874 appointed supplier to the royal court of Romanian King Carol I.
1875 elected to Prešporok city council
1876 appointed supplier to the court of Serbian Count Milan Obrenovič
1878 large supply of wine for the Russian army in Bucharest
1880 granted the title of supplier to the Spanish court
1882 construction of a house on Hlavné námestie, now Zelená St., Bratislava
1884 40th anniversary of the founding of his business
1886 dies, buried in Bratislava at Ondrejský cemetery in a family tomb destroyed in the 1980s.

WINE AWARDS RECEIVED BY PALUGYAY AND SONS

The company was successful because of its management skills, but also because of the high quality of its wines. From the 1860s on, Jakob Palugyay began presenting his products at numerous industrial and agricultural exhibitions and competitions, collecting top prizes.

- 1864** honorary award at an exhibition in Mödling, Lower Austria
1865 honorary 1st class certificate at an industrial exhibition in Bratislava. for a vintage Riesling
1858 an award for Tokaj wines
1866 Gold Medal at the national award for these wines at an agricultural exhibition in Vienna
1871 first prize at the Regional Exhibition in Trieste
1873 medal for merit at an exhibition in Vienna.
1878 gold medal at the World Exhibition in Paris, the top prize awarded to wine
1879 award at an exhibition in Sydney and honorary certificates for all wines
1880 grand gold medal at an international exhibition in Brussels for "the smoothest Tokaj wine"
1880 certificate at the World Exhibition in Melbourne
1881 grand gold medal at an exhibition in Frankfurt am Main
1900 Grand Prix at a world exhibition in Paris

JAKOB VON PALUGYAY' S TITLES AND HONOURS

- 1865** awarded the title of wine supplier to the Mexican Imperial Court and the Duke of Nassau Court by Emperor Franz Josef
1871 awarded the titles of supplier to the Austrian Imperial Court and supplier to the Hungarian Royal Court by the Emperor at a regional exhibition in Trieste
1873 medal for contribution to the export of Austrian wine
1873 Knight' s Cross of the Order of Franz Josef for contribution to Hungary' s trade and industry (Kaiserlich-Österreichischer Franz-Joseph-Orden)
1877 Gold Cross with Crown (Goldenes Kreuz mit Krone) for merit. His sons Josef and Franz were made Knights of the Order of Franz Josef



Refurbished rooms of the company headquarters, modified for use by the Ministry of Foreign and European Affairs of the Slovak Republic

PALUGYAY PALACE

ARCHITECTURE OF “PALACE OF WINES”

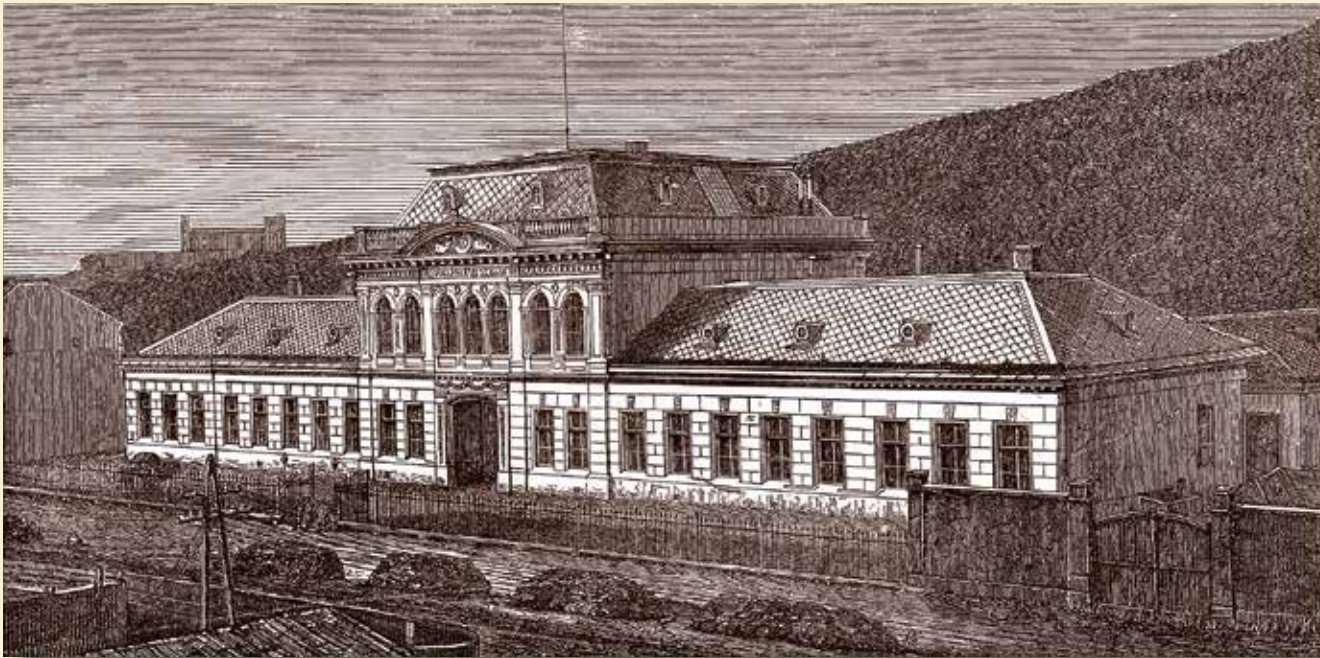
Encouraged by the success of his hotel and wholesale wine business, Jakob von Palugyay erected a building which would serve as both a house and as a business headquarters, known as Palugyay Palace.

The location was chosen very carefully and all its strategic advantages were exploited. It was situated in an area of existing vineyards and cellars below the Calvary, just inside the city's toll boundary (the address was vor der Märzenlinie 74/before the March Toll Boundary). With the March Toll Boundary regulations approved, Palugyay's production of wines and distillates was exempt from local taxes and charges. It was also close to a train station built by Ignatz Feigler Jr., Bratislava's leading city architect and developer, which meant wine could be loaded onto the wagons without having to cross

the city's toll boundary. The loading process was later improved with the wine transported via an underground pipeline leading from the spacious cellars under the palace directly to the station, which was said to still be functional after World War Two.

The palace with its spacious cellars was ceremoniously opened in 1873. Ignatz Feigler Jr. was once again the designer behind the Palugyay Palace plans that were in keeping with the historicising neo-renaissance style fashionable at that time. In the years that followed, statues were added to the palace ornamentations.

Their business interests led the fates of the Palugyays and the Feiglers to cross several times. They were a similar type of entrepreneur, albeit in different areas. Both had ambitious



Palugyay Palace before completion 1872-1873

plans, a good judgement of what the era required and an all-rounded approach. These guaranteed their commercial success.

The J. Palugyay company engaged in the entire winemaking process from the cultivation of the grapes and the processing, storage and bottling, to distribution and export.

The Feiglars' biggest asset was the range of construction services they provided, from design to construction. They won a series of prestigious orders in Bratislava because they were architects and builders who also owned their own construction firms and stone-cutting workshops. Later these also enabled his son, I. Feigler Jr., (1820 – 1894) to become a successful builder/developer implementing the equally successful plans/projects of J. Palugyay and his sons.

The palace harmoniously combined two functions, that of a pleasing and glamorous family residence and company headquarters with extensive production and storage areas. It bears the mark of Feigler's work, in its balance, strict



View of the entrance to the Palace living quarters



ment rooms, as can be seen in photos of the time or on the well-preserved interior plans by E. Majsch. It also contained Franz's and Josef's quarters.

The western wing was designed as an area where Jakob Palugyay's family and friends could relax in comfort.

symmetry and distinctive linear cornices.

I. Feigler Jr. was able to fuse together its seemingly disparate functions, taking into account the latest technological requirements for the large-scale production of wine, while retaining a high standard of architectural design and artistic craftsmanship.

Architecturally it was a neo-renaissance building with four wings and a courtyard that sloped gently down towards the street, onto which faced the two-storey palace. This was also the most magnificent side of the palace with a stucco ornamental facade, an opulent entrance, sculptures on the low wall, two vases on the hip ridges and a mansard roof. In this eastern section were the elegantly furnished offices of the owner and staff, administrative and entertain-

This part of the palace, facing away from the busy street, was originally in French country house style with a single storey and a roof terrace providing living quarters. These were extended to include another floor by his grandson Anton from 1914 to 1918. The Palugyay family coat of arms hangs above the stairway arch leading to the living quarters (the coat of arms is either Jakob Palugyay's or his son's). Below the coat of arms is a scroll bearing the Palugyay name. Jakob von Palugyay obtained a certificate confirming his aristocratic ancestry from the Liptov authorities in 1872 and used his nobiliary particle (von), but the press generally gave his name without it. On the facade of the entrance from the terrace to the living quarters there is a lion's head on a medallion, a frequent symbol of courage and strength.

The irregular shape of the courtyard and the generous spatial design of the buildings and cellars meant it could accommodate several flats and a large staff dining room, while still leaving room



for specialised tasks to be performed separately. The southern part contained a bottle-cleaning room, a carpentry workshop for producing packaging and a distribution area. The winemaking was done in dedicated areas of the cellar. Visitors were greeted with an imposing view of long rows of barrels stacked high, with smaller barrels occupying the spaces between the largest barrels, all with decorative bases and bearing the company logo. The courtyard could be accessed through two splendid entrances from the eastern and western wings and through two work entrances from the northern and southern sides. From 1914 to 1918, the northern wing was replaced with a newly-built production room.

In the early decades of the 20th century, with the continuing urbanisation, the Palace was no longer on the periphery of the wine-making area but had become part of the inner urban zone and now finds itself in the city centre, dominating a busy intersection linking northbound and eastbound routes.



Bacchus



Hebe



Chloris



Satyr

NATURE, WINE, ENJOYMENT AND ENTERTAINMENT

After 1875 decorative statues were added to the palace. The sculptures and iconography were selected to portray the owner's social and professional sides. The material used was terracotta, which was used widely in neo-renaissance and renaissance art. Four statues were made from terracotta – Dionysus with the little Eros, Hebe, Chloris and Young Satyr – and erected above the distinctive cornice on the palace facade. While another two sculptures called Terpsichore and Euterpe were located by the entrance to what had been the living quarters, and seven decorative vases were mounted on the steps leading into the garden.

Four statues – Dionysus, Hebe, Chloris and Satyr – originally on the facade were renovated and placed in the palace's hospitality rooms. They were replaced with copies made from a material similar to terracotta. The statues created to decorate the palace were made as castings of ancient models at the Wiener Ziegel Fabrik brickworks in Vienna in 1873 to 1879. Italian renaissance and French baroque models were used in addition to others. The statues at Palugyay Palace are no exception – experts have established that the Dionysus statue is a copy of one by the Italian renaissance sculptor Jacob Sansovino from 1511, while the Hebe statue was probably inspired by one of four versions by the Italian sculptor Antonio Canova.

The figures and themes were not chosen randomly. On the one hand, they reflected the historicising tendencies in the architecture of the period, and on the other they were linked to the builder's commercial activities as the largest wine producer and wholesale merchant in Hungary, and to the overall ethos of his attitudes and his business. The statues were therefore intended to express other attributes such as his ties with nature, his pleasure and enjoyment of life, youth, hope and a willingness to help, which were all part of the owner's personal and business attitudes.

It is for these reasons that Dionysus (Lat. Bacchus), the ancient Greek god of wine, vines, joy, help, fertility, entertainment and ecstasy, is here. Every year unbridled festivities called

Dionysia took place in Athens in his honour. His hallmarks are a wine vessel and a wreath made from vines. Here he is typically depicted with an ivy wreath on his head. His disorderly procession included satyrs, with an askos satyr, which is associated with wine and its consumption. There is therefore a statue of a satyr portrayed as a young man with short curly hair, small horns and pointed animal ears. Hebe was the goddess of eternal youth and the cupbearer for the gods of Mount Olympus, serving nectar and ambrosia, so those who drank it remained young and immortal. She is depicted here carrying a pitcher (only a fragment has been preserved) "in one hand and a goblet in another one". Next to Hebe is Chloris, the goddess of flowering nature, who lived in eternal spring, personifying hope. She carried flowers and a green wreath.

On the terrace by the entrance to the living quarters, the niches contain statues of Zeus' daughters, Terpsichore – also referred to as joyful or dancing, the muse of dance and choral song and holding a harp – and Euterpe, the muse of lyric poetry and the flute, who carried a double-flute, also from Wiener Ziegel Fabrik. The ornamentation is completed by terracotta vases placed on the stairs, probably made at one of the subsidiaries of a leading Bratislava company owned by the architect Victor Brausewetter in Kottlingbrunn -Wagram, Lower Austria.

Bratislava-born Eduard Majsch (1841-1904) was a family friend of the Palugyays, and became their court painter. He studied in Vienna and then for a while in Italy and France. From 1880 he lived in Bratislava, where he owned a painting school and a studio. His style of work, influenced by renaissance and baroque painting and later by secessionist art, with its themes of lineage and wine, came to define the palace's interior. He painted allegorical pieces, such as his oil paintings: the Wine Goddess from 1885 (now in the GMB collection), Allegory of the Silver Wedding of Josef and Hermína Palugyay from 1898, Apotheosis of Josef Palugyay the Winemaker with Artist's Self-Portrait from 1903, which was painted in honour of the 40th anniversary of his ownership of the company.

Wiener Salonblatt

Erscheint wöchentlich.

Blattpreis sechs fl. jährlich

Eigentümer und Herausgeber: R. Engel.

Redaction und Administration: N. Featerstraße Nr. 78.

Nr. 35.

31. August 1873.

IV. Jahrgang.

Inhalt: Ein Witz. Weltausstellung von London. Weber. (Fortsetzung von Schloß.) — Adam der Große. (Fortf. von Ida Krieger.) — Die Generalhäbler der Gesellschaft. — J. v. Palugyay und Söhne. Weinregalier und Hofkammerbeamter in Pesth. (Mit Bildern.) — Prager Hofleben. — Der Kaiserpalast. — Die Abreise Ihrer Majestät der Königin von Griechenland in Wien. — Aus Hofkreise. — Aus der Gesellschaft. — Schachzettel. Redigirt von Dr. G. Goltz.

zwischen den verschiedenen Truppenkörpern herzustellen, damit nicht allenfalls die „alte Garde“ das ganze Geschlecht occupirt; er sorgte dafür, daß die Cavallerie und die leichte Infanterie das Gefecht eröffnen und das schwere Geschütz erst dann einrückt, wenn die Schlacht schon beinahe gewonnen ist; er verleiht es an allen Punkten, wo das Gefecht zu erlahmen droht, dringend einzug eilen, und verschmäht es nicht, sich eventuell selbst an die Spitze einer Colonne zu stellen, um die ermüdeten Kämpfer zu neuen Aufregungen zu ermuntern.

Nach auf dem Gebiete der Liebe spielt der Generalhäbler eine große Rolle, obwohl er in Liebesangelegenheiten meistens nur unter der Maske des blinden Zufalls auftritt. Ein Zufall führt die Liebenden zusammen, ein Zufall bringt sie auch wieder auseinander. In beiden Fällen hat jedoch der Generalhäbler seine Hand oft genug im Spiele und selbst jene, welche es gründlich verschmähen, sich nach einem Blase zu verloben, fallen oft den gut durchdachten Plänen desselben zum Opfer.

Um schließlich wieder auf die Weltausstellung zurückzukommen, kann ich eine Bemerkung nicht unterdrücken, auf die ich schon schon früher, wenn auch nur flüchtig, hingewiesen habe: Die Wiener Weltausstellung hat in dem Freiherrn von Schwarz-Somborn allerdings ihren Widmard gefunden, aber sie entbehrt bis heute noch des Rolste, der dieselbe dem sicheren Siege entgegenzuführen könnte. Und ohne Rolste wäre Fürst Widmard auch heute noch — General-Director von Preußen.

Ant. v. Doubermann.

J. v. Palugyay und Söhne,

Weinregalier und Hofkammerbeamter in Pesth.

Es gibt kein Naturproduct, welches einen größeren Einfluß auf Geist und Gemüth des Menschen zu nehmen im Stande wäre, als der Wein. Die Ursache dieser Erscheinung mag vielleicht darin liegen, daß der Wein nicht allein selbst sehr viel Geist besitzt, sondern auch, was vielleicht weniger bekannt ist, viel Gemüth. Auf diese letztere Eigenschaft lassen so manche Erscheinungen im dem Leben der Weine schließen. Selbst jene Weinphilologen, welche nicht so weit gehen wollen als wir, müssen mindestens gestehen, daß der Wein sehr wechselvollen

mit den erworbenen Kenntnissen über die Weincultur nicht gleichen Schritt. Während der europäische Weinbau in früheren Jahrhunderten bis an die Gasse der Dnieper sich erstreckte, findet er gegenwärtig in den Niederungen Deutschlands nur bis zum 51. n. Br., in Frankreich, Niederösterreich, Steiermark und Ungarn bis zum 49. n. Br., in Rußland gar nur bis zum 47. n. Br. seine östliche Verbreitung.

Unter den österreichisch-ungarischen Ländern haben nur Niederösterreich, Steiermark und Ungarn mit seinen Rebentälern eine namhafte Weincultur, obwohl der Weinbau auch in Böhmen, in Krain und in dem Küstenlande gebaut wird.

Wie namhaft Ungarn mit seinen Rebentälern an dieser landwirtschaftlichen Industriezweig sich betheiliget, beweist der Umstand genügen, daß Ungarn nicht weniger als fünfzig Quadratmeilen Weinland besitzt. Unter den ungarischen Weinen erzeuget sich die Othner, Erlauer, Remeiner, Szeghader, Villaner, Sossauer, Tokener, Batschoner, Gyredaner, Kiskelzner, Dioklyder- und Gyfolyheder-Weine, sowie die Szwemine eines europäischen Rufes.

Zur Verbreitung dieses Rufes haben sowohl viele rationale Weinbauern, als auch namentlich jene patriotisch gesinnten Männer, welche, wie Jacob von Palugyay und dessen Söhne, den Exporthandel mit ungarischen Weinen beförderten, wesentlich beigetragen.

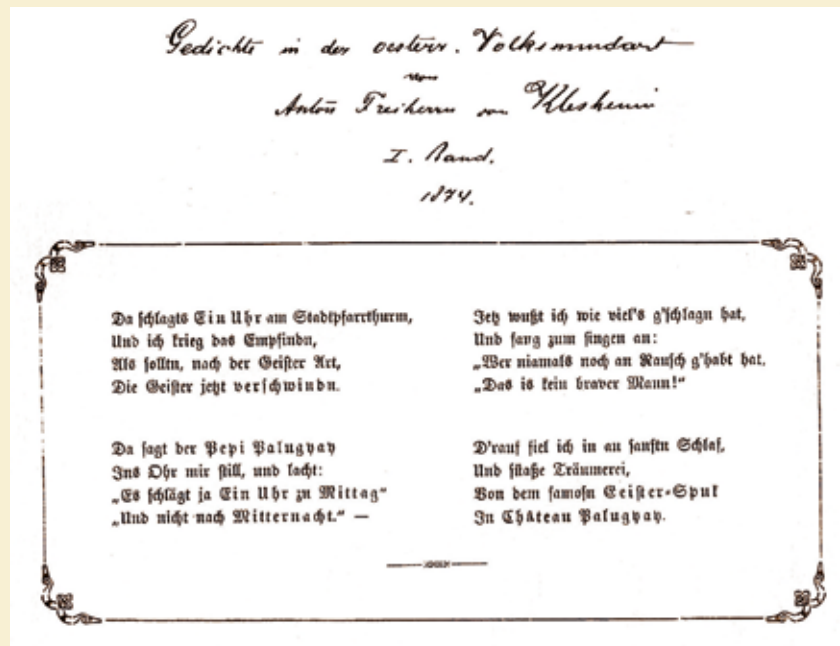
Wir befinden uns in der Lage über die Genealogie dieser Firma folgende authentische Daten mitzutheilen. Die Familie Palugyay zählt zu den alten Adelsgeschlechtern Ungarns, und hat an der politischen Entwicklung ihres Vaterlandes seit einem lebhaften Antheil genommen. Gerade dieser Umstand brachte es jedoch mit sich, daß Johann v. Palugyay, nachdem er sein Geschick vielfach mit den politischen Ereignissen Ungarns verflochten hatte, im Jahre 1846 daran denken mußte, seine Existenz neu zu begründen.

Nachdem er vorerst das Viehhändlgewerbe im sogenannten „Eisenbründl“ in Pesth übernommen hatte, gelang es ihm bald, dasselbe so schwunghaft zu betreiben, daß dieses Etablissement im Jahre 1848 der Sammelplatz der ungarischen Landtagsmitglieder wurde und als solcher während der ungarischen Bewegung jenes Jahres eine gewisse Rolle spielte.

Nach dieser Zeit erhielt Palugyay von dem damaligen Besitzer des nunmehr so wohlbekannten Gasthofes „zum



Bust of Jakob von Palugyay, Bratislava City Museum



Poem by Austrian author Anton Freiherr von Klesheim
from the *Gedichte in der Oesterreichischen Volksmundart*, Band I, 1874 collection

WINE CELLARS

Running below the entire building and palace courtyard are the original, well-preserved, traditional wine cellars built at the same time as the palace in 1872. In 1914 to 1918, Josef's grandson Anton Palugyay altered the large cellar to double its capacity by digging out an area measuring 736 m² below the palace courtyard. In his extensions to the wine production area, Anton Palugyay used reinforced concrete, then a new technology.



Although the Palugyay cellars were part of a larger network of cellars in this outer district, stretching as far as the Lesser Carpathians, they were exceptional because of their size, technical equipment, the quality of the construction and the cleanliness. In the 1940s they were still some of the largest and most modern in Europe. In the cellar basement there was a system of channels, and the arches and walls are made out



Wine cellars today

of fired bricks mixed with stone. They reach a height of 4.5 metres. This was to ensure optimal temperatures and humidity for the wine to mature. From the start the Palugyay brand's competitive advantage lay in the high technological standards under which the wine was stored, looked after and handled, enabling it to be exported to all parts of the world. It also stood out from domestic competition because of the packaging.

In an issue of the *Pressburger Zeitung* from 1870, the author of an article entitled "Going below Ground. An Exemplary Wine Cellar in Prešporok" enthuses over the equipment in Palugyay's cellars: "The generous space strikes one immediately upon entering... Cleanliness, the foundation of every well-managed cellar, is undertaken to such a level of perfection here that if you run a white cloth over a barrel, you will find not the faintest trace of dust... The visitor can admire an exemplary cellar in operation with the most modern time- and effort-saving machines, which transport between 100 and 150 buckets of wine per hour from barrel to barrel or to beyond the cellar. There are machines which wash 2,000 bottles of wine a day and machines which cork 2,000 bottles. The fact that the washed bottles are rinsed with wine before they are filled testifies to how much they value cleanliness and conscientiousness here. There is a giant steam machine for cleaning barrels, preparing them to be filled again... there is a workshop



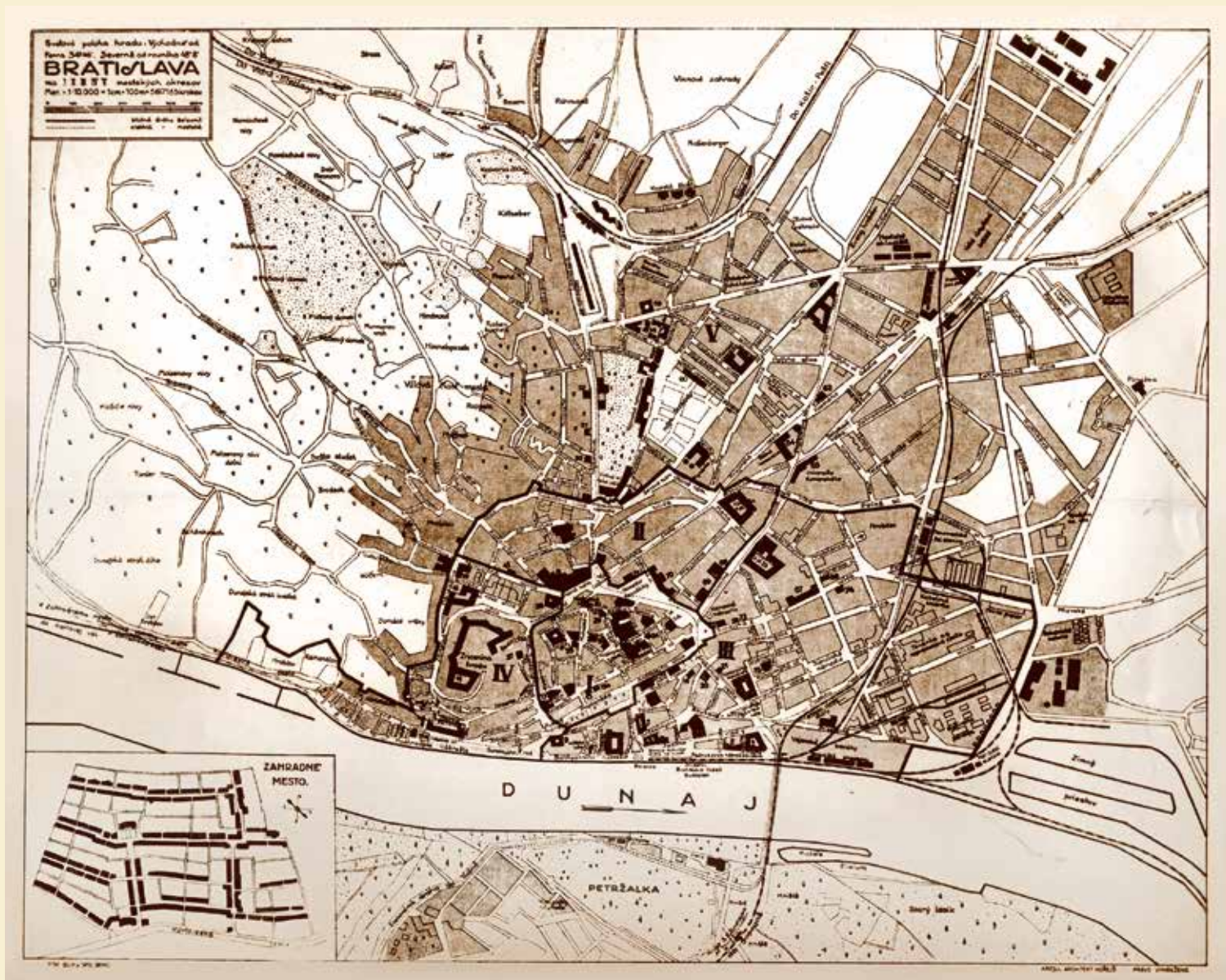
for making small and large cases for the bottles to be distributed in, providing employment for several workers all year round."

Wine production areas were set up in the various cellar wings. The eastern wing contained wooden, one to two hundred puttony (the size of basket used to collect the grapes) barrels, divided into four rows along two corridors. The southern wing had alcoves for storing the bottled wines in. The cellars were divided up according to type of wine, with separate cellars for Tokaj and sparkling wines – these were Franz Josef's cellar, Karol's cellar, and the Apostles' cellar where the best quality wines were stored. Palugyay supplied the whole world with Tokaj and figures from 1877 show he had 50,000 bottles stored in his cellar.

His wine pipeline was a truly unusual and unique solution, both technologically and economically. It ran from the cellar and then under the street, and wine was pumped through it directly from the barrels in the cellar into barrels loaded onto the wagons at the nearby railway station, and vice versa, from the wagons to the cellar. It was said to be still functional after World War Two.

The part of the original cellar with its system of arches – a Prussian archway with arch dating from 1872 – that remains accessible today measures 1,420 m². The eastern wing section is 57 metres long and 15 metres wide. The total cellar area currently accessible is 2,156 m².





Bratislava – the Old Town, 20th century

BETWEEN THE TWO WARS

On 28 October 1918 Czechoslovakia was founded. Its nostrification law required companies to be headquartered in Czechoslovakia, or for their branches to become independent. The new law disrupted the Austro-Hungarian market, and the different parts of the Palugyays' international company network were divided up by customs. With the demise of the Monarchy, the company lost the money it had loaned the state. Its branches in Budapest, Trieste, Cracow and Varadin became independent sister companies in the new states, and some (Budapest and Varadin) became insolvent. Jakob Palugyay and Sons was dissolved and its headquarters in Bratislava underwent several name changes before becoming the Czechoslovak Holding Company for Wine Production and Trade. Despite repaying a large loan, the company recorded a growing profit until 1924.

A crisis, however, was drawing near – even the weather, bringing autumn rains and cold winters – was against the company and the vineyards. The company was also liable for debts accumulated by unsuccessful sister companies and compensated for their losses using the reserve fund, but this was exhausted by 1932. It eventually found itself under the administration of Živnostenská banka. The history of Palugyay and Sons came to an end in 1939, a few years before the 100th anniversary of the opening of its first restaurant in Železná studnička, with its property being put up for auction.

The palace, the production equipment and technologies, 293 barrels and bottles of wine, sparkling wine and spirits, mainly from wine makers in the Lesser Carpathian region, were all auctioned off. The largest oak barrel listed in the auction records contained 17,000 litres of wine.



Interior of Palugyay Palace living quarters, 1930s - 1940s

Finally in 1940 Palugyay's Palace and company had a new owner. They were taken on by another leading Bratislava wine company, Christian Ludwig and Son. Thanks to them the two functions of the palace – family home and company headquarters – were preserved, until nationalisation in 1945 when Ch. Ludwig and Son became Slovenské vinárske závody, n. p. (Slovak Wine Enterprise)

NEW OWNER OF PALUGYAY PALACE – WHOLESALE WINE MERCHANT CARL LUDWIG

The fate of another prominent Bratislava family then became tied to the fate of Palugyay Palace – that of the Ludwigs, fellow wholesale wine merchants – when Carl Ludwig became the new owner of both the company and the palace when he bought the J. Palugyay and Sons Czechoslovak Holding Company for Wine Production and Trade from Živnostenská banka at auction in 1940. Like his predecessor, he devoted all his energies to preserving the palace, the company and the quality of wine. His son, Christian Ludwig, drew up the plans and managed the building work to modernise the cellars, the courtyard and establish the street boundaries, creating one of the most modern wine warehouses of its era in the Danubian region.



*Palugyay Palace transferred into ownership
of Christian Ludwig and Sons*

Carl (1874 Bratislava – 1954 Linz), who continued the family wine business tradition at Christian Ludwig and Son, had a successful business career that began immediately after he had completed his studies at the Business Academy in Bratislava in 1893, in the free port of Fiuma, now Rijeka (it had status *corpus separatum* within the Hungarian Kingdom at the time), where customs laws were highly favourable for trade. Until 1898, he worked as chief officer at the wine department of Escompte and Wechselbank, a wine warehouse company, and learned all about the winemaking regions in Italy, Sicily and Dalmatia. He made contacts with the largest exporters in these countries, and in Greece and Spain, as well as with the main importers of wine from Austria-Hungary, Germany and Switzerland. He learned to speak Italian and married a Croatian, Aurora Norsić (1876-1956), in 1900. They had four sons – Christian, Carl, Wilhelm and Aurel. Seven years later, Carl Ludwig took over his father's company and returned to Bratislava. The company was based at numbers 15 and 53 Schöndorfská ulica (now Obchodná 41), where it had extensive cellars. It also had cellars and premises at Suché mýto 9, Michalská brána 2 and other locations. The Ludwig company's most important market was the newly-founded Czechoslovak Republic.



Ch. Ludwig and Sons management

From 1924 the company recorded continuous growth and three of his sons, Carl, Wilhelm and Aurel, gradually became partners. His fourth son Christian practised as a renowned architect. The company stored an average of 6 to 8 thousand hectolitres of wine in barrels, and kept up the tradition whereby each new-born family member received a barrel named after him or her.

In 1905 to 1918 Carl Ludwig was a member of Bratislava city council, which led to him having a number of responsibilities and working in close cooperation with council Mayor (1919 - 1928). As a successful businessman, he

was first vice-president from 1926 and then president of the Association of Wine Merchants in Slovakia and Transcarpathia from 1930.

In 1930, he became the head of the Property Owners Association which provided education for its approx. 2,000 members to help them fulfil their legal obligations. In addition, he did much for the community and as the president of the Philantropia club was involved in charitable activities. From 1919 he was a member of Zur Ver-



Carl Ludwig (1874-1954)

schwiegenheit, Bratislava's German freemasonry lodge, which belonged to Lessing zu den drei Ringen, the grand lodge in Prague.

Moreover for 40 years he was a warden and later curator for the German-Hungarian evangelical community. By 1911 he had significantly contributed to the building of an evangelical orphanage, a hospital and a care home for the elderly, the most modern in Hungary at the time.

He also helped develop other institutions, such as an evangelical and theology academy, a library and a dormitory for theology students. He secured the largest organ in Czechoslovakia for a substantial evangelical church in Bratislava designed by Elias Holl, an architect from Augsburg who also built the local town hall there. For decades well-known European artists held concerts in Bratislava at Ch. Ludwig invitation, and it is still used for concerts to this day.

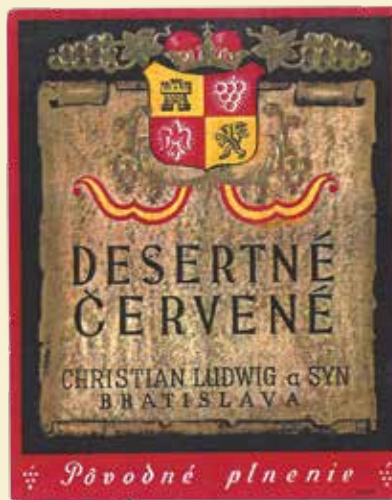
But just as World War One and its consequences would have a negative impact on the Palyugyays' business, the breakup of Czechoslovakia, World War Two and its consequences were to influence the life and business of the Ludwigs. First of all



the company had to rebuild sales and secure markets for Slovak winemakers because Slovakia produced around 100 thousand hectolitres more wine than its own market could absorb and that was within an area that had shrunk after 1939. The Ludwig company was only able to maintain its position as the largest Slovak export firm until 1942. Although the Ludwigs were Germans, they were not members of any German political parties or associations. Freemasonry and cooperation with Jewish companies and suppliers meant that exports to the German economic and customs area, to which all parts of German-occupied Czechoslovakia belonged, were restricted in 1942 and stopped altogether after the Foreign Currency Office in Prague failed to issue export permits to the company in 1943.

Carl Ludwig lived with his three sons' families in Palugyay Palace until January 1945, when at the age of 70 he moved to live with his fourth son, the architect Christian Ludwig (1901 Bratislava – 1967 Linz), in Linz, where in addition to his Bratislava office he had a second design office.

After World War Two Christian Ludwig and Son wine company, the wine wholesalers and headquarters, Château Palugyay, were nationalised by Presidential Decree no. 100/1945 Coll. as they were considered a German company. It was transferred into government ownership as part of the eighth industry sector under the new name



Slovenské vinárske závody n. p. (Slovak Wine Enterprise), and put under national administration. But even then company employees did all they could to ensure it re-

mained the best company in Czechoslovakia, whose wines won top prizes in Prague. They bought the latest equipment in Switzerland – filters, pumps and sieves. Hence the press were able to enthuse in their report on Palugyay Palace. “Ludwig is operating at full speed. Its cellars can store 450 thousand wagons of wine. These are some of the most modern beautiful cellars in the whole of Central Europe, replete with the best equipment and excellent staff. The cellars consist of four parts: the cellar itself, containing wooden barrels, another one with glass-lined concrete tanks, a large handling room and a bottle cleaning room. An underground pipeline leads directly to the station, where electric pumps draw wine from the cellars into the tanks and vice versa.”

The Ludwig family remained in Austria after World War Two.

The functionalist buildings dating from 1928 to 1938 and designed by Christian Ludwig, a technically and artistically gift-



ed architect, still give central Bratislava its character and are undoubtedly some of the city's best interwar architecture. They range from Manderlák – the first high-rise building in Bratislava – and Luthers' s House – an Evangelical Church building on Palisády – to over twenty apartment houses, eleven villas and houses, five churches and 26 shops, including Brouk and Babka department store (later Dunaj), to Café Regina on what is now Námestie SNP (1935-1936). The department store is one of the best pieces of functionalist architecture in Slovakia and considered his best work. Ch. Ludwig combined traditional, tested architectural values with the modern to produce a high build quality for the customer. Ch. Ludwig was also a distinguished architect in Austria. He helped construct the first Austrian motorway to Salzburg and other structures associated with it and worked on challenging hydroengineering projects such as Jochenstein dam or the dredging of the Danube as well as industrial buildings and houses in Linz. He built the yachting club arena at Attersee lake in Salzkammergut, where the UIYA European and world championships were held. He also moved his own yachts to Attersee on which he won twelve trophies in the interwar period of 1933 to



*Austrian painter
Christian Ludwig Attersee*

1937. He won the 1933 Modrá Stuha Dunaja and the 1934 Modrá Stuha Wolfgangsee trophies, and races in Budapest and the Vienna-Budapest competition on a number of occasions. The International Yachting Club gave him an honorary gold award in acknowledgment of his success.

However, the works of art by his son Christian Ludwig Attersee, who is an outstanding painter and all-round artist, born in Bratislava in 1940, now belong to Austria once and for all, as do his musical and yachting successes – he was three-times champion of Austria and sailed across the Atlantic in 1979.

Austria regards Attersee as one of its finest modern painters of global fame and recognition. He characterises himself “as the lone runner of Austrian art of the 1960s, a counterweight to Viennese actionism... and in the second half of the 1970s... as the founding figure of New Austrian Art”. His mosaic, Weather Merchant, depicting the facade of the Attersee-Haus building on Vienna's Mariahilfer Straße from 1996 is, at 210 m², the largest glass mosaic in Europe.

Attersee returned to Bratislava... “with a feeling of melancholy and nostalgia” in 2000 to exhibit his work at the Slovak National



Danubiana Modern Art Museum



Label designs for Atterbitter by Ludwig Attersee

Gallery. He was made an honorary citizen of Bratislava. This was followed by another exhibition, this time in 2015 at Danubiana – the museum of modern art.

At least the Attersee's Atterbitter, the limited edition vermouth he mixed at Palugyay Palace in 1991 and for which

he had created his own original vignettes, could perhaps have stayed in Slovakia. As a follow up to Martini, there could have been another stylish drink with a hint of noblesse and the unique taste of selected herbs. As for the vignettes, well, as a piece of art by an internationally renowned painter, they could have become an exclusive collector's item.

WINE WORKS
A NATIONAL ENTERPRISE
AT PALUGYAY PALACE



Once a ruling issued by the Slovak parliament on 27 February 1946 declared that the “external organisation of nationalised industry in accordance with Presidential Decree no. 100/45 Coll.” had been completed, the Wine Works that had been created, as part of the nationalisation of private wine companies back in 1945, was incorporated into the eighth sector (part of a set of nine sectors comprising nationalised industry), known as Textile Industries in post-war Czechoslovakia.

In addition to the large wine companies (Ludwig and Hubert), there were smaller ones in Bratislava, such as Schmidt and Co., Galvánek, Devín-based Sontág (producing currant wine in the main) and Lenard and Laban from Rača, which made a sect known as Patria using traditional methods.

Following nationalisation these wine companies were incorporated into Malokarpatské Wine Enterprise (Wine Enterprise, Bratislava, from 1958), which had its main premises on Pražská ulica 1 in Bratislava, i.e. in the Palugyay Palace, where the Czechoslovak union headquarters and the Czechoslovak wine trade (on Pražská ulica 5-7) were based, where the new Ministry of Foreign and European Affairs building, stands since 2016.

Palugyay Palace therefore came to be one of the buildings used by the national enterprise for wine production. However, the building gradually fell into disrepair, with the storage areas being used most, although later this would stop too. Unfortunately, building alterations made in the 1970s were out of keeping with the palace’s original architecture and artistic features. Nor was the state enterprise as successful as before in producing and selling quality wine. Its international contacts were limited. Thus after its boom period, and despite being used by the Slovak Wine Enterprise, Château Palugyay fell into moral and physical decline in the second half of the 20th century following nationalisation.

Some of the original equipment from the cellars found its way into the collections of the Museum of Viticulture in Bratislava and the Lesser Carpathian Museum in Pezinok. And it was probably from here that it made its way to the 1958 World Expo in Brussels as part of the Czechoslovak pavilion, where Slovakia promoted its winemaking, as recalled by Horst Ludwig from a visit to Brussels with his father.

The Château Palugyay brand has not, however, disappeared altogether, as its tradition of production has recently been renewed.



Tradition of Château Palugyay production continues

DIPLOMACY AT PALUGYAY PALACE



Working meeting between Minister Miroslav Lajčák, V4 and Austrian counterparts with the EU High Representative for Foreign Affairs and Security Policy Federica Mogherini in the hospitality rooms of the Palugyay Palace cellars in 2014



Japanese Prince Fumihito Akishino and Princess Kiko viewing the historical cellars of Palugyay Palace with interest while on a visit to Slovakia in 2013



*Russian Foreign Affairs Minister Sergey Lavrov viewing the historical rooms of Palugyay Palace while on a visit to Slovakia
The Memorials to the Victims of World War Two in Slovakia exhibition was part of the tour*

Renovations carried out in 2000 to 2002 saved the dilapidated building, and life returned to it as it obtained a new, dynamic meaning 130 years on.

The Ministry of Foreign and European Affairs acquired this beautiful building for administrative use and hospitality. During the full refurbishment, the most important artistic and architectural features of the building were preserved and restored along with its main cultural and historical qualities. Parts of the original architecture of the site's eastern and western wings which had been built on for decades were revealed, and the original infrastructure, entrances and the shape of the courtyard were restored. The extensive renovations to the northern wing and the infrastructure connecting the palace wings now meet the functional and operational requirements of the current occupant, and incorporate the modern using the latest architectural means of expression. The Ministry acquired the sections of the building that had originally been used as living quarters as well as the administrative areas. The area set aside for entertainment includes a modified inner courtyard.

The office originally used by the Palugyays has now been set up as a ministerial conference room and



NATO Secretary General Jens Stoltenberg during his visit in 2015



Minister Miroslav Lajčák welcoming the High Representative of the Union for Foreign Affairs and Security Policy Catherine Ashton on her official visit in 2014



In 2013 a dinner function was held in honour of the first visit by the president of Singapore, Tony Tan Keng Yam, at Palugyay Palace

dining room, its wood-lined ceiling, decorative wall panelling, shutters with stylish metal plant motifs, and window and door insets reflecting changes made to the interior at different times. Some of the original architectural features in the hospitality rooms in the eastern section have been preserved.

Since gaining its independence on 1 January 1993 the Slovak Republic has entered into diplomatic relations with 182 countries and became a member of all the important international organisations. Most of their representatives have already officially visited Bratislava. Successive Slovak foreign ministers have invited the foreign ministers of all European countries to attend meetings or be received in the prized historical interiors of the palace rooms, as have foreign ministers from dozens of other countries, such as Iran, Malaysia, Russia, Singapore, New Zealand, Australia, Laos, Korea and South Africa. Other important guests have included Prince and Princess Akishino of Japan, NATO secretary generals – from Lord Robertson, Javier Solana and Anders Fogh Rasmussen to EU high representatives – Baroness Catherine Ashton and Federica Mogherini.

Visegrad Four meetings with partners from the Western Bal-



Regular talks between representatives of the Ministry of Foreign and European Affairs and ambassadors to Slovakia



Customary meetings between the Foreign Affairs Minister and non-profit NGOs are held in the Palugyay Palace's Panelled Lounge

kans and Eastern Partnership countries have also been held here. The Slovak honorary consuls from around the world have also been received at the palace. While the leaders of the Greek-Cypriot and Turkish-Cypriot political parties conveyed honours on Slovak Foreign Minister M. Lajčák and the Slovak ambassadors who set up the two-community dialogue in Cyprus on its 20th anniversary.

In the second half of 2016 numerous guests visited Palugyay Palace during Slovakia's Presidency of the Council of the EU. Talks with representatives from EU candidate countries have also been conducted here and members of the European parliamentary committees and foreign journalists accredited in Brussels have dined here,



Goodwill Envoys at the fifth Goodwill Envoy awards ceremony at Palugyay Palace. In this 2016 photo, from left to right: Jaroslav Fabian – spintronics expert living in Germany, Maja Poláčková – artist from Belgium, Ján Zoričák – studio glass artist working in France, Slovak Foreign and European Affairs Minister Miroslav Lajčák, Andrea Rajňáková – doctor living in Singapore, Marián Mark Stolárik – university professor and expert in Slovak studies in Canada, Petra Hamerlík – molecular biologist working in Denmark, and Juraj Hromkovič – information technology professor in Switzerland

as have the participants of the 7th European Summit of Regions and Cities. Receptions have been held for agriculture and fishing ministers and interior ministers as part of informal meetings at the palace, and several international ministerial and expert conferences have been organised here.

Since 2010, the foreign minister has awarded the Goodwill Envoy prize in this building. It is awarded to Slovaks who have lived and worked abroad for many years, especially to distinguished scientists, artists and businessmen who, through their good work, have helped promote the Slovak Republic and spread its good reputation. In addition to the award for Slovaks living abroad – the Goodwill Envoy prize – the honorary title of Good Idea



Alexandra Dubček's sons Pavol (left) and Milan (right) accepted our invitation to a ceremony marking the 95th anniversary of his birth



The unique acoustics of the Palugyay Palace cellars lend a special atmosphere to events organised by the Foreign Ministry

Slovakia Ambassador was first awarded in 2016 to Slovak public figures as well as to teams and companies located in Slovakia who have made achievements for which they are famous abroad.

The spacious, two-storey brick cellars, originally designed for storing wine, are used for a range of big events. They are the venue for the regular ministerial Christmas gathering for NGOs, and the annual meeting with Slovak



Regular meeting of honorary consuls of the Slovak Republic



Minister Miroslav Lajčák's address at the awards ceremony for Human Rights through Children's Eyes in 2015



Young winners of the Human Rights through Children's Eyes painting and literary competition



In April 2016, Minister Miroslav Lajčák unveiled the Slovakia brand and slogan, Good Idea Slovakia, at a ceremony in the function rooms of Palugyay Palace cellar



Palugyay Palace regularly hosts the Diplomatic Ball. Photo from 2013: Minister Miroslav Lajčák with his Swedish counterpart Carl Bildt and Slovenian Minister Samuel Žbogar and their wives

Veteran Diplomats, and informal meetings with journalists are organised here as well. The presentation of a commemorative coin celebrating the Slovak Presidency of the Council of the EU will also be held here.

Since 2013, the Foreign Minister, who is also Slovak Deputy Prime Minister for Human Rights, has organised an art and literature competition – Human Rights through Children's Eyes. Young artists from across Slovakia get a chance to exhibit their drawings in the historical rooms of Palugyay Palace.

In April 2016, the rooms of Palugyay Palace were the setting of the launch of the Slovakia brand, unveiled to

the public by Foreign Minister Miroslav Lajčák. The brand conveys Slovakia's identity as a trustworthy and attractive country visually through the Good Idea Slovakia logo. The key messages and basic attributes of the brand – authenticity, diversity, vitality and inventiveness – portray Slovakia to the world as an appealing country with skilled and creative people who have lots of good ideas.

And finally, the expansive wine cellars are where the annual diplomatic ball is hosted, attended by guests that include accredited diplomats, such as Karel Schwarzenberg Foreign Minister of Czechia, Carl Bildt of Sweden, Samuel Žbogar of Slovenia, Michael Spindelegger of Austria.



Gala night of the GLOBSEC 2013 conference

Our journey through the history of a Bratislava palace is drawing to an end. The circle is closing. A place which was once connected to the whole world through commercial wine trips and that gradually acquired fame has again be-

come the centre of a network of contacts, this time diplomatic, that stretches out across the world and back, consolidating Slovakia's international interests and promoting Bratislava, its capital.



PALUGYAY PALACE

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| <p>1872 Palugyay Palace built just within toll boundary 74, vor dem Märzenweg, according to plans by leading architect and developer Ignatz Feigler Jr. (1820 –1894)</p> <p>1873 commissioning ceremony for palace use by the family and Jakob von Palugyay's company (1818-1886), family originally from Palúdzka, now part of Liptovský Mikuláš</p> <p>The palace becomes home to J. Palugyay and Sons, the largest wine company in Hungary, globally renowned wholesale wine merchants supplying all continents</p> <p>1914 Anton Palugyay, the founder's grandson, completes the courtyard area to connect the existing wings for administrative and operational purposes and extends the underground areas</p> <p>after 1918 following a number of changes, the company name became J. Palugyay and Sons' Czechoslovak Holding Company for Wine Production and Trade</p> <p>1939 company, palace and production equipment put up for auction</p> <p>1940 Carl Ludwig (1874-1954), a Bratislava businessman, becomes the new owner of the palace and wine company, later his sons Carl, Wilhelm and Aurel are made partners</p> <p>1941 cellars extended, production area renovated and other modifications made in accordance to plans by his other son Christian Ludwig (1901-1967)</p> <p>1945 nationalisation of C. Ludwig's company in accordance with Presidential Decree no. 100/45 Coll.</p> | <p>1945 - 1991 Slovak Wine Enterprise, numerous building works conducted in the 1970s failed to respect the creative and architectural qualities of the original site</p> <p>1991 Vinoprodukt a.s. was founded</p> <p>1998 the building was transferred into the management of the Slovak Ministry of Foreign Affairs</p> <p>1999 - 2000 renovation preparations and planning</p> <p>11 May 2000 palace renovations</p> <p>Head Architect Ing. Viera Brecková, Zimpro Michalovce
Architectural design Ing. arch. Jozef Lörinc
Specialist in conservation renovations Mgr. Katarína Malíková-Betková</p> <p>13 May 2002 opening and commissioning ceremony
Palugyay Palace becomes the Foreign Ministry's official site for entertaining and administration.</p> <p>There are four terracotta statues in the entrance hall. These are casts of the ancient Greek models for the palace decoration from Wiener Ziegel Fabrik brickworks in 1873 to 1879. They are of Dionysus and little Eros – the ancient Greek god of wine, vines, enjoyment, help, fertility and entertainment – one of the young satyrs from his procession, Hebe – the goddess of eternal youth and a cupbearer for the gods of Mount Olympus holding a pitcher and goblet, and finally Chloris, the goddess of flowers and flowering nature who lived in eternal spring. The statues were originally situated on the low wall of the palace's facade where they are replaced by replicas.</p> |
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The Slovak Ministry of Foreign and European Affairs is grateful to Bratislava City Museum, Bratislava City Archives, the Monuments Board of the Slovak Republic, Bratislava City Gallery, Oľtília Nevřelová, Matej Palugyay and Lucia Palugyay, Dr. Heinz Ludwig, Dr. Peter Ludwig and Christian Ludwig Attersee for providing archive materials, documents and information relating to the history of Palugyay Palace.

Hamschgrund

Eleonora udvar

Hegyi díszkert

Vahtenberg

3. Bimbóház

2. Bimbóház

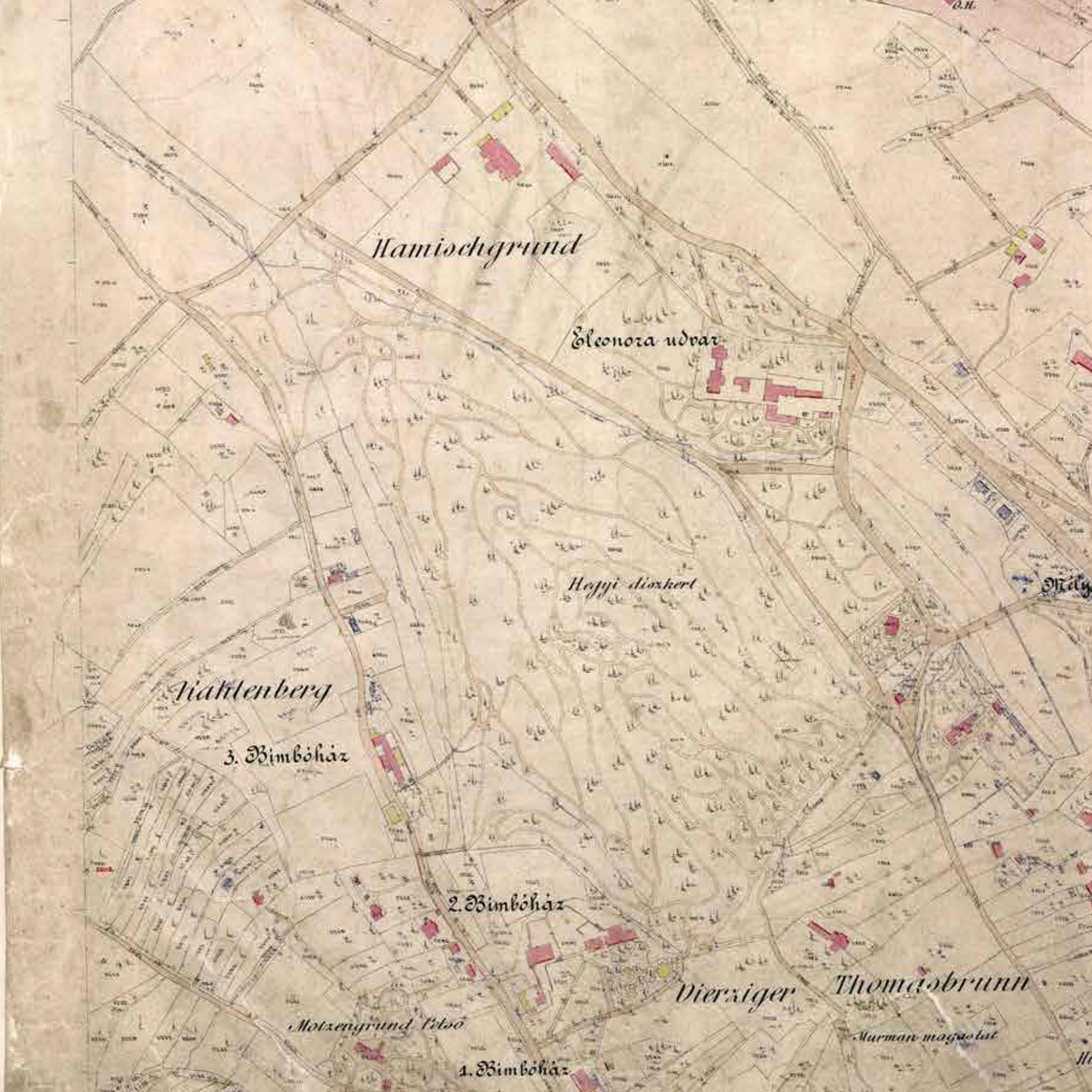
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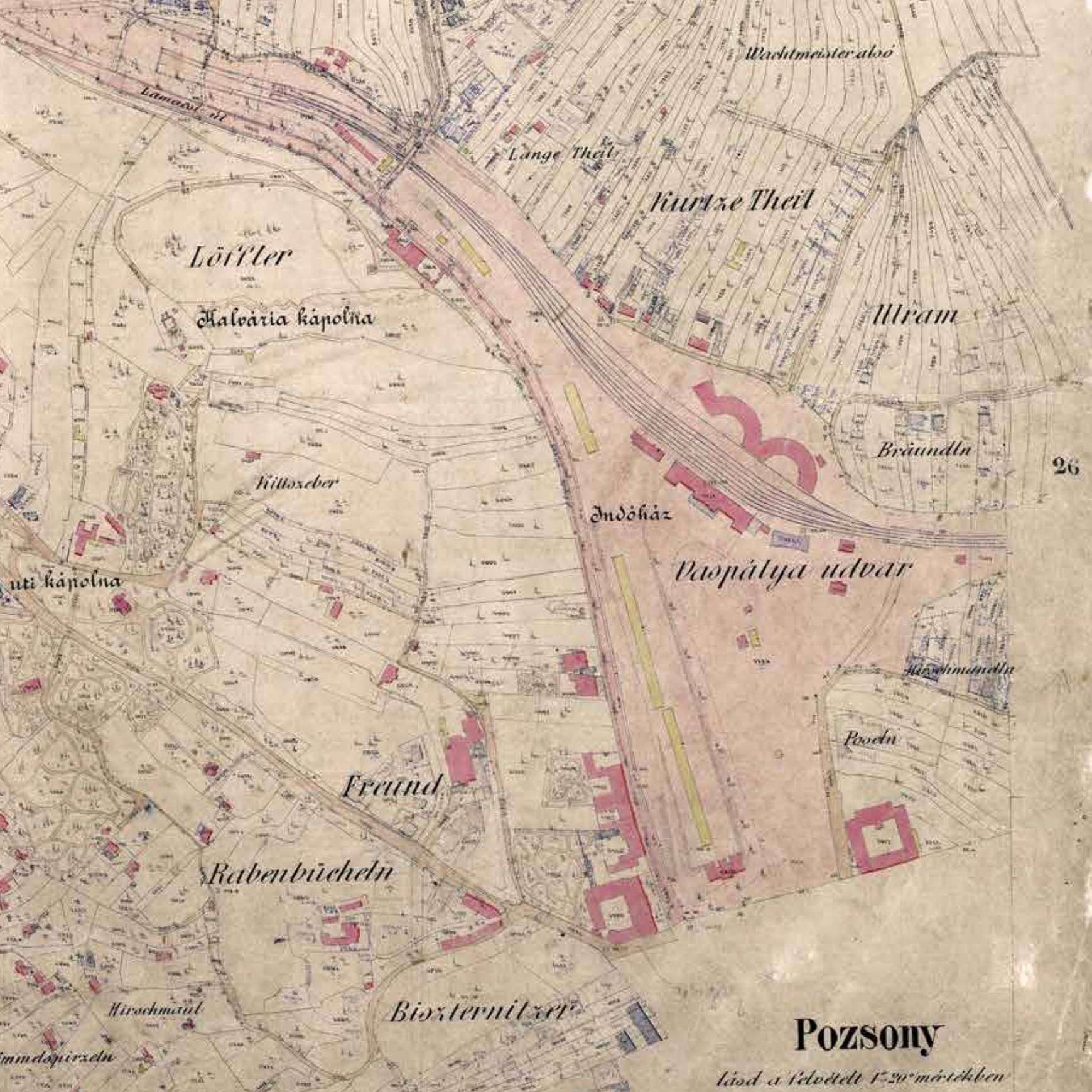
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Motzengrund Alsó

Murman magaszt

1. Bimbóház





Danubius

Wachtmeister also

Lange Theil

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Löffler

Halvária kápolna

Ullram

Bräundln

26

Hiltsoeber

Indoház

Daspatya udvar

Mühlendörferchen

Hirschmaul

Pöschln

Freund

Rabenbücheln

Bixternitzler

POZSONY

lässt a felvett 1:20 méretben



Published by: © Ministry of Foreign and European Affairs of the Slovak Republic
Department of Public Diplomacy

Compiled and written by: PhDr. Marianna Oravcová, CSc.

Photography: © Bedrich Schreiber; MFEA; Bratislava City Galleries, photo © Bratislava City Galleries;
Bratislava City Museum, photo by Ludmila Mišurová; Monument Board of the Slovak Republic in Bratislava;
Hadtörténeti Intézet és Múzeum Budapest; Térképtár; Ústredný archív geodézie a kartografie; Bratislava State Archives
Design by: BoArt, s.r.o.

ISBN: 978-80-88726-68-5

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