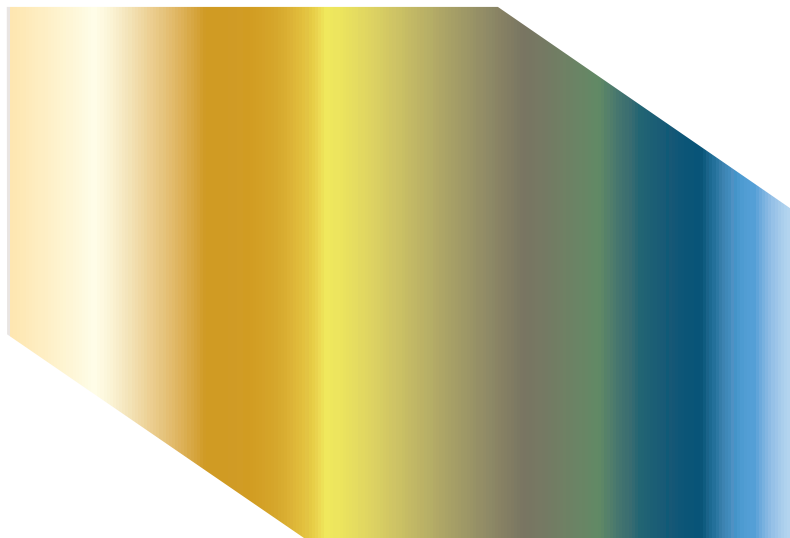


# International Colloquium

## *Looking for Leisure*

### Court Residences and their Satellites, 1400–1700

# Abstracts



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## Introductory Lectures

**Ivan Prokop MUCHKA (Institute of Art History, ASCR, Prague)**

*'Architectura recreationis', a successful building type in early modern Europe*

**Ondřej JAKUBEC (Masaryk University, Brno)**

*A Variation on the 'Villa' at the Bohemian periphery: The case of the Rožmberk (Rosenberg) Residence of Kratochvíle*

The paper is meant as a pendant to the introductory lecture by Ivan Prokop Muchka, which presents the broader context. Here the approach is micro-historical, with the aim of presenting a case study that illustrates a special way of assimilation of the 'villa-idea' in Central-Europe. The 'chateau' of Kratochvíle was built at the end of the 16th century as an occasional residence for the Rožmberk (Rosenberg) family, whose members were among the most important Czech aristocrats. It represents a unique work of architecture within the network of residences in the South-Bohemian territory that belonged to the last members of this family. The isolated and rationally designed building with a deer park attached to it, features sophisticated fresco and stucco decorations depicting themes inspired by Ovid and Livy. Kratochvíle's architectural design is unique and raises questions concerning its meaning and function. The conception follows from the Italian villas of the Renaissance and Classical periods, although it reveals other influences (Austrian, French, etc.) as well. This exceptional artistic form corresponded with the prestigious role Kratochvíle played in the social and political life of the Rožmberk family, who often used the hunting reserve as a background to meetings with their political partners. In the wider Central-European context, Kratochvíle – together with Neugebäude and Hellbrunn – is an exceptional work, preceding by a hundred years the architectural type of occasional residences such as Lustgebäude or maison de plaisance.

## Session I. From Solitude and Buen Retiro to Mon-plaisir and Sans-souci. Exploring the Theory of the Architecture of Leisure within the Palace

**Jaroslava HAUSENBLASOVÁ (Charles University, Prague)**

*A new monarch, a new residential system. Ferdinand I of Habsburg as a founder of the network of main and occasional residences in the Habsburg monarchy*

After he took over government in the Austrian lands (1521) and gained the title of King of Bohemia and Hungary (1526), Ferdinand I (1503-1564) faced the task of building a residential system in the emerging Habsburg monarchy. Locations in particular countries had to meet especially the demands of functionality, i.e. to ensure enough space for the monarch, his family and the court, in accordance with the Renaissance lifestyle, and at the same time to enable the operation of administrative offices that were necessary for political and economic governance in the country. Also an integral part of contemporary requirements were representative features of these residences and facilities needed for recreation. This paper aims to answer several key questions based on the analysis of the situation in the Czech lands after the beginning of the reign of Ferdinand I in 1526. (1) What was the concept of Ferdinand I in creating a residential network throughout the monarchy, the influences (continuity, examples); and how were the residences (Vienna, Innsbruck, Linz, Prague, Pressburg) in the particular countries connected? What kind of role in this outline (plan) did the occasional (temporary) buildings play in relation to the 'main' residence, the place of which was traditionally in the Czech Kingdom at Prague Castle? How did this concept develop during his reign, given that the milestone years were 1541 (fire of Prague Castle) and 1547, when the country became a seat of the king's son, Ferdinand of Tyrol, who as governor developed and partially modified his father's ideas? (2) What types of 'small palaces' were part of the residential system? What were they referred to in historical sources? For what purpose did they serve as individual objects and how did they manage to implement the original plan? (3) How was Ferdinand's idea pursued by his successors, i.e. mainly by the Emperor Maximilian II and Rudolf II? These questions will be addressed in relation to other monarchical residences in different countries of the monarchy.

**Marilyn BROWN (Independent scholar, Scotland)**

*A palace designed for diplomacy: Atholl in 1532*

Among the satellite structures related to royal palaces a number of buildings were constructed for the monarch to make specific points of diplomatic and dynastic importance under the guise of recreation. Among them was this temporary palace of green timber, a structure which stands in notable contrast to the solidity of James V's palaces at Edinburgh, Falkland and Stirling. In September 1532 King James V of Scotland, accompanied by his mother Queen Margaret Tudor, sister of Henry VIII, travelled from his house in Perth to the lands of the Earl of Atholl on the southern edge of the Scottish Highlands. The king was attended by the papal nuncio, Sylvester Darius, who was engaged in various diplomatic manoeuvres involving Charles V, François I and Henry VIII with James V. The ostensible reason for the excursion was a hunt lasting three days. According to the chronicler Robert Lindsay of Pitscottie the earl erected a palace for the party in the middle of a fair meadow. It was built of green timber bound together with green-leaved birches and surrounded by a moat thirty foot wide and sixteen foot deep. The floor was laid with green turfs, strewn with rushes, meadowsweet and other flowers so that, as Lindsay relates, the visitors might have been in a garden. Everything was as it might have been in the king's own palace with halls and chambers and nothing diminished in its ordering. As the royal party was leaving, the highlanders set fire to the palace, and the king said in answer to the ambassador, that it was a highland custom. It was more probably a display of sprezzatura on the pattern of Agostino Chigi throwing his silver plate into the River Tiber following a banquet at the Villa Farnesina in Rome and designed, as was the whole spectacle, to impress foreign envoys with the culture and resources of Scotland.

**Louise STEWART (University of Nottingham)**

*Defining the banqueting house in early modern England*

From ca. 1520 the term 'banqueting house' is applied to small structures, both temporary and permanent, in the grounds of many of England's royal palaces. By the end of the 16th century, the banqueting house was a highly fashionable status symbol, and examples of this architectural type were scattered throughout the grounds of the country houses of England's nobility. A number of these banqueting houses are extant, whilst others are known through drawings and contemporary descriptions. This has facilitated an analysis of their key features, central to which is removal from the main palace, a pronounced emphasis on privacy, and the frequent setting up of spatial 'barriers', which restrict access to these structures. Analysis of contemporary sources, including letters, diaries, and descriptions of banquets indicate that the term 'banquet' was highly specific. This aids in identifying the functions of the banqueting house in this period, and, in particular, the significance of its emphasis on privacy. The term 'banquet', in fact, refers almost exclusively to the sugar banquet, which tended to take place late at night with few participants, who viewed and consumed sugar-work. Furthermore, the banquet was specifically intended as an emulation of the ancient symposium. Analysis of certain key examples of banqueting house indicates that these spaces were intended to evoke ancient architectural settings. The banqueting house, therefore, may be viewed as a leisured space, removed from the work which took place in the main palace, as a site for otium as opposed to negotium. However, the sugar banquet was also an important diplomatic entertainment, perhaps due to the fact that its private nature facilitated political negotiation. Did the secluded nature of banqueting houses, therefore, mean that they both facilitated leisure and, conversely, provided informal arenas where the real business of state was accomplished?

**Poul GRINDER-HANSEN & Ulla KJAER (National Museum of Denmark)**

*Using and re-using the architecture of leisure in early modern Denmark*

The first part of this paper describes some prominent members of the first group of Danish houses of leisure, built in the second half of the 16th century during the reign of King Frederik II (1559-1588) and in the early years of King Christian IV's reign (1588-1648): Badstuen and Sparepenge by Frederiksborg and Lundehave by Elsinore. The paper analyses their use as well as their architecture, which introduced new styles into the Danish

architectural landscape, styles which differed rather markedly from the architecture of the nearby main palaces. The second part of the paper investigates the fate of these buildings, focusing especially on the theme of re-use. It discusses how and why these Renaissance buildings were partly re-used or incorporated into new types of classically inspired royal houses of leisure during the first half of the 18th century: Fredensborg by the architect Johan Cornelius Krieger and Marienlyst by the French-born architect Nicolas-Henri Jardin. Was it only a question of economical thinking or should we rather see this re-use as result of architectural appreciation and ideological thinking?

**Antonio RUSSO (Albert Ludwigs University of Freiburg)**

*The Casino Borghese and other central models for Joseph Furttenbach's 'palazzotto'*

The German polymath Joseph Furttenbach (1591-1667), who spent most of his lifetime working as an architect and merchant in the German city of Ulm, often fondly reflected on the long journey through Italy which he had undertaken in his youth. Even if the main intention of this Italian journey was commercial apprenticeship, he also travelled on his own through the north and the middle of the peninsula, where he came into contact with the latest architectural achievements of the day, expressed above all in the magnificent residences of the aristocracy. He paid particular attention to recreational spaces, such as the diverse elements of a private garden, to which he would later dedicate several chapters in his publications. This paper aims to explore and discuss the central and inspiring models for Furttenbach's small garden palaces, a type of building which the German scholar labels in his treatises almost always as 'palazzotto'. Since this term is ambiguous, it is important to take its origin into account. Therefore, it will be explored, among other things, how the term is used in Furttenbach's works. A closer look at similar Italian palace examples of his time – especially those he saw and described in his travel account, the *Newes Itinerarium Italiae* – is essential for a deeper understanding of the subject. Apart from the Casino Borghese in Rome, for which he expressly uses the term 'palazzotto', there are other residences which played an important role in the evolution of this sort of palace as well. Furthermore there will be an analytical and typological comparison between the Italian models and Furttenbach's examples in his architectural treatises, with the purpose of discovering parallels and differences which can show the transfer and adaption of ideas, as well as their actual realization and specific usage as a place of leisure.

**Martina FRANK (Università Ca' Foscari, Venice)**

*The Venetian casino of the 17th century: form and function*

This contribution aims to investigate the phenomenon, well known but little studied, of Venetian casini of the Seicento, focusing on a small number of significant (by function, architectural form and decoration) examples. The casino, literally little house, or *ridotto* (from 'ridursi' – to reach, to meet) occupies a paramount place in Venetian culture during the baroque age and is an essential complement to the palace and villa. The casini appear in urban and suburban context and one must basically distinguish between casini that are linked to a major residential building and those which are, at least by their location, independent. Casini are often built at the far end of gardens, in axial correspondence to the secondary façade of the palace, but they can also be located inside the palace where they form a kind of independent apartment. But most *ridotti* have no spatial or architectural relationship with a main palace and are either isolated constructions or apartments situated in buildings whose owners don't correspond to those of the casino. At the start of the 18th century more than hundred structures are listed as casino/*ridotto*. The casino can have two main functions. It might either be a place of divertissement (including gaming) or, following a tradition established during the 16th century, it can be the meeting point for intellectual debates (as the Casino degli Spiriti), sometimes also the seat of an academy. In this context it is useful to remember that during the last part of the 17th century the casini in Venetian gardens often assume the function (and the denomination) of libraries (Palazzo Zane and Foscari). Furthermore, as John Dixon Hunt pointed out, the façade of a garden-casino can be read as a kind of

proscenium and occasionally it was indeed used as a scenery for theatrical events. The paper aims to conclude with Vincenzo Coronelli's *La Brenta, quasi borgo della città di Venezia...*, published in 1697, in which the author illustrates how Venetian urban social behaviour was gradually transferred on the near Terraferma.

**Martin KRUMMHOLZ (Institute of Art History, ASCR, Prague)**

*Garden palaces in Central European capitals in the second half of the 17th century*

The Early Modern period deepened and intensified the mutual interaction of European social elites. From the 17th century onwards the internationalization of lifestyle became an increasingly important characteristic of the highest aristocratic ranks in Central Europe. According to their own social standing, these noblemen mimicked the ruling dynasties and eagerly followed the events in the cultural and artistic centres of Europe. Two types of aristocratic urban dwellings established themselves (and remained established) as integral parts of the Baroque residential network: the city palace and the suburban (garden) palace. Their complementary use during the year was determined by the cycle of social life of the metropolis. Although the formal point of departure for both building types were Italian examples from the 15th and 16th centuries, in the 17th century the more important inspiration came from progressive and prosperous centres of Western Europe. The comparative study focusing on several key garden palaces in Central European capitals in the second half of the 17th century (Warsaw: Wilanow; Dresden: Grosse Garten; Prague: Troja; Munich: Schleissheim, Lustheim; Vienna: Rossau) aims to shed light on one of the corporeal aspects of the above mentioned trend towards 'globalization' and – in spite of the fact that the architects of the above mentioned buildings had different points of departure – to illustrate a certain typology (a garden palace type) that can be traced at least in the Central European region.

**Petr ULIČNÝ (Independent scholar, Utrecht)**

*Prague's belvederes and loggias: Two faces of recreational architecture of the imperial city*

The subject of this essay is the recreational architecture of 16th- and 17th-century Prague in its two forms, which gave a unique image to this imperial city: roof belvederes and garden loggias. Apparently, the first of many belvederes that adorned the rooftops of Prague's houses was built after 1529 by Václav of Viteneč on top of one tower of the Hradčany fortification. The building, possibly a work of Boniface Wolmuth, was articulated by blind arcades and surmounted by a roof with S-shaped profile, documented in a bird's view of Prague from 1562. While this belvedere found its way throughout the city, including the one built by Primas of the Jewish community, Jacob Bassevi, gradually the casinos equipped with loggias and established in the gardens of the Lesser Town gained their popularity too. The most famous is the one built in his palace by Duke Albrecht of Wallenstein in 1626-1629, which had a complicated history and replaced the originally planned rooftop belvedere. It was probably the casino in the garden established by the Bohemian magnate Vilém of Rosenberg on the Kampa Island which served to Wallenstein as one of the models. The garden originated in the late 16th century and became a prominent place in Rudolfin Prague. This casino was also imitated by another loggia built in the garden of the house next to the Italian hospital in Lesser Town, equipped with an S-shaped roof. Because the new fashion of loggias did not force out the roof belvederes, it were these two elements that gave Prague its unique image. It was thanks to Wallenstein that the theme of monumental three-bay loggias spread also outside of Prague, even though the building initiated by him in the Valdice garden near Jičín remained unfinished.

**Jan IVANEGA (University of South Bohemia in České Budějovice)**

*Orbiting Hluboká: The case of the Schwarzenberg Hluboká Castle and the Ohrada hunting lodge*

The Ohrada hunting lodge was built by the Prince Adam Franz of Schwarzenberg (1680-1732) at the beginning of the 18th century in the vicinity of Hluboká Castle. The sense of



its inception is obvious: it was meant to raise the importance of Hluboká Castle, which was being rebuilt at that time, and to offer an opportunity for leisure time activities to the prince, his house and guests. This paper examines artistic and symbolical relationships between these objects. It will also document the original usage of the Ohrada hunting lodge, and draw attention to the problem of the period terminology and to the meaning of the hunting lodge in contemporary Bohemian architecture.

## Session II. Tradition and Modernity. Defining the Palazzotto as a Spatial and Functional Type from the Late Middle Ages to the Early Modern Period

**Wolfgang LIPPMANN (University of Kiel/University of Florence)**

*Small residential buildings in the surroundings of Salzburg and Innsbruck in the 14th-16th centuries: Nature, rest and 'Lust'*

Small residential buildings for temporal use, mostly for the summer, were in use in the region that now belongs to Austria, but formerly to territories which belonged to the archbishop of Salzburg and the archduke of Innsbruck (held by the Habsburg since 1363). A first notice of a 'villa-like' building we have of the time of bishop Pilgrim II, who had been ambassador in Prague and Venice: Schloss Freisaal, certainly built before 1392, when mentioned the first time. The building, once situated in the country outside of Salzburg, has reached us not in its former shape, but as reconstructed in the 16th century, when it became a guest-house for the archbishop (after the election he passed a night there before his formal entrance in the city). The next buildings I will present are the summer residences of Duke Sigismund (1477-1490) in the surroundings of Innsbruck, the names of which reflect their function: rest, leisure and recreation (Sigmundslust, Sigmundsfreud, Sigmundsrüh). Some of these buildings, which still exist, became later 'Ansitze' (meaning they changed function and became residences of the lower aristocracy). The reason for this 'declassification' may be the existence of a much more representative suburban residence, such as the Vellenburg, reconstructed by emperor Maximilian I in 1511-1518. We have notices of the work then done, not so much of the building itself, completely ruined, but conserved in sketches. Although remaining a fortress-like structure, the aim of the renewal was to give the building a 'villa-like' shape: with a garden, a summer-pavillon (Sumerhäuslein) and other details for the delight of the owner (as it is written in the documents: "unns zu sonnderm Gefallen und Lust"). I would like to see in this reconstruction of Maximilian I a first attempt to introduce the idea of the Antique: a revival of roman villas, using sources of antique descriptions. This attempt may be the reason that his nephew, emperor Maximilian II, who followed as much as possible his grandfather, built in 1568-ca.1587 the Neugebäude outside Vienna, certainly a residential complex for seasonal use, but – as is well known – not a 'smaller building' and therefore not a theme for this colloquium.

**Dirk Jacob JANSEN (Institute for History, Leiden University)**

*'Adeste Musae, maximi proles Jovis!': Functions and sources of the Emperor Maximilian II's Lustschloß Neugebäude*

Compared to most of the satellite structures of princely residential complexes that are the subject of the colloquium, in the Emperor Maximilian II's Neugebäude just outside Vienna the proportion between the residential function – located at the modest country house Ebersdorf – and the recreational (and representational?) 'satellite' – the immense, never finished Neugebäude complex – is reversed. Or should both Ebersdorf and the Neugebäude, together with Maximilian's less ambitious retreats in the Prater and at Katterburg/Schönbrunn be considered as satellites of the Vienna Hofburg? In any case the 'palazzotto' – or rather 'palazzone' – of the Neugebäude fits well into the programme of the colloquium both because of its function – it was explicitly intended to cater to the leisure of its patron and his more intimate guests – and because of the influence it exerted on later developments in Central Europe, as the major, though abortive act of secular imperial architectural patronage of the second half of the 16th century. The doc-

umentary evidence of the complex is very scanty, and it is not known with any degree of certainty which artists were responsible for its conception, design and execution. There is, however, sufficient evidence to assume that the patron himself was quite intensively involved in its genesis. At least some of his personal interests are known, and Georg Tanner's sumptuously illuminated panegyric on the Prater Lusthaus provides further information on ideas current in Maximilian's immediate circle. On the basis of this information some preliminary suggestions will be advanced to answer the difficult question of the intended function(s) of the complex. Concentrating on the four pentagonal towers of the upper garden and on the principal pavilion, it will be attempted to relate their functions to the quite unusual architectural forms chosen to express them. Following a suggestion by Wolfgang Lippmann, some attention will be given to the literary sources – classical, biblical and contemporary – which may have influenced the concept of the building, its lay-out, its architecture and its decoration.

**Michele DANIELI (University of Bologna)**

*Palazzotto before the Palace. The Palazzetto Eucherio Sanvitale as the first satellite residence of the Farnese court*

The Duchy of Parma and Piacenza was created by Pope Paul III (Alessandro Farnese) in 1545. The grandson of the pope, Ottavio Farnese, gained political legitimacy and control of the territory only in 1556, after a long war. In 1561 Ottavio began to build the great Palazzo del Giardino (Palace of the Garden), to be the residence of the court. Next to the chosen area was a small building of the family Sanvitale: its last owner, Eucherio Sanvitale, sold it to the duke, so the building was included inside the large garden around the main palace. We can then consider the palazzetto as the first Farnese satellite residence. The successors of Ottavio consolidated their political power also through the appropriation (sometimes violent) of the residences of their feudal lords, a small aristocracy a little rebellious. While the ducal palace was renovated several times both in architecture and decorations, the palazzetto still retains much of the late 16th-century decoration, as well as traces of previous interventions, such as a fresco with the Madonna and Child by the young Parmigianino. The large landscapes painted on the walls have been attributed to Italian or Flemish artists, and reflect the continuous cultural exchange between Parma and Flanders, due mainly to marital relationships between the Farnese and European monarchs (the son of Ottavio, Alexander, spent part of his youth in Brussels at the court of Philip II of Habsburg). The author proposes an attribution to Cesare Baglione, an artist who worked a lot for the Farnese, even in the Palazzo del Giardino, and to find continuity with these frescos (now lost) and those surviving in the Palazzetto.

**Arne SPOHR (Bowling Green State University, Ohio)**

*'Like an earthly paradise': Concealed music and the performance of the Other in late Renaissance pleasure houses*

Modelled on garden villas of Renaissance Italy such as the Villa d'Este and Pratolino, pleasure houses (Lusthäuser) and their surrounding gardens became important spaces for courtly representation north of the Alps before the outbreak of the Thirty Years' War. They housed Kunst- and Wunderkammern, alchemical laboratories and galleries representing the ruler's ancestry. They were used for dining, for dancing and for court festivities. While these buildings have been studied by historians of art and architecture, their significance as spaces of musical performance has hardly been explored. There is ample evidence that pleasure houses were sites of acoustic experiments, often in conjunction with visual arts. This paper explores a particular spatial arrangement, in which musicians were hidden from view, so that their sound created effects of 'magic and mystery' through the 'socially abnormal rupture of sound from sight' (Richard Leppert). A significant number of important Lusthäuser contained built-in provisions for this concealed music, among them the Lusthaus in Stuttgart (built between 1583-93), the Dresden Lusthaus (1589-1626), the Rondell in Jindřichův Hradec (Neuhaus)/Bohemia (1591-96), and Rosenborg Castle in Copenhagen (1606-34). This paper gives a survey of the individual settings of concealed music in these buildings, its concurrence with visual arts as

well as technical provisions for the transmission of sound, such as conduits and metal pipes. I will then present a case study that will shed light on the function and symbolic meaning of concealed music within the context of courtly ceremonial, namely a visit of a French diplomatic mission to Rosenberg Castle during the festivities of the 'Great Wedding' of 1634. I will demonstrate that the peculiar spatial arrangement of concealed music was not a mere practicality or a playful *divertissement*; rather it evoked arcane philosophical ideas such as the music of the spheres, through which princes could stage themselves as the ultimate sources of sound and thus of earthly harmony, order and peace.

**Marie-Claude CANOVA-GREEN (Goldsmiths, University of London)**

*A fairy-tale palace: the Trianon de porcelaine at Versailles*

In 1670 Louis XIV had a small palace built in the gardens of Versailles 'to spend the hottest part of the day in the summer'. Adorned *à la chinoise*, the so-called Trianon de porcelaine testified to the new vogue for porcelain and all things Chinese, although in the end faïence in the Dutch style had to be used. In a spirit of emulation Louis XIV might even have wanted to outdo the famous porcelain tower of Nanjing. Like a number of other palazzotti, the Trianon de porcelaine was meant for relaxation and leisure. It also provided a discreet shelter for the king's amours with Madame de Montespan. However it was also part of the ideological construction of Versailles. Its sudden appearance in the gardens of the château (it was built in a few months at great cost) was another royal miracle, another example of the royal imagination's ability to turn wishes into realities in an instant. The splendour of its decoration, with the white and blue of its façades, and the gold plates of its roof, turned it into a magical palace, a model for all the fictional palaces of contemporary *contes de fées*. Meanwhile its gardens where sweet-smelling flowers were in bloom all year round were another testimony to the apparently limitless power of the king, capable of controlling nature and the cycle of the seasons. The Trianon de porcelaine and its gardens were well and truly a dream world where eternal spring reigned and humans whiled the time away. As such they were the tangible image of the new political Golden Age. The costly palazzotto was not built on a whim. It was part of a grander artistic and political design.

**Daria CHURKINA (Lomonosov Moscow State University)**

*The art of leisure at the court of Ferrara in the 15th century: social and artistic realities*

The fine arts of Renaissance Ferrara, largely represented by secular monuments, essentially illustrate the culture of leisure at the Este court. Various splendid entertainments of Ferrara court life took place in the great majority of suburban residences of the Este family, so-called 'delizie' (delights), usually richly decorated according to their destination. However, there was another kind of leisure – private, connected with the personality of a humanist-educated Renaissance ruler. Thus, the Ferrara ensembles reflected at the visual and semantic level the opposite humanistic categories of 'vita activa' and 'vita contemplativa'. By the end of the 15th century a developed system of the 'delizie' Estense was formed in the Po Valley. Each of these palaces had its own architectural solution and a clear iconographic programme with the ultimate goal of depicting the desired image of their owner. The aim of this presentation is to show the phenomenon of court leisure in Ferrara through analysis of the 'delizie Ferraresi' in the socio-political and artistic aspects. The main emphasis will lie on the early Renaissance palace ensembles: Palazzo Schifanoia, 'delizie' Belfiore and Belriguardo. Special attention will be paid to the problem of opposition and connection between urban and suburban residences, which is one of the crucial questions of this colloquium.

**Oliver MALLICK (Independent scholar, Germany)**

*Le songe de Clagny. Mme de Montespan's forgotten Pleasure Palace (1665-1685)*

In the 17th and 18th centuries, the court of Versailles, like many other European residences of that time, had its 'satellites'. Some of them, like Marly, Choisy, and Meudon



were located at a greater distance; those palaces have disappeared but their gardens and parks are preserved in parts and imply the erstwhile splendour. On the contrary, the other ones, Trianon and Clagny, were situated in the immediate vicinity of Versailles. But whereas the Grand Trianon still exists, the palace of Clagny left no visible marks so that it fell virtually into oblivion. And the only study dealing in a more detailed way with Clagny's history dates from the 19th century. Therefore the paper tries to throw new light on this topic of French court history. In 1665, Louis XIV bought the estate of Clagny and soon after he decided to built there a pleasure palace for his maîtresse en titre, Mme de Montespan. The construction time of the palace marked simultaneously the most splendid time of the court of Versailles as well as the peak of Mme de Montespan's influence. In this context the paper will not only examine architectural and aesthetical aspects concerning the palace, its gardens and parks, but also when and why Mme de Montespan spent her time there, which people had access to her estate, and how the palace was considered by contemporaries. Nevertheless, even before the palace was accomplished after a period of six years, in 1680, Mme de Montespan's reign began to fade until she was entirely replaced by Mme de Maintenon. And when the king finally donated, in 1685, Clagny to Mme de Montespan respectively to their illegitimate son, the Duke of Maine, this was both one last mark of favour and a farewell present.

**Sarah LYNCH (Princeton University/Zentralinstitut für Kunstgeschichte, Munich)**

*The palazzotto as a site of architectural experimentation: The Prague Belvedere and Renaissance architectural theory*

The palazzotto was a site of comparative informality within the palace complex. Here, not only were court manners relaxed, but architects and patrons had greater license to explore the boundaries of architecture, resulting in a flourishing of creativity beyond the examples offered in architectural treatises. One of the most significant and idiosyncratic of the Central European palazzotti buildings is the Prague Belvedere. Begun in 1538, the Belvedere's construction was interrupted, and fifteen years passed between the building of the ground floor and the first floor. When construction resumed (1555-1563), the patron and architect had both changed, from Emperor Ferdinand I and Paolo della Stella to Archduke Ferdinand and Bonifaz Wolmut. Also in the intervening years, Central European interest in architectural theory and architectural publications had grown. However, the later work on the Belvedere defies one of the basic tenants of Renaissance architecture, that is, the order of the classical orders. In choosing to articulate the first floor of the Belvedere with the Doric order in spite of the Ionic arcade on the ground floor, the archduke and Wolmut challenged this principle. Both men were aware of these rules; the archduke owned a large collection of books on architecture, most of which were published in the 1550s, before the completion of the Belvedere. It is likely that, responsible for numerous building projects in Prague, Ferdinand collected these books at this time. Further, the design for a contemporary project, the organ loft in St Vitus, was modelled on Serlio's illustration of the Theater of Marcellus, indicating close examination of at least some of these texts. That Ferdinand and Wolmut chose to ignore the advice of these books in designing the Belvedere illuminates the complex relationship between theory and practice in Renaissance architecture. This paper will examine the Belvedere as a site of architectural experimentation in the context of other palazzotti of a similar period including those in Stuttgart, Munich, and Weimar and will address the relationship between architectural theory and architectural practice in Central Europe.

### **Session III. Decorating the Architecture of Leisure. Interpreting the Satellite's Decor between Politics and Nature**

**Roberta PICCINELLI (Univeristy of Teramo)**

*The Favorita 'palazzotto' in Mantua and its decoration*

The 'palazzotto' in Mantua called Favorita by Duke Ferdinando Gonzaga was a place of leisure, rest and sometimes the seat of power. When Ferdinando Gonzaga moved from Rome to Mantua in 1612 in order to become duke, he wanted a palace at a farther re-

move from the city than the Palazzo del Te, yet not a country retreat in the remote domains of the Mantuan territory. The purpose of the residence is perhaps best implied in the name by which it came to be called, a 'favorite' signifying a particularly rich place of repose and diversion. The connotation of 'particularly rich' is important because this Baroque structure was meant to be neither a secluded retreat on the principle of the Renaissance villa, nor a Palladian agricultural complex, but a building to house the court, a Versailles avant la lettre. The story of Ferdinando's patronage during his years as duke is closely connected with his efforts to ornamenting his new 'palazzotto' in order that its interior as well as exterior should, presumably, rival the splendour of the palaces he had frequented as cardinal in Rome. Looking at unpublished archival material and primary sources – which I discovered during my recent systematic analysis of Gonzaga court documents in the State Archives in Mantua, Rome, Paris and Vienna – I intend in this paper to explore the function and the role of this "onesto ocio post labores" and "palazzotto con officii e guardie" and its decoration, conceived as an ensemble, in relation with nature and reflecting a 'little kingdom'. It is hardly surprising that themes from Ovid's *Metamorphoses* were among Ferdinando's favourite choice for the interior decoration, occurring not only at the Favorita, for which four Hercules scenes were provided by Guido Reni, but also in the Gallery of the Grotto inside the Ducal Palace. The 'palazzotto' decoration reflects a new relation with nature, universal harmony and metamorphosis.

**Lisa SKOGH (Victoria & Albert Museum, London)**

*North German courtly influences as signs of cultural political affinity in Scandinavian palatial contexts*

This paper attempts to give particular attention to the early 17th-century palatial leisure structures of Jacobsdahl in the outskirts of Stockholm. How were they used by queen dowager Hedwig Eleonora (1636-1715) after her acquisition in 1669? How can her commissions of improvement be linked to northern European continental princely palatial leisure structures? How can these palatial structures be seen in a broader political perspective mirroring the queen's overall patronage ambitions? The palace was an impressive Renaissance structure with high gables and façade sculptures, situated by the water, with two wings and a church. The house was famously elaborate, with prominent gardens containing water works, sculptures, exotic animal menagerie, rare flowers and trees including a large Pommeranzenhaus, laid out by a Danzig-born gardener as well as Hans Georg Kraus from Augsburg. Since Hedwig Eleonora's acquisition, the gardens were carefully developed following traditional 16th-century German court garden architecture. It was not until then that the gardens were more complete with a grotto, a Diana temple, Mons Mariae, a Parnassus, sculptures by the French Wallon sculptor Jean Baptiste Dieussart, flower beds, and parterres and a grotto, all forming a spectacular outdoor space and as such ephemeral displays. Many German princes with whom Hedwig Eleonora was in contact as well as her grandfather Johan Georg I in Dresden and her parents at Schloß Gottorf kept grottos; all were mirrored many years later when Hedwig Eleonora commissioned a grotto and when she created her most treasurable space at Jacobsdahl (Ulriksdahl), the pretiosa cabinet, and the interiors of her palaces were in fact filled with immortalised memories of the natural 'rarities' she was surrounded by in her parks or in her lands.

Martin MÁDL (Institute of Art History, ASCR, Prague)

'Antefeat Virtus, Virtutem Fama Sequitur'. Chateau Troja and its painterly decoration Chateau Troja, built for Count Wenzel Adalbert of Sternberg near Prague in the 1680s and 1690s, belongs to the most interesting and frequently discussed Central European early modern architectures. For about one century, Czech art historians have debated its function and for its Italian, French or Central European inspirational background. This paper attempts to put new light on the structure and the painterly decoration, executed in 1686–1688 by different artists in the two apartments in the basement, which have not been sufficiently examined until now. We intend to introduce the recognized program of the fresco paintings, their heterogeneous Italian and French sources and models, their authorship and the ambition – unprecedentedly high for the Central Europe – of the patron, count Sternberg, in the field of social representation.

## Session IV. The Palazzotto in Context. Exploring the Role of the Satellite in the Grand Design of the Residence and its Gardens

**Sylva DOBALOVÁ (Institute of Art History, ASCR, Prague)**

*'La barco' of the Star Summer Palace in Prague: a unique example of Renaissance urbanism?*

Renaissance travellers noted in their diaries that the Star (Hvězda) Summer Palace in Prague got its name not only thanks to its ground plan but mainly because of the alleys forming the shape of a star in the surrounding game preserve. Nonetheless, most scholars have doubted the existence of such an element of landscape architecture within the Star (Hvězda) Game Preserve and were willing to accept it only as of the Baroque period. This paper demonstrates why it is indeed possible that the 'star' formation was actually created at the time of the construction of the villa itself. It was probably one of the first European examples of this architectural element, which some hundred years later became a permanent part of Andre Le Notre's conception. I will also point out several contemporary sites in Europe where similar ideas on the organisation of 'nature' could be found and which only a monarch could have afforded. A similar interest of the investor in the composition of a game preserve could be seen, in certain ways, on the grounds of the Prater in Vienna, namely in the part adhering to the 'Grünes Lusthaus' Summer Palace which was probably constructed by Maximilian II. A treatise of the Viennese humanist Georg Tanner (1556–57) indicates that the other person involved in the architectural composition, apart from the Emperor himself, was Bonifac Wohlmut. The question is whether this interesting and little understood architect could have implemented Tanner's ideas in Prague (or vice versa). Organising 'wild nature' was, in any case, one of the privileges which the archduke Ferdinand of Tyrol, the founder of Hvězda, could have hardly missed while designing the summer palace and its immediate surroundings.

**Markus JEITLER (Vienna)**

*Hunt, amusement and representation: the Viennese Hofburg and its 'satellites' in the 17th century*

During the 17th century a distinct change in the relationship between the Viennese Hofburg and its 'satellites' took place. Established sites in the vicinity of Vienna lost their importance and new ones were added or enhanced. This concerns e.g. the so called Neugebäude, which Emperor Maximilian II (1564-1576) started to build up, Rudolf II (1576-1612) continued, but no one finished. Except for a famous menagerie, the Neugebäude had no meaning anymore since the reign of Emperor Matthias (1612-1619). In return the castles of Laxenburg and Ebersdorf, which had been in possession of the Habsburg family since the 14th century and the late 15th century respectively, now attracted more interest. A special case is the so-called 'Favorita', a large estate near Vienna acquired by Emperor Matthias in 1614. Ebersdorf and Laxenburg were mostly used as hunting castles; although Ebersdorf had been developed by Ferdinand I (1522-1564), especially Leopold I (1657-1705) extended it once more. On the contrary, Laxenburg preserved its medieval appearance. The 'Favorita' seems to represent a characteristic residence situated close to town and including a large garden which could be used for various festivities. This palace also served as a residence for the imperial widows Eleonora Gonzaga (1637-1655) and her niece Eleonora Magdalena Gonzaga of Mantua-Nevers (1657-1686) and their imperial household. All three objects were intensely used by the court during the 17th century and together with the Hofburg they formed a complex of a main residence and a few of secondary residences in the vicinity of Vienna. In contrast to e.g. the Neugebäude or the 'Favorita in der Wolfsau', these places were 'regular' castles, so it was possible to accommodate the imperial family and their household there. This finally led to a specific seasonal change of these residences during the last decades of Leopold I's reign: Hofburg (winter) – Laxenburg (springtime) – Favorita (summer) – Ebersdorf (autumn).

