

Introduction

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The essays gathered in this collection were presented as papers at the colloquium ‘Looking for Leisure. Court Residences and their Satellites, 1400–1700’, which took place on 5–7 June 2014 in Prague. It was organized by the Institute of Art History of the Czech Academy of Sciences and the Department of Art History of Masaryk University in Brno, with financial and organizational support of the PALATIUM programme. Only half of the submitted abstracts could be selected for the two days of papers and discussion; the third day was devoted to an excursion to several buildings in Prague, which were the inspiration for the theme of the conference. We hope that our colloquium will stimulate scientific interest in less well known examples of an architecture of leisure both in Prague and across Europe.

We would like to extend our warmest thanks to Krista De Jonge and Pieter Martens for their assistance in organizing the colloquium and supporting the production of this volume as part of the European Science Foundation programme. Special thanks also go to our colleague from Princeton, Sarah Lynch, who supervised the English in this international publication. We are also grateful to the Institute of Art History of the Czech Academy of Sciences for their financial support for this volume.

The Prague colloquium, like the other events of the PALATIUM programme, was devoted to architecture and its meaning for individuals and society. The aim of this conference was to explore the small leisure buildings – often referred to as palazotto, casino or Lusthaus – which formed a part of European princely residential complexes and whose importance is belied by their relatively small size. The aim of the Prague colloquium was to examine the relationship of the palazotto to its palace and study the function of these buildings as pendants and counterparts to a larger main palace or residential complex. Many of these structures were smaller buildings meant only for temporary, seasonal use. Their primary role was as a place of rest, leisure and repose, but they also took on representative roles similar to those of the main palace. The palazotto was usually a new building, rather than a renovated older structure, and therefore it offers a much clearer view of the motivations, intentions and design preferences of the patrons and can be regarded as ideal architectural models for a specific moment in time during the Renaissance, Mannerist and Baroque periods. These small palaces developed certain ideological programmes that would have been difficult to achieve in the larger residential complex. But these buildings, commissioned by monarchs and aristocrats alike, also respond to the human need for leisure, to rest after work, or – as Michelangelo put it – to live the ‘*vita contemplativa dopo vita activa*’. This relaxation and leisure could take either a contemplative, meditative form, or include such vigorous activities as hunting, sports, and various court festivities.

This study of the duality of activity and rest is timely; our effort to learn from this aspect of the past has never been more appropriate than today. Each period searches for its own artistic expression of its needs and values. We study the rules common to such recreational buildings to see how their architects strove to realize their ideas of paradise on Earth – paradise terrestre – and how they managed to bring the human world into harmony with the natural world.

A study of Early Modern European palace complexes without their small satellite buildings would result in a fragmentary picture. The dichotomy of the main palace as the permanent residence and the small, temporary, occasional house is an important element in the study of European architectural history, and this colloquium and volume seek to study it in greater depth. The convenors also encourage a multidisciplinary approach to this issue.

The two introductory papers, by Ivan Muchka and Ondřej Jakubec, highlight the problem of definitions of specific building types as they were understood in the Early Modern Era. Ivan Muchka examines the terminology, which reflects the wide variety of needs the palazotto fulfilled. As the terms used to describe these buildings varied greatly, so too could the appearance of an individual building type display a wide variety of features

and styles. In his article, Jakubec examines the definition of one building type, that of the Lusthaus or summer palace. Through an analysis of the South-Bohemian villa of Kratochvíle (Kurzweil, property of the Rožmberk/Rosenberg family), he explores the building type's range of complexity of architectural semantic and socio-historical functions.

The rest of this volume is divided into four sections, corresponding to the themes of the different panels of the colloquium:

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

The first section is devoted to terminology and the need to define the terms – to the extent that this is possible as some degree of ambiguity is inevitable. This research includes period names and descriptions of smaller buildings in historical sources, as well in architectural treatises, fiction, memoirs and correspondence of builders and clients from this period. This Early Modern architectural terminology, both in its richness and ambiguity, should be understood as distinct from standard, modern terms such as palazzo, villa, château or Schloss, as well as the underlying theory of leisure.

If we accept the premise that architectural theory is not to be divided into the historical and modern categories, but rather understand that one informs the other, it is important to explore Early Modern architectural theory beyond its basic principles. It seems that contemporary architecture values originality, the element of surprise and creativity of the approach, but Renaissance and Baroque architects also respected the need for variation (*il variare*), surprise (*capriccio*) and for creativity (*invenzione*). These are timeless axioms of architecture. Besides the above-mentioned terms, we should add invention, as opposite to common-place.

The papers in this section, presented by Jaroslava Hausenblasová, Marilyn Brown, Poul Grinden Hansen and Ulla Kjaer, Antonio Russo, Martina Frank and Jan Ivanega, illustrate these principles by examining a wide variety of specific examples that together present a picture of a whole problem of terminology and theory for the period between 1527–1720. Some of the papers presented temporary structures erected for special occasions or buildings which no longer survive. A contribution by Petr Uličný was published elsewhere (see P. Uličný, *Belvederes and Loggias in Prague: Two Facets of the Leisure Architecture of the Imperial City, Studia Rudolphina* 14, 2014, pp. 30–50.)

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

This session distinguishes between specific forms of buildings, including country villas, hunting lodges, casinos, banqueting houses, and different types of loggias, bellevues, belvederes, glorietts, roof pavilions and altanas. Future studies may find some connections between these types. The session focuses on defining the palazzotto building type, including its structure, ground plan, and spatial communication, i.e. everything that is summarized in French theory under distribution. Research in period resources should address the functions and functionality of such buildings and the ways in which they were inhabited. Because these buildings were small in size, they were mostly new constructions, which gives us something closer to an encapsulated look at the lifestyle and architectural ideals of a particular moment better than the gradual adding on to and renovation of large palaces. It is as important to know how the recreational buildings were used, as it is to know their original design. The papers in this section included evidence from historical printed and drawn views of these buildings as well as their decorative schemes and iconographic programs. Some of these themes also appear in the first section.

Three papers are concerned with Central European sites: Salzburg and Innsbruck (Wolfgang Lippmann); the Royal Summer Palace in Prague (Sarah Lynch); and the Neugebäude outside Vienna (Dirk Jacob Jansen). An example from Versailles was introduced by Marie-Claude Canova-Green. Darja Churkina addressed leisure palaces at the Renaissance court of Ferrara.

Arne Spohr has published his paper presented at the conference as: *Concealed Music in Early Modern Diplomatic Ceremonial*, in Rebekah Ahrendt – Damien Mahiet (eds.), *Music and Diplomacy from the Early Modern Era to the Present*, New York 2014, pp. 19–43.

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

The third section addresses the artistic decoration of the palazzotto, both interior and exterior, its iconographic programme, representative role, and ties with a main residence. Particular attention is given to cases where the decorative programme was conceived as an ensemble. This session examined the ways in which a satellite's decorative programme was distinct from that of the main residence, and to what extent it related to the particular function of the palazzotto. Michele Danieli addressed these issues in a paper concerning the Farnese court in Parma. The decoration of the chateau Troja in Prague was presented twice, first in a paper by Martin Mádl and again during the excursion day in Prague. Additionally, Jakubec's introductory paper closely examined the rich stucco and painted decoration of another Czech example, villa Kratochvíle.

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

In recent years, art historical research has examined the environment of palace complexes, such as gardens – not in a botanical sense but as ideological constructs in which these small buildings were more than mere accessories. The palazzotto is not only a visual focal point but the culmination of the entire landscape. Papers in this section investigate how the surroundings of the satellite affected its location, layout, function and architecture, and conversely, how the palazzotto's own gardens operated.

In this section, Marcus Jeitler analyses the phenomenon of the hunt and its organisation at different leisure palaces around the imperial Viennese court. During the conference a Czech example was introduced twice, a hunting preserve near Prague and its attendant structure, the Star Summer Palace, first in a paper by Sylva Dobalová, which discusses the garden's radial avenues as a fundamental urban case, and again on an excursion to the Lusthaus itself.

Editorial note

Regarding the use of italics in this volume, we have not italicized 'foreign' words that have fully entered the English language, such as chateau, villa and casino. Terms that have not made the transition into English (e.g., *palazzotto*, *Lusthaus*) appear in italics. All quotations, including both English and foreign words, from both modern and period sources are also in italics.