

VILLA LANNA IN PRAGUE

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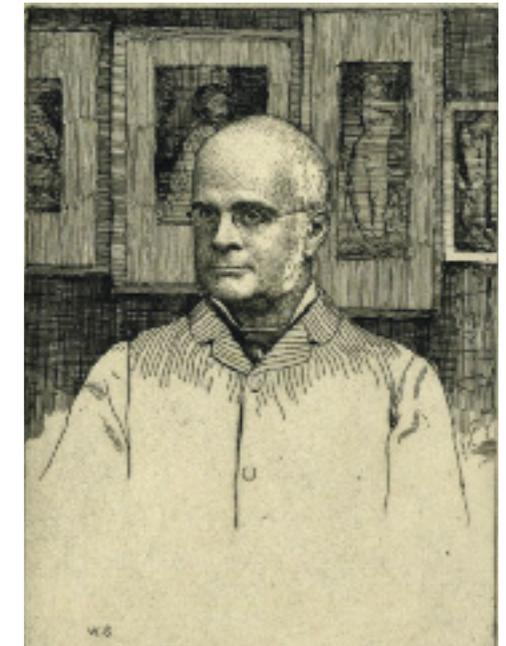


Vojtěch Baron (Freiherr) von Lanna [...] was one of the fortunate and scarce individuals with high social position who become direct collaborators in the cultural efforts with their intelligence and their cultivated sense of art.

Zlatá Praha 27, 1910, 203

The successful entrepreneur Adalbert Lanna Junior built his summer residence in Prague-Bubeneč in 1868–1872. Modern era entered Prague with this villa, which belongs to the Academy of Sciences of the Czech Republic today. At the time of its construction, Prague was still an old-world city whose dominants included churches and residences of the nobility. The new building of the industrialist Adalbert Lanna was not merely the first suburban villa in Prague; through it, a representative of a new social class also made his appearance as a promoter of the Neo-Renaissance style. Adalbert Lanna was very well aware that exceptional position in the economic sphere represents also a great moral obligation. He did not understand his villa only as a private affair, but also as a public proclamation. In this respect, the villa represented one of the last works of art of a great epoch of the European history which had started in the Renaissance Italy. Lanna was one of the last followers of the Renaissance magnates whose personalities combined enormous power, cultural ambitions, acute individualism and feeling of responsibility.

Lanna's business and cultural activities alike were heading towards the same aim – to raise Bohemia and its metropolis to the highest European level. In this, he was fulfilling the legacy of his father, Adalbert I (1805–1866), known in the Czech milieu under the name Vojtěch. The Lanna family spoke German; they had originated from Upper Austria, but lived in České Budějovice since the 18th century. Adalbert I worked his way up from modest conditions to one of the richest inhabitants of Prague, where he moved with his family in 1857. He used his enormous property and political influence to the benefit of whole society, thus earning respect from Bohemian Germans and Czechs alike. His son, Adalbert II (1836–1909), continued with his father's entrepreneurial activities and in generous philanthropy, but he saw his main public part in the cultural sphere.



W. Strang, Adalbert Lanna II, 1895



According to his own words, Lanna II encountered the arts rather late, in the age of twenty-four. He received solid education, but once he turned eighteen, his father decided that he had learnt enough to be able to start working in family companies. He went through various positions in them, but fell seriously ill after six years of hard work. After curing, he was recovering in Munich, one of the most important cultural centres of Europe at that time. He started to study works of art with the same enthusiasm and thoroughness with which he had focused on business. So was born Prague's first art benefactor with practically unlimited budget who was earning money for his art collections and other cultural activities himself. Since 1871, he was member of the presidium of the Society of Patriotic Friends of Arts and later he was instrumental in the birth of the Museum of Decorative Arts in Prague. He became a tireless supporter of cultural life in Bohemia, an art collector of world importance and a leading figure of the Prague society – all this was to be proclaimed precisely by his Bubeneč villa.

Villa Lanna is built in an architectonic style that is rooted in Antiquity, to which it refers with its columns, triangular gables, ornamentation and overall conception. The suburban villa style had originated in Ancient Rome, where the elite started to escape from overcrowded cities to the countryside. This was also when the myth of a villa as a place of friendly meetings and harmonic development of both spirit and body in the bosom of nature was born. Lanna's guests found an illustration of this myth in a wall painting at the façade of his house.



The painting at the front façade of Villa Lanna by Viktor Barvitius (?) has unfortunately been renovated to a considerable extent. Putti illustrate the myth of life in a villa. The leftmost is an embracing couple absorbed in an intimate dialogue. Next to it there is a putto with a watering can engaged in gardening. Two more putti on the very right refer to orcharding. Physical education and culture, the main life content of the inhabitants of an ancient Roman villa, is confronted with physical labour in this frieze. In the middle of the frieze, two putti entertain themselves at a swing. To the left from them there is a putto immersed in playing transverse flute, with a writing slate, an attribute of education, hung above him.



The front façade of Villa Lanna and the westward side façade. On the side wall of the loggia there is a stuccoed relief with the initials of the building's owner; on the avant-corps of the side wall adjacent to the front façade there is a relief with playing putti. The front part of the villa served mainly for the purposes of prestige; the residential space was located in the rear, asymmetrically designed part with the turret. Functional differentiation of the interior spaces in the spirit of Gottfried Semper's ideas co-determined the exterior of the construction. It manifested itself not only in the architectonic conception, but also in decoration. The avant-corps of the residential wing is decorated by a stuccoed relief with the wedding of Amor and Psyche, which evokes the intimacy of the owner's family life.



The front relief on the western façade of Villa Lanna depicts putti in frolicsome play. The middle putto has put on the mask of old Silenus and scared his companion so much that he fell on the ground; another putto then had to console the unfortunate. The topic is derived from ancient Roman art, but its main sense is to stress that the villa is intended above all for entertainment. Not only the topic of this relief, but also the historicising architecture of the villa and its decoration is “merely a play”.



The relief on the western façade of Villa Lanna depicts the wedding of Amor and Psyche, who are represented here in the form of putti. Both have veils on their heads, Amor holds a bird in his arms. Hymen, the god of marriage, holds a tray with fruits, symbol of life and fertility, over their hands; ahead of them, a putto with a torch leads the newlyweds bound by a garland; at the head of the procession there is a putto uncovering a bed. It is a clear reference to the building's owner and his wife, Francisca (Fanny), born von Bene, whom Adalbert II married in 1865.



The relief at Villa Lanna with the playing putti is an enlarged copy of a Renaissance bronze plaque. It announced that the villa was the residence of an important art collector. The bronze original was produced in Rome for Pope Paul II (1464–1471) and frequent casts were used in Renaissance Italy for decoration of ink bottles.



A relief on Wedgwood porcelain designed by John Flaxman in 1776 reproduces a famous ancient engraved gem which used to belong to the painter Rubens and which French King Louis XIV later unsuccessfully attempted to gain. The relief was often imitated in applied arts, which was Adalbert II's collector specialisation; that is also why it appears on the western façade of Villa Lanna as the counterpart of the relief depicting the putti with the mask of Silenus. The relief on the façade thus referred not only to Mr and Mrs Lanna, but also to the builder's collecting activity.



The frontal avant-corps of Villa Lanna is decorated by a relief celebrating the building's owner and his wife. Amor (left) and Psyche (right), who represent the spouses, are seated at an inscription plate with an abbreviation of the name Adalbert von Lanna. Psyche is characterised by butterfly's wings and daily ladies' hairstyle corresponding to the beginning of the 1870s. At that time, Neo-Renaissance was characteristic for the architecture, but also for fashionable ladies' hairstyle – combed up with a plait coiled on the top of the head. The swan, which tops off the whole relief, is a reference to Apollo, the patron of arts and therefore of the art-loving inhabitants of the villa as well.

The ancient Roman villa was renewed by the Italian Renaissance of the late 15th and 16th centuries; in later centuries, this construction type became an attribute of the social elite. The circle of suburban villa builders was rapidly extended at the beginning of the 19th century. For the incoming bourgeois class, these constructions became the main means of promotion of their prestige. London, Paris and other West-European cities started to be surrounded by a belt of villas in the ancient style. This was reflected also in their architectonic shape, which radically diverged from their Renaissance models. The consistent symmetry of Renaissance villas, which had been upheld also by their later versions, was replaced by paraded asymmetry, which was announced from afar by an eccentrically located turret. The Italian Renaissance villas had formed a compact whole, whereas at the beginning of the 19th century, the substance of the building fell apart into a picturesque grouping of diverse parts. Villas became a synonym of modern individualism, personal freedom and sanctity of family intimacy. However, the architectonic representation of these new ideas was radically changing in both time and space. Historical value of Villa Lanna resides in the fact that it was inspired by what was then an innovation initiated in Dresden by Gottfried Semper – the return to the Palladian villa architecture.

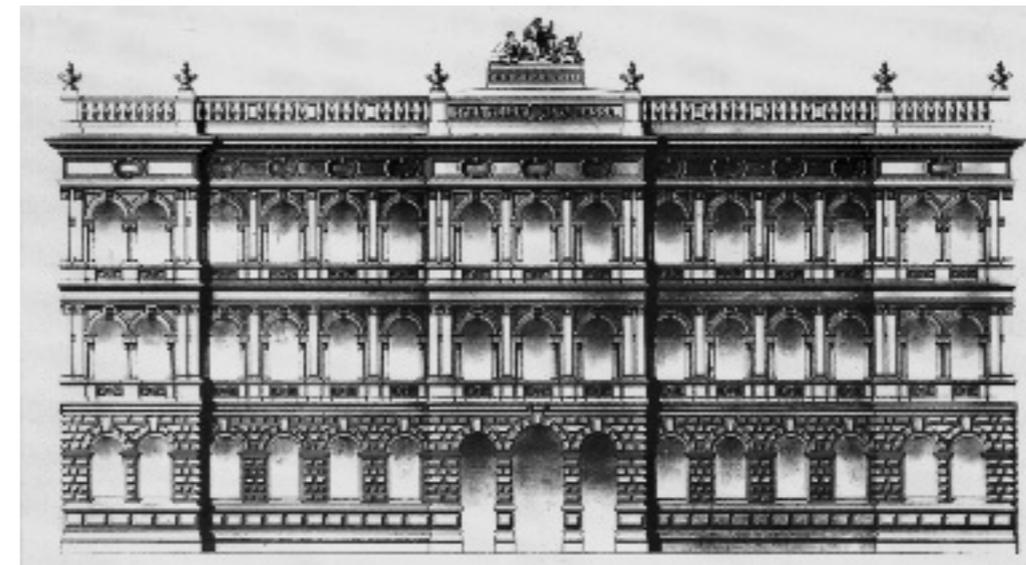
An inscription which Lanna had placed in the hall of his Bubeneč residence explicitly refers to the ancient Roman villa. The information contained in the inscription as well as its form are telling evidence of the building owner's ambitions. The inscription is not in German, the language he spoke himself, but in the atemporal and multinational Latin. With his private construction, Lanna turns not merely to Praguers, meaning the German and the Czech public, but to the entire world. The fact that he had the inscription carved in marble and plated with gold proves that he considered the message contained in it as worth immortalisation. He apparently regarded his villa as something novel which requires a comment. With this monograph, the first one devoted to Lanna's Prague villa, we belatedly fulfil the building owner's wish.

Villa Lanna and its decoration were undoubtedly related not only to the building's owner, but also to his family: according to the marble inscription in the ground floor hall, he built it also for them, not merely for himself and his friends. The daughter Francisca was born to the Lannas in 1866, the son Adalbert III a year later and another daughter, Alice, in the following year. The happy father had the plans of the Bubeneč villa drawn up in the same year when Adalbert III was born. Children undoubtedly found there a healthier environment than in the palace in the centre of Prague, which was moreover located opposite to a busy railway station.



*“Adalbert Knight Lanna newly built [this] suburban villa for himself, his family and his friends because of the loveliness of the place and for the purpose of refreshment, Anno Domini 1872”
(Adalbert II was honoured with a knighthood in 1868.)*

Architecture



Vojtěch Ignác Ullmann. Design of the front façade of Spořitelna česká (Bohemian Savings Bank, 1858–1861), today the main building of the Academy of Sciences of the Czech Republic.

Neo-Renaissance represented the main architectonic style of the last third of the 19th century in Prague. However, the main Neo-Renaissance buildings of the Czech national revival – the National Theatre and the National Museum – were only built after the completion of Villa Lanna. At the time of its construction, only buildings by Vojtěch Ignác Ullmann and Antonín Barvitius built in a similar style stood in Prague. It is characteristic for Prague's architecture that these buildings do not represent only the arrival of a new architectonic style, but also of new building owners and of new construction types. A financial institution enters Prague's cultural scene with Ullmann's Česká spořitelna building (today's headquarters of the Academy of Sciences of the Czech Republic). The same architect designed also the nearby located Provisional Theatre (Prozatímní divadlo), through which a civic association presented itself in a grandiose style, and a popular target of trips, a restaurant known as Letná Chateau (Letenský zámeček), with which the head of the municipal authority sought the favour of voters. Emperor Francis Joseph Railway Station by Barvitius and Ullmann was being constructed by a private railway company, and a villa built for the banker Alexander Lippmann had already stood in the same street in Bubeneč a year before the completion of Villa Lanna. However, none of these Neo-Renaissance buildings can equal Villa Lanna by originality, demandingness of the ideological programme, richness of decoration and, last but not least, by linkage to contemporary artistic trends.



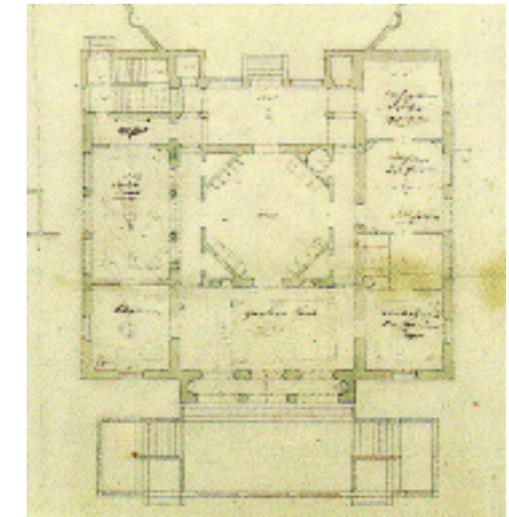
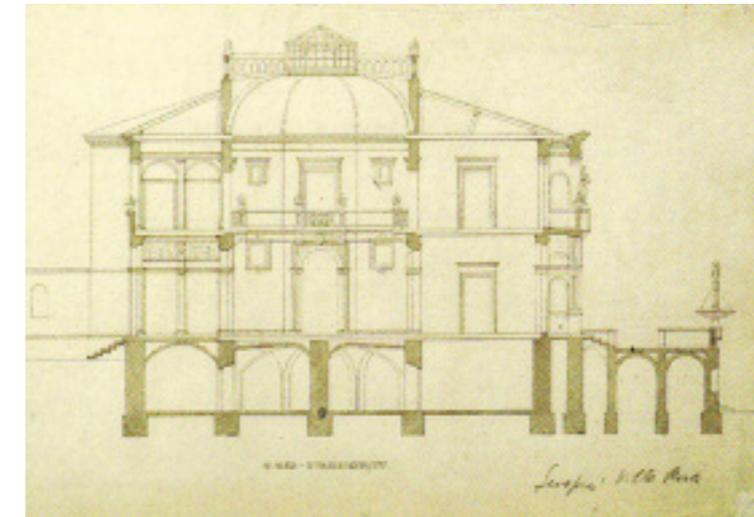
Villa Lanna is one of the most outstanding echoes of the oeuvre of the German art theorist, architect and revolutionary Gottfried Semper, renowned as “the titan of historicism”, in the Czech lands. The anonymity of this strongly individualised architecture, constructed for Adalbert Lanna II, is a mystery, which is however typical for the art history. The name of its creator is not recorded anywhere; only the builder from Prague Franz Havel is signed at the plans. The Czech history of art originated in the time of tense Czech-German antagonism, which is why pieces of work created in the Czech lands were commonly ascribed to domestic artists. The Praguers Vojtěch Ignác Ullmann and Antonín Barvitiis are therefore presented as the architects of Villa Lanna to this day, even though their names are only listed for the first time in this context around 1900. The selection of Ullmann and Barvitiis suggested itself, as the former was the architect of the aforementioned trip restaurant in the form of the Letná Chateau from 1863, and the latter designed the no longer existing Villa Lippmann from 1871. However, Villa Lanna has a completely different conception, and Ullmann or Barvitiis’ authorship is therefore unlikely.

Villa Lanna – a modern construction in Prague of its time – foretold later development of Prague’s Neo-Renaissance architecture. It was no artistic foray, though. With his villa, Lanna Junior only introduced to Prague a style which was a generally acknowledged

A grandiose loggia in the Tuscan and Ionic order elevated Villa Lanna over other suburban villas of that time and stressed its relation to Ancient Rome, the Italian Renaissance and Andrea Palladio.

norm in neighbouring European metropolises at that time, of which the building’s owner undoubtedly knew. Five years after the memorial visit to Munich, where Lanna started to pursue arts, he visits Dresden, where the decision was apparently made not only about the construction of the Prague villa, but also about the particular shape of its architecture. Lanna married Fanny von Bene in 1865 and the newlyweds went to their honeymoon trip to Dresden. They only spent five days there, and the bridegroom moreover used the stay also for business negotiations, as he self-ironically notes in his biographical notes. Nonetheless, there are no doubts that like all other visitors of the “Florence of the Elbe” of that time, he admired also the local villa quarters. The best-known of them spread between the Bohemian Railway Station, at which the Lannas arrived, and Dresden’s Old Town. Three years after his return from Dresden, Lanna buys a land plot in Prague and has a villa all’antica in the Dresden style designed.

At the birth of the phenomenon of the Dresden villa was Gottfried Semper, who built Villa Rosa, which fundamentally influenced further development of the villa architecture, for the banker Oppenheim in 1839. “The exceptional success of the villa cannot be explained simply,” wrote Volker Helas; “there was nothing quite new or unexpected about its project. All of its elements were known – its pragmatic reference to Palladio as well as the quotation of the French Renaissance architecture ... The lattice system of its plan with a two-storey central hall were also features that had been used by classicistic architecture for decades, so they were not considered as innovations.” It might have been precisely the conservativeness of Semper’s villa architecture that fascinated building owners such as Adalbert Lanna II so much.



Gottfried Semper, the design of Villa Rosa in Dresden, 1839, cross-section and ground plan. The construction does not excel in size, but in perfect organisation of its mass. The villa has low roof; it is strictly symmetrical with accentuated street and garden façades, which are interconnected with the central hall. The hall, which goes through both storeys and is lighted by a skylight, was the foundation of the architectonic conception of Villa Rosa.

Semper's Villa Rosa became the basis of a norm in Dresden which prevailed in the second half of the 19th century thanks to Hermann Nicolai, who succeeded Semper in 1850 as the head of the architectonic atelier at the Dresden Academy of Fine Arts. His Villa Struve from 1851–1852 was important for further development of architecture. Both Rosa and Struve were destroyed during the air raids of 1945, but dozens of their echoes are still in existence, including Villa Lanna. They were all strikingly similar, built in the style of high Italian Renaissance; the protruding central part of their façades evoked the Ancient Roman triumphal arch, which had until then represented an attribute of public constructions. The characteristic features of the Dresden villas, which can be found also on Lanna's new house, further include rustic quoins contrasting with the surrounding smooth walls, fore-built colonnades, which create great dark areas on the otherwise light façades, and almost flat "Italian" roofs, which do not compete in any way with the sharply shaped façades.



The street façade of Villa Lanna, whose central avant-corps is a variation to the avant-corps of Villa Struve in Dresden. The main difference is that the entrance on the ground floor is lined with pilasters, while columns are situated above them. Above the tympanum of the avant-corps of Villa Lanna we can see the walled base of the skylight that illuminates the upper storey of the hall; the top of the turret is on the left.



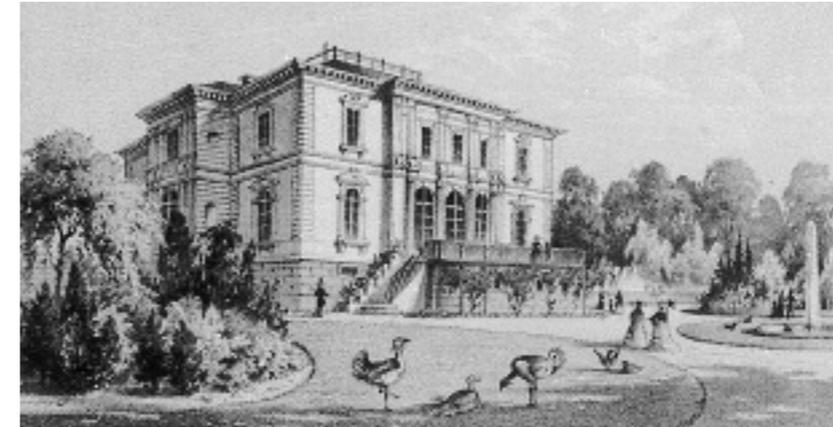
The symmetrical façade of Villa Struve in Dresden built by Hermann Nicolai in 1851–1852 (destroyed in 1945). The façade refers to the Italian architecture of the second half of the 16th century, among other things by the hierarchy of pilasters and columns which stress the axis of the construction on the ground floor – the columns are located closer to the centre, while flat pilasters are placed to the sides. The tectonic structure of the construction is emphasised in the same way – there are "heavy" columns only on the ground floor, and "light" pilasters on the floor above them.

The unusual location of pilasters and columns at the façade of Villa Lanna was inspired by Wohlmut's music loft in St. Vitus Cathedral in Prague (1557–1560), a famous monument of the Northern Renaissance, which evidences its creative approach to the classical architectonic norm. Patriotically motivated references to local architectonic tradition were a typical feature of Dresden villas as well as of the Czech Neo-Renaissance. When designing the roof of the National Theatre, Josef Zitek drew inspiration from Belvedere at Prague Castle built in 1537–1563.

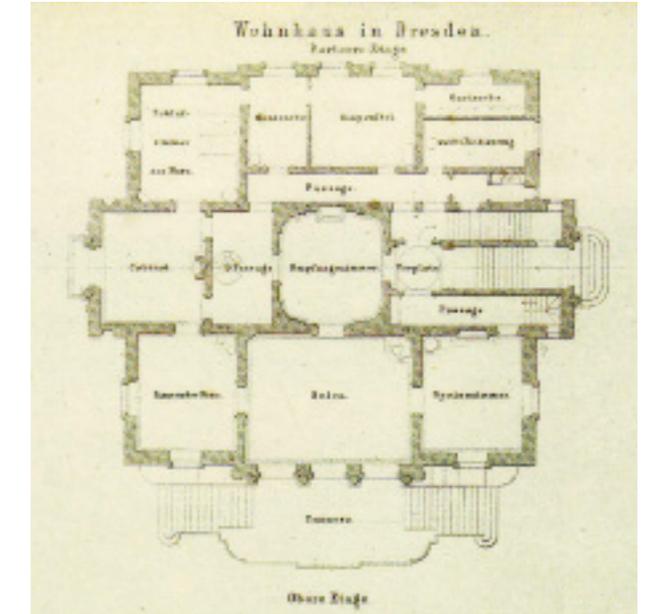
Villas from the Semper-Nicolai school are always characterised by a hierarchy of architectonic forms. They only have the functionally important façades – the street and garden one – emphasised, whereas the remaining façades are conspicuously simple. The street façade differs significantly from the garden one: while the street façade is stark in the palace fashion, the garden one is more distinctive and picturesque. The surface of the dominant façades is also hierarchised; we can usually find the mentioned motif of an ancient triumphal arch in their axis. There is only a single window axis on each side of this central avant-corps, which emphasises the central part even more. The architectonically as well as functionally most important part of the interior is the hall with a fireplace located in the centre of the building, Semper's "sacred focal point", where the master of the house welcomes guests and where the whole family meet. This central hall is a legacy of Palladio's villas, in which it evoked the atrium of the ancient Roman villas, a space designated for the contact with the public. In line with expectation, the above-mentioned marble inscription in Villa Lanna is located precisely in its hall. The fact that this hall was understood as public space is shown by its unusual decoration: in the lower part of the wall with the fireplace there is rustication that is typical for the street façade.



The street and side façades of Villa Lanna with a monumental loggia. The asymmetrically situated loggia can be explained by the fact that it was facing the public space – the road, at that time very frequented, connecting Pisecká Gate and Prague's main park, Stromovka. The lower loggia was entered from the prestigious salons located on this side of the villa, while the upper-storey loggia was entered from a hall on that floor where Adalbert Lanna II's art collections were probably located. The adjacent upper floor of the hall lighted by the skylight was an ideal place for a painting gallery.

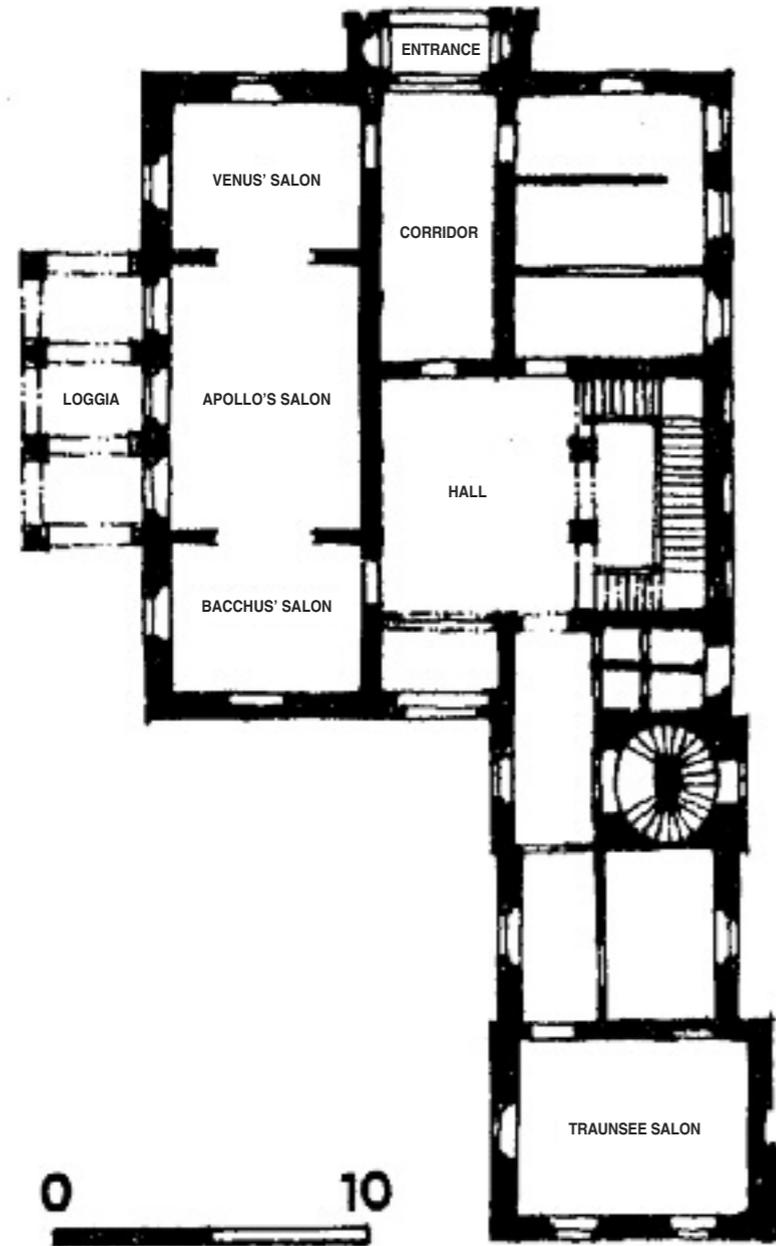


Hermann Nicolai, Vila Struve, 1851–1852, destroyed 1945 (view of the rear and side façades on the left, the ground plan on the right). Like Villa Lanna, Villa Struve in Dresden also had its garden façade with three-axis avant-corps on the side. The central avant-corps announced that behind it was hiding the villa's main prestigious space ("Salon") on the ground floor and the study of the master of the house on the first floor. The front façade of Villa Struve as well the façade on the opposite side were conceived in the same way.

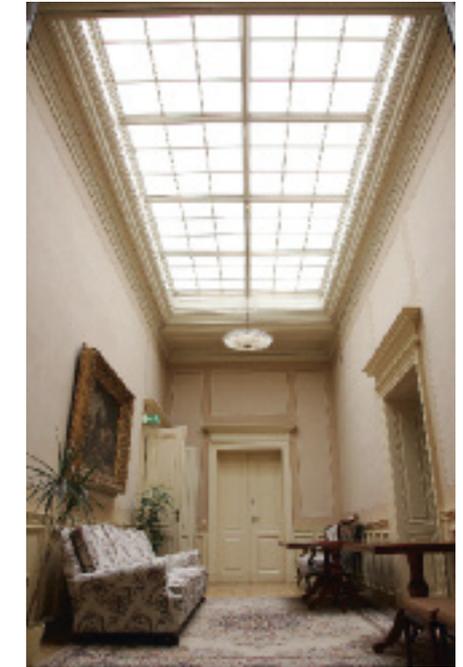


The most important recognition attribute of villas in the Dresden style is the interconnection of the interior and the exterior. The façade shows how the house is arranged inside: the central hall manifests itself at the street and garden façades with richly decorated avant-corps, which are always located in their axis. With its internal arrangement, Villa Lanna is the closest to the aforementioned Villa Struve from 1851–1852. Its garden façade is also not located opposite to the street façade, but on the side. The central avant-corps of its façade announces the villa's main salon, which is interconnected through its arcades with a terrace, from which a staircase leads to the garden. We can find this arrangement also in Villa Lanna. Upon entering it, we go through a corridor to the central hall, from which we reach the outermost out of the three interconnected prestigious rooms, Bacchus' Salon.

According to Klutschak's description from 1878, Bacchus' Salon served as a buffet. The middle salon, Apollo's, used as a dining room, is the largest of this succession of salons. It is marked at the garden façade by a two-storey loggia, through which it is interconnected with the garden. However, the salons with mythological scenes can be entered also directly from the entrance corridor, from which we get into Venus' Salon. It served as a billiard room and is located on the opposite end of Apollo's Salon. The guests thus entered the dining room from the hall through Bacchus' Salon. After the feast, the gentlemen retired to Venus' Salon, where they smoked their cigars while playing billiard. They could leave directly through the corridor leading to the entrance doors. The success of villas in the Dresden style was given precisely by this unique combination of prestige, comfort and carefully treated intimacy of the private parts of the house.



A schematic drawing of the ground floor plan of Villa Lanna marking out the main prestige salons decorated by wall paintings. "The central hall of Dresden villas," says Volker Helas, "which often stretches through two floors, is undoubtedly impressive, but it is also impractical at the same time, because it makes entry to the rooms in the corners difficult. Another prominent characteristic of Dresden villas is the absence of communication between the hall and the staircase." The internal arrangement of Villa Lanna was inspired by the Semper-Nicolai school, but the architect successfully eliminated the mentioned impracticalities. The hall is not located directly in the centre, so it is possible to enter from it to Bacchus' Salon, located in the corner, while Venus' Salon is accessible directly from the entrance corridor.



In Villa Lanna, the monumental effect of the eccentrically located hall was achieved by means of connecting it with the staircase via which the first floor is entered. On the upper floor of the hall there is a walk-through room, in which there was sufficient space on the walls and the ideal light conditions for the location of paintings.

Most villas of the Semper-Nicolai school are symmetrical and without turrets, but we can also find asymmetrical villas with turrets; everything apparently depended on the building owner's wish. Lanna evidently wished to have a turret, so an asymmetrically located long and narrow wing with a turret projects from the rear façade. He also desired other atypical elements, such as the asymmetrical location of the prestigious hall on the construction's ground plan and the arrangement of its first floor. We do not know who was the author of this design. It was certainly not Anton Barvitius, who in an article on his Villa Lippmann from 1871 explicitly acknowledges the legacy of Karl Friedrich Schinkel (1781–1841), while not mentioning Gottfried Semper, Hermann Nicolai and Dresden villas with a single word. Whoever built Villa Lanna, however, there is no doubt that it was built, upon Adalbert II's wish, in the Dresden style. The villa that the same owner had built in Gmunden in 1872–1875, following design by Gustav Guglitz, is also designed in the style of the Dresden school Semper-Nicolai.



Karl Eberhard, villa from 1869–1870 at 1 Goethestraße in Dresden on a photograph from around 1875 (destroyed in 1945). A typical villa of the Semper-Nicolai school, combining Palladianism with a traditional conception of an Italianising villa with an asymmetrically located turret.

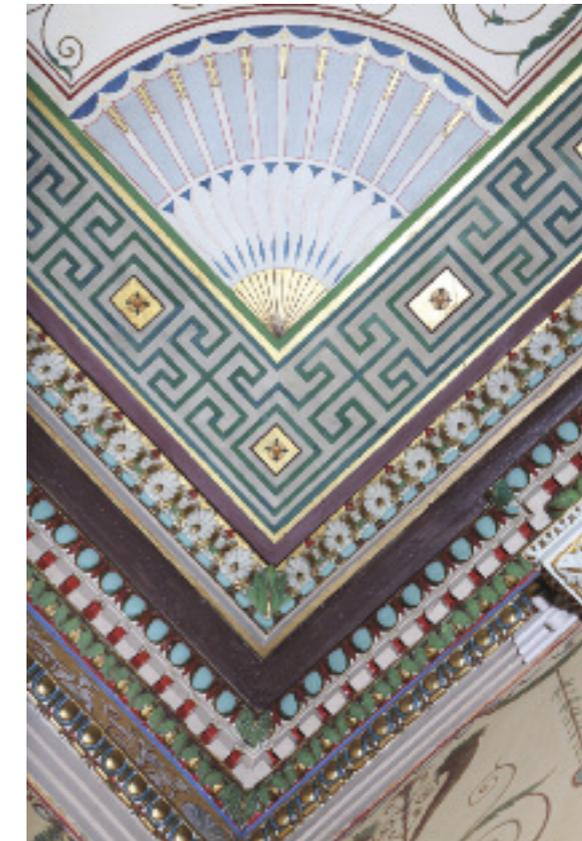


Ernst Lottemoser, Wesendonck Villa, Dresden, 1868–1869 (photograph ca. 1875), destroyed in 1945. Like in Villa Lanna, the centre of the garden façade consists of a two-storey loggia in the Tuscan and Ionic order which is, however, sunk in the façade. Manfred Semper, the son of Gottfried Semper, asymmetrically added a building of a painting gallery (right) to the villa in 1872.

The visitor of the prestigious salons of Villa Lanna is at first glance taken aback by their even wild colourfulness, which is most intensive in the richly profiled entablature that carries the ceiling. This detail also points to Dresden villas and Gottfried Semper. Johann Joachim Winckelmann's opinion that the ancient constructions and sculptures were pure white tenaciously persists to this day, even though it was proven already in the first half of the 19th century that it had not been so. It were Jacques Ignace Hittorff and precisely Gottfried Semper who promoted theses about the colourfulness of the ancient architecture. For Semper, the polychromy of ancient architecture was an important argument for his theory of the origin of masonry house from a tent whose walls and ceiling were comprised of multicoloured carpets. Under the influence of Hittorff and Semper's theses, flamboyantly polychromatic ceilings became very fashionable in the interiors of residential architecture around the middle of the 19th century.



Gottfried Semper defended the colourfulness of the ancient architecture also in the first part of his famous work "Der Stil" from 1860 (left). The flamboyantly colourful entablatures and ceilings of the prestigious salons in Villa Lanna (right) were also inspired by Semper's thesis about the origin of architecture from a textile tent.



Painting decoration



Bubeneč... a popular place of summer stays of Praguers ... among the villas in the village we need to highlight above all Villa Bianca of Herr von Seuttner with a beautiful garden (carefully tended alpine flora) and the villa of Baron Lanna (built in 1871–1872, loggia with emblems of shipbuilding, mining, trade, arts, etc. by Viktor Barvitijs, ceilings by Stöhr from Hanover; the walls of the dining room, buffet and billiard room with depictions from the lives of Apollo, Bacchus and Venus were decorated by Gärtner from Leipzig, a small gallery with paintings by Rottmann, Makart, A. Menzel, Lotz, Willems, etc.)

F. Klutschak, 1878



Villa Lanna excels in unusual extent and high quality of painting decoration created by Heinrich Gärtner (detail from the eastern wall of Traunsee Salon).



A genre scene in a landscape painting from Traunsee Salon (detail from the western wall).

At the façade of Villa Lanna we can find a painted frieze with putti over the entrance and a whole series of painted friezes by Viktor Barvitijs in the two-storey loggia at the eastern façade. Scenes evoking business activities of Lanna's company and celebrating his public cultural activities are depicted in the friezes in the loggia. The paintings in the loggia thus promoted the building's owner and his industrial empire. The selection of topics was probably connected also with the fact that not only the front façade, but also the side façade with the loggias was visible from the street.

The decoration of the interior of Villa Lanna is also ascribed to Viktor Barvitijs in the Czech art history, undoubtedly above all because of his Prague origin. Barvitijs probably did not work in the villa's interior, however. Unlike in the case of the villa's architecture, we do not have to rely on stylistic analysis in this case, because we have the authorship of the paintings documented by a reliable source, which Czech expert literature has been ignoring so far for unknown reasons. Villa Lanna is discussed in detail by Franz Klutschak in the twelfth edition of his Prague guidebook from 1878.



Detail from a painting of a lake promenade in Traunsee Salon

Klutschak's detailed description is a telling evidence of how strong impression Lanna's new building made on the Prague public in its time. The author was obviously well informed about the villa either from Lanna himself, or from someone around him. The fact that he does not list the name of the architect, a key piece of information in this context, can only mean a single thing: the building's owner did not wish to publish it for some reason.

Lanna's choice of the author whom he according to Klutschak engaged for the decoration of the interiors of his villa, is not surprising at all. Heinrich Gärtner (1828–1909) studied landscape painting at the Berlin academy. In 1847, he left for Dresden, where he completed his studies with Ludwig Richter. He studied old masters in Italy in 1852–1862, being strongly influenced by the idyllic landscapes of Joseph Anton Koch, Carl Rottmann and Friedrich Preller. After his return to Berlin, he established himself as a sought after master of wall historic landscape painting, in which he endeavoured to keep up with the current development of the tone. We can find his works on the walls of the Dresden opera, in the museums in Berlin and Leipzig and in the villas of the social elite, among which Lanna's villas in Prague and Gmunden naturally belonged. Gärtner was a perfectly trained and educated artist, who closely stuck in his mythological scenes to the ancient literary models, which he had well studied. He was an idyllist by his nature: his landscapes are overarched by blue skies with calmly floating white clouds. Most of his characters are absorbed in thought and they rarely make a swift movement. His aim was not to surprise the viewer, but he never copied anything and he knew how to render even often depicted themes in an original way. The postures and gestures of characters in Gärtner's paintings as well as their mutual relations are always thoroughly thought-out, which is why they attract interest even where they are merely lightly outlined.

The architecture of Villa Lanna consists of two stylistically and functionally different parts, and this double character reflected also in the style and contents of the internal decoration. The front section, in which the entrance to the building is located, has strictly symmetrical street and garden façades and was intended for prestigious purposes. The whole eastern part is to this day filled by three interconnected halls with monumental wall paintings inspired by interiors from the ancient Pompeii.

A series of eleven mythological scenes in these prestigious salons was by no means mere decoration. The selection of topics, their processing and placing reveal an ambitious ideological programme that was supposed to present the building's owner as an art expert with classical education. It was not series production; in no case can we find here mechanical reproduction of an existing model. All paintings were created as original works, in which mythological topics were ingeniously intertwined with celebration of the building's owner and his family. When building his villa, Adalbert von Lanna expected art connoisseurs and university professors to be among his guests and thoroughly examine the wall paintings. He approached the decoration of his villa in such a way as not to disappoint even the expectations of ancient mythology experts of world calibre. Lanna's closest friends included for example Otto Benndorf, professor of classical archaeology at the Prague University in 1872–1877 and the later founder of the Austrian Institute of Archaeology, which Lanna supported. Benndorf belonged to the elite society that was meeting in Villa Lanna every Friday.



View from Venus' Salon through Apollo's Salon to Bacchus' Salon in the prestigious part of Villa Lanna; the allegories of Nature and Civilisation are located alongside the entrance. Dresden villas of Lanna's time were often decorated in the "Pompeian" style – panels with wall paintings were included in an ornamental framework. The ornament was enlivened by "grotesques" evoking a fantastic world, in which anything is possible. The name points at classical inspiration, particularly at the decoration of the rooms of Emperor Nero's Golden House, which was discovered in the underground of Rome already at the end of the 15th century ("grotta" means cellar in Italian). Grotesque decoration became an attribute of the residences of the social elite since the beginning of the 16th century.



An asymmetrically located and rather narrow wing with a turret with two lookout balconies adjoins the back façade of Villa Lanna, which faces north. However, in Lanna's time the asymmetry was not so striking because there was a pergola with massive masonry piers at the northern end of the terrace. Piers were later removed. The clock on the tower reminds that time is money.

The architecture of the back section abandons the symmetrical conception which determined the shape of the front section of Villa Lanna. This is heralded from afar by the asymmetrical and asymmetrically located turret. By its architecture and decoration alike, this part of the villa is intended for *privatissimum*, intimate communication in the narrowest circle whose members were put at par with members of the family. The richly decorated Traunsee Salon is located on the ground floor. The lower part of its walls is panelled with wood, and the ceiling is wooden as well. The used material evokes the traditional architecture of the Central European countryside. The wall paintings depict landscape, villagers and the active social life in the surroundings of Traunsee, the region from which the Lanna family originated. The room is characterised also by its location at the very end of the private wing, as far as possible from the prestigious salons with decoration inspired by classical mythology.



The western wall in the main hall of the private part of Villa Lanna was turned into a three-part window through which we view the panorama of Traunsee. Ancient mythology was replaced by landscape paintings and genre scenes from life in the foothills of the Alps. The three paintings can also be understood as Morning, Noon and Evening.



Hall ceiling with wooden intarsia. The owner's initials in a laurel wreath were set in vine tendrils.



The painting decoration of Traunsee Salon comes undoubtedly from the same author who decorated the salons with mythological scenes. We can find the same composition schemes with spirally coiled figures there, but its rendition seems to be quite different – the brushwork is much more relaxed, the colours livelier, reviving details observed from life are incorporated in the painting, and strong colour contrasts are impressive as well. The only possible explanation of so big difference between paintings of the same author in different parts of the villa is that walls in the prestigious halls were much more damaged by the operation of the villa. In both Apollo's and Bacchus' Salons there are balcony doors which made it possible to interconnect the three salons with the garden in the summer, which certainly was not good for the paintings. Only Gärtner's underpainting has apparently remained intact. These wall paintings received their today's shape through later incompetent, but aggressive restoring interventions whose removal would undoubtedly be beneficial for Villa Lanna.

The image on the left depicts a family gathering in the loggia of the villa in the summer of 1894. Feri Bene and Francisca (1866–1953), the older daughter of Adalbert II, sit on the right. The younger daughter Alice (1868–1953) sits on the left with her husband, Wilhelm Enis. Alice and Wilhelm were married in the nearby parish church on June 7th, 1894. The picture on the right shows Alice and Wilhelm in 1895, they posed in the garden, in front of a pergola with masonry piers completely covered with vegetation. Piers once stood in the north-west corner of the terrace which adjoins the loggia. Photographs from the family archive.

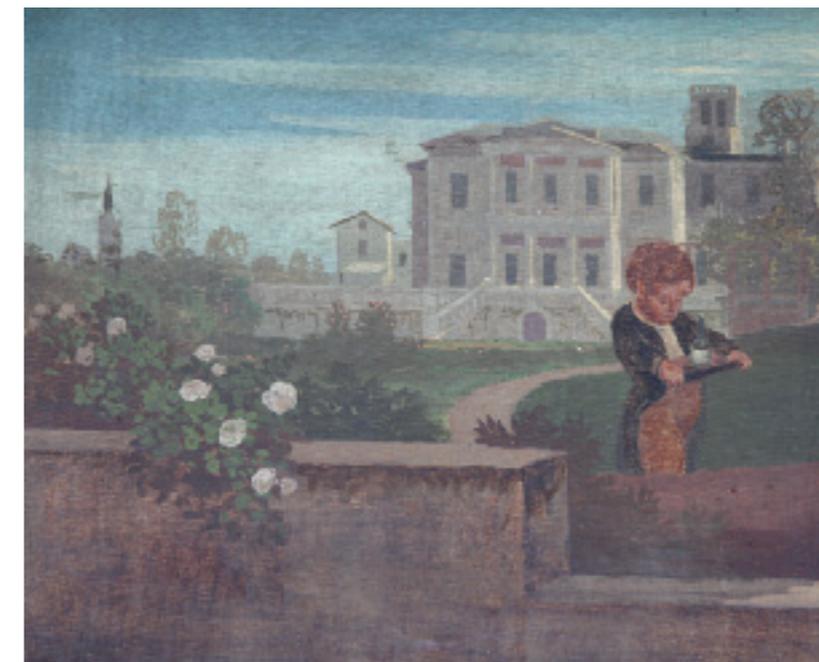


Loggia



Barvitiu's cartoons designed for Mr Lanna, however, suffer from certain pseudo-Rubensian bloatedness of forms. In the parts rendered here, we can see here a childlike frieze depicting artistic and commercial activities. Josef Mánes realised a similar frieze, though with a different idea, and it was made more widely known at the Lucas exhibition two years ago. What a difference, however, between Mánes' figures, light, lovely, true and beautiful in all lines, in contrast with this forcedness, tediousness, we would almost say complete incompetence as regards the childlike depiction. Of course, we do not want to harm Barvitiu in other branches in any way. He succeeded excellently above all in the depiction of decrepit characters and – non omnia possumus omnes – this is true also about the artist.

Miroslav Tyrš, 1873



Viktor Barvitiu exhibited his designs of the decoration of the walls of Lanna's villa at the Žofín Exhibition in 1873. The designs were implemented very thoroughly and the fact itself that he exhibited this decorative commission indicates the artistic ambitions that he connected with it. However, the work was sharply condemned in the exhibition review by Miroslav Tyrš. There are no bigger differences between the designs and the realisation that we can see in Villa Lanna today; they either decorated Lanna's villa already at the time of the exhibition, or Barvitiu ignored Tyrš's rejection. In the lower loggia there are three friezes referring to the building's owner's entrepreneurial activities, while the three friezes in the upper loggia celebrate his cultural activity.

The panel over the door in Bacchus' Salon depicts the eastern side of Villa Lanna with the loggia as it was visible across the garden wall. To the very left is protruding the silhouette of St. Vitus Cathedral, which was not yet blocked by the neighbouring buildings at that time.



The left frieze in the lower loggia refers to long-distance river trade with which Adalbert I started his entrepreneurial career.



The middle frieze of the lower loggia refers to mining. Adalbert I opened coal and iron ore mines in Kladno and founded the prospering metallurgical industry there in 1853. On the left, a bearded dwarf with a red cap listens attentively so that he could timely instruct his fellows that it is time to leave the mountain. On the right, putti representing Lanna's workers are working diligently in the mine. The rock is depicted as a face profile; it is the "spirit of the mountain", and a putto is driving the chisel into his mouth.



The right frieze of the lower loggia refers to the construction activity of Lanna's firm. The rough construction is already completed, which is signalled by the pole decorated with flowers and ribbons attached to the scaffolding. It is not a house being built, but a stone bridge. Shipping on Bohemian rivers required extensive hydraulic structures, which were designed and implemented by Adalbert I's company. He made Lužnice, Nežárka and Vltava rivers navigable from Vyšší Brod to the Saxon border.



Still lifes from a banqueting hall were included in the decoration of the ceiling of the lower loggia, because the dining room was located in the adjacent salon. In his 1878 report, Klutschak named Stöhr from Hanover as the author of the ceilings in the loggias. The style of the ceiling is indeed in a quite different style than the wall decoration, which Klutschak ascribed to Viktor Barvitius, or the walls in the salons, which he described as works of Heinrich Gärtner.



The left frieze of the upper loggia celebrates the builder, Adalbert II, as the plan of his villa lies spread on the desk. The façade with the entrance is depicted in the lower part, with the garden façade with the loggia to the right. A putto-architect standing by the plan points at a Greek volute amphora on a marble pedestal – a reference to the classical inspiration of Lanna's villa. A funny interlude: the putto sitting at the desk behind the architect has a snuffbox in his hand and is taking a snuff of tobacco from it.



The middle frieze of the upper loggia is an allegory of painting and a celebration of Lanna's collecting activity. They are being referred to by the art-loving putto with a red coral necklace (an alter ego of Lanna's wife?) depicted to the right, who is watching the work of a painter while having a painter sketchbook on her knees and folders with other visual artworks next to her. With the parrot to the left, Barvitus ironically comments on painting as an imitative art.



The right frieze of the upper loggia is an allegory of the art of sculpture and a celebration of Lanna's collecting of arts and crafts which dominated in Lanna's art collections.

Venus' Salon



The scene above the door from the corridor depicts a traditional topic inspired by ancient Roman art – **Sea Thiasus**, the wedding procession of Poseidon's bride Amphitrite led by Triton with a trident blowing a shell. Venus is indicated by a seashell, the attribute of the goddess of love; a putto with a lighted torch characterises the wedding ritual as well as erotic ardour, which is referred to also by a putto who is shooting a love arrow. A paddle, which is depicted twice here, was a common attribute of a sea thiasus already in the ancient times. In this context, however, we can also understand it as an allusion to the coat of arms of the Lannas, a winged paddle.

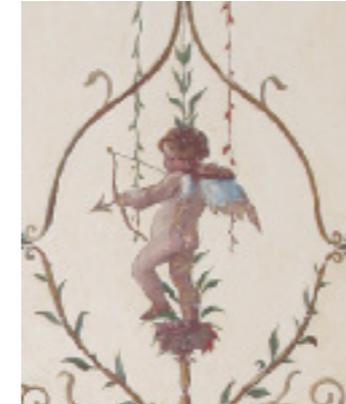
Venus' Salon, a part of three interconnected prestigious rooms, could be entered directly from the entrance corridor. It might have been the first salon the visitor saw. However, the society also met there after eating, for a game of billiard, during which the players had enough time to look at the wall decoration as well. In any case, an extraordinary attention was paid to the ideological programme of mythological scenes and their arrangement in the space of the salon. All figural panels included in the wall decoration relate to the goddess of love, but they present her in an unusual way. The scenes were by no means approached as a decoration that is only supposed to please and entertain. We might well characterise the salon with the name "Venus as a Problem".

There is a total of five scenes in the salon. The central panel depicting The Birth of Venus is strategically located on the southern wall, so that it was visible from the entrance to the corridor as well when looking from Apollo's Salon. The Judgement of Paris and Hunting Amor are located on the sides of the entrance from the corridor. Both scenes depict Venus' victories, but the victory is rather presented as a defeat in the scene of Hunting Amor. Further often depicted Venus' failures, a scene with the goddess mourning for Adonis and the Abduction of Psyche, are presented on the opposite wall, i.e. directly against the entrance from the corridor.



The central scene of the salon was **The Birth of Venus**. The scene is approached in the traditional way as a sea thiasus with Tritons, Naiads and Sea Centaurs. The decoration of the goddess with jewels is also a traditional motif – already a Homeric hymn says that as soon as the goddess was born in Cyprus, Horae, the goddesses of seasons and time, decorated her with jewels. In the scene, however, the Cypriot sea looks rather like Traunsee. Venus' traditional birthplace has rocky shore, which is however characterised by sand beaches. The rocks in the scene in Villa Lanna fall vertically down into the water, like at Traunsee, where Lanna was building his Austrian villa at the time of the creation of the paintings. Moreover, the Triton who is blowing a seashell is holding reed mace in his hand, a plant that does not grow in sea water, but is typical for stagnant freshwaters, such as Traunsee.

The emphasis on Venus' losses shows that the aim of the decoration of Villa Lanna was the search for the substance of the goddess of love, rather than her celebration. There were at least two Venuses: already in the ancient times, the earthly one was distinguished from the heavenly one, which was understood as the cosmic order. *The elder one, having no mother, says Plato in Symposium, who is called the heavenly Aphrodite – she is the daughter of Uranus; the younger, who is the daughter of Zeus and Dione – her we call common [...] The Love who is the offspring of the common Aphrodite is essentially common [...] and is of the body rather than of the soul – the most foolish beings are the objects of this love which desires only to gain an end, but never thinks of accomplishing the end nobly.*



The reading of the figural scenes on the walls of Villa Lanna was specified by grotesques, ornaments and accompanying motifs. The Birth of Venus is commented by putti depicted in an ornamental frame. The right one is shooting a love arrow from a bow, while the left one is playing lyre – the goddess born from foam is an embodiment of not only female physical beauty, but of beauty generally, and thus also of art. Venus' Hall is decorated by a wavy line ornament. The water element is indicated also by the scenes on the sides of The Birth of Venus and by the medallion under it, which depicts Poseidon, the god of the seas. Water was the key element in Venus' myth as well as in the business of Lanna's firm.



To the right-hand side of the entrance from the corridor, the visitor finds **The Judgement of Paris**, one of the most frequently depicted mythological themes. Gärtner's version differs from the set picture type by the fact that the protagonist of the scene is Paris, rather than Venus. Along with Mercury, these three characters form an equilateral triangle whose sides are suggested by their gestures. However, Mercury does not interfere with the dispute in any way and Venus is quite passive, contrary to an utter majority of other depictions of the judgement of Paris. She is covering her bosom, hiding behind Amor and chastely lowering her eyes. We can find the explanation why Gärtner stresses Paris' role in Ovid's *Heroides*. There, Paris vividly describes how scared he was when Mercury brought Minerva, Venus and Juno. However, the gods' messenger calmed him down: "Lay aside thy fear! Thou art the arbiter of beauty; put an end to the strivings of the goddesses; pronounce which one deserves for her beauty to vanquish the other two!" Here, Paris as "the arbiter of beauty" might have been Adalbert II's alter ego.



The ancient mythology situated the judgement of Paris to Troy, Asia Minor. In the background of the scene in Venus' Salon of Villa Lanna there is a small round temple of Vesta from Tivoli, near Rome, from the first century BC. Thanks to its romantic location, it is the most often depicted classical ruin at all. It was pictured also on a plate from 1801 that Lanna had in his collection. The depiction of the landscape in Tivoli explicitly connected Lanna's villa with Italy and the main tourist destination of the transalpine social elite.



A medallion under *The Judgement of Paris*, **The Three Graces**, stresses that the scene above concerned aesthetic beauty in the first place.



Unlike other scenes in Venus' Salon, which are variations on known topics, **Hunting Amor** has no model in the visual arts. The painting was inspired by a work of literature, and a very obscure one at that. Its literary model originated in Egypt in the 5th century AD and Lanna could have read it only in the Greek original.

It is characteristic that the painting is situated on an ostentatiously hidden place, next to the door to the corridor; Lanna demonstrates his classical education as if only by the way and seemingly reluctantly. The name of the author of the literary model was Nonnos. In his work *Dionysiaca*, he describes a dream of the virgin hunter Aura, who, like her mistress, Diana, was rejecting love. The dream predicted her marriage with Bacchus; she dreamed how the fiery god, wild Eros [Amor], fitted shaft to burning string and shot the hares in the forest, shot the wild beasts in a row with his tiny shafts; how Kypris [Venus] came, laughing, wandering with the young son of Myrrha [Adonis] when he hunted, and Aura the maiden was there, carrying the quiver of huntsman Eros on the shoulder which was ere now used to the bow of Artemis ... But Eros went on killing the beasts, until he was weary of the bowstring ... then he caught a lioness alive with the allbewitching cestus, and dragged the beast away and showed her fettered to his merry mother ... [Eros/Amor] made his prey, the proud lioness, bend a slavish knee before Aphrodite [Venus], as he cried loudly: "Garlanded mother of the Erotes (Loves)! I lead to you Aura, the maiden too fond of maidenhood, and she bows her neck. Now you [Graces] crown this cestus, the strap that waists on marriage, because it has conquered the stubborn will of this invincible lioness!"

In Lanna's villa there is depicted Amor shooting at a tiger; at the very left there is a lioness hit by a deadly arrow.

Aura is portrayed in front of Amor, not in the way she had seen herself in the dream, but after Bacchus tricked her into getting drunk and raped her. She is no longer a wild mountain hunter, but a pregnant mother. Even then, however, she remained a sworn enemy of maternity and love – she turns to a fondling lion couple with a rejecting gesture. On the sides of the scene there are grotesques with Amor as a fighter; we can see him with attributes that are unusual for him: club, sword and shield. Genre scenes are depicted down below the combative Amors; in them, we can see male and female shepherds near a spring with a gargoyle in the form of a lion head. It is a reference to the fact that the violated Aura jumped into a river to drown and was turned by Jupiter into a spring.



Unlike *Hunting Amor*, **Amor on a Lion** tamed by his arrow was depicted often. We can find the scene in a medallion under the scene with *Hunting Amor* and also, for example, in the work *Emblemata amatoria* from 1620, where the attached inscription proclaims "Omnia vincit amor" (Love conquers all).



Venus Mourning for Adonis killed by a boar was the main opposite of the triumphs of the goddess of love in Villa Lanna. A paradox of the fate of this goddess was that her single love left her in order to be able to devote himself to boar hunting. Fleeing deer are depicted down on the side of the painting. In Ovid's *Metamorphoses*, Venus urged her beloved in vain to hunt them: "Be brave against those timid animals which fly from you; but courage is not safe against the bold ... Neither youth nor beauty nor the deeds which have moved Venus have effect on lions, bristling boars, and on the eyes and tempers of wild beasts. Boars have the force of lightning in their curved tusks ..."



Another Venus' defeat was **The Abduction of Psyche**. Venus was jealous of her and ordered Amor to arouse love to an ugly monster in the charmingly beautiful princess. However, when Amor saw her, he fell in love with her himself. The girl was led by her parents to the top of a rock where a dragon was supposed to come flying for her, but Amor had Zephyr (substituted for by a putto in Lanna's villa) carry her into his palace. Amor and Psyche appeared already at the façade of the villa as an allusion to the builder and his wife. Gärtner used this pair of lovers to decorate both Lanna's villas, in Prague and in Gmunden, where the whole myth is depicted. However, the dominant feature of both Prague and Gmunden scenes with Psyche by Amor's palace is not the abducted girl, but the abductor's palace in the form of a classical temple, which had not been depicted at all in the scenes with this theme. Apuleius describes in detail how Psyche, even before getting to know Amor, fell in love with his palace: At the very centre of the grove beside the flowing stream was a regal palace, not made by human hands, but built by divine art. You knew from the moment you entered you were viewing the splendid shining residence of a god. There were coffered ceilings, exquisitely carved from ivory and citron-wood supported on golden pillars; the walls were covered with relief-work in silver, wild beasts in savage herds met your gaze as you reached the doorway ... Seduced by the attractions of this lovely place Psyche moved closer ... Now her desire to gaze on all these beautiful things led her to examine every object closely. On the far side of the palace she found storerooms made with noble skill, heaped to the roof with mounds of treasure. All that existed was there. A splendid, but comfortable residence filled with treasures of arts – that was not only Amor's palace, but also Lanna's Prague villa.



The allegories of **Nature** and **Civilisation** from Venus' Salon are situated alongside the entrance to Apollo's and Bacchus' Salons. They can be understood as an introduction to what the visitors shall see on their walls. The allegory of Nature is located closer to the entrance from the corridor – a woman with uncovered bosom evoking fertility is taking nature's gifts from baskets with both hands. She is standing on the globe supported by putti with horns of plenty, while other cornucopias are located above her. Civilisation is on the opposite, northern wall – clothed and depicted in movement, working hard, she has both her hands busy with spinning. The putti who carry her have one leg each put on lying dogs; among them there is a lighted altar, which in connection with the dogs symbolises hearth and home as well as the social order. The whole scene is topped by a putto absorbed in reading, pointing out the spiritual dimension of civilisation.



View from Bacchus' Salon through Apollo's Salon to Venus' Salon. The central scene depicting Apollo with villagers is flanked by scenes of Apollo's Birth and The Killing of Python. On the illusive red curtains there are Apollo's sun symbols.

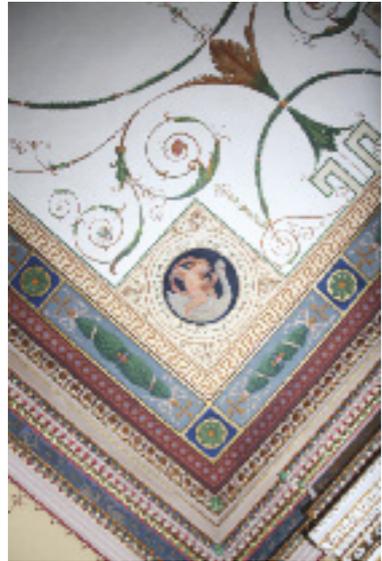
Apollo's Salon

The main salon of Lanna's villa is decorated by scenes that interconnect the Christian Bible, classical mythology and Lanna's life story. The central painting is Apollo with Villagers, with Apollo's Birth and The Killing of Python on the sides. The last two mentioned topics form a pair, as they are subsequent sequences of one and the same story. These two scenes were not often depicted in visual arts, but an educated visitor was familiar with them, because it was the ancient Greek model of a famous passage from the Book of Revelation in the New Testament:

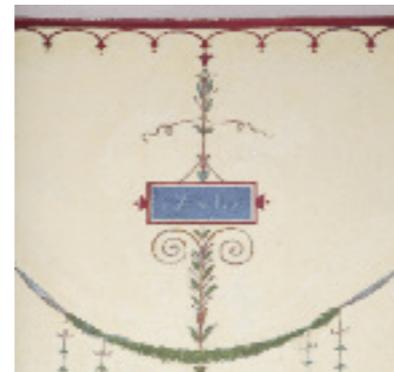
And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars: And she being with child cried, travailing in birth, and pained to be delivered. And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born. And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up unto God, and to his throne. And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days. And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

The evangelist wrote the narration of the fatal clash between the forces of light and darkness at the island of Patmos, not far from Delos, where the Greek myth with which it was inspired was situated. According to the version of this myth known from Lucanus, Lucian and Pseudo-Hyginus, Jupiter had an affair with Leto who became pregnant. Jupiter's wife was jealous of Leto and banned the Earth from providing the pregnant woman with a place where she might deliver. Moreover, she sent the dragon Python to kill both her rival and her child. However, Poseidon, the master of the seas, took pity on Leto and sent a dolphin to carry her to the floating island of Delos, which he covered with shallow water, thus complying with Juno's order. Leto climbed up a tree and gave birth to Apollo. The son's first expedition, which he undertook four days after his birth, was to Delphi, where he killed Python. He thus revenged his mother and did the humankind a service, because he established order in the world and made the blossoming of civilisation possible.

It was probably no coincidence that the myth of the birth of a cultural hero was chosen for the main hall. At that time of the creation of the painting decoration, the building's owner might assume that Adalbert III, who was seven years old at that time, would once take over the father's company, as he had taken it over from Adalbert I. We can thus see the building owner's son in the small Apollo and the hopes that his father pinned on him at that time in the dragonslayer from Delphi. Adalbert III did not follow in his father's footsteps in the end. He worked in an office, focused on literary activity and died without male issue, being the last member of the Lanna dynasty in the male line.



The ceiling and a frieze at the entablature of Apollo's Salon is decorated by swans and lyres. According to the Greek mythical tradition, swans flew to Delos when Leto was giving birth and circled the island seven times. According to Callimachus' Hymn to Delos this was precisely why the god chose a seven-string lyre as his instrument. The ceilings and entablature of the neighbouring two salons are also interconnected with the mythological scenes on the walls. In Venus' Salon there are doves on the ceiling and seashells at the entablature, while the entablature of Bacchus' Salon is decorated by panthers of the god of wine.



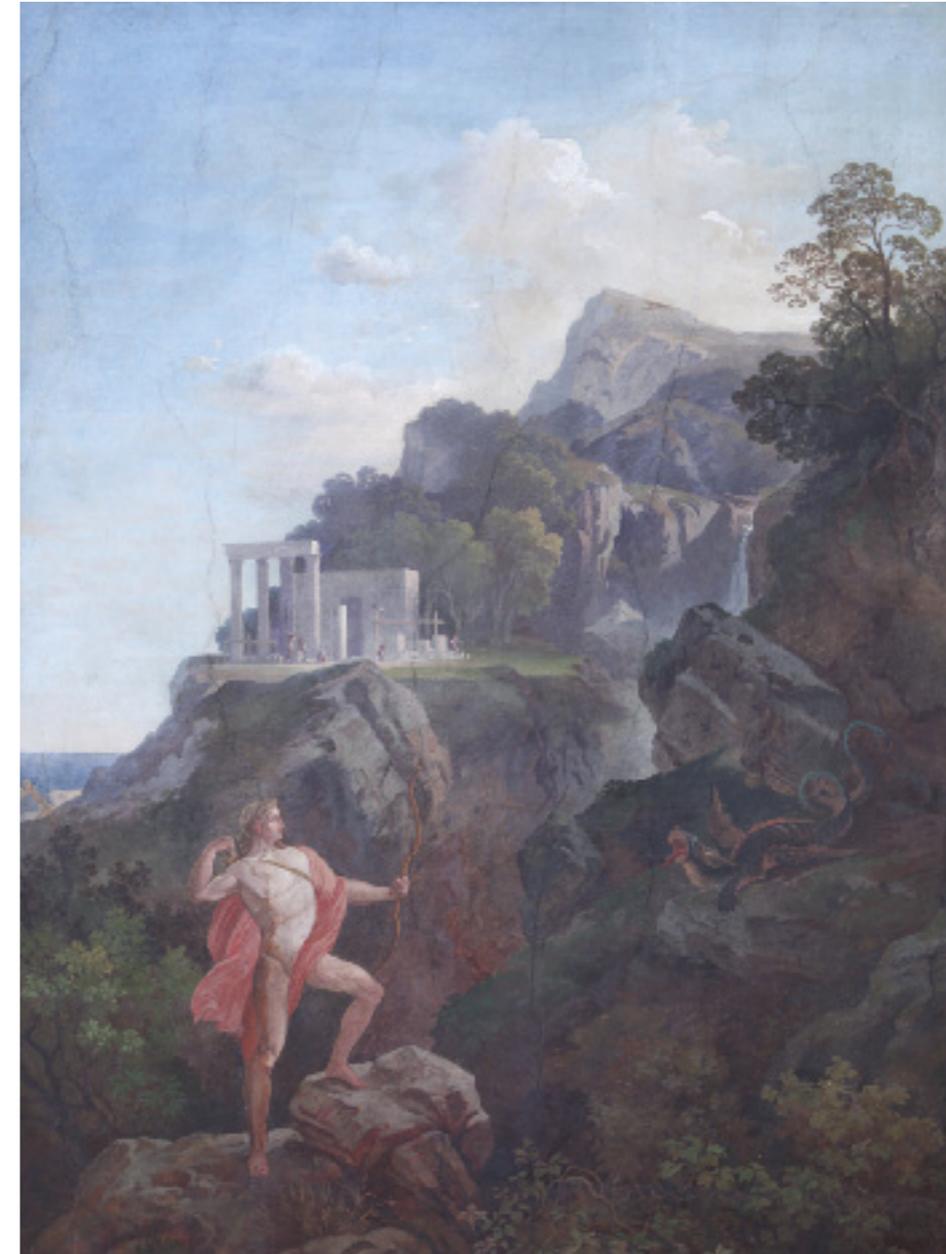
Apollo's attributes are combined with references to Adalbert Lanna II in the ornamental decoration of Apollo's Salon; next to a table with the date of the completion of the construction, 1872, there are his initials, A. v. L.



The topic of **The Birth of Apollo** was often depicted, but not in the way we can see it in Lanna's villa. Leto is sitting on the ground and her son is as if coming out directly from her lap. His cosmic status is stressed by the sun, which according to Callimachus' Hymn to Delos appeared in the sky precisely at that moment and gilded the whole island with gold. The sun's rays mirror on the surface, thus connecting the celestial body with the god of the sun who has just been born. Like in many other paintings in Villa Lanna, this scene was also transferred from the south to foothills of the Alps, to the banks of a mountain lake, over which a medieval castle towers. However, what is much more important is the fact that Apollo is depicted alone here with his mother, without his twin sister, Diana. Three women are bowing to the small Apollo, who is raising his hands in a blessing gesture, which likens the scene to the traditional painting type of the Adoration of the Magi. The women are goddesses who played an important part in the myth of Apollo's birth. According to a Homeric hymn: Apollo of the golden sword was not breast-fed by his mother: Themis served him nectar and lovely ambrosia with her immortal hands. The woman who is giving the boy god a silver goblet with nectar in the painting is therefore Themis, the personification of the divine order.



The biggest mythological scene in Villa Lanna is **Apollo among Shepherds**. Apollo was the most important and best known cultural hero of the ancient world. None is so abundant in skill as Apollo, wrote Callimachus. To him belongs the archer, to him the minstrel ... his are the lots of the diviner and his the seers; and from Phoebus do leeches know the deferring of death. However, the god had to make sacrifices for the benefaction he was bringing to people. An ancient mythological handbook ascribed to Apollodorus says: But Zeus, fearing that men might acquire the healing art from him [Asclepius, son of Apollo] and so come to the rescue of each other, smote him with a thunderbolt. Angry on that account, Apollo slew the Cyclopes who had fashioned the thunderbolt for Zeus. But Zeus would have hurled him to Tartarus; however, at the intercession of Latona he ordered him to serve as a thrall to a man for a year. So he went to Admetus, son of Pheres, at Pherae, and served him as a herdsman, and caused all the cows to drop twins. Artists often depicted the sun god enjoying his stay among common villagers and teaching them music. The painting *Apollo among Shepherds* in Villa Lanna is a variation of the often depicted theme. However, it differs from its model by the incorporation of a traditional Italian rural house with a turret, one of the architectonic sources of inspiration for Lanna's villa, into the landscape at a prominent place.



The painting **The Killing of Python** is situated in Delphi, but at the same time also in the foothills of the Alps, because we cannot find cypresses, so characteristic for Delphi, among the trees. Apollo made the creation of civilisation possible by killing the terrible Python, as suggested by the construction of the Delphi temple in the background. A Homeric hymn says about it: (Apollo) arrived at Crisa, under snowy Parnassus, a west-facing spur with the cliff hanging over it ... There the lord Phoibos Apollo decided to make his lovely temple ... Apollo laid out his foundations in broad and very long, unbroken lines. Upon them Trophonios and Agamedes, the sons of Erginus, favorites of the immortal gods, laid a stone floor; and about it the teeming peoples built the temple with blocks set in place, to be a theme of song for ever. Apollo did not build temples with his own hands; he was an architect who creates what is most important: plans. In his hymn, Callimachus presents Apollo in a similar manner as an urbanist: And Phoebus it is that men follow when they map out cities. For Phoebus himself [...] doth weave their foundations. Four years of age was Phoebus when he framed his first foundations ... Apollo in Villa Lanna is above all one who removes obstacles, who plans, who, like Adalbert II and his father, prepares conditions for the blossom of civilisation and arts.

Bacchus' Salon



The main painting of Bacchus' Salon depicts how the god of wine found his wife in a sleeping girl abandoned on a desert island. This myth had many variants which explained the circumstances and reasons of this event in different ways. The two paintings which accompany the scene with Bacchus and Ariadne therefore provide necessary comment. They suggest that the fated meeting of Bacchus and the beautiful and wise Ariadne took place when the young god still travelled the world in order to establish his cult and vine growing. Bacchus is thus depicted in Villa Lanna as a cultural hero, like Apollo. Apollo gave people civilisation and Bacchus taught them how to cope with stress which it brought to people. Bacchus gave people something without which they can live, but it would be much more difficult. *For God hath rendered every thing cross to the sober; says the ancient Roman poet Horace, nor do biting cares disperse any otherwise [than by the use of wine]. Who, after wine, complains of the hardships of war or poverty? Who does not rather [celebrate] thee, Father Bacchus, and thee, comely Venus?* In Lanna's villa, Bacchus' Salon was the counterpart of Venus' Salon not only because its main topic is love with which the god of wine flared to the beautiful Ariadne.

Behind the wing of the door through which Bacchus' Salon is entered from the hall there is a painted putto who enters the prestigious salons together with the visitor. He holds an umbrella in his hand and the host kisses his hand, as was customary in Lanna's social circles. There is a similar scene on the right-hand side from the door: putti toil with a pulley which is used to transport refreshment upward.

There was general agreement already in Antiquity that wine arouses love; Amor was always Bacchus' tool, never vice versa. *If there is no wine, there is no Aphrodite or any other pleasure for mortals*, says Euripides in *The Bacchae*, which were performed in Athens in 405 BC. The topos about Bacchus' supremacy was taken over also by the Romans: *You can quell the disdain of a furious mistress, and in your liquor a swain's sorrows find balm. With your aid lovers meet and lovers part.*

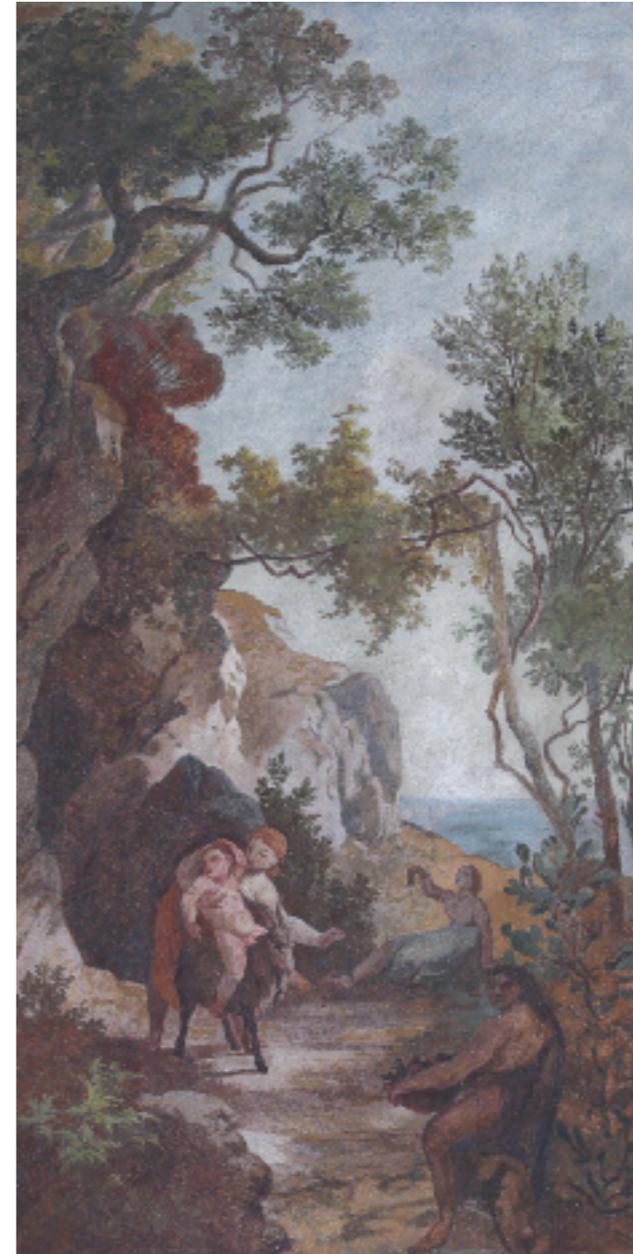
Bacchus' Salon formed the counterpart of Venus' one also by the fact that both rooms had their ideological programme based on the plurality and contradictoriness of the depicted deities. There were two Venuses, and polarity escalated to the extreme was the basic characteristic of Bacchus. In Graeco-Roman Antiquity, the god of wine personified joy as well as suffering, love as well as fear, fertility as well as destruction. As Diodorus Siculus emphasised, Bacchus' gift brought the biggest joy and the deepest sadness: *... drinking of unmixed wine results in a state of madness, but when it is mixed with the rain from Zeus the delight and pleasure continue, but the ill effect of madness and stupor is avoided.* Bacchus was depicted already in Antiquity as a bearded old man or as an effeminate youth. Diodorus explained this variability by the fact that it illustratively demonstrates the double effect of wine: *men who become drunk get into two states, being either joyous or sullen.* Bacchus of Villa Lanna is young and joyful, personifying the positive effects of moderate wine drinking, which is emphasised also by the characters that accompany him in the paintings, as well as by all the scenes and figures included in ornamental decoration.

Bacchus' Salon was in fact a walk-through room with buffet, through which Apollo's Salon, where the dining room was located according to Klutschak, was entered from the hall or from the terrace. This does not mean, however, that its decoration would be paid less attention; rather the opposite is true. This room was very frequented, which is why the scene situated here provided visitors with the key to all other depictions and thus also to the ideological programme of the villa's decoration. The main painting, *The Discovery of Ariadne*, attracts the visitor's attention with the unusually strong emphasis on Bacchus' amorous flare-up. The explanation can be found in the sequence of the paintings in this salon. As we have already stated, the series begins on the eastern wall directly opposite to the entrance from the hall, with the painting *Bacchus' Childhood*. Other paintings follow counterclockwise: *Resting Bacchus* on the eastern wall on the other side of the window, and *The Discovery of Ariadne* on the southern wall. The next painting, still going counterclockwise, is not a wall painting, but a panel above a door leading to the terrace (the exit is walled up today). This panel depicts Adalbert II and his wife as Bacchus and Ariadne.



The series of paintings begins at the eastern wall which separates Bacchus' Salon from Apollo's Salon. **Bacchus' Childhood**, a very frequent subject of visual arts, is depicted there. Small Bacchus surrounded by nymphs rides out of a cave on a goat, which was later an inseparable part of bacchanalia. This is how Diodorus Siculus describes Bacchus' childhood: Zeus, taking up the child [Bacchus from the body of his mother, Semele], handed it over to the care of Hermes, and ordered him to take it to the cave in Nysa, which lay between Phoenicia and the Nile, where he should deliver it to the nymphs that they should rear it and with great solicitude bestow upon it the best of care. Like in Apollo's Salon, in Bacchus' Salon we also meet the god for the first time in his childhood, which may be understood as a reference to the small Adalbert Lanna III.

The painting **Resting Bacchus** is located left from the scene from the youth of the god of wine. The young god is sitting with a panther at his feet in a forest that looks like the foothills of the Alps. A putto is pouring him wine.

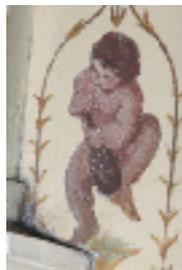




To the left from *Resting Bacchus* there is a scene with a view of a sea island depicting **The Discovery of Ariadne** in the foreground. Although it was an often depicted theme, Gärtner did not draw inspiration for his interpretation of Bacchus and Ariadne from visual arts, but from a literary work. He painted the scene as Philostratus the Elder describes it in his *Imagines*: That Theseus treated Ariadne unjustly – though some say not with unjust intent, but under the compulsion of Dionysus [Bacchus] – when he abandoned her while asleep on the island of Dia [Naxos], you must have heard from your nurse; for those women are skilled in telling such tales and they weep over them whenever they will. I do not need ... call your attention to the woman on the rocks, lying there in gentle slumber. Nor yet is it enough to praise the painter for things for which someone else too might be praised; for it is easy for anyone to paint Ariadne as beautiful and Dionysus as beautiful; and there are countless characteristics of Dionysus for those who wish to represent him in painting or sculpture ... but this Dionysus the painter has characterized by love alone. Flowered garments and thyrsi and fawn-skins have been cast aside as out of place for the moment, and the Bacchantes are not clashing their cymbals now, nor are the Satyrs playing the flute, nay, even Pan checks his wild dance that he may not disturb the maiden's sleep. Having arrayed himself in fine purple and wreathed his head with roses, Dionysus comes to the side of Ariadne, "drunk with love" as the Teian poet says of those who are overmastered by love ... And look at Ariadne, or rather at her sleep; for her bosom is bare to the waist, and her neck is bent back and her delicate throat, and all her right armpit is visible, but the left hand rests on her mantle that a gust of wind may not expose her. How fair a sight, Dionysus, and how sweet her breath! Whether its fragrance is of apples or of grapes, you can tell after you have kissed her!



Gärtner set the scene of the discovery of Ariadne to rocky seashore with an ancient temple. It was to similar seashore that Philostratus had situated his book *Imagines*, from which Gärtner drew inspiration. In the introduction to *Imagines*, the author describes the circumstances, under which he wrote the work, in detail. It was during public games in Naples, which the author intended to attend as a rhetor. At that time, he lived as a guest in a private villa located outside the walls in a suburb facing the sea, where there was a portico built on four, I think, or possibly five terraces, open to the west wind and looking out on the Tyrrhenian sea. It was resplendent with all the marbles favoured by luxury, but it was particularly splendid by reason of the panel-paintings set in the walls, paintings which I thought had been collected with real judgement, for they exhibited the skill of very many painters. The idea had already occurred to me that I ought to speak in praise of the paintings... Philostratus had described a painting of *The Discovery of Ariadne* in an ancient Roman villa in his book, and Gärtner, by reproducing the painting in Villa Lanna, directly interconnected this construction in Prague with its model from Antiquity, the ancient Roman villa.



Above the door connecting Bacchus' Salon with the terrace there is an oil painting on canvas with a feast situated in the garden of Villa Lanna, which is visible in the background to the left. A putto in tailcoat is coming from the villa, bringing a bottle of wine on a tray to the table. The central motif is the **Lanna Family at a Table**. Mr and Mrs Lanna are seated in the middle, depicted as Bacchus embracing Ariadne who is next to him; they are both characterised by ancient garment and vine wreaths on their heads. The Lannas are depicted as children, but there are three even smaller figures sitting with them at the table, evidently representing their offspring. Two girls are seated at the opposite ends of the table; the one to the left is older, her long hair is combed back and tied with a ribbon. If this Gärtner's work originated in 1873, like the paintings in Traunsee Salon, she is the builder's eldest child, Francisca, who was already seven at that time. The girl to the right is Alice, then five years old, with a quite non-ancient fringe. While Francisca is sitting in a well-mannered way, Alice lies on the table in childlike manner, which has evidently incurred the displeasure of her mother, who is turning to her to rebuke her. A boy, Adalbert, six years old at the time, is depicted next to the head of the family. His father looks at him with delight, which is suggested by the fact that he is raising his glass towards him. Adalbert III, whose alter ego are the young gods who play central part in the ideological conception of Apollo's and Bacchus' Salons, is celebrated by his father's toast at this panel.



In the panel with the Lanna family sitting at the table, behind the back of the bored Alice, there is depicted a couple who probably also represent particular people. In any case, they are Lanna's friends and the whole panel thus illustrates the inscription in the hall, according to which Lanna built the villa for himself, his family and friends for the loveliness of the place and for the purpose of refreshment. The said loveliness of the place is being pointed at by the couple to the right, who admire the picturesque valley of Vltava (the characteristic silhouette of the tower and roof of the Governor's Summer Palace in Stromovka can be recognised to the very right in the middle). It is paid the same attention in the picture as the architecture of the villa depicted on the opposite end. Nature and culture are put in harmonic accord here, as are the ancient past and the present, which constantly intertwine in this frieze. The Vltava valley had one more function in this picture: for Lanna, it was not only a picturesque scenery, but also a financially highly profitable waterway, one of the sources of his company's wealth.

Grotesque decoration of Bacchus' Salon includes satyrs, dancing bacchantes or putti playing musical instruments or pouring wine.

Traunsee Salon



The image of Adalbert Lanna II: mythical roots of the Lanna dynasty. The painting on the wall of Traunsee Salon reminds that the family originated from Salzkammergut. All three paintings are connected by the panorama of mountains on the eastern shore of Traunsee. The left one depicts a girl with a prayer book (Morning), in the middle there is a view of Traunkirchen in the foreground (Noon), in the right one there is a gamekeeper (Evening). The lower panels, left to right, depict a wharf with the steamboat Elisabeth, the promenade in Gmunden and Gärtner's self-portrait.

The decoration of Traunsee Salon, the main room of the "private" part of the villa, differs from the three salons in the front part, which were intended above all for prestigious purposes, at first glance. Instead of mythological scenes, we can find landscape paintings with genre scenes in this salon, hidden in the rear part of the villa. However, the difference between the method of decoration of these rooms was not as fundamental as it might seem. Even in Traunsee Salon, the paintings illustrate a myth. This time, however, it is not an ancient myth, but the myth of the Lanna dynasty.

The forefather of the Lannas was one Simon Lahner from Traunsee in Upper Austria. His descendants moved to Čtyři dvory near České Budějovice at the beginning of the 18th century, and started to sign themselves Lanna. Traunsee and České Budějovice were connected by salt, which had been transported along this route from Salzkammergut to Bohemia from the 16th century. Salt and other goods were shipped from České Budějovice to Prague on riverboats, a trade from which generations of Lannas made their living.

Adalbert I continued in the family tradition of building boats and shipping to Prague; on one memorial day, however, he “navigated with an oak raft to Hamburg”, thus laying the foundations of a very successful company operating worldwide. The story had apparently spread in Bohemia until it became a myth of a “timber merchant becoming millionaire”.

In the book „Malebné cesty po Čechách“ (Colourful Travels in Bohemia), published in Czech language by Eduard Herold in 1861, we can read: *Great merit in the navigation of Vltava and further on of Labe (Elbe) belongs in these days to Mr Vojtěch Lanna, who enjoys general respect for his special spirit of enterprise ... as bargee, he navigated his father's boats to Prague. Once he ventured beyond the prescribed goal. Encouraged by the agility of his entrepreneurial spirit, he undertook and safely concluded a passage to Hamburg with an oak raft. He not only sold the wood well there, but also concluded profitable business contracts, and then, pleased, returned home. Indeed, this voyage had excellent effects.*

Lanna Senior undoubtedly cultivated his myth, which he enriched with the motif of a successful hero who did not forget his ordinary origin. *Mr Lanna holds in special esteem, says Herold, his fatherly home, in which he first saw the light of God [...] This house has remained as it used to be, simple and modest, and yet it is there that Mr Lanna prefers dwelling, while his family and friends, when visiting him, abide in a larger house, built in the Swiss style.*

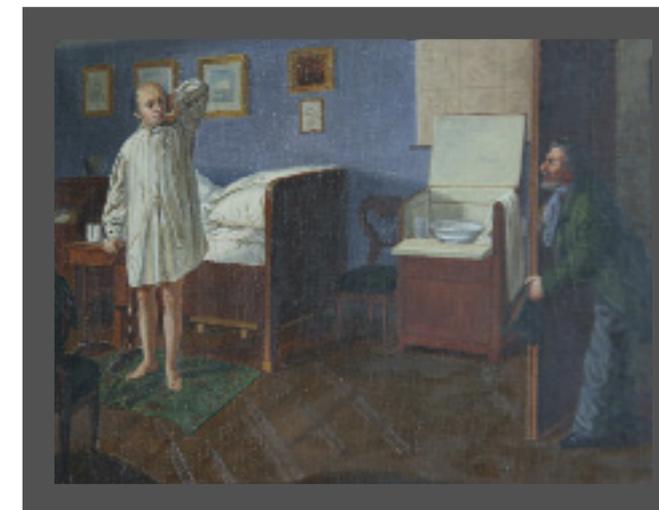
The Lannas moved from České Budějovice to Prague only in 1857. Adalbert II thus had no Prague past on which he could rely. His family past from České Budějovice, however respectable, emphasised even further the absence of a Prague past, of which the German speaking patriciate of Prague was so particular. Adalbert II therefore followed in the footsteps of his father, having also “ventured beyond the prescribed goal”. While the father navigated an oak raft to Hamburg in order to earn money, the son travelled against the flow of time to create what we call image today by means of Traunsee. He knew that a myth is the more impressive, the less it is bound to objectively verifiable facts, the more distant in space and time are the mythical roots with which we identify ourselves.

Adalbert II built a splendid villa in Gmunden near Traunsee to gloriously return, after several generations, to where the founder of the family had originated. The fact that Gmunden was at that time a fashionable spa visited by members of the highest European aristocracy for summer stays probably also played a part in the selection of the place for his summer residence. Emperor Francis Joseph I and all Austrian notables of that time were spending the summer months in nearby Bad Ischl, an even more important spa centre, from 1849. Nonetheless, the main reason for the selection of the place for the summer villa was the Lanna myth of continuity with the Salzkammergut native soil, which determined also the decoration of Traunsee Salon of the Prague villa.

Traunsee appeared rather late in the life of Adalbert Lanna II, only in 1870. On 5 December of that year, he signed the purchase contract for a land plot in Gmunden, arriving to a summer stay in the town for the very first time in the following summer. He launched the construction of a villa on his plot in 1872, completing it in 1875. The decoration of Traunsee Salon in his Prague villa was completed on 14 May 1873, i.e. at the time when the Gmunden villa was still under construction. The building's owner thus anticipates the future with the decoration of Traunsee Salon, rather than returning to the past. The paintings did not express sentimental memories of sunny summers spent under the Alps, but the building owner's social ambitions.

The characters with which Gärtner populated the neighbourhood of Traunsee in Lanna's Prague villa reveal the substance of the illusion his paintings were supposed to arouse. In the centre of the painter's attention are not members of the cosmopolitan cream of society with whom Lanna was associating in Gmunden, but common people, from whom his ancestors had originated. Lumberers clearly prevail among the villagers. Unlike Adalbert I, who recognised his woodworking father and his native cottage in České Budějovice, Adalbert II returned several generations back in time to Salzkammergut, which includes Traunsee. As the world “chamber” in the name of this part of Austria (literally, “Estate of the Salt Chamber”) suggests, this land was not a fief, but the sovereign's property. Indeed, Salzkammergut was a Habsburg dominion at least from the beginning of the 14th century, which connected the Lanna family from “time immemorial” also with the ruling dynasty. Even though these ancestors were commoners, they came from so distant period that their low social status became, contrarily, an advantage. It guaranteed the origin in the immemorial time when the foundations of the present state were laid.

Adalbert II professed his common lumberer ancestors from Salzkammergut for the same reason for which Czech patriots of that time were professing their ancestors from the time of the forefather of the Bohemian kings, the common ploughman Přemysl. By doing so, he sought to relativise the importance of his ancestors of the immediately preceding generations. Their existence could not be denied, but it was possible to lessen their role by pointing out the famous roots of the family from which he came. The strategy chosen by Adalbert II was successful – less than fifty years after his moving to Prague with his family, we can read about him in Zlatá Praha weekly: *Bohatý podnikatel, Němec ze staropražské rodiny* (Rich entrepreneur, a German from an old Prague family – Zlatá Praha 27, 1910, 203).



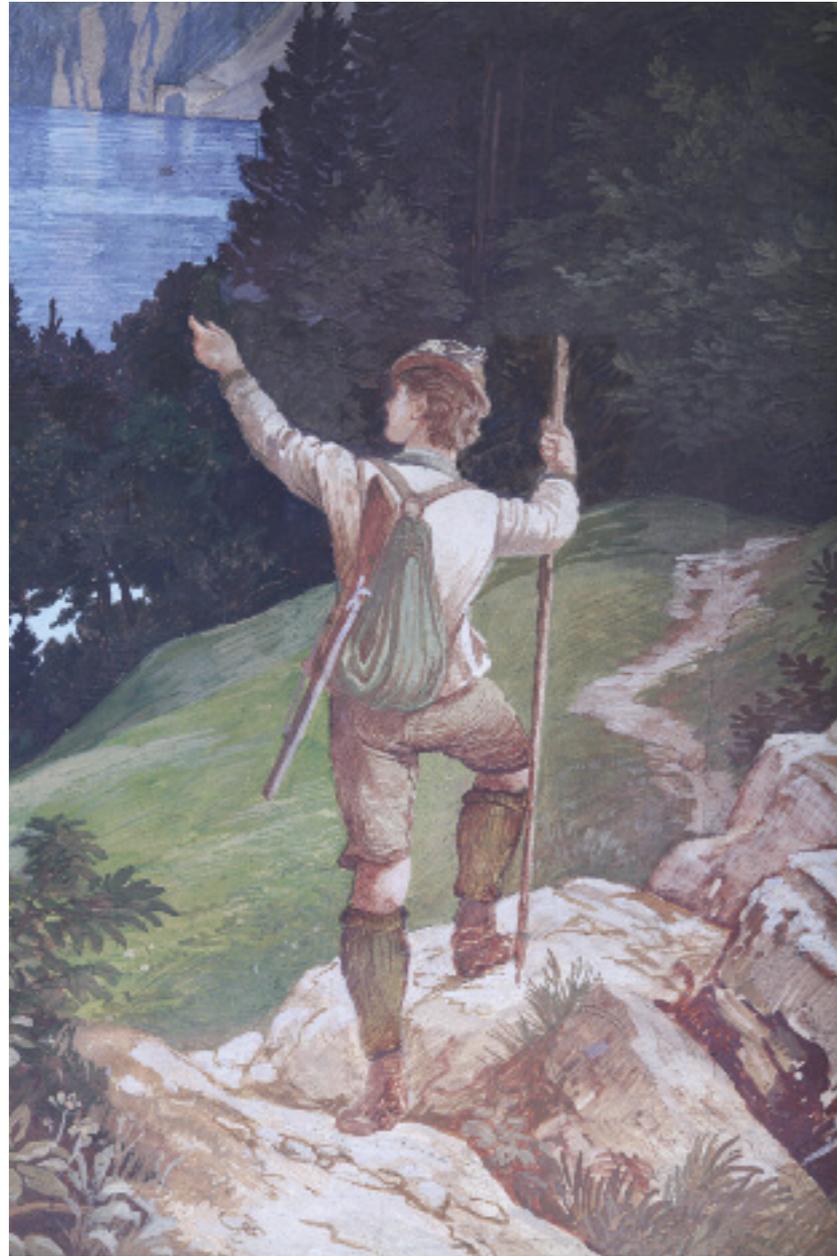
The image of Adalbert Lanna I: “gaffer”. According to period testimonies, the founder of the Lanna firm was very popular with his employees. While Czechs lovingly called him “gaffer Lanna”, he was “Gevatter Lanna” for Germans. In a painting named “Wenzel Rosenauer wishes good morning on 23 April 1833”, he accepts a visitor as soon as he rose out of the bed on the day of his birthday. Wenzel Rosenauer is not the old congratulator-suppliant we can see in the door with his hat in his hand, but the donor of the painting. With his peculiar present, he comments on the untiring generosity of the birthday person, who received applicants for help in his nightshirt with absolute naturalness. Adalbert Lanna I was freshly married at the time of his twenty-eighth birthday, which is celebrated by the painting, but he had apparently not changed his habits in the slightest. The birthday person is portrayed as a man wholly devoted to his work; the company is his real family. The bed from which he has just risen is located between the desk by the window and the door through which anyone can enter no matter of the hour. The desk is buried under documents; it was a so-called American desk, richly equipped with drawers and trays, so it was not intended only for occasionally writing a letter, but for everyday paperwork. The birthday person's bedroom and his bed are his office at the same time; he has a small table next to his bed, on which he laid papers he studied before falling asleep. The depicted small room, in which Adalbert Lanna I slept, worked and received visitors, was situated in the attic of his native house in České Budějovice.



The panorama of Traunsee is accompanied on the left by a panel stressing the traditional piousness of the local people. A common village girl is descending stairs from a small chapel, holding a prayer book to her chest, her head inclined in a religious mood.



In the background there is the panorama of the eastern part of Traunsee, with Traunstein (1691 metres) to the left and a rock known as "Sleeping Greek Woman", named after its silhouette resembling a lying woman, to the right. Traunkirchen is in the foreground. In the lower left corner there is a group of village women listening to a young boy, who is playing a pipe. This detail shifts the realistic landscape painting into an idyllic atemporal scene – people unspoilt by civilisation occupy themselves with music in natural setting.



The right-hand opposite of the panel with the pious girl is a panel with a gamekeeper who is pointing at something, perhaps drawing the painter's attention to the rock known as "Sleeping Greek Woman" depicted on the central painting of the western wall of Traunsee Salon.



The steamboat Elisabeth, painted by Gärtner at a wharf, was launched in 1858. 1850–1880 was a golden time of both freight and passenger steam navigation at Traunsee. Gärtner's paintings present Traunsee as a place of harmony between traditional way of life and latest technology.

In his pictorial reportage from Traunsee, Gärtner emphasised also the urban elegance and active social life of the inhabitants of the spa town. The lakeside promenade is an often frequented place in Gmunden to this day.

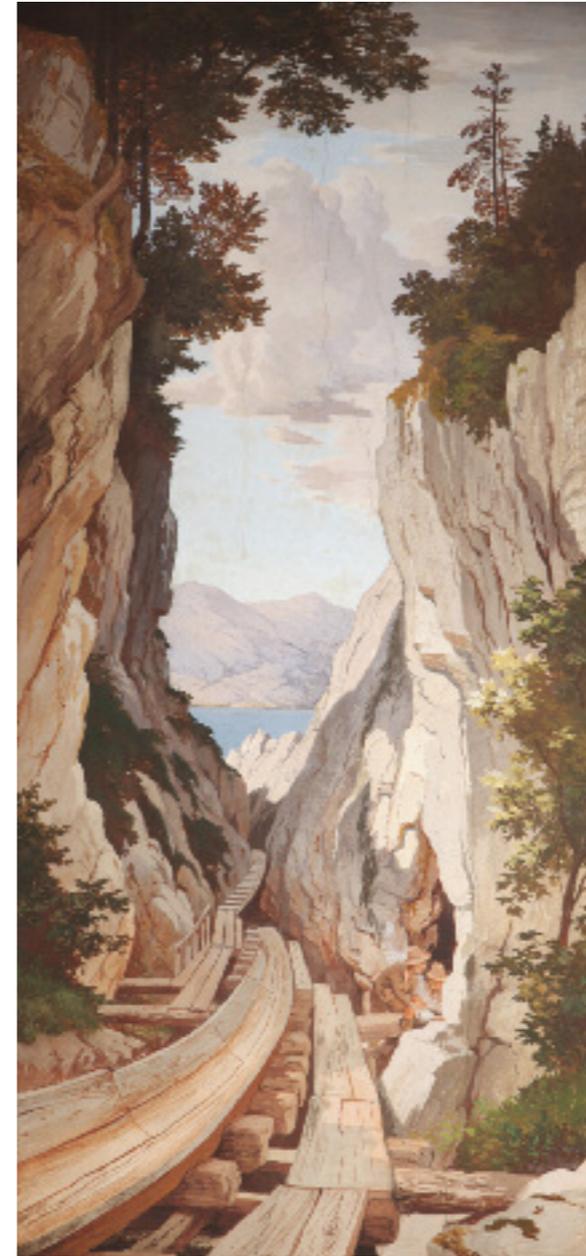




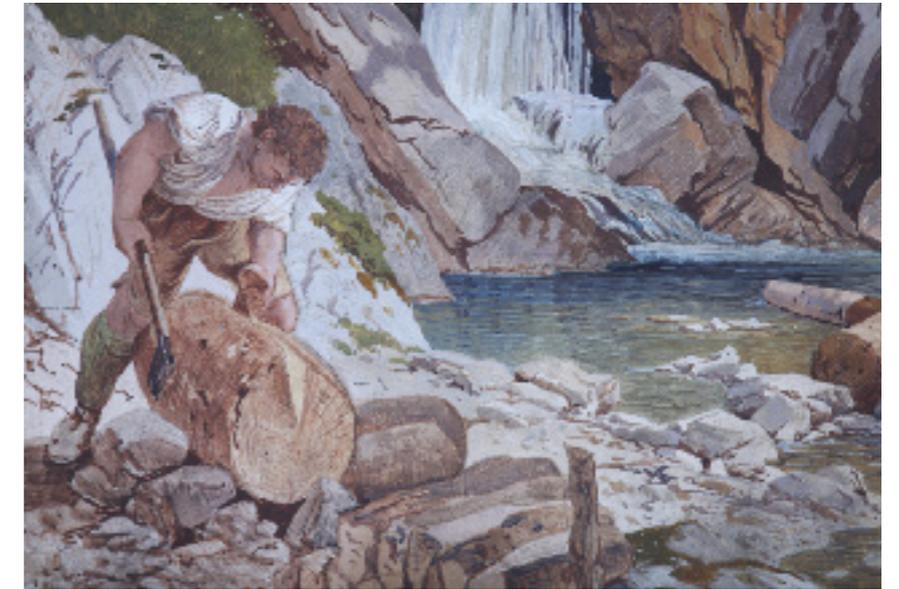
Heinrich Gärtner painted the view of Traunsee according to sketches he had brought from there. In one of the pictures included in the decoration of Traunsee Salon in Prague he painted himself working, adding the date when he completed the paintings in Lanna's villa: 14 May 1873.



The heroes of the scenes in Traunsee Salon are men working with lumber. When floating wood down mountain streams it was necessary to release stuck logs, which required strength and dexterity that was inherited from generation to generation.



The advanced level of traditional lumbering near Traunsee is illustrated by a wooden slide that was used to transport logs from the neighbouring mountains.



A lumberer at work, a wall painting from Traunsee Salon of Villa Lanna.

VILLA LANNA IN GMUNDEN



The garden façade of Villa Lanna in Gmunden

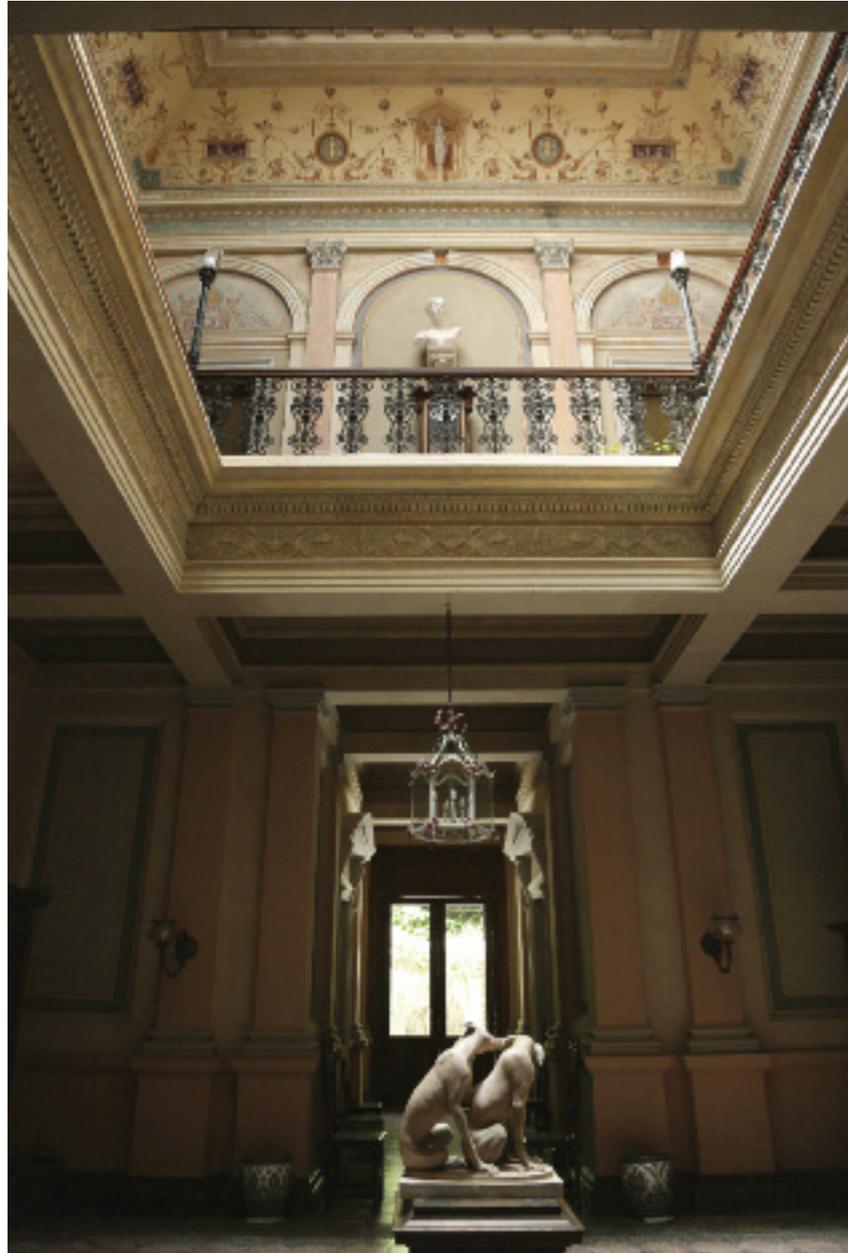
Adalbert Lanna II built his Gmunden villa in 1872–1875. Its architect was the Austrian Gustav Gugitz (1836–1882), the graduate of Akademie der Bildenden Künste in Vienna. Gugitz was one of the most talented students of the atelier of Eduard Van der Nüll and August Sicard von Sicardsburg; he concluded the construction of Vienna's Opera according to their project. Along with architecture, Gugitz also studied classical archaeology and history of arts at Vienna University with Rudolf Eitelberger. He knew Antiquity and Italy well and was therefore excellently prepared to become a leading Austrian exponent of Neo-Renaissance architecture.

Lanna's Gmunden villa was built on an artificial hillock so that its owner had a panoramic view of Traunsee. The villa became a highly visible landscape dominant when looking from the lake surface, being separated from the nearby buildings by a large English park, of which only a fragment has survived to this day. The park stretched on the area of more than thirteen hectares and the architect optically increased its expanse even further by irregularly located terraces and twisting paths. Artificial grottoes were located near the western wall of the park, which included a dining and a forest pavilion, a dining room, a riding hall and a bowling alley.

The Gmunden villa reveals Gugitz's orientation on classical tradition at first glance with its block character, harmonic proportions and axially symmetrical façades whose centres are stressed by avant-corps with gables. The main façade is oriented southwards, towards the lake; it is emphasised by the fact that its central avant-corps is equipped with triple arcade and a column portico. The link to local, transalpine tradition is heralded from afar by the asymmetrically located corner turret in the western corner of the main façade. On the opposite side, there is a short wing with one window axis located askew. Another transalpine feature is the nonuniform conception of the façades; the villa thus changes as we go around it.



Lanna's villa in Gmunden not long after its completion in 1875. The statues at the balustrade of the balcony around the last storey of the turret are unfortunately no longer in existence. A photograph from the family archive.



Both the exterior and the interior of Adalbert Lanna II's Gmunden residence reveals that, like his Prague villa, it was inspired by Dresden villas, which Gugitz personally visited in 1864. Following the Dresden fashion, the axes of the façades of the Gmunden villa are the axes of the internal spaces as well, so the spaces in the interior are arranged in two belts intersecting in a right angle. This creates four spaces in the axes, four square rooms in the corners and a square hall in the middle. This hall, lighted from above by a glassed roof, passes through both storeys, which interconnects the villa's internal space in a uniform way both horizontally and vertically – another Dresden feature. The hall was crucial not only for communication in the villa, but also for residence in all the rooms – as the villa was only intended for summer stays, the hall was the main source of heating. It was secured by a hot-air system built in the floor.

A view of the first-floor gallery from the hall. In the middle of the painted roof there is Neptune in a small temple, the patron of Lanna's firm, in which river transport dominated. On other sides of the roof there were divine protectors of Adalbert Lanna II's activities – Minerva (crafts), Venus (beauty) and Mercury (trade).

The differentiation of the villa's floors is also inspired by Dresden. The kitchen, pantries and other service areas are located in a spacey basement, which is completely above ground in the southern direction because of the inclination of the terrain. Two lifts served for fast and comfortable transport of food and beverages to both upper storeys. The prestigious spaces are on the ground floor, so that they could be opened onto the terraces, thus interconnecting them with the surrounding garden. In the centre to the south there is a drawing room, from which a loggia leading to a terrace was directly entered. To the west there is a series of rooms intended above all for evening social events. The dining hall, located in the centre, was entered from the hall, followed by a billiard room to the north and the music salon to the south. The latter provided access to a salon in the polygonal turret used as smoking room; its relative isolation from the rest of the spaces was undoubtedly welcomed by the lady of the house. To the east, right opposite to the door to the dining hall, there was a double marble staircase leading to the first floor, while to the north, in the axis of the building, there was a vestibule leading towards the operating entrance. This arrangement, strikingly matching the internal disposition of Villa Lanna in Prague, was probably based on discussions between the architect and the building's owner.



Billiard room on the ground floor, view to the west.



The polygonal men's smoking room on the ground floor of the turret, the wooden panelling and stove on the right are later additions.



The first floor gallery, with the staircase on the left. On the right wall there is a marble copy of the so-called Clytie, the pride of the British Museum in London since 1805. On the opposite wall there is a marble copy of the bust of another famous ancient sculpture, Venus de Milo, on which the Louvre prided itself from 1821. Marble busts of sexual symbols of the time announce that we are in the private part of the house; as famous museum objects, they define the villa as the residence of an art collector.



Decorated window at the staircase with the Lanna coat of arms and the initials AL; Pietro Isella's signature is located down to the left.

The first floor was of a private character, including bedrooms, bathrooms and other spaces reserved for the inhabitants of the villa. The bedrooms of the lord and lady of the house are on the southern side; the lord used the room in the eastern corner and the lady the one in the western corner. The advantage of the lady's bedroom was that it was connected with a polygonal salon in the turret. The boudoir on the first floor of the Gmunden villa was thus the counterpart of the men's smoking room on the ground floor. The dominant position of the lord of the house on the public ground floor was balanced by the dominant position of the spaces inhabited by the lady of the house in the private part of the villa.

The interior of the Gmunden villa is much richer in handicraft works of marble, metal, glass and wood than Lanna's Prague villa. The reason was that Adalbert Lanna II resided in Prague above all in his palaces in Hybernská Street, and the villa in Bubeneč was only his secondary residence. In Gmunden, however, the owner was only represented by the villa on the lakeside. The whole internal decoration is in the Neo-Renaissance style of the highest level. References to the building's owner are composed into the rich ornamentation, most often in the form of the initials AL, L or of the coat of arms of the Lannas, a winged paddle. The designs were supplied by Pietro Isella (1827–1887) of Ticino, a renowned ornament and grotesque painter who cooperated with the Vienna atelier of van der Nüll and Sicardsburg and who also worked on prestigious buildings in Prague. During the construction of the Gmunden villa, its architect married Susanna Martinetti-Isella, the adoptive daughter of Pietro Isella.



Female allegorical figures in the drawing room of the Gmunden villa; like the lunettes of the Prague villa, they symbolise entrepreneurial activities, thus celebrating Lanna's firm. Proceeding from south to east, we can find Industry (hammer and cogwheel), Agriculture (corn wreath in hair, sickle and sheaf), Trade (caduceus) and Mining (veiled head and safety lamp).



Gärtner divided the story of Psyche into nineteen scenes in the dining hall of the Gmunden villa. It starts above the western door of the northern wall leading to the billiard room. The narration continues on the eastern wall, through which the dining hall was entered, and ends above the western door of the southern wall, through which the music salon was entered.

The main hall of Lanna's villa was the dining hall, decorated by Heinrich Gärtner's frescoes illustrating the myth of Amor and Psyche. The myth, probably the creation of the Roman Neo-Platonist Apuleius Madaurensis who lived in the 2nd century AD, was one of the most popular ancient myths in Europe of later times, famous above all thanks to Raphael's ceiling painting in the entrance hall of Villa Farnesina in Rome from around 1518. This painting served as inspiration for the conception of Adalbert Lanna II and Fanny von Bene as another Amor and Psyche. The myth was considered a suitable wedding topic already in the Italian Quattrocento. Raphael's cycle in Villa Farnesina was part of the preparations for the magnificent wedding of the building's owner, the banker Agostino Chigi, and Francesca Ordeaschi, who thus became the most famous Amor and Psyche in the European art history.

The story of Amor and Psyche was very popular again at the time of the creation of Gärtner's paintings. In 1872, Lord Carlisle (George Howard) ordered a similar cycle for the dining hall of Palace Green in Kensington from the Pre-Raphaelite Edward Burne-Jones. The Gmunden cycle is in quite a different style, sticking closely to the models of 16th century Italian Renaissance painting. The links of the Gmunden paintings to the cycle in Villa Farnesina and numerous other adaptations of this topic from this epoch are very close. The author evidently wanted his work to be perceived precisely in this context, as homage to Raphael and the Italian Cinquecento. This in no way detracts from its originality, however. Gärtner, like Edward Burne-Jones, drew inspiration also from the medieval method of narration; Psyche appears several times, in different episodes, in one painting. However, Gärtner's most original contribution was "updating" of the myth, which characterises the lord of the house through the known story, while commenting on the current problems of the time in which the frescoes were created.



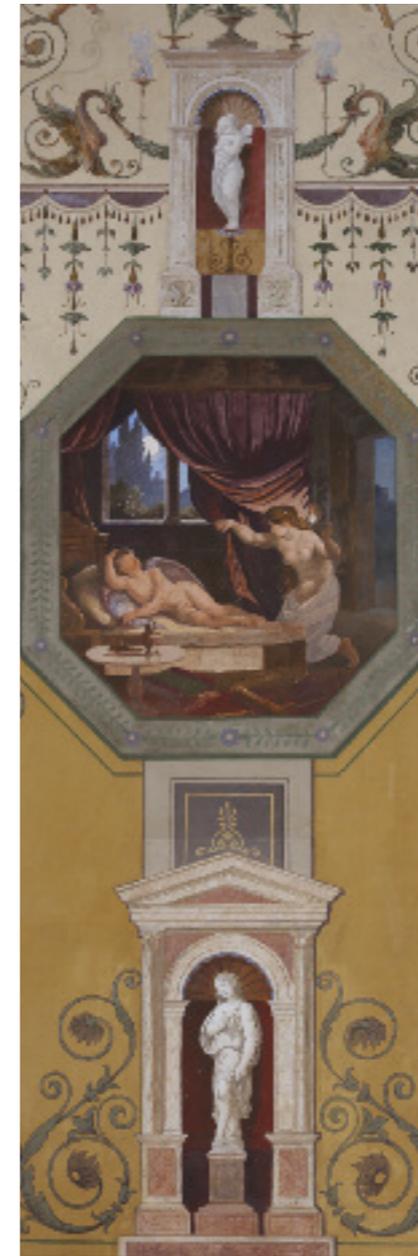
*The initial scene of the cycle, in which **Psyche is Worshipped Like a Goddess for her Beauty**. The mythological frescoes in the southern part of the eastern wall and on the southern wall of the dining hall in Gmunden were damaged and not very fortunately restored; however, they have survived in an excellent state on the northern wall. Thanks to this, we can well imagine the original appearance of the mythological scenes in Lanna's Prague villa before repainting, which destroyed Gärtner's relaxed brushstrokes and characteristic distinctive atmosphere.*



Instead of punishing Psyche, Amor fell in love with the beauty. The scene of **The Abduction of Psyche**, which Gärtner depicted in one painting in Prague, is divided into two at the northern wall of the dining hall in Gmunden. In a lunette, Zephyr carries away the sleeping Psyche precisely as described by Apuleius: Psyche [...] was lifted by a gentle breeze, a softly whispering Zephyr, stirring her dress around her and causing it to billow, its tranquil breath carrying her slowly down the high cliff slopes to the valley below, where it laid her tenderly on a bed of flowering turf. Like in Prague, Amor's glamorous palace is the dominant of the large painting below the lunette. According to Apuleius, the lord of the house returned to it only when Psyche was asleep. In this case, however, Gärtner diverged from the ancient source, depicting **Amor Spying on the Abducted Girl** from behind a rose bush. This explicitly defines the depicted palace as the young god's residence in order to strengthen its link to the Gmunden villa. It is for the same reason that Amor's palace, which is located to the seashore in Prague, is situated inland in Gmunden, with the mountain panorama in the background resembling the eastern side of Traunsee.

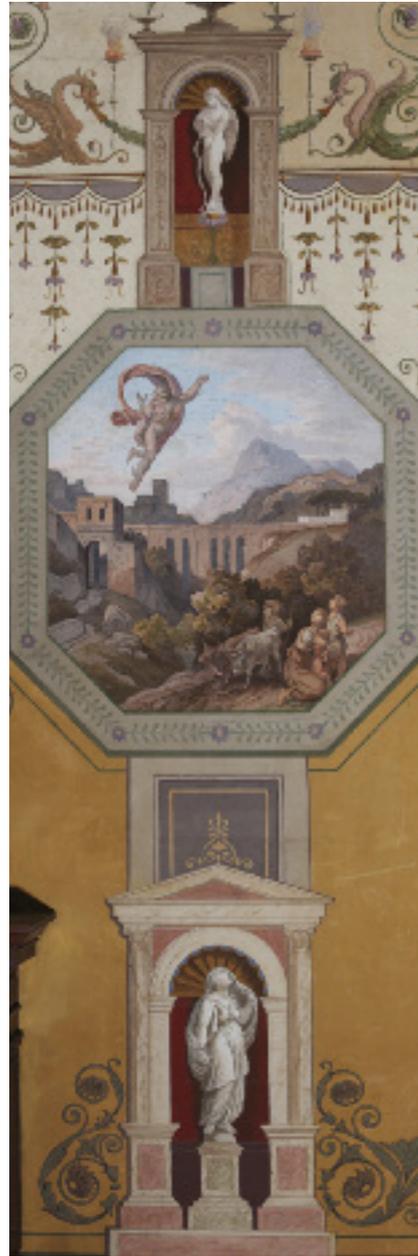


◀ On the ends of all three walls decorated by the Amor and Psyche cycle there are two scenes in octagonal frames. Above them there are Amor (always to the left) and Psyche (to the right), depicted as marble statues in an aedicula, from which they observe their own story, commenting on it by their postures and gestures. Even greater is the role of similarly depicted characters under the scenes in the octagonal frames. Below **Venus Showing Amor the House of Psyche**, whom he was supposed to punish for her impudence, the goddess is depicted raising an apple, the proof of her primacy in beauty, which Psyche questioned.



Psyche's happiness ended in the moment she attempted to look at her host and night lover. The series of scenes in the dining hall of the Gmunden villa illustrates Psyche's journey in search of her lost happiness, full of hardships. Like in Prague, the ancient myth is set in a landscape that evokes not only the Mediterranean, but also the transalpine inland. We can find reed mace, typical of Traunsee, in the scene with **Psyche and Pan** on the eastern wall of the dining hall.

Psyche was not allowed to reveal the identity of her lover, but violated the ban. Gärtner used the traditional pictorial type for the night scene, **Psyche Discovers that Her Mysterious Lover is Amor**, embodying his comment in the accompanying characters. Above there is Psyche characterised by butterfly wings and pregnant belly, to which she is bowing her head, putting both her hands around it. Amor warned his mistress against the fatal deed: You see our family will increase, and your womb, a child's, must bear another child, who if you keep our secret silently will be divine, though if you profane it, mortal. Below there is an allegory of lost virginity, pressing a lily, the symbol of chastity, to her bosom with her raised right hand, but holding a whole bunch of roses, the symbol of love, in her lowered left hand.



According to Apuleius, **Mercury Proclaimed the Search of Psyche** all over the world, offering a reward: [...] seven sweet kisses from Venus herself, and one more deeply honeyed touch of her caressing tongue. This passage is illustrated on the eastern wall of the dining hall, where we can see a peasant family in the lower right corner. Its individual members react to the message in accordance with their social roles. The man has ceased to plough and listens attentively, which is suggested by his hand put over his forehead. The news have attracted the interest of his standing son as well. Only his wife has averted from Mercury and embraces the younger child so that he or she did not see or hear anything. Below the painting there is a figure with her head veiled, an allegory of Psyche's sadness or of her unavailing hiding from the wrath of Venus. The posture of the flying Mercury is a variation to Raphael's famous depiction of the same topic in Villa Farnesina. The difference is, however, that Gärtner replaced a speaking trumpet in Mercury's right hand, which is directly connected with the depicted action, with caduceus, a winged rod twined by snakes. The meaning of this replacement is obvious: Mercury in this image does not refer only to the myth of Psyche, but also to his patronage of trade and enterprise generally, whose emblem was precisely caduceus. This important level of meaning is pointed at also by the city depicted below the god, dominated by technical constructions, the aqueduct and the city gate, an inconspicuous reference to the construction activities of Lanna's firm. The location of the painting is connected with its theme – the picture with the aqueduct had to be noticed by anyone who was leaving the dining hall, as it was at eye level left from the entrance door. To the right there is a period picture of Prague's Semmering, built in 1872 by "Buštěhradská dráha" (Buštěhrad Railway) company founded by Adalbert Lanna I and the Klein brothers.



When **Psyche Arrived in Venus' Palace**, she faced humiliation and hardships of all sorts there. They are presented by the scene south from the entrance door to the dining hall. Habit, a companion of Venus, is pulling the kneeling Psyche's hair and beating her with a birch. The painting is commented by an allegorical figure depicted under it – a woman with a sword and a book, symbols of justice and law. Venus resting on her throne-bed is, as an ancient deity, characterised by nudity, but she has a casket with toiletries and a mirror at a small table at her hand and her palace looks like a luxury residence. The loggia opens into a garden with a statue of Amor. In the background, there is a two-storey summer palace with an arcade gallery on a high pedestal. This is so unusual architectonic type that we can reasonably assume that Gärtner painted Belvedere in the garden of the Prague Castle from memory. To the right we can see this pride of Renaissance Prague on a detail from Vincenc Morstadt's coloured engraving from 1830. Venus' palace and the Gmunden villa were thus interconnected with Prague, where Adalbert Lanna II had his permanent seat.





◀ The last of the unfulfillable tasks with which Venus punished Psyche was to bring a pyxis from the underworld. The girl gained it, but failed to obey another ban and opened the small vessel. Instead of beauty that Persephone was supposed to send Venus in it, the pyxis contained deadly sleep. In Gärtner's painting, it has the form of smoke that issues from the open vessel by the girl's head. In his rendition of **Psyche revived by Amor**, the painter closely adhered to Apuleius and the pictorial tradition. (Amor) roused her [Psyche] with a harmless touch of his arrow. In the background, we can see rainbow with a winged girl seated on it, looking down at lying Psyche. It is Psyche's spirit, which has already parted with her body and is observing Amor as he tries to revive the girl. This motif, which is absent in Apuleius, proves that Gärtner interpreted Psyche as she was understood in the romantic 19th century: as an allegory of the human soul, of our innermost self. Psyche's journey is an image of never ending return to the self, during which one loses oneself time and again. Psyche's desperate, but not hopeless situation is embodied by the allegorical character under the scene – a woman with her head veiled holding an anchor, the Christian symbol of hope. Fulgentius in the 6th century AD already understood Psyche as the second Adam, who was expelled from Paradise, having sinned by curiosity and physical desire.



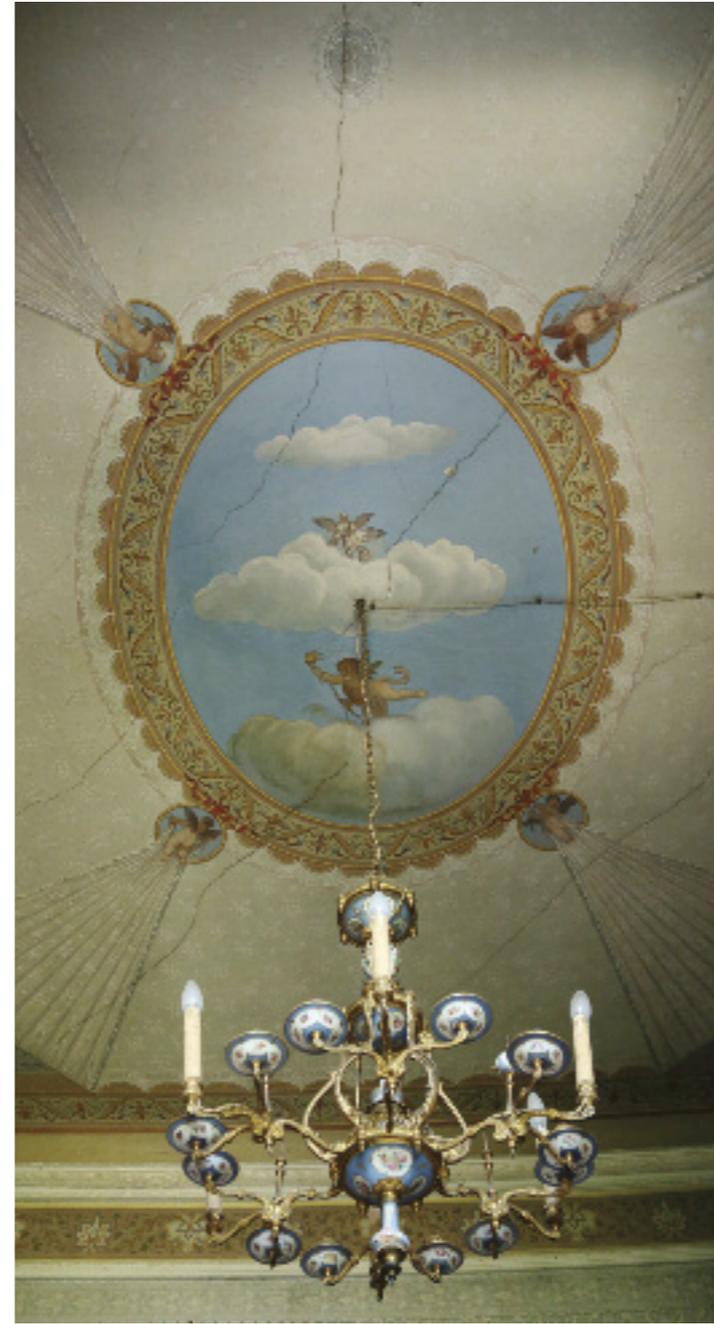
▶ This scene, unfortunately forcefully restored, depicts **The Apotheosis of Psyche**. Jupiter is handing her a cup of nectar with the following words: Drink this Psyche, and be immortal. Cupid will never renege on the bond, and the marriage will last forever. Psyche already has butterfly wings as a sign of her divinity. In the 14th century, Boccaccio explained the connection of Amor and Psyche as the blending of an immortal soul with God. The characters accompanying Psyche's meeting with Jupiter in the Gmunden villa show Christian interpretation of Apuleius' myth. Psyche depicted above has her hands clasped together in prayer and looks upwards. Below there is an allegoric figure with veiled head bowed over a book, in which she is writing: Psyche's deeds were observed and recorded. Psyche's way to divinity was difficult, but she achieved her goal in the end.

The final scene of the cycle depicts a traditional topic, **The Wedding Feast of Amor and Psyche**, which refers to Mount Olympus as well as to the function of the room in which the mythological cycle is located. The emphasis on married couples attracts attention in Gärtner's interpretation: the embracing newlyweds Amor and Psyche are sitting on the right-hand side; in the middle of the table there are Jupiter and Juno, quite exceptionally also nestled together, holding hands, Juno with her arm around her husband's shoulders. On the left end of the table there is the couple of Bacchus and Ariadne, submerged in themselves, and Vulcan and Venus are sitting in merry conversation next to them. Love and harmony of the Olympian couples is thus the counterpart of love and harmony of the man who ordered the frescoes, Adalbert Lanna II, and his wife, Fanny von Bene. This description, however, is far from being exhaustive as regards the contents of the scene, because it has its darker side as well. It is represented by the gloomy goddess depicted in the shade. We find her at a prominent place, between the ruler of Olympus and Psyche. Mercury with a glass of wine in his hand is familiarly inclined over her, whispering to her and pointing at the attribute the goddess is holding in her hand. This attribute is a golden apple, and the depicted deity is therefore Eris, the goddess of fight and strife. With this motif, Gärtner interconnects the wedding of Psyche with the opposite scene, where Psyche is depicted above the door worshipped as if she were Venus. She has thus disturbed the status quo, at which Venus is pointing below the adjacent scene. The goddess raises an apple, the victory trophy in the judgement of Paris and a symbol of her primacy in beauty. The judgement of Paris was preceded by another famous Olympian wedding, that of Peleus and Thetis. At that time, the uninvited Eris set goddesses against themselves using the golden apple which Mercury later brought to Paris to decide the dispute. By including Eris in the wedding feast of Amor and Psyche, the author points out that the fight for the maintenance of the world's harmony needs to be fought time and again. Eris remains always on guard, waiting for her opportunity. This was a very personal topic for Adalbert Lanna II. As a German, he lived and run his business in Prague, which was tossed by national and social disputes whose intensity started to steeply increase at the time of the construction of the Gmunden villa.





A view of the southern wall of the dining hall; the wedding feast of Amor and Psyche was depicted above the door to the right. In the Gmunden villa it was not merely an ancient myth, because it repeated whenever Adalbert Lanna II and Fanny von Bene sat with their guests at the dining table. At the backrests of the leather chairs there are the initials of the hosts with Amor's bow and quiver. The benefit brought to the world by the wedding of Amor and Psyche is brought up to date by Lanna's initials, which have the form of double horns of plenty.



Adalbert Lanna II and Fanny von Bene in 1888. The photograph below depicts the Lanna family while hunting: in the middle, Fanny von Bene and Adalbert Lanna II are shaking hands; their son Adalbert Lanna III is standing behind his mother; their daughter Francisca Josephine Lanna with her son Oswald Trauttenberg, the ancestor of today's owner of Lanna's villa in Gmunden, are standing to the very right. Not surprisingly, the author

of the stylisation of Fanny von Bene as Psyche was her husband. If she were to decide, she would probably have herself rather depicted as Diana, as she was an uncommonly passionate huntress. A photograph from the family archive.



The game of Amor and Psyche continued in the Gmunden villa also in the bedroom of the lady of the house. On the ceiling, putti are spreading embroidered laced curtain with double L, the initials of Mr and Mrs Lanna. They are depicted in the middle of the ceiling in the form of two doves, and Adalbert Lanna II appears once more as Amor with a bow and a torch of love. Psyche does not accompany him, because her real counterpart used to sleep down on the bed. The flying Amor is turning towards her, always keeping an eye on her, just to be sure.

HISTORICAL IMPORTANCE OF LANNA'S VILLAS

Villa Lanna in Prague is the most important Neo-Renaissance residence in the Czech lands. It is so above all thanks to its owner, Adalbert Lanna Junior. Moreover, his second villa, which he had built in Gmunden, became the most important Neo-Renaissance villa in the neighbouring Austria. He approached both his villas as complex pieces of art: architecture, painting and sculpting decoration as well as handicraft details are all produced on the same stylistic level and in the highest possible quality.

The ideological programme of both villas is very personal. We repeatedly meet allusions to the building owners' profession, his important social status and cultural mission. The owner's wife plays an important part in the decoration of the villas, but in the Bubeneč villa it is above all their son, Adalbert Lanna III, the predestined successor of the family. This ideological programme, elaborated to the smallest details, is at the same time approached in such a way as to satisfy even the most demanding visitor intellectually as well as aesthetically.

With this construction, Adalbert Lanna Junior successfully stands side by side with magnates of the Renaissance Italy, grand dukes of Medici, dignitaries of the Venetian Republic or Roman popes. They all left behind individualised residence that carry the stamps of their owners at the one hand, but have timeless validity and fascinate each visitor to this day.

The strength of Lanna's villas is also their weakness, though. They are Neo-Renaissance villas, not Renaissance ones. They do not show a new direction, but only sum up European cultural tradition thus far. However, they summarise it with such captivation and so competently that we ought to stop for a moment over their message. We should realise that Lanna's villa and its decoration is the last project of its kind in Prague.

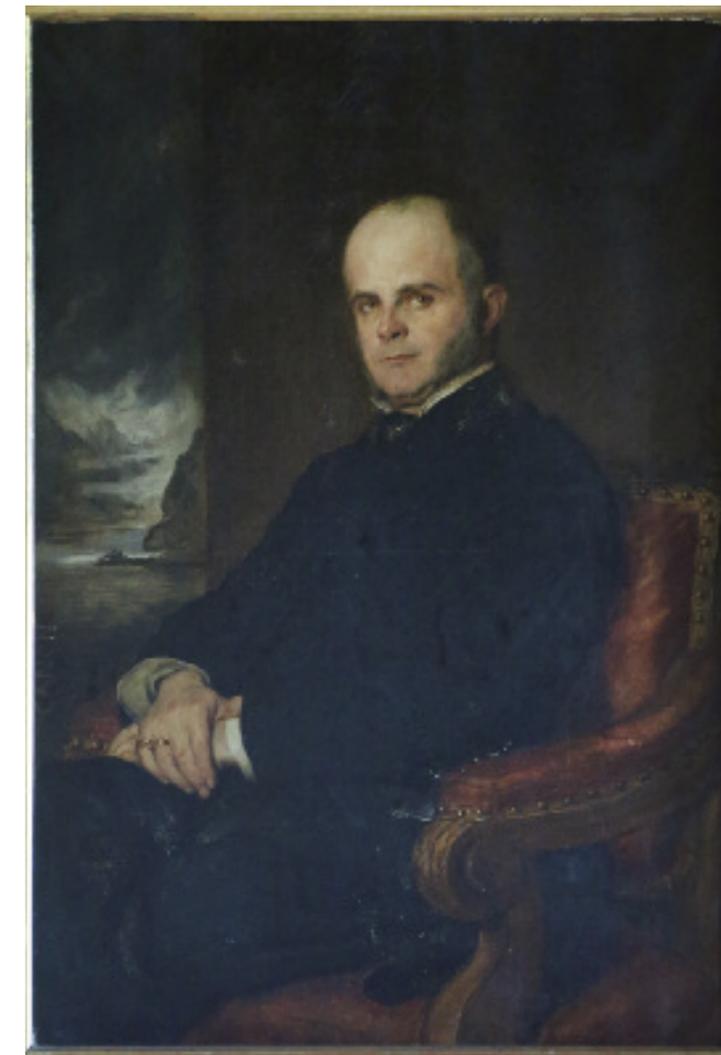
Villa Lanna in Bubeneč is one of the last European residences through which its owner declares who he is, where he comes from and where he is heading. Although this construction in Prague is followed by other residences that surpass it with artistic originality, technical innovations or size, none can show equal coherence any longer. The person of the building's owner and the architecture of the villa nowhere create such unity as we can observe in Lanna's Prague construction. The villas that were built later are either comfortable residences, or display exhibits. No longer is any of them a private seat tailored to the owner and, at the same time, capable of addressing the public and the future generations in such a way as Lanna's Prague villa did.

POSTSCRIPT

Lanna's villa in Prague was completed in 1873, and the Gmunden one in 1875. The date that made their construction possible was 6 October 1829, when the state monopoly over salt trade was lifted in the Austrian Empire. Boat masters played an important part in it, because salt was traditionally transported by boats. Imperial and Royal Boat Master Adalbert Lanna I was by no means caught unawares by the end of the salt tradition of his family, hundreds of years old. He had been setting out to Hamburg with boats laden with various goods already from 1824, and he therefore welcomed the new conditions with elation. He became one of the pioneers of the Industrial Revolution in Central Europe and the enormous property he amassed made it possible for his son to build splendid Neo-Renaissance residences.

The founding father was continually extending the Lanna firm, logically adding management and navigability works on Bohemian rivers to shipping and boat building. However, he asserted himself also in a number of other branches of industry, above all in the construction of railways. In 1839–1841, he built a chain bridge in Prague which significantly contributed to the development of the industrial zone in Smíchov and thus to the economic prosperity of Prague. Lanna was less fortunate in mining and metallurgy, however, and his ironworks company in Kladno ended with a high loss in 1862.

Adalbert Lanna II took over the family firm upon the death of his father in 1866, but did not extend its activities any further. In 1877, he ended with the construction of railways, on which the company had focused the most in the 1860s, and concentrated on the business with which his father had started, shipping and river navigability. His partners Johann Schebek and Moritz Gröbe



Hans Canon, Adalbert Lanna II, oil on canvas painting, 1880, private collection.

were taking care of the company's operation the most, whereas Adalbert Lanna II paid most attention to his art collections. Adalbert Lanna II was gradually donating works of Czech origin to Bohemian institutions. In 1906, he donated one of his most valuable collections, of historical glass, to the Museum of Decorative Arts in Prague, which he had co-founded. The ageing collector eventually prepared his huge collections for auctions, which took place in Berlin, Stuttgart and Vienna between 1909 and 1911. Each of them was an event of worldwide importance and the overall proceeds from the auctions were around four million Austro-Hungarian crowns. Lanna's auctions started the age of record amounts invested in works of art.

Adalbert Lanna II died on 31 December 1909 at the age of 73. In the inheritance proceedings, his Prague villa was assessed at 222,783 Austro-Hungarian crowns, the Gmunden villa at almost the same amount, 223,572 crowns and his palaces in Hybernská Street at 302,909 crowns; summed together, the amounts comprised almost a third of his overall property. When Adalbert Lanna I had died in 1866, his main residential project, the double palace in Hybernská Street, was assessed at 148,235 gulden, comprising a mere tenth of his overall property. The son thus dedicated more means to the construction of his residences, even though he had relatively less of them than the father. The property left by Adalbert Lanna I was worth 1,524,052 gulden; if we recalculated the property left by Adalbert Lanna II to gulden in the 2:1 ratio, it "only" amounted to 1,092,960 gulden. However, only the auctions of his art collections, which ended after the death of Adalbert Lanna II, showed their market price, which was three times higher than the assessment within the inheritance proceedings.

We can say today that the enormous means dedicated by the son of the founder of the Lanna company to his residences and their decoration were a good investment. They led to the creation of permanent values whose importance has not only far exceeded their financial value, but will continue increasing further in the future. Adalbert Lanna I has an indisputable credit for the construction of transportation infrastructure in the Czech lands. However, if the railways and waterways had not been built by the Lanna firm, they would have been built by another company – perhaps later and in lower quality, but they would certainly be in existence today. On the other hand, if Adalbert Lanna II had not built his villas, we would be today lacking Neo-Renaissance sights on which Prague as well as Gmunden pride themselves today.

At the beginning of the 20th century, the firm Lanna was one of the pillars of the economic boom in Bohemia, and no one suspected how soon it would meet its end. Adalbert Lanna III took over the company after his deceased father, but he lacked entrepreneurial spirit. Moreover, shipping lost its original importance after the completion of the railway network, the First World War broke out, and the independent Czechoslovakia was formed after it, in which purely Czech companies came to the fore. Adalbert Lanna III therefore sold the family company, founded a hundred years earlier, to the bank Bohemia. The firm then continued existing as a stock company, which was not dissolved until 1949, but it only shared the name and the tradition of solid enterprise with the Lanna family. The Lanna dynasty ended with the death of Adalbert Lanna III in 1923.



The Gmunden villa was inherited by Francisca, the sister of Adalbert Lanna III, whose descendants reside in it to this day. Francisca's grandson, General Hubertus Trauttenberg, takes perfect care of the legacy of Adalbert Lanna II in Gmunden. The Bubeneč villa was inherited by Adalbert Lanna III, who sold it already in 1913, after which it had a number of owners and tenants. It was the seat of the French military mission in 1919–1925. At that time, the Bubeneč villa was in the centre of events once again. The reason is that the two heads of the mission, Generals Maurice Pellé and Eugène Mittelhauser, were also the first chiefs of the general staff of the newly established Czechoslovak Republic. French generals were later succeeded by Polish diplomats. The command of the German military police was headquartered in the villa during the German occupation in 1939–1945. The villa was nationalised in 1948, and in 1957, it was handed over to the institution that uses it to this day – the Academy of Sciences of the Czech Republic.

The author of this publication and the editorial team of the Academic Bulletin would like to thank General Hubertus Trauttenberg, the great-grandson of Adalbert II, for his kind invitation to visit Villa Lanna in Gmunden and his generous help in preparation of the chapter devoted to his residence.

Notes

(The additional information is listed in the order of its appearance in the text.)

Villa Lanna in Prague, 1874, by Josef Zitek, National Gallery of Art, Washington, DC

Villa Lanna in Prague

Building of the Northern Railway Company (Společnost Severní dráhy): Dlážděná Street in Prague, not far from Lanna’s palace (No. 1003), 1874. Těšnov railway station: former No. 562 in Prague, today demolished, 1872–1875.

Portrait of Lanna: British Museum engraving i. no. 1953,0509.259, frontispiece: H. W. Singer, Sammlung Lanna Prag. Das Kupferstichkabinett, 1, Prag 1895. Figure according to a photograph published later in the magazine Zlatá Praha 27, 1910, 203.

Template of the relief with the playing putti: Washington, National Gallery of Art, Widener Collection, inv. 1942.9.190, A-1512, according to Ch. Dempsey, Inventing Renaissance Putto, Chapel Hill 2001, image 70.

Template of the relief with the wedding of Amor and Psyche: the so-called Marlborough gem, an onyx cameo from the 1st century (or Renaissance), signed Tryphon, Boston Museum of Fine Arts 99.101. The scene is rather interpreted as an initiation ritual today. The relief from Wedgewood porcelain: F. Rathbone, Old Wedgwood, the decorative or artistic ceramic work, in colour and relief, invented and produced by Josiah Wedgwood, London 1898, pl. IV.

Ignác Ullmann and Antonín Barvitius as the architects of Villa Lanna, 1898, by F. X. Harlas, 1911

Ignác Ullmann and Antonín Barvitius as the architects of Villa Lanna: K. B. Mádl 1898 (Barvitius); F. X. Harlas, 1911 (Ullmann and Barvitius). Lippmann’s villa: A. V. Barvitius, „Die Villa des Herrn Alexander Lippmann in Bubeneč bei Prag. Entwurf vom Architekt A. V. Barvitius“, Mitt. des Architekten- und Ingenieur Vereins f. Böhmen 5, 1870, 31–33. Biographical notes of Adalbert von Lanna: Šubrt 1994, 83–108.

On Villa Rosa: Volker Helas, Villenarchitektur in Dresden, Köln 1991, 39–41. On Dresden villas: A. Neiss, ed., Architektonischen Entwürfe aus dem Atelier des Prof. Hermann Nicolai in Dresden. 2nd ed. (Berlin, n. d. [ca. 1883]); Dresdener Architektur-Album. Bauten und Entwürfe, Dresden 1874; V. Helas, Architektur in Dresden 1800–1900, Dresden 1991; W. Brönner, Die bürgerliche Villa in Deutschland 1830–1890, Worms 1994; V. Helas, ed., Sempers Dresden: die Bauten und die Schüler, Dresden, 2003; H. Karge, „Genese und Kanonisierung der Neurenaissance in der deutschen Architektur des 19. Jahrhunderts“ in: G. Kamecke, J. Le Rider, eds., La codifications. Perspectives transdisciplinaires, Paris 2007, 201–218.

Wohlmut’s choir loft at its original place on the western side of the nave of St Vitus: Soupis památek, Král. hlavní město Praha: Hradčany 1, Praha 1906, 95.

The first design of the National Theatre: K. Ksandr, ed., Architekt Josef Zitek. Katalog díla, Praha 1996, 112.

Functional imperfections of the Dresden villas: V. Helas, Villenarchitektur in Dresden, Köln 1991, 102.

Painting decoration

Viktor Barvitius as the author of the painting decoration of the interior of Villa Lanna: ThB II, 1908, 587. Villa Lanna in Gmunden: Pechböck 1992; T. Pechböck, „Die Villa Lanna in Gmunden“, Arx 15 (1993), 228–233. Gärtner’s designs of the decoration of Traunsee Salon are in a private collection in Bavaria, but they only differ in details from the final rendition.

Venus’ Salon

The Earthly and Heavenly Venus: Plato, Symposium 180d–181c, translated by B. Jowett. The birth of Venus: Homeric hymn 6, 5–9. The judgement of Paris: Ovid, Heroides 16, 68–70, translated by Grant Showerman.

Plate with the small temple of Vesta in Tivoli: Sammlung des Freiherrn Adalbert von Lanna Prag, II, Berlin 1911, No. 960 tab. 72. Hunting Amor: Nonnos, Dionysiaca 48, 265–283, translated by W. H. D. Rose. Emblemata amatoria, 1620, folio 7 (reprint Köln 2004).

Venus Mourning for Adonis: Ovid, Metamorphoses 10, 543–552, translated by Brookes More.

The Abduction of Psyche: Apuleius, The Golden Ass 5, 1–2, translated by A. S. Kline.

Apollo’s Salon

Callimachus on Apollo’s lyre: Hymn 4, 249–258. Book of Revelation 12: 1–9, King James Version. Callimachus on sun: Hymn 4, 256–263. On ambrosia and nectar upon Apollo’s birth: Homeric hymn 3, 128–129, translated by M. L. West. Callimachus on Apollo’s art: Hymn 2, 42–46, translated by A. W. Mair. Pseudo-Apollodorus on Apollo at Admet’s house: 3.10.4 translated by J. G. Frazer.

Delphi temple: Homeric hymn 3, 282–299, translated by M. L. West. Callimachus on Apollo’s as the founder of cities: Hymn 2, 55–59, translated by A. W. Mair.

Bacchus’ Salon

Horace on wine: Odes 1, 18, 3–6, translated by C. Smart. Euripides on wine: The Bacchae 773–774, translated by D. Kovacs. Propertius on wine: 3.17, 3–5, translated by G. P. Goold.

Diodorus Siculus on wine: 4.3.4 and 4.5. 2–3, translated by C. H. Oldfather. Diodorus Siculus on the birth of Bacchus: 4.2.3 translated by C. H. Oldfather. Philostratus the Elder: Imagines 1.15 translated by A. Fairbanks. Philostratus the Elder on the origin of his book: Imagines 1.1, translated by A. Fairbanks.

Traunsee Salon

“A timber merchant becoming millionaire”: Jan Palacký, Našich sedm hlavních hříchů, Praha 1874, 25.

Lanna’s journey to Hamburg: Eduard Herold, Malebné cesty po Čechách, Praha 1861, 25. Similarly: Karel Sabina, Posel z Prahy. Kalendář historický a politický, Praha 1862, 71; L. Rieger, J. Malý, Slovník naučný, 10, Praha 1873, 345.

The real course of the journey to Hamburg: A. Peez, Adalbert Lanna, Ein Bild aus der Geschichte der österreichischen Industrie, Wien 1867, 35.

Lanna’s native house: Eduard Herold, Malebné cesty po Čechách, Praha 1861, 25–26. Literal translation to German: Deutscher Haus-Kalendar für das gemeine Jahr 1867, 54. Cf. also V. Kurz, Českým krajem. České Budějovice, Praha 1892, 33.

Lanna and Gmunden: Pechböck 1991, 7, 12.

The painting of Adalbert Lanna I: The unreadable signature of the painter is located in the lower right corner of the oil painting. The rear part of the painting’s wooden frame contains the following ornate inscription by minuscule: “Guten Morgen am 23 April 1833 von,” followed by the cursive signature “Wenzel Rosenauer”. The donor is apparently referred to by the 4 December 1874 entry in Adalbert Lanna II’s diary: “Mein Freund Wenzel Rosenauer in Budweis stirbt” (Villa Lanna – Antika a Praha 1872, Praha 1994, 87). It follows from Adalbert Lanna II’s diary that he observed the tradition of charity on the day of his father’s birthday on the holiday of St Adalbert. The entries on this day in 1886, 1888, 1889 and 1891 say that he financially supported the veteran society “Lanna” in Týn nad Vltavou (op. cit., 94, 96, 97, 99). The painting, faithfully capturing Lanna’s physiognomy, depicts an attic room of the Lannas’ Baroque house in Čtyři dvory in České Budějovice with windows leading to the front façade. This room with two windows atypically located in the opposite corners is preserved to this day, but only the ceiling with stuccoed cavetti and the parquet floor have remained intact from its original appearance. The furniture, lost after the Second World War, was part of a Biedermeier set with which the house was furnished at the occasion of the wedding of Adalbert Lanna I and Philippine Peithner (10 February 1833). The painting is the property of Lanna’s descendants.

On Adalbert Lanna I’s relation to his employees: A. Peez, Adalbert Lanna, Ein Bild aus der Geschichte der österreichischen Industrie, Wien 1867, 132–133.

Villa Lanna in Gmunden

Architecture: Th. Pechböck, Die Villa Lanna in Gmunden. Architektur – Ausstattung – Restaurierung. Ein Beitrag zur personalen Inszenierung in der Villenarchitektur im Historismus, dissertation, Salzburg 1992. On the reception of the myth on Amor and Psyche: S. Cavicchioli, The Tale of Cupid and Psyche. An Illustrated History, New York 2002; J. H. Gaisser, The Fortunes of Apuleius and The Golden Ass: A Study in Transmission and Reception, Princeton, NJ, 2008.

Apuleius, The Golden Ass 4, 35; 5, 11; 6, 8; 6, 21; 6, 23 (translated by A. S. Kline).

The canvas cycle on Amor and Psyche in Palace Green: 1872–1881; the series was completed by Walter Crane; today, the paintings are located in Birmingham Museums and Art Gallery, cf. A. Crawford – L. Des Cars, Edward Burne-Jones. Victorian Artist-dreamer, New York 1998, 123–126.

The photograph of Adalbert Lanna II and Fanny von Bene: Illustriertes Österr.- Journal, Nr. 435, XIV Jahrgang, Wien am 20. September 1888.

Postscript

The firm Lanna: T. Žákavec, Lanna. Příspěvek k dějinám hospodářského vývoje v Čechách a v Československu, Praha 1936; Z. Bauer, Stavební stroje firmy Lanna, Praha 2005, 17–24; H. Trauttenberg, „Adalbert Lanna I und II“ in: K. Kaiserová, ed., Duch zakladatelů. Průmyslová společnost a společenská emancipace. Konference v Ústí nad Labem, 7.–9. října 2005, Ústí nad Labem 2006, 67–68; R. Schmelzová, „Vojtěšská huť, Vojtěch Lanna st. a Vojtěch Lanna ml.“ in: R. Schmelzová, D. Šubrtová, eds., Kladno minulé a budoucí. Sborník z mezioborové konference 15. 6. 2007, Kladno 2007, 17–22; K. Zahrnhofer, Lanna. Österreichische Unternehmerfamilie in Böhmen (18.–20. Jahrhundert), diss., Linz 2012 (the last wills of Adalbert Lanna I and II: pp. 46 and 74). Adalbert Lanna II, collector: E. Matyášová, ed., Vojtěch svobodný pán Lanna. Sběratel, mecenáš a podnikatel, Praha 1996.

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A bed of roses in front of the villa in Prague-Bubeneč is marked with a brass plate reminding that Mr and Mrs Schwarz from Germany made a financial donation for planting of Alte Rose variety.

Villa Lanna in Prague

Jan Bažant

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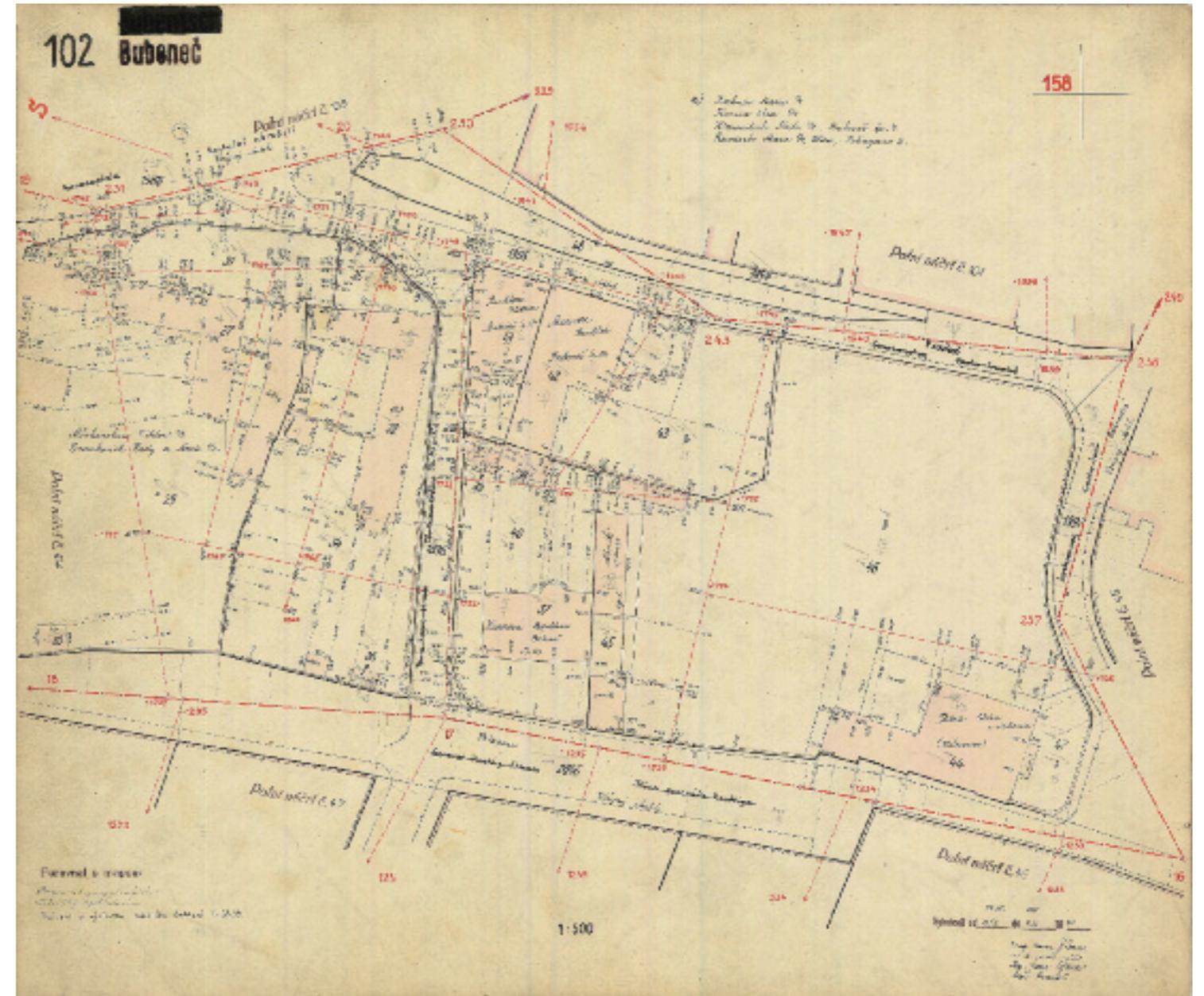
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Title page: Putti with wreaths above the entrance to the villa

Below: Detail of a frieze with swans and lyres from Apollo's Salon

Cover, page 2: View through the loggia to the terrace and garden

Cover, page 3: 1941 cadastral map of Bubeneč. Villa Lanna plotted in the lower right corner.

