

'ANTEEAT VIRTVS VIRTVTEM FAMA SEQVITVR': The Paintings Decorating the Apartments in the Chateau Troja in Prague

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The chateau on the outskirts of Prague which was later known as Troja chateau [Fig. 1] was commissioned by Count Wenzel Adalbert of Sternberg (1643–1708), who had it built in the garden on his lands close to the right bank of the River Vltava in the area known as Zadní Ovenec or Zadní Bubeneč near Prague (today the Troja district of Prague). This site already contained a mill and a nearby summer palace with two towers. Both of these older buildings, which have not been preserved, had been used for occasional stays by the owners and their guests, and for various leisure activities. Building work on the new Sternberg chateau began in 1678, when the foundations were laid. Initially, the chateau was constructed according to plans by the master-builder Giovanni Domenico Orsi (ca. 1633–1679), and in the 1680s the direction of the work was taken over by the French architect Jean Baptiste Mathey (ca. 1629–1695), who had trained in Rome. The building, together with its decoration and furnishings, was completed around 1700, but various alterations were carried out during the course of the eighteenth century.¹

The chateau building stands in the middle of a garden, on a terrace below which a vaulted cellar and sala terrena are located. The *corps de logis* consists of a transverse wing in two sections, with two shorter wings added on the southern side at the ends. The dominant features of the main wing are the central pavilion – extending over five window bays, and raised by a false storey in which the upper part of the main hall is situated – and two *altana* towers on either end. On the ground floor there are two apartments, arranged symmetrically on each side of a central entrance passageway. Both the ground floor apartments consist of four vaulted rooms with ceiling paintings: an antechamber, chamber, cabinet and bedchamber.² Both apartments face north; on the south side there are a pair of corridors, at the end of which are matching spiral staircases to provide access to the first floor and the *altana* towers. In the short wings adjoining the south side of the main wing there are two further rooms whose decoration has not been preserved. Their original purpose is uncertain, but they may have served as dining halls.

The main hall crosses the centre of the first floor; light is provided by two rows of windows, one above the other, on the southern and northern sides. The ceiling of the hall is a plastered wooden vault with illusionistic paintings. The vault and walls of the hall are decorated with narrative and allegorical scenes. On either side of the hall is an apartment, each consisting of a chamber, a smaller cabinet, and a larger room that served as a bedchamber. These rooms have plastered ceilings with cavettos and are decorated with paintings and stuccowork.

1 This study had its origin as part of the grant project *Corpus of baroque ceiling painting in Czech Lands II: Giacomo Tencalla and patrons' circle in 1670s–1680s*, supported by the Czech Science Foundation (reg. no. 408/09/0949). For the history of the Troja chateau and its decoration see especially Ješek Hofman, *Zámek Troja u Prahy, Časopis Společnosti přátel starožitností českých* 16, 1908, pp. 22–30, 84–95. – Idem, *K dějinám stavby zámku trojského, Časopis Společnosti přátel starožitností českých* 17, 1909, pp. 145–155. – Karel Vladimír Herain, *Zámek Troja u Prahy, Časopis Společnosti přátel starožitností českých* 17, Prague 1909, pp. 118–122. – Alžběta Birnbaumová, *K dějinám zámku 'Troja' u Prahy, Památky archeologické* 35, 1927, pp. 404–418. – Eadem, *Archivní materiál k dějinám stavby, výzdoby a zařízení zámku Troja u Prahy, Památky archeologické* 35, 1927, pp. 618–623. – Eadem, *Stavební účty zámku Troja u Prahy*, Prague 1929. – Jiří Kropáček, *Architekt J. B. Mathey a zámek Trója v Praze. Stavebník – umělec – pojetí díla*, in: *Průběhy výtvarného vývoje ve starším českém a světovém umění* (= Acta Universitatis Carolinae – Philosophica et Historica 1, Příspěvky k dějinám umění 4, 1987), Prague 1988, pp. 47–101. – Pavel Preiss – Mojmir Horyna – Pavel Zahradník, *Zámek Trója u Prahy. Dějiny, stavba, plastika a malba*, Praha – Litomyšl 2000. – Martin Mádl, *Zámek Václava Vojtěcha ze Šternberka, apartmány v přízemí*, in: Martin Mádl, *Tencalla II* (Barokní nástěnná malba v českých zemích), Prague 2013, pp. 479–515 (491–499).

2 A similar layout was later described by the German architect and theorist Johann Fridrich Penther in his didactical book: *Ausführliche Anleitung zur Bürgerlichen Bau-Kunst II*, Augsburg 1745, p. 70, pl. XXIV.

The fact that there were apartments with chambers, cabinets, and bedchambers on both floors of the chateau is also indicated in an inventory of the furniture that was taken away from it by the dowager countess Clara Bernardina in 1709–1717.³ Galleries adjoin the two apartments to the south, and the ceilings of these are also covered with figural paintings. In the south-western wing is another painted chamber (known as the Marble Salon), which may have served as a dining room. Opposite this, in the south-eastern wing, is a chapel decorated with stuccowork and paintings.

A report by the painter Francesco Marchetti (1641–1698), who came from Trent and to whom the Count entrusted the decoration of the rooms on the first floor of the chateau, gives an indication of how the building was seen by contemporaries while the paintings were still in progress. In a letter, sent from Prague to Teodoro Antonio a Prato in Trent on 11 December 1688, Marchetti describes his impressions of his first visit to the chateau, when Sternberg's wife Clara Bernardina of Maltzan showed him round and took him to the rooms where he would be working. The Troja, he wrote, was a magnificent palace, which the distinguished couple had had built for their diversion only half an hour's journey from Prague. The countess told him that the principal architect had spent more than a hundred thousand gulden on it, but that when it was finished, it would be possible to accommodate Caesar himself in the greatest comfort. It apparently surpassed any Roman building intended for leisure that the painter had seen in Tivoli or Frascati, with its extensive gardens, statues, grottoes, mechanical water features, fountains, and all other manner of delights that a refined mind might wish for. Further, the palace was situated at the base of some hills, which had two benefits: the hills formed an amphitheatre in the shape of a crescent, providing shelter from the winds from the north, and, because they faced south, the vineyards on them produced more than 600 casks of good wine every year. Marchetti recalled that he had been present for the grape harvest, which took place at the end of October, and that even peaches and other delicate fruits grew there; he was surprised that they flourished in a non-Italian climate.⁴

From Marchetti's report and the comparison with buildings in Tivoli and Frascati it would appear that he, and evidently the countess too, regarded the new chateau as a comfortable suburban summer palace, intended primarily for leisure and recreation.⁵ The reference to it being possible to accommodate Caesar indicates that from the beginning Count Sternberg and his wife may have considered the possibility that the Emperor would be a guest there, and the decoration and furnishing were prepared with this in mind.⁶

The Painters Responsible for the Decoration of the Chateau Interiors

The decoration of Troja chateau presents a wide range of types and styles of wall painting. Until recently, however, it had only been possible to attribute and date the paintings on the first floor, as these were signed. For a long time the identity of the artists responsible for the ground floor paintings, which are evidently the work of several different hands, could not be determined. Among the oldest documents relating to the decoration of

3 '*...aus dem untern Schlafzimmer isabel und blaufarbige tafetene durchgenadte Dekhen. ...aus dem gelben Zimmer in untern Stokh Beth von rothen Damaschk mit einer Cron, ist nacher Horaschdiowitz geschickt worden... Aus dem untern Cabinet: Scheribkasten von 10 Schuplaten, ausgelegt mit Spiegelarbeith... Aus dem Eckzimmer gegen Weinberg... Himmelbeth von weisseiden Crepon mit grün undt andereferbig Blumen ausgenadt... Aus de Zimmer an der Saal: Lahnsesl von Nusbaumholtz überzagt mit Creutzelsticharbeit. ...aus dem obern Cabineth ist geschiket worden N. 316. Bildt Salvator Mundi von Margeti.*' Quoted from Birnbaumová, *Archivní materiál* (see note 1), pp. 622–623.

4 '*E dovendosi l'E. S. fermarsi per qualche giorno à dar sesto alle cose de' sudditti, mi spedì a Praga in carrozza alla pollacha, con denaro e guide sicure, dove doppo si giorni intieri di viaggio, con qualche discomodo a causa dell'hosterie senza letti che di paglia, senza altre disgratie vi giongessimo. E presentate le lettere di S. E. alla Dama Cn.^{te} Baronessa di Maltzan, ch'è un' heroina vera di questi secoli, mi accettò con generosità pari alla sua nascita, e trattò reggiamente. Mi condusse poi sopra luogo, dove devo far l'operatione: nel quale unanimemente ambi questi ecc.mi coniugati hano erretto un superbissimo pallazzo a fondamenti per loro divertimento, lunge mezz'hora da questa real città di Praga, che a quest'hora mi dice l'architetto principale che havevano speso cento e più milla taleri, e terminato che sarà si potrà albergar agiatissimamente un Cesare; e statà di fronte d'ogni gran fabrica romana di spasso, che già vidi à Tivoli e Frascati, con giardini amplissimi, statue fatte venira dà Roma et altrove, grotte, giuochi d'acque, fontane, et altre delitie, che più desiderar si possi da mente delicata. E' poi situatto in mezzo à certe collinette, che fano due gran effetti, il primo è che le servono d'antemurale alli venti acquillonari, in forma luna d'anfiteatro, et il secondo questo espote verso il mezzogiorno, cariche tutte di vignalli, portano di tributto sopra seicento urne di vine, e buono – essendo io stato presente alle vendemia, che segui li ultimi d'ottobre, con persici, et altri delicatissimi frutti, che per esser fuori del clima Italliano, o almeno in vicinanza di quello, mi facevo gran meraviglia.*' Letter from the painter Francesco Marchetti dated 11 December 1688, from the private archive of the a Prato family, quoted from Antonio Rusconi, *Il pittore Francesco Marchetti e la sua famiglia, Studi trentini di scienze storiche* 12, 1931, pp. 22–47 (34–36). – Pietro Delpero, *Francesco Marchetti, un pittore trentino tra Italia e Boemia (1641–1698)* (Dissertation Università degli Studi di Milano), Milan 1996, pp. 181–185.

5 Birnbaumová, *Archivní materiál* (see note 1), p. 619.

6 Carl Adolph Redel, *Das Sehenswürdige Prag*, Nuremberg – Prague 1710, p. 289, p. 289. – Pavel Zahradník, *Stavební dějiny šternberského letohrádku*, in: *Preiss – Horyna – Zahradník* (note 1), pp. 53–86 (75–78).

one of the ground floor rooms is a letter by the painter Giacomo Tencalla (1644–1689), written on 8 February 1687 from Bubeneč (the writer used the term ‘*Bobencio*’); his stay in Bubeneč was undoubtedly connected with the decoration of the Sternberg chateau.⁷ On the basis of a formal analysis we can reliably attribute to Giacomo Tencalla the paintings of the myth of the Hesperides in the second room of the western apartment on the ground floor of the chateau. [Fig. 2] Previously they were attributed to Carpofofo Tencalla, and the composition is indeed similar to his, but at the time these paintings were executed, Carpofofo was already dead.⁸ Wenzel Adalbert of Sternberg had been in contact with Giacomo Tencalla for several years, probably since around 1679, when he commissioned the painter to decorate the family chapel of St. Francis of Assisi in the church of the Immaculate Conception of Our Lady attached to the monastery of the Irish Franciscans in the New Town district of Prague.⁹

Another valuable source for attributing the paintings on the ground floor of the chateau is the letter from Marchetti. After describing his impressions of the exterior appearance of the chateau, he described the areas where he was to work. He called it the noblest place in the palace (*‘più nobile sitto dell’palazzo’*), in other words the first floor. He observed that the whole of the ground floor had already been painted by various Bolognese, Milanese, Swiss, Flemish, Polish, and German artists, while he was responsible for the main hall, two galleries, and eight other rooms, which he was to decorate with frescoes and, in some areas, oil paintings. Additionally he would be able to work in stucco (in other words in fresco, on fresh intonaco) in winter, just as if it were summer, with the aid of portable stoves.¹⁰

We can assume that the Swiss painter mentioned by Marchetti was Giacomo Tencalla, who came from Bissone near Lake Lugano, in the canton of Ticino.¹¹ The reference to a Bolognese painter is interesting. There can be no doubt that the *quadratura* paintings in the antechambers of both the western and eastern apartments are the work of a painter who had come from Bologna and who was familiar with the paintings there. These high-quality works at Troja drew on the recent work by the Bolognese *quadraturisti* Angelo Michele Colonna and Agostino Mitelli. The fictive architectural details that form part of the decoration of these rooms in the chateau are similar to those in the hall and antechamber of the Czernin Palace in Prague. These designs, probably dating from 1696, are usually, in spite of certain reservations, attributed to Domenico Egidio Rossi (1659–1715).¹² Rossi came from the town of Fano on the Adriatic coast, but trained in Bologna as a *quadraturista*. He later worked as a master builder, and in contemporary correspondence is variously described as ‘*Mahler*’, ‘*Architectur Mahler*’, ‘*Architetto et pittore*’, or ‘*Ingenieur aus Bologna*’.¹³ Rossi was first recorded outside of Italy in 1688; he was imprisoned in Prague by Count Sternberg on account of a debt of 50 gulden.¹⁴ A year later Rossi was recorded in the service of Prince Johann Adam Andreas of Liechtenstein (1662–1712) in the chateau in Valtice, where he

7 The letter itself has been lost, but a brief reference to its existence was made by Alfredo Lienhard-Riva, *Armoriale Ticinese*, Lausanne 1945, p. 474, note 4), p. 474, note 4 (he assumed that ‘*Bobencio*’ referred to the town of Böblingen in Württemberg.) See Jana Zapletalová, ‘*Jacobus Tencalla filius Joannis de Bissone*’. The Origin and Life of painter Giacomo Tencalla, *Umění* 56, 2008, pp. 65–76 (70). – Jana Zapletalová, Il Misterioso Giacomo Tencalla ovvero il pittore Giacomo Tencalla alla luce dei documenti d’archivio, *Bollettino storico della Svizzera Italiana* 111, 2008, pp. 395–410 (404–405).

8 The connection between these paintings in Troja and the work of Carpofofo Tencalla was first observed by Milada Lejsková-Matyášová, Zlatá jablka Hesperidek v bájích, oranžeriích a nástrojných malířství, *Dějiny a současnost* 9:4, 1967, s. 23–26. – Ingeborg Schemper-Sparholz, Von Trautenfels über Eisenstadt nach Prag. Die Hesperidenfresken Carpofofo Tencallas in Schloß Troja, in: Vít Vlnas – Tomáš Sekyrka (eds.), *Ars baculum vitae. Sborník studií z dějin umění a kultury k 70. narozeninám prof. PhDr. Pavla Preisse, DrSc.*, Prague 1996, pp. 143–149. For the attribution to Giacomo Tencalla see Martin Mádl, Distinguishing – Similarities – Style. Carpofofo and Giacomo Tencalla in Czech Lands, *Ars* 40, 2007, pp. 225–236 (231). – Idem, Giacomo Tencalla and ceiling painting in 17th-century Bohemia and Moravia, *Umění* 56, 2008, pp. 38–64 (50). – Martin Mádl, Giacomo Tencalla: un pittore dimenticato di Bissone e la sua opera in Boemia e in Moravia, *Bollettino storico della Svizzera Italiana* 111, 2008, pp. 357–394 (371–373). – Zapletalová, Jacobus Tencalla (see note 7). – Zapletalová, Il Misterioso (see note 7). – Mádl, Zámek Václava Vojtěcha (see note 1), pp. 491–499.

9 Martin Mádl, Bývalý hybernský kostel Neuposkvrněného početí Panny Marie, in: Martin Mádl (ed.), *Tencalla II (Barokní nástěnná malba v českých zemích)*, Prague 2013, pp. 417–426.

10 ‘*E passando al mio affare, l’ecc.ma Padrona mi mostrò dove devo far le mie operationi, che è nel più nobile sitto dell’palazzo, cioè in alto – essendo tutto il da basso a Terra già stato dipinto da pennelli diversi Bollognesi, Millanesi, Svizzeri, Fiaminghi, Pollachi, e Tedeschi; consistendo per me la gran Sala altissima, due gallerie, et otto camere, lavoro per il più in fresco, e parte in oglio, legato il tutto pret.te, nè stucchi operando qui nel fresco quanto l’estate a causa de’ fornelli posticci, che danno il calore come è il bisogno.*’ Quoted from Rusconi (see note 4), p. 36. – Delpero (note 4), p. 184. – Pavel Preiss, Sochařství a malířství Trojského zámku, in: Preiss – Horyna – Zahradník (note 1), pp. 131–265 (138–139).

11 See note 8.

12 State Regional Archives Třeboň / Jindřichův Hradec, Czernin Central Administration collection, Collection of maps and plans, folder VII, nos. 128–132.

13 Günter Passavant, *Studien über Domenico Egidio Rossi und seine baukünstlerische Tätigkeit innerhalb des süddeutschen und österreichischen Barock*, Karlsruhe 1967, pp. 9, 158, 190, 200–201, notes 32–33, documents I, XVII, XVIII.

14 This information is based on excerpts from the town council manuals nos. 1679 and 1550, found in the papers left by Jan Herain in the Prague City Archives. This was noted by Vilém Lorenc – Karel Tříska, *Černínský palác v Praze*, Prague 1980, p. 110, note 6. See also Věra Naňková, Domenico Rossi, in: Pavel Vlček (ed.), *Encyklopedie architektů, stavitelů, zedníků a kameníků v Čechách*, Prague 2004, pp. 557–558 (557).

painted four rooms.¹⁵ Around 1690 he designed the garden palace in Rossau near Vienna for the Prince. The original design for the Liechtenstein palace with its accentuated central avant-corps and facades has several features in common with the Troja chateau. However, the Rossau palace was completed by Domenico Martinelli (1650–1718), who altered Rossi's designs.¹⁶ Rossi was then employed by Count Thomas Zacchaeus Czernin of Chudenitz (1660–1700) on his Möllersdorf estates south of Vienna. On the recommendation of Czernin, the count's brother Hermann Jakob then employed Rossi at his palace in the Hradčany district of Prague.¹⁷ However, Rossi's tenure at the Czernin Palace came to an abrupt end due to a violent encounter with the stucco artist Giovanni Pietro Palliardi. In the evening of 20 December 1692, as Rossi was returning home from the palace in Hradčany with some friends, when he met Palliardi in front of Eggenberg House (formerly the Lobkowitz Palace, later the Schwarzenberg Palace) and let himself be provoked into a fight, during which both artists drew their weapons. The bloody brawl ended in the narthex of the nearby monastery church of St. Benedict. Rossi himself subsequently submitted a report of the incident, claiming that Palliardi barged into him as he was passing by and provoked him by placing his hand on his sword. Palliardi asked him whether he had come to Prague for the same thing he had received there some years before (presumably, he meant his former punishment) – according to Rossi, on the instigation of false declarations by the Frenchman Mathey. Upon which Rossi, feeling his life was in danger and his honour affronted, hit Palliardi with the stick he was carrying. Palliardi, who was said to be totally dependent on Jean Baptiste Mathey, hurried to report the incident to Count Wenzel of Sternberg, and the whole affair was blown out of proportion. The count, who was 'slightly disgusted' by Rossi, took the side of Palliardi. Mathey, whom Rossi described as his greatest professional enemy, also supported Palliardi. Count Sternberg and Mathey prevented Rossi from doing any further work for Czernin.¹⁸ After the conflict with Palliardi, the Burgrave of Prague, Adolf Vratislav of Sternberg, had an arrest warrant issued for Rossi for desecrating a sacred place. In the document, Rossi was described as a painter who passed himself off as a master builder ('*ein gewisser Maler, jetzt aber der Profession nach für einen Baumeister sich ausgebender Domenico Rossi*'). Rossi then had to go into hiding, first in Prague, then in the Mělník region, before finally leaving for Vienna. In the autumn of 1693 he returned briefly to Prague, where he was arrested and interrogated together with Palliardi. In early June 1694

15 The paintings for Prince Liechtenstein are mentioned by Rossi himself in his statement about the dispute with Palliardi. State Regional Archives Třeboň / Jindřichův Hradec, Czernin Central Administration collection, fasc. 742, fol. 580–583 (see especially fol. 582). The statement is quoted by Passavant (note 13), pp. 109–123. The final points of Rossi's statement are missing in Passavant's version. See also Věra Naňková, Domenico Rossi (note 14), p. 557.

16 The connections between Troja and the Liechtenstein palace in Rossau have already been described by Passavant (note 13), pp. 109–123, 180, note 185. See also Helmut Lorenz – Wilhelm Georg Rizzi, Domenico Egidio Rossi, Die Originalpläne für das Wiener Gartenpalais Liechtenstein, *Wiener Jahrbuch für Kunstgeschichte* 33, 1980, pp. 177–179. – Helmut Lorenz, *Domenico Martinelli und die österreichische Barockarchitektur*, Vienna 1991, pp. 42–45, 250–253.

17 On Rossi's work for the Czernins and the designs mentioned above, see Johann Joseph Morper, *Das Czerninpalais in Prag*, Prague 1940, pp. 63–70, 72, 85, 119–120, 143, 164–165; Passavant (note 13) – he questions whether Rossi was responsible for the work). – Věra Naňková, Günter Passavant, Studien über Domenico Egidio Rossi und seine baukünstlerische Tätigkeit innerhalb des süddeutschen und österreichischen Barock, Karlsruhe 1967 (review), *Umění* 16, 1968, pp. 308–314. – Emanuel Poche – Pavel Preiss, *Pražské paláce*, Prague 1973, pp. 149–154; Lorenz – Triska (note 14), pp. 109–118. – Pavel Preiss, *Italští umělci v Praze. Renesance – manýrismus – baroko*, Prague 1986, pp. 270–273, pp. 265–270. – Mojmír Horyna, Černínský palác a jeho tvůrci v barokní době, in: Mojmír Horyna – Pavel Zahradník – Pavel Preiss, *Černínský palác v Praze*, Prague 2001, pp. 73–181 (149–158). – Ulrike Seeger, Giovanni Battista Madernas Dekorationsentwürfe für das Palais Czernin auf dem Hradschin in Prag, *Umění* 56, 2006, pp. 523–530. – Anna Maria Matteucci, Quadratura e scenografia: i bolognesi in Europa, in: Sabine Frommel (ed.), *Crocevia e capitale della migrazione artistica: forestieri a Bologna e bolognesi nel mondo (secolo XVII)*, Bologna 2012, pp. 223–246 (239–245). – Martin Mádl, I soffitti barocchi bolognesi in Boemia, in: Sabine Frommel (ed.), *Crocevia e capitale della migrazione artistica: forestieri a Bologna e bolognesi nel mondo (secolo XVIII)*, Bologna 2013, pp. 343–364 (355–360).

18 '*Ritrovandomi io in Praga al servizio di S[ua] E[ccellenza] il S[ignor] Conte Hermanno Czernin in qualità d'architetto e partendomi il giorno sud[detto] su la sera verso le 4 dalla casa di S[ua] E[ccellenza] con Antonio Manini e Lazaro Sanguinitti, ambi pittori, e miei amici, per andare alla posta ed essendo in viaggio e' incontrassimo in faccia alla chiesa di S. Bened[etto] in un certo Canale Paeta, che firmatosi a discorere tornò poi adietro con noi, dicendo delle barzellette solite di simili gente. Onde avanzatosi noi alquanti passi in faccia giusto alla casa del S[ignor] Principe d'Echenbergh, ci si scoperse il Paliardi sud[detto], che passò in mezzo a due di noi, e dando a me una spallata mi dimandò in oltre se vi vedevo lume, al che similmente le riposi con una mano nel petto, dicendole che perciò tiratosi indietro qualche passi, e messo mano alla spada, minacciava con q[ues]ta et con ingiuriose parole mi provocava dimandandomi anche di più, se ero venuto a Praga per il resto cioè di quello ricevei anni sono a instigazioni d'un tal Mattei francese et attestazione sue false, come tutto il mondo sa e come più avanti si sentirà, che mi violentò talmen[te] e m'obligò per difesa della vita, e sgravio della riputazione a darli un paio di bastonate con una canna, che ordinariamente solevo portare... Onde per tal accidente il sopranominato Paliardi, come afatto dipendente dal sopradetto Gio[vanni] Battista Mattei francese, corse immediatamente da egli e poi come s'intende dal E[ccellenza] S[ua] Co[n]te Wenceslao di Sternbergh e rapresentandole le cose molto più grande del successo obligò quello, cioè il Mattei, à darli la mano come fautore di tutte le cose et mio capitale nemico a causa della professione, et impegnò questo, cioè S[ua] E[ccellenza] il S[ignor] Co[n]te Wenceslao a difenderlo, come un poco disgustato meco, perchè non ho potuto continuare a servirlo in certe occasioni di pittura...'* Statement by Domenico Egidio Rossi, State Regional Archives Třeboň / Jindřichův Hradec, Czernin Central Administration collection, fasc. 742, fol. 580–583. See also Passavant (note 13), pp. 195–197, document VII. I am grateful to Jana Zapletalová and Barbara Zane for kindly helping with the interpretation of the Italian text.

he was released on bail and soon returned to Vienna, where he worked for the Czernin family and various other patrons, among them the Bolognese Field Marshal Count Enea Silvio Caprara (1631–1701). Around the year 1695 he is said to have been involved in decorating the imperial chateau of Schönbrunn.¹⁹ Later he left for the Baden region and worked for the Margrave Ludwig Wilhelm (1655–1707) at Rastatt and other sites. On several occasions, however, he came into conflict with his employers.²⁰

Several of these reports of Domenico Egidio Rossi's activities in Prague show that the painter and architect had been in contact with Wenzel Adalbert of Sternberg and Mathey before 1692 and indicate that he worked for them in Troja. By 1688 Rossi had left Troja and Prague on bad terms. Taking into account the character of Rossi's work, it is highly probable that the *quadrature* on the ground floor of Troja chateau were painted by him in 1687–1688. We can assume that in the antechamber of the western apartment of the chateau, where there is a figural scene in an architectural setting, the *quadrature* painter worked with a figure painter, as this was the standard practice of the period. These figures were likely the work of the same artist who painted the frescoes of Apollo's sun chariot (today badly damaged) in the passageways of the Hrzan family chateau Červený Hrádek, the construction of which was probably overseen by Jean Baptiste Mathey. An inventory from 1684 describes the paintings in the eight upper rooms in Červený Hrádek as the work of the painter Francesco Bartolomeo Morialdi, who originally came from Venice but settled in Prague in 1671 and was accepted as a member of the painters' guild in Prague's Old Town in 1676.²¹ The ceiling paintings in the chateau at Lysá nad Labem, rebuilt by Count Franz Anton von Sporck in 1696, are also similar to the painterly style of the same artist. I suggest that Morialdi was the painter responsible for the figural motifs in the antechamber of the western apartment on the ground floor of Troja chateau. [Fig. 3]

Unfortunately we do not know the names of the Milanese, Poles, and Germans, who, according to Marchetti, were supposed to have also worked on the paintings in Troja, nor do we know exactly in which rooms they worked. The reference to Flemish artists is also important. Part of the decoration of the chateau, the main central hall and the two galleries on the first floor, is signed and dated by the Antwerp painter Abraham Godyn.²² It had been thought that Godyn was not invited to Prague until 1690 and that he began his career at the Troja by decorating the two galleries. However, the style of the paintings in the cabinets on the ground floor of the chateau and in the eastern bedroom is very similar to Godyn's style, especially to his work in the galleries. In view of Marchetti's report of a Flemish painter being present, it is possible that Abraham Godyn was already at work in the chateau before 1688. This would fit in with the mention in Dlabacz's lexicon, according to which Godyn was summoned to Prague in 1687.²³ If so, he would have executed the paintings on the first floor later; the one in the eastern gallery in front of the chapel is signed and dated 1690. The Flemish artist's work culminated in the monumental decoration of the main hall, begun in 1693 or slightly earlier and completed in 1697.²⁴ In this period, 1688–1690, Francesco Marchetti and his son Giovanni Francesco (1668–1694) were employed in the chateau, decorating two apartments and the chapel on the first floor.²⁵ In 1690, after completing these paintings, and in spite of his strong protests, Count Sternberg dismissed Marchetti and replaced him with Godyn. Sternberg's decision about whom to entrust with the decoration of the main hall was evidently arrived at through various consultations. The count asked a certain Bartolomeus Cortini from Bologna for advice on how to proceed with the decoration of the main hall. Cortini replied in a letter of 28 February 1690, in which he stated that he had asked painters in the town about the matter, and recommended that the count employ two painters, one to paint the architecture and the other for the figural work, because the one who could paint the figures would not be able to do the architecture well, and vice versa. Furthermore, both painters would be able to work at the same

19 Morper (see note 17), pp. 67–70. – Wilhelm Georg Rizzi, *Der Festsaal des Palais Caprara*, *Österreichische Zeitschrift für Kunst und Denkmalpflege* 43, 1989, pp. 26–32. – Věra Naňková, Domenico Rossi (see note 14), pp. 557–558.

20 Passavant (see note 13), pp. 11–20. – Naňková (see note 14). – Ulrike Seeger, *I bolognesi nel castello di Rastatt*, in: Frommel 2012 (see note 17), pp. 141–156.

21 Věra Naňková, *Červený Hrádek*, Chomutov 1974.

22 Herain (see note 1). – Preiss, *Sochařství a malířství* (note 10), pp. 171–172.

23 Gottfried Johann Dlabacz, *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* I, Prag 1815, p. 476. I, p. 476.

24 Preiss, *Sochařství a malířství* (see note 10), pp. 172–265.

25 Karel Herain, *České malířství od doby rudolfínské do smrti Reinerovy. Příspěvky k dějinám jeho vnitřního vývoje v letech 1576–1743*, Praha 1915, pp. 97–99. – Rusconi (see note 4). – Preiss, *Italští umělci* (note 17), pp. 270–273. – Delpero (see note 4), pp. 181–185.

time, each on their own side, and so they would be able to finish the work in half a year, while it would take a single painter a whole year.²⁶ Other painters became involved in the decoration of the chateau in the eighteenth century.²⁷

The Iconography of the Paintings Decorating Troja Chateau

On the ground floor of the chateau, *quadri riportati* alternate with painted *quadratura* and *di sotto in sù* views. They are the work of various artists and are based on a variety of source material. They differ from each other in character, quality, technique, and style to such an extent that previously no unifying concept could be found that might provide a connection between the different rooms. The ground floor rooms were therefore regarded as a sort of *sala terrena*, an architectural feature which is usually associated with the encroachment of natural elements into the structure, and for which a heterogeneous and grotesque decoration was supposed to be appropriate.²⁸ In my view, however, the ground floor rooms had a different function. The role of the *sala terrena* was planned for the rooms situated below the massive terrace on which the chateau stands and open into the stairwell of the large garden staircase with the sculpture of the *Fall of the Giants*. The layout of the rooms on the ground floor, as we pointed out earlier, indicates that they formed two independent apartments, each consisting of an antechamber, chamber, cabinet, and bedchamber. In addition, it would seem that the themes of the paintings were adapted to suit the function of the rooms.

A substantial part of the decoration in three ground floor rooms consists of high-quality *quadrature*, evidently the work of Domenico Egidio Rossi. These paintings conform to contemporary works of Bolognese decorative painting and were without parallel in Central Europe at the time they were painted. The allegorical painting contained in the *quadratura* in the antechamber of the western apartment depicts the choice between Virtue and Pleasure. In the upper part of the composition Saturn (Chronos) drives a golden chariot drawn by a pair of white horses. In the lower part of the painting, on the left, Minerva sits on a rose-tinted cloud, clad in antique armour; in this context she is a personification of Virtue. To the left of Minerva an amorino with a pink sash hovers holding a laurel wreath, the symbol of victory; he is a personification of Love of Virtue (*Amor di Virtù*).²⁹ A winged youth with a pink sash flies up from below, clasping in his hands a closed golden ring, the symbol of infinity; he represents Eternity (*Eternità*).³⁰ To the right of Minerva the winged figure of Fame (*Fama*) stands with trumpets in both hands. Twined round the trumpet in his outstretched left hand is a banderol with the Latin device ANTEEAT VIRT[VS], VIRTUTE[M] FAMA SEQ[VITVR] (If virtue comes first, it will be followed by fame). With a gesture of his raised left hand holding the trumpet, Fame drives away a winged youth offering a bouquet of roses, which are the attribute of Pleasure (*Voluttà*).³¹ To the right hovers an amorino with the disc of the sun in his right hand, an allegory of Truth (*Verità*).³² [Fig. 3] This allegorical painting can be understood as the choice to follow those virtues that lead to fame and eternity, and to reject worldly delights and pleasures, which bring with them ruin and oblivion. The personifications and attributes that we have described are regularly used in depictions of Hercules at the crossroads. Some of them can be found in an engraving by Friedrich Sustris and Johannes Sadeler from 1597, dedicated to the Bavarian Elector Maximilian I, in which Hercules is portrayed at the crossroads between Virtue and Pleasure.³³ A painting with Hercules at the crossroads between Virtue and Pleasure, painted by Annibale Carracci, was originally included on the ceiling of a cabinet in the Palazzo Farnese in Rome.³⁴ A similar motif appears in a painting in the piano nobile in the Palazzo Pitti in Florence. At

26 'Quando ho potuto camminare, ho girato per la città e parlato a quasi tutti i pittori, ma mi hanno detto che per l'ordinario chi fa bene in figure, non fa bene in quadratura et in architettura, e chi fa bene in questa non fa bene nell'altra e chi mai s'è trovato uno perfetto nell'una e nell'altra cosa. Mi dicono poi una ragione che mi pare grande e totalmente mi convince, et è che si pigliamo uno che faccia di figure et quadratura, starà un 'anno a far un opera e due la faranno in sei mesi e tal'hora anche prima, perchè più si aiutano et uno dipinge da una parte et un altro dall'altra.' Quoted from Birnbaumová, Archivní materiál (see note 1), p. 619.

27 Pavel Zahradník, *Osudy trojského zámku po smrti stavebníkově*, in: Preiss – Horyna – Zahradník (see note 1), pp. 266–287.

28 Preiss, *Sochařství a malířství* (see note 10), p. 139.

29 Cesare Ripa, *Iconologia*, Venice 1645, pp. 25–26.

30 *Ibidem*, p. 189.

31 *Ibidem*, p. 684.

32 *Ibidem*, pp. 665–666.

33 Barbara Susan Maxwell, *The Court Art of Friedrich Sustris. Patronage in Late Renaissance Bavaria*, Farnham 2011, pp. 202–206.

34 Pietro Bellori, *Le Vite de Pittori, Scultori et Architetti moderni*, Rome 1672, pp. 33–35. – John Rupert Martin, *Immagini della Virtù: The Paintings of the Camerino Farnese*, *The Art Bulletin* 38, 1956, pp. 91–112.

the beginning of the series of what are known as the Planetary Rooms is the first antechamber, called the Venus Room. On its vault, in a stucco frame, is a painting by Cortona depicting Pallas Athena snatching the young duke from the arms of Venus, who is accompanied by companions with floral wreaths and garlands, and sending him on a journey of honour and eternal fame, on which he will be accompanied by Hercules and Love of Virtue.³⁵

The paintings in the next room illustrate the story of the Hesperides and copy older paintings by Carpofo Tencalla in the chateaux in Trautenfels (Styria) and Eisenstadt (Burgenland), and by Giacomo Tencalla in Roudnice nad Labem and Lnáře. In one of the scenes we find *Hercules Slaying the Dragon Ladon* [Fig. 4], which is an example of Virtue and is reminiscent of the decoration of the Mars Room in the Palazzo Pitti in Florence; both rooms include images of various heroes from antiquity. The painting in the cabinet in Troja chateau is of the *Celebration of the Hero and his Raising up among the Olympians*, which is the warrior's reward for his virtuous deeds. [Fig. 5] This painting reproduces Cortona's fresco in the Jupiter Room of the Palazzo Pitti. All these rooms thus have a logical connection and progression; the figural themes at the Troja reflect the decoration of the Planetary Rooms on the first floor of the Palazzo Pitti in Florence. [Fig. 6] In the last room in this series, reliefs from antiquity from the Column of Constantine in Rome served as models. The motif of the sacrifices of hunters in the Temple of Diana and the motif of Luna pursued by Aurora, evoking the alternation of night and day, indicate that this corner room served as a bedchamber. [Fig. 7] In view of the choice of themes we may suppose that this was the apartment of the count.³⁶

In the antechamber of the eastern apartment we find decorative *quadrature* with motifs based on the Sternberg star but no figural elements. [Fig. 8] In the neighbouring chamber the vault is dominated by the motif of the Sternberg star, supplemented on the vault faces by the coats of arms of Wenzel Adalbert of Sternberg and Clara Bernardina of Maltzan and allegories of Virtues. [Figs. 9, 10] On the ceiling of the cabinet the *Triumph of Bacchus and Ariadne* is found. [Fig. 11] This painting is based on the theme and composition of the Carracci painting in the gallery of the Palazzo Farnese in Rome. [Fig. 12] The central feature of the decoration of the last room is a painting of the *Triumph of Truth and Time* [Fig. 13], the model for which was a print reproducing Poussin's painting of the same subject in the Richelieu Palace in Paris.³⁷ Four smaller paintings on the vault faces represent deities of antiquity in repose, adopted from Cortona's paintings in the lunettes of the Jupiter Room in the Palazzo Pitti in Florence. In this room, too, the choice of subjects indicates that it was intended as a bedchamber. In the apartment as a whole, the frescoes celebrate the bond of marriage and family ties. We may assume that it was the apartment of the countess.

References to the decoration of the Palazzo Pitti in Florence, specifically to the central painting by Cortona in the Venus Room with the *Virtue Saving the Young Duke from the Arms of Venus* [Fig. 14], are also found on the first floor of Troja chateau. Of particular interest is the adaptation of this subject on the ceiling of the first room of the eastern apartment as it is approached from the main hall, which was painted by Francesco Marchetti and his son, probably shortly after his arrival, towards the end of 1688, and which is composed of allegories taken from Cesare Ripa's *Iconologia*. In the central bay of the ceiling, in the centre of a scene set in the clouds, is a personification of Adolescence (*Adolescenza*), in the form of a youth in colourful antique clothing, with a wreath on his head, a harp, a mirror and an hourglass at his feet.³⁸ The youth is fleeing from the comfortable bed of Venus, personifying Pleasure (*Voluttà*),³⁹ behind whom stands the naked figure of Sensuality (*Lussuria*).⁴⁰ The

35 Walther Vitzthum, *Pietro da Cortona a Palazzo Pitti*, Milan 1965. – Malcolm Campbell, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, Princeton 1977 and Charles Dempsey's review of this book in *The Art Bulletin* 61, 1979, pp. 141–144. – Malcolm Campbell, Cortona tra Firenze e Roma, in: Anna Lo Bianco (ed.), *Pietro da Cortona (1597–1669)*, Milan 1997, pp. 99–106. – Markus Hundemer, *Rhetorische Kunsttheorie und barocke Deckenmalerei. Zur Theorie der sinnlichen Erkenntnis im Barock*, Regensburg 1997, pp. 155–156. – Elisabeth Oy-Marra, Pietro da Cortona e il linguaggio della decorazione secentesca: proposte per una rilettura degli affreschi di Palazzo Pitti, in: Christoph Luitpold Frommel – Sebastian Schütze (eds.), *Pietro da Cortona (= Atti del convegno internazionale Rome – Firenze 12–15 novembre 1997)*, Rome 1998, pp. 163–175. – Wolfger A. Bulst, 'Sic itur ad astra.' L'iconografia degli affreschi di Pietro da Cortona a Palazzo Pitti, in: Gabriella Capecchi – Amelio Fara – Detlef Heikamp (eds.), *Palazzo Pitti. La reggia rivelata*, Florence 2003, pp. 241–265. – Steffi Roettgen, *Italian Frescoes. Baroque Era*, New York – London 2007, pp. 164–165. – Jörg M. Merz – Anthony F. Blunt, *Pietro da Cortona and Roman Baroque Architecture*, Yale 2007.

36 Mádl, Zámek Václava Vojtěcha (see note 1).

37 This connection was pointed out by David Bareš, Nikolas Poussin v Tróji: Nástropní freska Triumf pravdy má svoji předlohu, *Dějiny a současnost* 33, 2011, p. 7.

38 Ripa (see note 29), p. 7.

39 Ibidem, p. 684.

40 Ibidem, pp. 381–382.

youth is welcomed with open arms by the heroic figure of Virtue, personified by Minerva in antique armour with an owl on her helmet, a sword at her side and a shield in her left hand. An amorino hovers next to Minerva, bearing her lance (*Virtù*).⁴¹ Around this central scene, the subject of which is similar to that of the painting by Cortona, duels are taking place between other Virtues and Vices.⁴² [Fig. 15]

The main theme of the decoration in the neighbouring cabinet in the eastern apartment on the first floor is that of the three Theological Virtues seated in heaven. In their midst sits Nobility (*Nobiltà*) in the form of a richly dressed woman with a sceptre and an eight-pointed star above her head, while Fortune (*Fortuna*) pours into her lap insignia of monarchical, ecclesiastical and military power in the form of a crown, a tiara and a helmet. An amorino removes the collar of the Order of the Golden Fleece from among these attributes and gives it to Nobility. It is possible to see in the figure of Nobility a personification of the Sternberg dynasty (indicated by the star); not long before the painting was made, in 1687, a member of the family, Ulrich Adolf Vratislav of Sternberg, the High Burgrave of the Kingdom of Bohemia, was decorated with the Order of the Golden Fleece, and Wenzel Adalbert evidently hoped he would be awarded it as well. He finally received this honour ten years later, in 1699. Two paintings on the shorter side of the cabinet represent further allegories taken from Ripa's *Iconologia*.⁴³ The decoration of the final room in this series, located in the north-eastern corner opposite the chapel, which evidently served as a bedchamber, again relates to the motif of the choice between virtue and vice. In the central field of the ceiling, round which runs an inscription with the name of Sternberg and his wife ('VENCESLAVS ADALBERT. CLARA BERNARDINA'), personifications of Virtues are depicted. In their centre is a personification of Free Will (*Libero Arbitrio*), a kneeling youth in antique clothing with the cloak of a monarch, a crown on his head and a sceptre with the letter 'Y' at the top, which was explained, with reference to Pythagoras, as symbolising the crossroads of life; it often appeared in scenes of Hercules at the Crossroad.⁴⁴ The young ruler, crowned by Love of Virtue (*Amor di Virtù*),⁴⁵ is led by Divine Wisdom in the armour of antiquity, holding a shield with the dove of the Holy Spirit and a sealed book and with the lamb of the Apocalypse at his feet (*Sapienza Divina*).⁴⁶ The ruler is accompanied on the path of honour and heroism by Conscience (*Coscienza*), with a heart and the Greek inscription 'ΟΙΚΕΙΑ ΣΙΝΕΣΙΣ' (personal honour or conscience).⁴⁷ The young man leaves behind him on the left Delight or Pleasure (*Diletto* or *Voluttà*), a garlanded, sensual woman with a horn of plenty and a thyrsus wreathed with flowers.⁴⁸ Here we once again come across the moral theme of the choice between virtue and pleasure.⁴⁹ [Fig. 16]

In the first room of the apartment to the west of the main hall there is a ceiling painting which has been only partially preserved. It represents the gods of Olympus in the clouds, with a girl hovering in their midst with butterfly's wings and on her breast a star, the heraldic symbol of the Sternberg dynasty. The scene is accompanied by the Latin motto 'FRVSTRA / CONANTVR' [Vain Endeavours]. In smaller cartouches surrounding the central scene personifications of the Winds (*Venti*) are depicted.⁵⁰ In this context the motto expresses the conviction that external forces cannot turn virtuous people aside from the path of honour and heroism. The decoration paraphrases an emblem from the collection *Theatrum Honoris & Amoris* by Orazio Antonio Carrara, published in Brixen in 1687, not long before Marchetti's paintings were made, and illustrated by Egidius Schor (1627–1701) and the engraver Christian Friedrich à Lapide. The '*Frustra Contantur*' is accompanied by a picture of a castle on a rocky cliff in the midst of a stormy sea, fanned by the winds from four sides. The painting can be interpreted as an allegory of Sternberg honour raised up among the Olympians, impervious to the attacks of enemies and external influences.⁵¹ The neighbouring cabinet is decorated with a painting of a half-naked girl, evidently personifying Truth (*Verità*), accompanied by the winged figure of Fame (*Fama*) with a trumpet, from which flies the Sternberg

41 Ibidem, pp. 672–673.

42 Mádl, Zámek Václava Vojtěcha (see note 1).

43 Delpero (see note 4), pp. 121–123. – Preiss, Sochařství a malířství (see note 10), pp. 165–166.

44 Ripa (see note 29), p. 374.

45 Ibidem, pp. 25–26.

46 Ibidem, pp. 545–546.

47 Ibidem, pp. 73–74.

48 Ibidem, pp. 150, 684.

49 Delpero (see note 4), pp. 123–125; Preiss, Sochařství a malířství (see note 10), pp. 166–168. – Mádl, Zámek Václava Vojtěcha (see note 1).

50 Ripa (see note 29), pp. 655–657.

51 Delpero (see note 4), pp. 115–118; Preiss, Sochařství a malířství (see note 10), pp. 160–162.

standard, and an amorino with the golden ring of eternity; at the girl's feet a winged woman tears out the tongue of the writhing figure of Slander (*Maledicenza*) with pincers. In smaller cartouches to the sides are paintings of putti; two boys at the sides hold the monograms 'S' with the Sternberg star and 'M' with the Maltzan hare.⁵² In the last of the western series of rooms, which is situated in the north-western corner and served as a bedchamber, the allegorical depiction of the *Triumph of Time Revealing Truth* appears once more; this subject had been painted previously by another painter in the bedchamber in the north-eastern corner on the ground floor. Here, too, the main subject-matter is accompanied by personifications taken from Cesare Ripa's *Iconologia*.⁵³ Marchetti also decorated the chateau chapel on the first floor of the eastern *avant-corps*, not only with allegorical frescoes on the ceiling, but also with a painting on the altar and a passion cycle hung on the walls.⁵⁴

On the wooden vault of the corridor leading to the chapel, the scene of the *Assumption of Our Lady with the Holy Trinity* was painted by Abraham Godyn, who replaced Marchetti on the first floor of the chateau in 1690. The damaged painting on the vault of the western gallery on the first floor, attributed to Godyn, once again paraphrases Cortona's painting in the Venus Room of the Palazzo Pitti, with a young aristocrat whom Minerva rescues from the bed of Venus and places under the protection of Virtue, represented by Hercules, and a personification of Love of Virtue.⁵⁵ [Fig. 17]

The paintings in the main hall depict a magnificent celebration of the Catholic Church and the House of Habsburg, in a complicated program that highlights the role of the reigning emperor Leopold I. [Figs. 18, 19] Abraham Godyn executed the hall's decoration according to a program thought to be based on an anonymous text preserved in the Lobkowitz library. In the centre of the vault painting a symbol of the Holy Trinity appears in an aureole, in the form of a triangle with God's name inscribed in it. The three Theological Virtues appear nearby, dominated by Faith, which is personified by a figure clothed in white with a golden cope, holding a chalice and cross. Above him hover cherubs with the papal tiara. Below this angels and the attributes of the four evangelists are depicted. Opposite these figures St. Leopold holds aloft the banner of Lower Austria with golden larks on a blue field. To the sides and in the corners of the central vault scene figural groups represent the allies of the Holy League. The north-western corner features a group led by the Polish King John III Sobieski with a Turkish standard turned upside down and a group of Turkish captives. In the south-eastern corner, representing Venice, St. Mark kneels with a lion and holds a bowl with the keys of conquered towns and fortresses above his head. On the opposite side in the south-western corner, SS. Peter and Paul are depicted, the former personifying the papal see. In the north-western corner are personifications of Austria and Hungary. On the eastern vault face is a scene, which according to historical description, represents *Albrecht of Habsburg before Emperor Konrad of Bavaria after his victory over the Saracens*. On the eastern side is a depiction of the *Temple of Janus*, into whose open doors soldiers push back the horrors of war that had been released. The motifs depicted on the vault faces of the longer sides of the hall are as follows: on the north side is *The Wedding of Philip the Fair and Joanna of Castile*, representing the union of the House of Habsburg with the Spanish crown; opposite this is a scene showing *Charles V handing over the imperial title to Ferdinand I and the Spanish crown to Philip II*; on the eastern wall *Rudolf of Habsburg provides a horse to a priest hurrying to take the sacrament to a sick person*; on the opposite wall the *Triumph of Leopold I* depicts the Emperor's victory over the Turks. The spaces above the fireplaces are painted with allegories of Justice and Victory while the side walls are decorated with illusionistic paintings of chiaroscuro statues and busts of Habsburg rulers. In addition to the themes that have been mentioned, the conceptual scheme of the decoration includes a whole series of other allegories, symbols, emblems, and heraldic and epigraphic motifs. The complicated conceptual scheme of the allegorical paintings on the vault and walls of the hall has already been mapped out in detail on the basis of the preserved program, and interpreted with a view to the broader context of cultural history by Pavel Preiss.⁵⁶ The composition of the painting indicates a connection with the nearly contemporary fresco by the Jesuit painter Andrea Pozzo in the church of S. Ignazio in Rome.⁵⁷

52 Delpero (see note 4), pp. 113–115; Preiss, *Sochařství a malířství* (see note 10), pp. 159–160.

53 Delpero (see note 4), pp. 110–113; Preiss, *Sochařství a malířství* (see note 10), pp. 157–159.

54 Delpero (see note 4), pp. 125–145; Preiss, *Sochařství a malířství* (see note 10), pp. 168–170. – Mádl, *Zámek Václava Vojtěcha* (see note 1).

55 Mádl, *Zámek Václava Vojtěcha* (see note 1), p. 506.

56 Preiss – Horyna – Zahradník (note 1), pp. 289–304. For the conceptual scheme of the decoration of the main hall see Helena Smetáčková, *K ikonografii výzdoby císařského sálu vily Trója v Praze*, *Umění* 16, 1968, pp. 69–71. – Helena Smetáčková-Čižinská, *Der Kaisersaal im Schloß Troja in Prag*, *Österreichische Zeitschrift für Kunst und Denkmalpflege* 28, 1974, pp. 145–161. – Preiss, *Sochařství a malířství* (note 10), pp. 172–252.

57 Alfred Piffel, *Příspěvek k perspektivě A. Godyna*, *Umění* 12, 1940, pp. 409–414. – Pavel Preiss, *Barokní iluzivní nástěnná malba architektury v Čechách a*

The paintings decorating the Sternberg Troja chateau, especially those executed between 1687–1697, represent a unique and revolutionary initiative in the history of Central European ceiling painting. This is due to the evident (although not completely satisfied) interest of Count Sternberg in the quality of the paintings, and to the unique conceptual scheme, reflecting Italian, and to a lesser extent French, trends in the field of the decoration of aristocratic and monarchical residences. The influence of major Italian and French projects was due to the count's experiences on his grand tour of European cultural centres undertaken with his brothers in 1662–1664. As we know from his journal, during this grand tour he had the opportunity to acquaint himself with a number of important residences and their interior decoration. Among other such residences he viewed the Palazzo Farnese in Rome and the Palazzo Pitti in Florence. Later on he had selected paintings from these palaces reproduced in Troja.⁵⁸

Imitations of important paintings such as those by the Carracci in the Palazzo Farnese and Cortona's work in the apartment of the Grand Duke Ferdinand II Medici in the Palazzo Pitti in Florence were facilitated by albums of prints published just before the paintings in Troja chateau were executed. The most important of these were the *Galleriae Farnesianae Icones* (1677) and *Heroicae virtutis imagines* (one of the sheets is dated 1686) which Giovanni Giacomo de Rossi had printed in Rome, and which reproduce the above-mentioned fresco cycles. It is likely that Count Sternberg acquired these print albums with the intention of using them as models for the decoration of his new chateau.

Previous Central European paintings had mostly been based on universal iconographic albums such as Ripa's *Iconologia* or illustrated editions of Ovid's *Metamorphoses*. These older graphic materials with allegorical and mythological themes were frequently used by Central European painters when decorating aristocratic residences, but mostly without any close connection to the function of the room that was being decorated or to the patron ordering the work. Count Sternberg, however, followed a different model in his chateau's decoration. At Troja we can see an attempt to use the ceiling paintings to specifically celebrate either the patron, his wife, and their virtues, or the monarch, whom the chateau was probably intended to welcome and accommodate when he visited the Bohemian capital; indeed, the chateau seems to have been designed from the beginning with this purpose in mind. The themes of the paintings in Troja chateau reflect the functions of the individual, mutually interrelated representative rooms, and there was evidently an attempt to build on the content of the paintings from room to room, which is unknown in earlier, similar Czech projects. The choice of themes was then determined to a large extent by the endeavour to follow examples in premier works in internationally important aristocratic residences and indicates the lofty ambitions of Count Sternberg, despite the comparatively poor quality of the frescoes when compared with their Italian and French models.

její slohový původ (Disertation Charles University in Prague), Praha 1949, pp. 162–178 (177–178). – Pavel Preiss, Baroková iluzivní malba architektury a Čechy, in: Dobroslav Libal – Milada Vilímková (eds.), *Umění věků. Sborník k sedmdesátým narozeninám profesora Dr. Josefa Cibulky*, Praha 1956, pp. 172–178 (175). – Martin Mádl, Pozzo without Pozzo in Bohemia, in: Herbert Karner (ed.), *Andrea Pozzo (1642–1709). Der Maler-Architekt und die Räume der Jesuiten*, Vienna 2012, pp. 129–137 (132–133). – Mádl, Zámek Václava Vojtěcha (note 1), pp. 508–509.

58 The travel journal attributed to Wenzel Adalbert of Sternberg is held in the Library of the Czech National Museum: Popis cest bratří Šternberků na západ 1662, 1663/1664, shelf mark VIII G 18. The journal has been analysed in detail and an edited version published in 2001: Martina Kulíková, *Cesty bratří ze Šternberka a jejich cestovní deníky* (master thesis Charles University in Prague), Prague 2001. See also Zdeněk Kalista, *České baroko*, Prague 1941, pp. 190–195, 289–291, cat. no. 84. – Kropáček (note 1). – Simona Binková – Josef Polišenský (eds.), *Česká touha cestovatelská. Cestopisy, deníky a listy ze 17. století*, Prague 1989, pp. 294–312.



1. Troja chateau, Prague, 1680s.

Photo: M. Mádl



2. Giacomo Tencalla, Story of the Hesperides, Troja chateau, 1687.

Photo: M. Mádl



3. Francesco Bartolomeo Morialdi – Domenico Eggidio Rossi (?),
Allegory of Virtue, Time and Fame, Troja chateau, Prague, 1687–1688.

Photo: M. Mádľ



4. Giacomo Tencalla, Hercules Slaying the Dragon Ladon, Troja chateau, 1687.

Photo: M. Mádľ



5. Unknown artist, Celebration of the Hero and his Raising up among the Olympians, Troja chateau, Prague, 1687–1688.

Photo: M. Mádl



6. Pietro da Cortona, Celebration of the Hero and his Raising up among the Olympians, Palazzo Pitti, Florence, 1642.

Photo: M. Mádl



7. Unknown artist, Hunters in the Temple of Diana, Troja chateau, Prague, 1687–1688.

Photo: M. Mádl



8. Domenico Egidio Rossi (?), *Quadratura*, Troja chateau, Prague, 1687-1688.

Photo: M. Mádl



9. Domenico Egidio Rossi (?), *Quadrature*, Troja chateau, Prague, 1687–1688.

Photo: M. Mádľ



10. Domenico Egidio Rossi (?), Coat of Arms of Clara Bernardina Maltzan, Troja chateau, Prague, 1687-1688.

Photo: M. Mádl



11. Unknown artist, Triumph of Bacchus and Ariadne, Troja chateau, 1687-1688.

Photo: M. Mádl



12. Annibale Carracci – Pietro Aquila, Triumph of Bacchus and Ariadne, engraving, Rome, 1674.

Photo: Public domain



13. Unknown artist, Triumph of Truth and Time, Troja chateau, Prague, 1687-1688.

Photo: M. Mádl



14. Pietro da Cortona, Virtue Saving the Young Duke from the Arms of Venus, Palazzo Pitti, Florence, 1641

Photo: M. MádI



15. Francesco Marchetti, Virtue Saving the Young Duke from the Arms of Venus, Troja chateau, Prague, 1688 (?).

Photo: M. Mádl



16. Francesco Marchetti, Free Will Conducted by Divine Wisdom, Troja chateau, Prague, 1689.

Photo: M. Mádľ



17. Abraham Godyn (?), Virtue Saving the Young Duke from the Arms of Venus, Troja chateau, Prague, ca. 1690.

Photo: M. Mádl



18. Main hall with paintings of Abraham Godyn, Troja chateau, Prague 1693–1697.

Photo: M. Mádl



19. Abraham Godyn, Triumph of the Catholic Church, Troja chateau, Prague 1693.

Photo: M. Mádl