

Orbiting Hluboká: The Case of Hluboká Castle and the Ohrada Hunting Lodge

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'You shall send the black bull to our hunting lodge on the next Saturday, that the Princess, Our Wife, can hunt it for her amusement'. Thus Adam Franz, Prince of Schwarzenberg ordered in November 1728 his officials to send a bull from the South Bohemian manor of Český Krumlov to the Ohrada Hunting Lodge on his estate at Hluboká, in order to stage a princely hunt for his wife Eleanor Amalia.¹ This paper will show how the Ohrada Hunting Lodge was adapted to its role. I will examine the relationship of Ohrada to other princely seats in South Bohemia, especially to the main Hluboká Castle. I will also discuss the similarities and differences in the formation, decoration and the layout of both buildings.

The Ohrada Hunting Lodge is located on the Vltava river in South Bohemia on the Hluboká estate, near Hluboká Castle itself, which is in the district of České Budějovice. It was built from 1708 to 1713 according to the plans of the Prague Architect Paul Ignatz Bayer. His first plan for Ohrada was very different from the palace that was actually built; it was considerably smaller and had only two storeys. [Fig. 1] One remarkable detail of Bayer's original design is the presence of two terraces and a gallery on the piano nobile, designed as viewing platforms for spectators during the hunts.²

Nevertheless, Adam Franz rejected this plan and ordered Bayer to design a completely new palace, and it was this that was finally built on the site. A plan dating from the 1720s shows that the Ohrada Hunting Lodge stood between two ponds. [Fig. 2] The new building was connected to the existing road via a newly built avenue, but the planned garden was never planted. The hunting lodge complex contained not only the palace itself, but also stables, kennels, apartments for the manager and servants, and a *Rustkammer* in the above-mentioned plan. This change in design is related not only to contemporary establishments at the Austrian imperial court, such as Halbturn, which was designed by Johann Lucas von Hildebrandt, but also to Adam Franz's ceremonial appointment to the position of *Obrister Stallmeister* in Vienna.³ The connection between Ohrada and Austrian hunting lodges is in the purpose of the building rather than in formal similarities, although both Ohrada and Halbturn are laid out around successive courtyards. In this respect, Ohrada is unique among Bohemian hunting lodges. The differences between the original design and the finished building were not only related to the facade, but also the interior plan. While the first plan could accommodate only occasional short-term visits, the palace was actually constructed with two complete apartments for the prince and his wife. [Fig. 3] As Věra Naňková has observed, Bayer's final design was strongly influenced by the piano nobile of the Troja chateau.⁴ However, the exterior greatly differs from the Troja's. Ohrada's skyline is simpler than that of Troja; the main hall at Ohrada is accented with an avant-corps that protrudes only slightly from the facade, whereas the Troja facade is greatly developed with a monumental staircase.

Hluboká Castle began as a late Renaissance chateau remodelled from a medieval castle. [Fig. 4] It was again rebuilt in the first quarter of the eighteenth century, also according to Bayer's design. This redesign laid out the whole interior according to a baroque scheme; three apartments and a grand hall occupied the piano nobile.

1 'Ihr werdet also gleich nach empfang dießes die behörige anstalten machen, damit der im dasiger Rothenhoff befindliche, und wie Wir lezthin von euch vernommen, zu seinen verrichtungen immer taugliche schwarze Stier, wo nicht am zu künfftigen Sambstag abends, doch wenigstens am Sonntag in aller fruhe anhero geliefert werden, und weiln Wir indessen vernommen, daß ihr euch einiger assen ohnpässlich befindet, so habt Ihr Unß durch gegenwärtigen botten, wie ihr euch dermahln befindet und es sich mit der besserung anlasse, zuverlässlich zu berichten.' Adam Franz Prince of Schwarzenberg to the hetman of Český Krumlov Manor, November 28th 1728, State Archive Třeboň (next SAT), department Český Krumlov (next Dpt ČK), Velkostatek Český Krumlov, sign. I 7WB 39c, s. f.

2 See Pavel Vlček, *Ilustrovaná encyklopedie českých zámků*, Prague 1999, p. 97.

3 Bruno Grimschitz, *Johann Lucas von Hildebrandt*, Vienna – Munich 1959, pp. 72–73. – Adelheid Schmeller-Kitt, *Dehio Handbuch. Die Kunstdenkmäler Österreichs. Burgenland*, Vienna 1982, pp. 125–126.

4 Věra Naňková, *Architekt a stavitel Pavel Ignác Bayer – představy v literatuře a skutečnost*, *Umění* 22, 1974, pp. 224–261, here p. 227, 232.

[Fig. 5] At Ohrada, the piano nobile contained two apartments and main hall, the vault of which was decorated by the Viennese fresco painter Johann Georg Werle, whose work was strongly influenced by the theories and works of Andrea Pozzo. The choice of this painter reflected Adam Franz's interest in painting; the prince owned Pozzo's influential treatise on that art. The fresco depicts the Olympian gods at leisure, while Artemis, the goddess of the hunt, dominates the scene. This decorative scheme was enhanced by large-scale oil paintings of hunting scenes by Johann Georg Hamilton, who would later become the court painter in Vienna. [Fig. 6] For Hamilton, this ten-painting series was one of his most important works for the prince. Ohrada's main hall was also decorated with hunting trophies. Hunting motifs were also featured in other rooms, which were decorated with engraved hunting scenes and smaller paintings.⁵

At Hluboká Castle the most important interior space was the two-storey main hall on the piano nobile, called the *Fürstlicher Saal*. Due to a major remodelling campaign in the nineteenth century, it is necessary to reconstruct the original baroque decorations from written sources and inventories. From these we learn that the hall contained portraits of Schwarzenberg's ancestors. The vault fresco (now lost), also painted by Werle, depicted a celebration of the family's virtues. In this way the main representative space of the palace was transformed into a hall of ancestors, in a manner similar to that of other Bohemian and Moravian Castles, including the Wallenstein palace of Duchcov, the Questenberg estate at Jaroměřice and, above all, enigmatic Vranov belonging to the Althann family.⁶

At the castle, we see a celebration of Schwarzenberg ancestors, and at the hunting lodge a celebration of the hunt. Should these two themes be considered separately, or were they part of a carefully considered princely representational strategy? It is possible to examine these questions through the accounts of visitors to Hluboká Castle and the Ohrada Hunting Lodge. I will draw your attention to two examples. First, the suffragan bishop from Prague Daniel Josef Mayer von Mayern visited Hluboká Castle briefly in September 1713.⁷ During his stay in South Bohemia he and his entourage also visited Ohrada, although it was not yet completed; the floors had not been finished and the fireplaces were only then being installed. Nevertheless, it was proudly shown to this important guest, who after visiting the hunting lodge stayed in Hluboká Castle. The second example comes from January 1723, when a certain Baron Kunitz visited both houses. Adam Franz's officials showed the baron the main hall of Hluboká Castle and afterwards guided the guest around Ohrada, where the main hall was undoubtedly a primary attraction.⁸ Visitor itineraries such as these demonstrate that the iconographic representation of the prince in both Hluboká Castle and the Ohrada Hunting Lodge were two sides of the same coin, characterized by similar form and content.

Moreover, these sites were connected not only artistically but also functionally. Recent research has demonstrated that at Ohrada, the *Rustkammer*, that is the storage for the hunting weapons, was the most important part of the building; the apartments of the prince and princess were never used, although they had been fully furnished. On the contrary, the collection of hunting arms was widely used during many princely hunts in a number of South Bohemian hunting preserves, not only at Ohrada itself,⁹ although as has previously been mentioned, hunts did also occur at Ohrada. It is these events that illuminate our understanding of the connection between Ohrada and Hluboká Castle. For example, in 1731 the princess and her entourage were entertained by a bear hunt in the trench at Hluboká Castle, and later the same day they enjoyed a bull chase at Ohrada.¹⁰ This demonstrates a 'mother-daughter' relationship between Hluboká Castle and the Ohrada Hunting Lodge.¹¹

5 Heiko Laß, *Jagd- und Lustschlösser. Kunst und Kultur zweier landesherrlicher Bauaufgaben. Dargestellt an thüringischen Bauten des 17. und 18. Jahrhunderts*, Petersberg 2006, pp. 32–40.

6 Olivier Chaline, Sály předků na zámcích Království českého, in: Václav Bůžek (ed.), *Šlechta raného novověku pohledem českých, francouzských a španělských historiků*, České Budějovice 2009 (= *Opera Historica* 13), pp. 5–21. – Preiss, Pavel, *Zámek Duchcov. Valdštejnská rodová galerie. Václav Vavřinec Reiner: obrazy a fresky*, Prague 1992. – Bohumil Samek – Eva Dvořáková (edd.), *Sál předků na zámku ve Vranově nad Dyjí*, Brno 2003. – Petr Fidler, Prandtauers Schloßprojekt für Jarmeritz. Zur Eigenart der barocken Planung, *Wiener Jahrbuch für Kunstgeschichte* 37, 1984, pp. 119–139.

7 Hetman Dvořák to the Prince of Schwarzenberg, Hluboká, October 21st 1713, SA Třeboň, dpt. ČK, Central Office Hluboká (old dpt.), sign. IB 6H 1a, s. f.

8 Hetman Dvořák, Hospitalities accounts, January 1723, ibidem.

9 Jan Ivanega, „...sich auf ein und andern herrschafften mit der Jagdt erlustigen.“ Organizace loveckých zábav barokních Schwarzenbergů v jižních Čechách, *Prameny a studie* 53, 2014, pp. 98–109.

10 Hetman Lintner to the Prince of Schwarzenberg, Hluboká, November 10th 1731, SA Třeboň, dpt. ČK, Family Archive Schwarzenberg, F. P. h., inv. no. 18, sign. F. P. h/14, carton 61.

11 Friedrich Carl von Moser, *Teutsches Hofrecht* II, Leipzig 1754–1755, p. 266.



1. Author's reconstruction of the originally intended appearance of the Ohrada Hunting Lodge, according to the plan of Paul Ignatz Bayer, 1708.



2. Lorenz Habel, Ideal layout-plan of the Ohrada Hunting Lodge, 1725, State Archive Třeboň.

Photo: J. Ivanega



3. Spatial setting of Ohrada's piano nobile. Detail from a plan of Ohrada by F. Flath, 1809, State Archive Třeboň, dpt. Český Krumlov.

Photo: J. Ivanega



4. Hluboká Castle prior to the baroque reshaping, detail of a map of Hluboká estate, 1668, State Archive Třeboň.

Photo: J. Ivanega



5. Spatial setting of Hluboká Castle's piano nobile, after 1710.



6. Johann Georg Hamilton, *The Wolf Hunt*, 1715,
Universalmuseum Joanneum, Graz.

Photo: N. Lackner