

The beginning of the Baroque period in Central Europe is usually associated with the end of the Thirty Years' War, in spite of the fact that early examples of the style date back to before the War. It is difficult to define a clear border between 'Mannerism' and 'Baroque' proper.¹ Nevertheless, it is true that political and social conditions in Bohemia and Austria (which were by no means completely identical) contributed to an exceptional boom in construction work, especially in the years 1680–1730.² Unlike the relatively autonomous Poland, Bohemia was closely connected with Vienna since the beginning of the sixteenth century.³ However, a distinction should be made between Bohemia proper with its capital in Prague (which to a certain extent became an artistic centre in its own right) and Moravia, whose ties with Austria and Vienna were virtually immediate.⁴ Architecture benefited significantly from a trend known as the 'urbanisation' of the nobility, who began to spend far more time in their town palaces than in their country residences during the seventeenth century.⁵ The increasing absolutism of the Habsburgs also played a crucial role: many members of the higher (and richer) aristocracy were tied down at the court by their responsibilities and had to spend most of the year in the imperial or provincial metropolis.⁶ At the same time, the social and cultural life of the big cities during the Baroque period was better suited to the demands of the upper classes, inspired by Bernini's Rome or Louis XIV-era France. As a result, art came to serve as a tool for manifesting social hierarchies and for political propaganda. The stages on which these political rituals were played out were usually the town squares or the lavish residences of the aristocracy and the spacious areas they contained: the gardens, the courtyards, and the ceremonial apartments.

The turning point of 1683, when the Turkish threat was pushed away from Vienna, and the resulting architectural boom in the city have become legendary. However, many aristocratic residences

'LOOKING FOR AN ARTIST. EXPERIENCE FROM ROME REQUIRED!' TROJA CHATEAU AND CENTRAL EUROPEAN ARCHITECTURE IN THE LAST THIRD OF THE SEVENTEENTH CENTURY

Martin Krummholz

1 M. Krummholz, 'Baroque stucco in Bohemia and Moravia', in: *Decorative plasterwork in Ireland and Europe. Ornament and the Early Modern Interior*, eds. C. Casey and C. Lucey (Dublin, 2012), pp. 95–110.

2 J. Dvorský and E. Fučíková (eds.), *Dějiny českého výtvarného umění II. Od počátků renesance do závěru baroka* (Praha, 1989).

3 A. Rosenauer (ed.), *Geschichte der Bildenden Kunst in Österreich III. Spätmittelalter. Renaissance* (München—London—New York, 2005); H. Lorenz (ed.), *Geschichte der Bildenden Kunst in Österreich IV. Barock* (München—London—New York, 1999).

4 I. Krsek, Z. Kudělka, M. Stehlík, and J. Válka (eds.), *Umění baroka na Moravě a ve Slezsku* (Praha, 1996); O. Jakubec

(ed.), *Olomoucké baroko, I.–III.* (Olomouc, 2011).

5 P. Maťa, 'Soumrak venkovských rezidencí', *Opera Historica* 7 (1999), pp. 139–61.

6 P. Maťa, *Svět české aristokracie (1500–1700)* (Praha, 2004); J. Kubeš, 'Reprezentační funkce sídel vyšší šlechty z českých zemí (1500–1740)' (PhD dissertation, Jihočeská univerzita České Budějovice, 2005).

- 7 P. Fidler, 'Architektur des Seicento. Baumeister, Architekten und Bauten des Wiener Hofkreises', (habilitation, Universität Innsbruck, 1990).
- 8 W. W. Prämer, *Architektonischer Schauplatz*, Österreichische Nationalbibliothek, Cod. ser. nov. 365; H. Tietze, 'Wolfgang Wilhelm Prämers Architekturwerk und der Wiener Palastbau des XVII. Jahrhunderts', *Jahrbuch des Allerhöchsten Kaiserhaus XXXII* (1915), pp. 343–402; H. Lorenz, 'Wolfgang Wilhelm Prämers Palaz zur Accomodirung eines Landt-Fürsten', *Wiener Jahrbuch für Kunstgeschichte XXXIV* (1981), pp. 115–30 (cont. in *Wiener Jahrbuch für Kunstgeschichte XXXVI* [1983], pp. 191–202); F. Polleross, 'Der Wiener und sein Gartenhaus. Wolfgang Wilhelm Prämer (um 1637–1716)', in: *Wien und seine WienerInnen: ein historischer Streifzug durch Wien über die Jahrhunderte. Festschrift für Karl Vocelka zum 60. Geburtstag*, ed. M. Scheutzh (Wien, 2008), pp. 99–124.
- 9 H. Lorenz, *Johann Bernhard Fischer von Erlach* (Zürich–München–London, 1992); A. Kreul, *Johann Bernhard Fischer von Erlach. Regie der Relation* (Salzburg–München, 2006); H. Lorenz, *Domenico Martinelli und die österreichische Barockarchitektur* (Wien, 1991); B. Grimschitz, *Johann Lucas von Hildebrandt* (Wien, 1959); p.H. Jahn, *Johann Lucas von Hildebrandt (1668–1745). Sakralarchitektur für Kaiserhaus und Adel* (Petersberg, 2011).
- 10 S. Walker, 'Fischer von Erlach in der Werkstatt Giovanni Paolo Schors', *Barockberichte* 50 (2008), pp. 291–300.

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fig. 38a Johann Bernhard Fischer von Erlach, interior designs of the Clam-Gallas Palace, Prague (1714–7)

in Vienna were destroyed or damaged during the Turkish siege. What was not swept aside by the wave of fashionable High Baroque was gradually rebuilt.⁷ Our knowledge of Viennese architecture before 1683 is thus largely restricted to iconographic sources, in particular the well-known set of drawings by Wolfgang Wilhelm Prämer (1637?–1716).⁸

After 1683 three key architects appeared on the Viennese scene whose work is synonymous with the concept of Baroque even today: Johann Bernhard Fischer von Erlach (1656–1723), Domenico Martinelli (1650–1718), and Johann Lukas von Hildebrandt (1668–1745).⁹ Here we will leave aside Hildebrandt, whose career began slightly later (in 1697) to concentrate on the relationship between Fischer and Martinelli, which sheds light on perceptions of art among their aristocratic contemporaries.

In 1686–7 Johann Bernhard Fischer returned to Styria, where he had been born, from Italy, where he had spent many years after first training as a sculptor in his father's workshop.¹⁰ In Italy, he worked mainly as a sculptor and decorative artist, probably completing his training in the extremely busy Roman workshop of Johann Paul Schor, named Giovanni Paolo Tedesco (1615–74).¹¹ The first commissions Fischer received on his return to Styria were also for sculptures and stucco work rather than architectural designs. However, a rumour soon spread in Vienna that Fischer had spent sixteen years in Bernini's workshop. The rumour sparked an immediate interest in this undoubtedly creative artist, who had been seeking prestigious commissions only to find himself swamped by them.¹² Before long, however, Fischer's abilities proved limited, at least at that stage: his 'architecture' was little more than impressive

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fig. 38b Tylman van Gameren, interior designs for Łazienki Palace, Warsaw. Biblioteka Uniwersytecka w Warszawie

decorative creativity—evidence of his training in Rome in the field of ephemeral architecture. If Fischer did indeed spend some time (certainly not sixteen years!) in Rome (close to Bernini, it was claimed), then it must have been no further than in Schor's workshop, which did admittedly cooperate with Bernini. However, Fischer would not have figured as anything more than one of many craftsmen working on Schor's projects. Nevertheless, the talented artist was determined to overcome this handicap by means of a series of study visits, one of which took him to Prague, where in 1691 he copied the ground plan of the church of the Knights of the Cross with the Red Star and of the Hvězda summer house.¹³

The large-format autographed designs for the interior of the Clam-Gallas Palace in Prague (1714–7), which have recently been discovered, **fig. 38a** provide a unique insight into Fischer's concept of interior decoration.¹⁴ In view of the fact that this is one of the architect's later works, its stylistic similarity to the work produced by Schor's workshop in 1670–1700 is surprising. Its closest contemporary analogue are the Baroque interiors of certain English aristocratic residences (e.g. the Great Hall in Castle Howard). While such comparisons frequently fuel arguments on English influences in Fischer's work, it seems more likely that Fischer surprisingly continued to adhere to the 'non-modern' interior style he acquired in Schor's workshop up until the end of his life.¹⁵

In addition to his Italian background and English connections, Fischer's works betray traces of Western European architectural influences. In particular, some of the architect's extant sketches show signs of a Dutch influence.¹⁶ Fischer's interiors for the aforementioned Clam-Gallas Palace are surprisingly similar to the interior designs of Tylman

11 *Un regista del gran teatro del barocco. Johann Paul Schor und die internationale Sprache des Barock*, ed. C. Strunck (München, 2008).

12 V. Naňková, 'Fischer z Erlachu a Martinelli v Thunovské korespondenci', *Umění* (1973), pp. 541–2.

13 J. Morper, 'Der Prager Architekt Jean Baptiste Mathey', *Münchener Jahrbuch der bildenden Künste, N. F. IV* (1927), p. 221; Kreul, *Fischer*, pp. 150–1.

14 M. Krumholz, *Clam-Gallasův palác. Johann Bernhard Fischer von Erlach. Architektura, výzdoba, život rezidence* (Praha, 2007).

15 A. Kreul, 'Barock im Widerstand—'Englische Beziehungen' des Johann Bernhard Fischer von Erlach', *Barockberichte* 50 (2008), pp. 265–72.

16 E.g. Fischer's drawing of the Huis ten Bosch Palace in the *Codex Montenuovo* in ÖNB.

- 17 S. Mossakowski, *Tilman van Gameren. Leben und Werk*, trans. J. Marquard-Twarowski (München, 1994); K. Ottenheim and J. E. Goossens (eds.), *Tilman van Gameren (1632–1706). A Dutch architect to the Polish Court* (Amsterdam, 2002).
- 18 Harrach Collection, Castle Rohrau.
- 19 E. Oberhammer (ed.), *Der ganzen Welt ein Lob und Spiegel. Das Fürsttum Liechtenstein in der frühen Neuzeit* (München, 1990); R. Baumstark (ed.), *Joseph Wenzel von Liechtenstein. Fürst und Diplomat im Europa des 18. Jahrhunderts* (Vaduz, 1990); K. Gutkas (ed.), *Prinz Eugen und das barocke Österreich* (Wien, 1986); A. Husslein-Arco and M. L. Plessen, *Prinz Eugen. Feldherr und Kunstfreund* (Wien, 2012).
- 20 Lorenz, *Martinelli*.
- 21 H. Lorenz, 'Ein "exemplum" fürstlichen Mäzenatentums der Barockzeit—Bau und Ausstattung des Gartenpalastes Liechtenstein in Wien', *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* 43 (1989), pp. 7–24.

van Gameren (1632–1706), who worked in Poland.¹⁷ [fig. 38b](#) The international significance of this outstanding figure in the history of European architecture, older than Fischer by a generation, has so far not received the appreciation it deserves. Interestingly, the Dietrichstein collection of drawings, which eventually ended up in possession of the Harrach family, included a ground plan for a 'Lubomirsky Palace', [fig. 39](#) which was probably drawn by Fischer von Erlach.¹⁸ Since it is known that Fischer studied important Central European buildings including their interiors, it can be assumed that he was familiar with van Gameren's work. A group of later works by Fischer which are sometimes described as 'Palladian' and are characterised by the use of an elevated central bay with a tympanum (e.g. Viennese Böhmisches Hofkanzlei, built 1708; Trautson Palace, 1710; Gallas Palace in Prague, 1713) bears a similarity to both van Gameren's Krasinski Palace in Warsaw (built 1677–83) and (more significantly) the famous Amsterdam Town Hall (1648–55) by van Gameren's teacher Jan van Campen.

The most important builders and patrons of Baroque Vienna were Prince Eugene of Savoy (1663–1736) and Prince Johann Adam Andreas von Liechtenstein (1662–1712).¹⁹ Both patrons were connoisseurs and ceased to employ Fischer soon after a brief period of enthusiasm caused by the story of his training under Bernini. The reason was partly dissatisfaction with his designs, but also a genuine desire for a 'Roman artist' working in the style of the iconic Bernini. They managed to obtain precisely what they desired when Prince Liechtenstein, Count Harrach, and Count Kaunitz succeeded in persuading Domenico Martinelli to come to Vienna. The academically trained Martinelli—a professor at the Accademia di San Luca in Roma who had worked with Bernini's pupil Carlo Fontana—soon ousted the original but 'unfashionable' Fischer and acquired tremendous respect and a large number of commissions in many parts of the Habsburg domains, including Bohemia and Moravia.²⁰ Prince Liechtenstein, who had a splendid garden palace built for him in Rossau in Vienna—famous already in his day for its magnificent interiors and valuable collections—personified the 'Italomania' of the Central European aristocracy of that period. He took pains to acquire the services of the most highly-skilled artists, making use of a network of Italian agents. At the same time, he clearly disregarded the local artists, holding their abilities in scant regard.²¹

The key role played by patrons (along with their geographical placement and social connections) in the dissemination of progressive art needs no explanation. It suffices to simply point out that, as far as sacred architecture is concerned, the princes of the Church who commissioned two major buildings in Wrocław (the chapel of St. Elisabeth at the Wrocław Cathedral, 1682–1700) and Prague (the church of the Knights of the Cross with the Red Star, 1679–88)—Cardinal and

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fig. 39 Johann Bernhard Fischer von Erlach (?), Lubomirski Palace, ground plan, Private Collection

Bishop of Wrocław, Friedrich Hessen-Darmstadt (1616–82) and Archbishop of Prague, Johann Friedrich von Waldstein (1644–94)—had spent many years in Rome, where they blended in with the local cultural and artistic scene.²²

In Bohemia, an analogous role to that of Prince Liechtenstein in Vienna was played by Count Wenzel Adalbert von Sternberg (1640?–1708). Together with his brother, Count Sternberg commissioned several designs for palaces in the Hradčany district of Prague from Carlo Fontana and Domenico Martinelli (none of which was realized), but had also played a major part in the creation of one of the most outstanding pieces of Central European architecture: the famous Troja chateau.²³ Count Sternberg inaugurated works on this ‘garden palace of Prague’ in 1678–80, devoting no less attention to its architecture and decoration than Prince Liechtenstein did in Rossau. This is evidenced both by Sternberg’s continuing attempts to acquire the services of the most highly-skilled painters available, and by the fact that the stucco decorations in the tower pavilion are certainly one of the first examples in Bohemia of the new tendril-shaped stucco ornament, which soon achieved dominance in Central Europe through the work of the famous Santino Bussi (1664–1736).²⁴

22 A. Wojtyła, “‘Cardinale langravio’ i ‘Conte savio’—dygnitarze Rzeszy w barokowym Rzymie”, *Quart 2* (2007), pp. 26–39.

23 A. Braham and H. Hager, *Carlo Fontana. The Drawings at Windsor Castle* (London, 1977), pp. 129–53; Lorenz, *Martinelli*, pp. 53, 203–4. p. Preiss, M. Horyna, and p. Zahradník, *Zámek Troja u Prahy* (Praha, 2000).

24 J. Werner, ‘Santino Bussi’, (Diplomarbeit, Universität Wien, 1993); Krummholz, ‘Baroque stucco’, pp. 104–9.

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fig. 40 Large courtyard in Hofburg, Vienna, from: Wolfgang Wilhelm Prämer, *Architektonischer Schauplatz*, Österreichische Nationalbibliothek

- 25 Correspondence between F. B. Harrach and W. A. von Sternberg, Haus-, Hof- und Staatsarchiv Wien, Familienarchiv Harrach, karton 304/XX.
- 26 Letters from W. A. von Sternberg to F. B. Harrach, 1 December 1691, 14 March 1693, and 18 April 1693, Haus-, Hof- und Staatsarchiv Wien, Familienarchiv Harrach, karton 304/XX.
- 27 'Er ist ein stattlicher kopf in erkandtnis der Architectur undt Mahlereyen'. Letter from W. A. von Sternberg to F. B. Harrach, 14. March 1693, Haus-, Hof- und Staatsarchiv Wien, Familienarchiv Harrach, karton 304/XX.
- 28 Letter from W. A. von Sternberg to F. B. Harrach, 6 September 1701, Haus-, Hof- und Staatsarchiv Wien, Familienarchiv Harrach, karton 304/XX.
- 29 Lorenz, *Martinelli*, pp. 96, 102, 320.

Sternberg is not unrelated to the three aforementioned Viennese patrons and admirers of Martinelli. On 22 April 1691 the eldest son of Ferdinand Bonaventura Harrach, Alois Thomas Raimund (1669–1742)—later a prominent Habsburg diplomat and an influential figure at the court in Vienna—married Sternberg's only daughter, Maria Barbara. Sternberg's young son-in-law, who in the years 1694–6 held the post of extraordinary imperial envoy in Dresden, visited Prague, and particularly Bubeneč (the district where the Troja chateau is located), several times, as extant correspondence proves.²⁵ The correspondence also shows that the Troja garden palace was popular with a number of important visitors to Prague, such as the Saxon Elector and his wife, the Grand Duke of Tuscany Gian Gaston Medici, the Dutch ambassador in Dresden, the Margrave of Baden, the Habsburg envoy to Rome Prince Liechtenstein, and others.

Thanks to family connection with the Harrachs and friendly relations with Ferdinand Harrach (1636–1706), Sternberg was able to acquire the services of Domenico Martinelli—at that time still Harrach's court architect. In November 1691 Sternberg thanked Harrach for 'lending' Martinelli to him; 'chaplain Domenico' is recorded as having visited Prague again in March 1693, this time in connection with designs for Sternberg's palace in Hradčany.²⁶ Sternberg repeatedly offered highest praise of Martinelli's abilities.²⁷ Further activity by the architect is recorded in 1701 in relation to Sternberg's estate in Drnholec, in Moravia.²⁸ During his visits to Count Sternberg, Martinelli, who was renowned for his designs of window-frames, not only copied the ground-plan of the recently completed Troja chateau, but also the designs of its windows and other details.²⁹

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fig. 41a Prämer's Summer Pavilion, Vienna, entrance façade, Wolfgang Wilhelm Prämer, Architektonischer Schauplatz, Österreichische Nationalbibliothek

The Troja chateau **fig. 41b** is one of the most controversial Bohemian Baroque buildings. Among other questions raised about the complex, a dispute has raged for years about the identity of the architect. Although Silvestro Carlone (1656?–97) claimed credit for having raised the building during a famous confrontation in 1685, citing Giovanni Domenico Orsi (1633?–79) as his predecessor in the project, sources indicate that the actual architect involved was in fact Antonio Porta (1631?–1702) from Roudnice, who evidently worked together with Jean Baptiste Mathey (1630?–95). Mathey, a native of Burgundy, trained for many years as a painter in Rome, where he made the acquaintance of the future Archbishop of Prague, Johann Friedrich von Waldstein, at whose invitation he came to Bohemia.³⁰ It is not entirely clear where and how the painter Mathey transformed himself into a dilettante architect—it is a question of major significance. Recent art-historical literature has focused in detail on the traces of seventeenth century Roman architecture in his work; the question of any Central European influences on his development is rarely raised.

In his secular projects, Mathey consistently employs elevated bays in halls, double-flight exterior staircases, façades articulated either by simple lesenes or a monumental row of Roman Doric pilasters (doubled—one above the other), and the alternation of segmental and triangular pediments. Apart from the first of these features, all can be observed in Viennese buildings raised in 1650–75, and thus in the work of court artists Filiberto Luchese (1616–66) and Giovanni Pietro Tencalla (1629–1702) as well as in the buildings of Antonio Porta, who can be described as a successor of Luchese and Tencalla.³¹ The façades of Mathey's secular buildings are surprisingly simple.

30 Recent papers by P.Macek and M. Krumholz, in print; V. Naňková and p.Vlček, 'Antonio Porta', in: *Encyklopedie architektů, stavitelů, zedníků a kameníků v Čechách*, ed. p.Vlček (Praha, 2004), pp. 517–21; V. Naňková and p.Vlček, 'Jean Baptiste Mathey', in: *Encyklopedie architektů*, pp. 409–11; p.Vlček, 'Jean Baptiste Mathey', in: p.Vlček and E. Havlová, *Praha 1610–1700. Kapitoly o architektuře raného baroka* (Praha, 1998), pp. 257–87.

31 P. Fidler, 'Filiberto Luchese. Ein vergessener Pionier der österreichischen Barockarchitektur', *Römische historische Mitteilungen* 30 (1988), pp. 177–98; p.Fidler, 'Weillen er Euer. Kayserl. May. und dem höchlöblichsten Hause schon an 50 Jahr gedienet und grosse gebeu verrichtet. Der Hofarchitekt Giovanni Pietro Tencalla (1629–1702) und seine Landsleute', in: *Reiselust und Kunstgenuss*, ed. F. Polleross (Petersberg, 2004), pp. 49–62.



fig. 41b Chateau Troja, Prague

32 P. Fidler, 'Architektur des Seicento', pp. 296–300; G. W. Rizzi, 'Das Palais Dietrichstein-Lobkowitz in Wien—zur Planung und Baugeschichte des Hauses', in: *Lobkowitzplatz 2: Geschichte eines Hauses*, Wien–Köln–Weimar 1991; p. Fidler, 'O paláci Dietrichstein-Lobkowitz, o Černínském paláci, ale i o vkusu, stavebních úlohách, stavebnících a raně novověkém "Conceptual Art." Několik poznámek na okraj vděčných témat', in: *Chvála ciceronství. Umělecká díla mezi pohádkou a vědou*, ed. L. Slaviček, p. Suchánek, and M. Šeferisová Loudová (Brno, 2011), pp. 59–73.

Their distinctiveness consists in the general simplification of forms to a rectangular lesene grid or the repetitive rhythm of monumental pilasters and alternating pediments.

A double row of pilasters, one above the other, also appears in one of the proposed designs for the Dietrichstein (later Lobkowitz) Palace in Vienna, submitted in 1687, which led to it being attributed to Mathey.³² But would such a cautious approach allow him to prevail in the fiercely competitive Viennese milieu? Would Mathey rely on the monumental effect of an unembellished façade, or perhaps on the high esteem he was held in at the time as the architect responsible for the church of the Knights of the Cross with the Red Star in Prague?

While tracing the genesis of the 'Matheyian' double vertical division, one should consider an illustration from Prämer's album [fig. 40](#) depicting the exterior and large courtyard of Hofburg in Vienna (folio 214) with the proposed amalgamation of the façades of the old castle and the newer Leopold wing. While the exterior shell of the whole complex takes on the pattern of the Leopoldine section (designed by Lucchese and Tencalla), two of the courtyard walls replicate the kind of division customarily termed 'Matheyian'. An embossed socle features two rows of monumental pilasters, one above the other, culminating in a Doric entablature; above the windows on the main storeys are alternating triangular and segmental window pediments. If Prämer's drawings, dating from the 1670s, are not based on Mathey's creation, then we have to conclude that Mathey's architectural work was in turn inspired by this design, which must have been familiar to Vienna's artistic circles. In either case, it proves that the Viennese environment played an important role in shaping Mathey's artistic style.

On pages 180 to 183 of Prämer's book of drawings, one can find four images of his own Viennese summer pavilion [fig. 41a](#). They depict the entrance and garden façades and the plans for the ground

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fig. 42a Alte Favorita, Vienna, entrance façade. Österreichische Nationalbibliothek

fig. 42b Church of St. Francis of the Knights of the Cross with the Red Star, Prague

floor and the first floor. Aside from the obvious impact of Tencalla's designs on the conception of the façades, the pavilion bears a striking resemblance to Troja. Prämer's garden palace was a two-storey building based on eleven axes, with a triaxial, protruding central hall that was slightly higher and had a separate roof. The building (perhaps slightly elevated) was separated from the courtyard by a balustrade, from which a richly decorated exterior double-flight staircase led directly to the entrance to the main hall on the first floor. On the opposite side was a balcony with a view of the garden, held up by a pair of atlantes on either side of the entrance to the ground-floor *sala terrena*.

Prämer's building is a development of the type of the simple garden casino, an example of which can be found in Wenzelsberg's summer pavilion in Vienna (before 1664).³⁵ The composition of Wenzelsberg's isolated cubic building is extended in Prämer's garden residence, with side wings added to the central block, and an exterior staircase with a complex design leading to an entrance on the first floor. A comparison of the entrance façade of Prämer's summer pavilion with Troja [fig. 41b] indicates that the Prague residence—raised at a later time and superior in size—constituted an extension of the Viennese project by way of adding shallow side wings with viewing towers attached, while the rectangular staircases were replaced by oval ones. The composition is thus somewhat more complicated in Troja, with its fully-fledged Baroque staircase.

The role of a delayed 'intermediate link' between the two Viennese summer pavilions and the Troja chateau can be assigned to Mathey's casino (later the Šlechta Restaurant) in the imperial game preserve (Stromovka) in Prague. Built in the years 1688–91, it displayed some modifications to the original Viennese design while at the same time being a stripped-down adaptation of the nearby Sternberg residence.

³⁵ P. Fidler, 'Architektur des Seicento', p. 276.

- 34 M. Horyna, 'Architektura trojského zámku', in: P. Preiss, M. Horyna and P. Zahradník, *Zámek Troja u Prahy* (Praha, 2000), pp. 100–10.
- 35 O. J. Blažicek, *Sochařství baroku v Čechách* (Praha, 1980), pp. 91–3; P. Preiss, 'Sochařství a malřství trojského zámku', in: *Zámek Troja*, pp. 131–7.
- 36 S. Asche, *Drei Bildhauerfamilien an der Elbe* (Wien–Wiesbaden, 1961), pp. 94–122, 161–5.
- 37 Asche, *Drei Bildhauerfamilien*, pp. 78–94, 158–61; E. Schmidt, *Paul Heermann (1673–1732): Meister der Barockskulptur in Böhmen und Sachsen. Neue Aspekte seines Schaffens* (München, 2005).
- 38 Schmidt, *Paul Heermann*, p. 8.
- 39 Asche, *Drei Bildhauerfamilien*, p. 192; Schmidt, *Paul Heermann*, p. 8.

Another Viennese source of inspiration for Mathey's work is the famous Alte Favorita complex in the Augarten [fig. 42a](#), originally built in 1654–64 as Trautson Garden Palace, which became imperial property in 1677. The monumental broken Doric aedicula of its towered bay is very similar to the architectural structure of the façade of the church of the Knights of the Cross with the Red Star in Prague [fig. 42b](#). The articulation of the tower above it is reminiscent of the belvederes of Mathey's later Tuscany Palace in Prague and the granary in Plassy monastery in Western Bohemia. The two viewing towers in the Troja chateau justifiably evoke the style of famous Roman villas.³⁴ An exterior staircase leading to the central section of a chateau-like building (a feature of clear Genovese origin) became a topos of Viennese architecture in the second half of the seventeenth century—the period of Lucchese and Tencalla's activity—that probably led Antonio Porta and Jean Baptiste Mathey to adopt the feature in their own projects.

Given that the sculptures decorating the staircase of the Troja chateau [fig. 41a](#) are of exceptional quality—and that Dresden court sculptors were employed at the church of the Knights of the Cross with the Red Star in Prague at the same time—it seems likely that in Troja, too, Mathey ensured their collaboration.³⁵ The interior sculptures in the church of St. Francis were supplied by Jeremias and Konrad Max Süssner, who came from Ostrov nad Ohří (Schlackenwerth)—a property of the Prince of Saxe-Lauenberg—and who received training in the workshop of Johann Heinrich Böhme in Schneeberg, Saxony.³⁶ Another artist from Dresden (also trained at Böhme's workshop), Johann Georg Heermann (b. 1645 or. 1646), became—together with Balthasar Permoser (1651–1732)—a leading exponent of the Roman Bernini style among Dresden sculptors, most of whom drew more on Western European, in particular Flemish and French influences.³⁷ Heermann is known to have spent the years 1673–8 in Rome, where he was registered as an 'eretico' (Protestant) in the Catholic lists of souls (*State Anime*) of the church of Sant'Andrea delle Fratte.³⁸ It is not impossible that during his stay in Rome he made the acquaintance of Mathey, who was also staying there at that time. Curiously, like Fischer, Johann Georg Heermann was another sculptor who chose to present himself—in his application for the commission to construct the Frauenkirche—as an architect who 'had spent ten years perfecting his skills in Italy, including Rome, Venice, and other places'.³⁹ The staircase at the Troja chateau exemplifies Heermann's '*italienità*'; according to the dates carved into the structure, it was made between 1683 and 1695. After Heermann's death the work was completed by his young nephew and pupil Paul Heermann (1673–1732).

Along with Jeremias Süssner, Johann Georg Heermann had previously been involved in decorating the garden palace in the Grosser Garten (1678–83)—a major piece of Early Baroque architecture in Dresden,



fig. 43a Chateau Červený Hrádek



fig. 43b Chateau Červený Hrádek



fig. 44a



fig. 44b



fig. 44c



fig. 44d

Figures from *The Judgement of Paris* at Červený Hrádek, main hall, Johann Georg Herrmann (attrib.), (44b, 44d) and in the Grosser Garten Palace in Dresden, exterior, Johann Georg Herrmann (44a, 44c)

designed by Johann Georg Starcke (1630–95) and displaying a strong influence of Dutch architecture.⁴⁰ Herrmann's sculptures in the Grosser Garten palace included four exterior sandstone figures [fig. 44](#) representing *The Judgement of Paris* (1679–83). Interestingly, almost identical figures can be found in the main hall of the Červený Hrádek chateau in Northern Bohemia. Thus far, no research has been done into the dating of the decoration inside this chateau and the identity of the artist, although the high artistic quality of the work certainly deserves it.

The imposing Červený Hrádek chateau [fig. 43a](#) was reconstructed and decorated by the Hrzan family in the 1680s. The bay of the main hall, at least, can certainly be attributed to Mathey, whose presence

40 A. Dietrich (ed.), *Der Grosser Garten zu Dresden. Gartenkunst in vier Jahrhunderten* (Dresden, 2001).

in the area in 1684 is documented in the local register. The presence of Mathey also helps to explain the involvement of Johann Georg Heermann in decorating the main hall [fig. 43b](#)—a fact proved by formal analysis. Eight monumental, high-quality, sculpted stucco figures are positioned in niches in the upper part of the walls. Aside from four figures identical to the ones at the Grosser Garten, we also find the goddess Eris throwing the apple of discord among the goddesses and three further figures. The assumed presence of a Dresden court sculptor in Červený Hrádek is also significant in view of the fact that the workshop of sculptor Jan Brokoff (1652–1718) was employed there at the same time, and Jan Brokoff's son, Ferdinand Maximilián (1688–1731)—one of the two major exponents of High Baroque sculpture in Bohemia—was even born there.⁴¹ One might therefore speculate that closer ties may have developed between Heermann and Jan Brokoff, which would help explain the genesis of the monumental sculptural decoration of the fireplace in the Libochovice chateau, made by Brokoff in 1689.

Jean Baptiste Mathey's development as an architect had likely begun only after his arrival in Central Europe as a painter in the employ of the Archbishop of Prague. Since Archbishop Waldstein was not only a high-ranking office-holder in the Kingdom of Bohemia, but also a prominent member of the aristocracy of the Habsburg monarchy, Mathey socialised in Viennese court circles. When the Archbishop was faced with the prospect of commissioning a number of demanding building works, his court artist was sent in 1678 to spend several months in Rome in order to complete his education as an architect so that he would be capable of doing justice to the exacting ideas and demands of a cultivated patron of the arts. The fruits of Mathey's journey include both the famous church of the Knights of the Cross with the Red Star dedicated to St. Francis in Prague (1679–88) and the creative concept of the garden residence of Count Sternberg in Troja (after 1679). However, even in those two exceptional buildings, the original source for the artist's work is still in evidence—contemporary Viennese architecture. Mathey can no longer be perceived as either a 'Frenchman' or an architectural genius resettled from Rome.

It was probably in Rome in the 1670s that the painter Mathey met the Saxon sculptor Johann Georg Heermann, with whom he later shared many projects across Bohemia, including Troja and Červený Hrádek. Heermann, like Fischer von Erlach, trained as a sculptor. However, on his return to a Central Europe hungering for Bernini and Roman architecture, he did not hesitate to present himself as an architect and publicise his stay of 'ten years in Rome'. In so doing, he acted in exactly the same way as Fischer von Erlach, but the latter—unlike Heermann—eventually did indeed become an exceptional architect.

Martin Krummholz

**„Poszukiwany artysta. Wymagane doświadczenie rzymskie!” Pałac
Troja i sztuka środkowoeuropejska ostatniej tercji XVII wieku**

Pałac letni rodziny Liechtensteinów w Rossau we Wiedniu, pałac Troja hrabiego Šternberka w Pradze oraz pałac Grosser Garten w Dreźnie należą do najistotniejszych wczesnobarokowych realizacji architektonicznych w środkowej Europie. Artykuł poświęcony jest wciąż nieznanym związkom pomiędzy trzema jak już piszemy że wspominamy to już nie ma sensu wymieniać gdzie się znajdują rezydencjami oraz relacjom trzech wymienionych miast Europy Środkowej z Rzymem. Wśród podejmowanych zagadnień znalazły się również interesujące paralele stylistyczne w twórczości dwóch uznanych architektów owego okresu, Tylmana z Gameren oraz Johanna Bernharda Fischera von Erlach.

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Martin Krummholz

**“Cercasi artista. Si richiede l’esperienza romana!” Il Palazzo Troja
e l’arte dell’Europa centrale nell’ultima terza del 17. secolo**

La residenza estiva della famiglia Liechtenstein a Rossau presso Vienna, il palazzo di Troja del conte Šternberk a Praga e il palazzo Grosser Garten a Dresda appartengono alle costruzioni architettoniche più importanti del primo Barocco nell’Europa centrale.

L’articolo è dedicato alle relazioni, ancora poco studiate, tra i tre edifici, e al legame che le suddette città dell’Europa centrale ebbero con Roma, nonché alle interessanti somiglianze riscontrabili nelle opere di due importanti architetti dell’epoca: Tilman van Gameren e Johann Bernhard Fischer von Erlach.