

THE ITALIAN GARDEN INFLUENCE WITHIN THE DEVELOPMENT OF GARDEN DESIGN IN THE CZECH LANDS (BOHEMIA AND MORAVIA)

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Abstract

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This article puts the Czech garden into the context of the development of garden design in Europe. Although it has not been defined as a garden type, it has always reflected new directions and modified them in line with geographical and cultural differences. The selected examples illustrate the development of garden art in the Czech lands from the 16th to the 18th century with an emphasis on Italian patterns and Italian artists. There are gardens that took the morphology of the Italian garden – they were built in slopes, their architecture uses terraces and stairs, dynamic water is used or some building elements typical of the Italian garden. The information provided exemplify the great influence of Italian culture in the Czech lands, which got there directly with Italian artists and builders.

Keywords: history of garden design, Czech historic garden, Italian garden

INTRODUCTION

Within the development of garden design in Europe, the Italian garden is the most prominent type of garden, which affected the whole Europe as well as the development of other types of gardens, such as French, English or Dutch gardens. Its history dates back to ancient Rome, but the largest growth of the Italian garden came in the 15th century, in the period of the Renaissance. The principles of architecture as a whole were defined, including the garden, which was an integral part of the buildings, and so it also took on their morphology. The Italian garden also reflects the principles of Renaissance philosophy, the respect for the order given by nature. The Italian garden tells the story using a sophisticated system of symbols and mythological characters.

No defined garden type has evolved in the Czech lands (for the purposes of the article meaning Bohemia and Moravia). However, the Czech environment has always received and transformed the other types of gardens which influenced the development of garden design in Europe. History and development of garden design in

Europe as a whole has been researched in detail and described in professional literature. It is known that individual types of gardens affect the development of garden art in other countries, where the rules of the type are adapted to the local cultural and geographical conditions. This study provides a comprehensive overview on the influence of the Italian garden as a type on the development of garden design in the Czech lands.

The main objective of this paper is to document that the influence of the Italian garden on garden design in the Czech lands was direct, came with Italian artisans and reflected the climatic and cultural conditions of the host environment. Selected examples of historic gardens show that the principles of the Italian garden crossed the Alps and how they were modified or how they merged with other garden types.

MATERIALS AND METHODS

The author has extensively studied the topic of the Italian garden – both the literary sources and surveys in situ. The first step was a literature review of the topic, which included both Czech and Italian

sources. The next step was to find examples of Czech gardens that demonstrate the use of the Italian garden principles. The following steps were the necessary photo documentation of the selected objects, including their location in the landscape or settlement, and the analysis of the compositional elements in relation to the objectives of the study. The examples show the influence of the Italian garden on the development of garden design in the Czech lands.

RESULTS

Historical Gardens in Bohemia and Moravia (Dokoupil *et al.*, 1957) is a publication that deals with the development of garden design in the Czech lands from fine art historians' perspective. Chapter Renaissance garden describes the path of the Italian garden to the Czech lands, and the authors mention the fact that "... the garden design was not affected by the Renaissance as directly as the architecture." (Dokoupil *et al.*, 1957) Garden is described as a representative place of relaxation in buildings which were supposed to link the house with the garden. "However, while in Italy the Renaissance created a direct link of the two elements, the house and the garden did not affect each other as much in the Czech lands and they partially remained in the medieval seclusion." (Dokoupil *et al.*, 1957) The Czech garden developed the most during the Baroque era, when "the environment of the Italian artistic opinion had not disappeared, but met with a new French perspective...." (Dokoupil *et al.*, 1957) Publication Significant parks of the South Moravian region (Kříž, *et al.*, 1978) brings another view of the garden design development in the Czech lands. It was published on the occasion of international symposium "Historical Gardens of the Present" in cooperation with ICOMOS-IFLA. Other publications provide overviews of historic gardens, they are usually collective studies and their introductions contain historical summaries, e.g., Gardens and parks in Bohemia, Moravia and Silesia (Pacáková and Petrů, 2004). A brief introduction to the history of the Czech garden also appears in Karel Hieke's book Czech palace parks and their woody plants (Heike, 1984). There has been no publication that would separately deal with the influence of the Italian garden on the development of gardens in the Czech lands; however, Professor Luigi Zangheri, in his book History of the garden and landscape. Vegetation in the Western culture (Zangheri, 2003) quite extensively explores the topic of the Tuscan garden in the Czech lands. The influence of Italian culture on the Czech lands has been a subject of several publications by Jarmila Krčálová (1974; 1986; 1988). In 2000, Opus italicum exhibition was held at the Prague Castle. It presented the influence of Italian architecture in the Czech Republic. The guide to the exhibition provided a brief but comprehensive summary of significant buildings as

well as gardens and landscapes under this influence (Kofroňová, 2000).

The Renaissance garden in the Czech lands

The relationship of the Czech lands and Italy in the modern history began to shape in the 14th century, when King Charles IV became the Emperor and Czech King. Charles had personal ties with Italy and his politics made him very famous throughout the Roman Empire. Some Italian intellectuals saw him as its saviour and asked him to move to Rome. However, Charles remained in Prague and thanks to him humanism and Italian culture began to penetrate the Czech lands (Pludek, 1978). Unfortunately, the 15th century was marked by the Hussite wars, so a new wave of construction came to the Czech lands as late as with Vladislaus II the Jagiellonian (1490–1516).

The biggest development of the Renaissance occurred after the accession of the Habsburgs to the Czech throne. The first ruler was Ferdinand I (1503–1564), who was enchanted by the Renaissance. He invited Italian architects to help with the construction of the gardens at the Prague Castle. Roughly from the mid-16th century, a large number of Italian artisans came to Prague as well as generally to all the territories north of the Alps. Most of them came from northern Italy, the areas around Lakes Como and Lugano, therefore they were referred to as *artisti dei laghi* in the literature (Macek *et al.*, 2015). The first city the pilgrims over the Alps came to was Innsbruck in Austria. It became the point of the clash of cultures, a place where the Middle Ages and the Renaissance merged. The Habsburgs, who fled there from Vienna from the Turks, had their headquarters there in 1533–43. The future Archduke Ferdinand II, called the Tyrolean, grew up there. Sons of the Czech nobility went to Innsbruck to be educated on the court etiquette. Ferdinand II also governed the Czech lands so he settled in Prague for some time. The Renaissance culture and humanism then spread to the Czech lands from Prague.

One of the first of the nobles who adapted their residences in compliance with the new directions were primarily those that were close to the royal court. For example, Jan the Younger of Lobkowitz obtained Horšovský Týn from Ferdinand I and he had the palace and the garden rebuilt in 1547. His son Kryštof had the first Czech "*Santa Casa*" built in 1584 after he brought the design from his way to Loreto, Italy. The greatest builders of this period were the powerful Lords of the Rose, who owned large plots of land in Southern Bohemia (the Rosenbergs) and in South-Western Moravia (the Lords of Hradec), further the Lords of Pernštejn, the Lords of Žerotín, etc. A typical construction element of this period was the arcade courtyard, as a fancy contrast to the relatively simple architecture of the palace.



1: *Belvedere Summer Palace. (author, 2017)*

The Habsburgs

The first Habsburg builder was Emperor Ferdinand I, who invited a group of Italians to Prague so that they could modify the royal seat in the new spirit of the Renaissance. The Royal Garden, with plants imported from Italy (1538), and the Botanical Garden, built behind the Jelení příkop (Deer Moat) for the lack of space connected with the Castle by a bridge, appeared first. Giovanni Spazio started to build Queen Anne's Summer Palace (Letohrádek Belvedere) designed by Paolo della Stella in the new garden. The Summer Palace became the dominant feature of the eastern part of the garden forming its architectural framework. The building was lined with arcades, which were intended to lighten the mass of the main building. The Summer Palace was completed under Emperor Maximilian (1527–1576), when the Signing Fountain was placed in front on the Summer Palace.

The largest construction activity can be observed at the time of Emperor Rudolf II (1552–1612), who chose Prague to be his seat. The Emperor continued the construction of the Royal Garden in Prague, but also built countryside mansions in Brandýs nad Labem and Přerov nad Labem. Various castles and palaces were rebuilt (Pardubice, Králův Dvůr, Lysá nad Labem, Přerov nad Labem and Brandýs nad Labem, Chlumec nad Cidlinou) as well as hunting

lodges (Lány and Hlavenec) and the Emperor had a stud farm built in Kladruby (1579). There was a large proportion of Italians involved in the construction works; they were settled in Prague or other Czech towns. A new main builder of Prague was Ulrico Aostalli from Savosa; after his death the works were managed by Orazio Fontana and Martino Gambarino from Lugano.¹

Giovanni Gargioli arrived in Prague at the invitation of Rudolf II in 1574. At that time he worked in Florence for the Grand Duke of Tuscany, Francesco I de Medici, and he gave him regular reports on his work. Both rulers were in contact and they sent each other rare gifts. So Rudolf received bronzes by Giambologna and he sent Francesco a box of peony tubers. Gargioli participated in the redesign of the Prague Castle, where he placed a roof garden (*giardino pensile*). He got inspiration in the garden of Loggia dei Lanzi, which Francesco I de Medici had established in Florence (Zangheri, 2003).

Rudolf II's times brought many new buildings to the Prague Castle as well as the Old Royal Game Park in Bubeneč. A summer palace designed by Ulrico Aostalli was constructed there in 1578–79. The game park was extended and a set of buildings called Emperor's Mill (grotto, gallery, pool, gate, glassworks, gem grindery) was built at a branch of

¹ Additionally, the architects Giovanni Maria Filippi, Giovanni Gargioli from Florence, Jan Vredeman de Vries from the Netherlands, Giovanni Antonio Brocco and at the turn of the 17th century also the theorist Vincenzo Scamozzi were active at the Emperor's court (Zangheri, 2003).



2: Roundel, Jindřichův Hradec. (author, 2013)

the Vltava River. The author was probably Giovanni Gargioli, who brought some elements from his native Tuscany. The Prague Castle was continually built until it took form of complexes (Zangheri, 2000). Also the Royal Garden changed its shape under the hands of royal architects. One of them was the Dutchman Vredeman de Vries.

Lords of the Rosenberg

Renaissance gardens were established not only at the royal court, but also in the countryside and in the towns. The most vivid activities proceeded on the estates of the last Rosenbergs and the Lords of Hradec. William of Rosenberg had his residence in Český Krumlov rebuilt in the mid-16th century. Antonio Ericer, followed by Baldassare Maggi

of Arogno, rebuilt the Gothic mansion based on the Renaissance principles. The buildings were richly decorated by decorative gables, cornices and portals, walls by sgraffiti, figural scenes and decorative wall paintings. The courtyards were equipped with fountains and a garden with a summer palace was founded in the immediate vicinity of the palace.

The purest example of Italian influence in the Czech Republic is Villa Kratochvíle in southern Bohemia. The Villa was built in the years 1583–1589 by the Italian architect Baldassare Maggi² for William of Rosenberg. At the end of the 16th century in the Czech lands, Villa Kratochvíle was one of the few examples of a construction with no links to historical settlements. A significant feature is a large water body in whose centre the villa is

2 Baltazar's coworkers were also his cousins Antonio and Domenico Cometta from Arogno, painter Antonio Melana da Melano and plasterer Giovanni Maria Falconi da Rovio.

located, on an island. According to historical sources (Březan, 1847), there were moving water features in the garden, brought from Innsbruck. The villa served as the summer residence of the Rosenbergs, as well as a hunting lodge.

William of Rosenberg had not only his residence in Český Krumlov rebuilt. His main interest was his palace in Prague. The Italian master Giovanni Fontana is likely the person who gave the palace its basic form, but the magnificent palace lacked the garden. Therefore, William bought the neighbouring House of Svamberk (Švamberkský dům), had it demolished, and established there a garden designed by Ulrico Aostalli from Italy in 1573–1574.

The lords of Hradec

The Lords of Hradec started rebuilding their residence in Jindřichův Hradec in the mid-16th century as well. The construction was managed by Italians Antonio Ericer, Baldassare Maggi, Giovanni Maria Facconi, and Antonio Cometta. An unusual triangular garden was established at the palace. It was dominated by a round building (roundel) and an arcade corridor on the southern side. The arcades in the west were attached later. The original form of the garden is unknown, but the main arrangement can be inferred from the operational relations and the traditional Italian style garden. The main axis is the link between the entrance to the Large Arcades and the entrance to the roundel. There might be a transversal axis at the centre of the main axis and a central water feature might be located at their crossing. The garden is built on a high substructure, which also carries the roundel.

A similar example is the Chateau in Telč, which is also a reconstruction of a medieval castle. A larger space than in Jindřichův Hradec was created here, but still limited by the walls of an irregular shape. The eastern boundary of the garden consists of a two-storey corridor. Its first floor is opened towards the courtyard by arcades and faces the garden with a wall and an opening, while the arcade corridor on the second floor is opened to both directions. There is only little information on the internal arrangement of the garden – there is a partial mention of a fountain in the “stone garden”, which was put there by Adam II of Hradec in 1591, there are stuccos on the palace wall (Krčálová, 1973) and a preserved space of the garden defined by the arcade corridors.

Both examples are similar to the beginnings of the Italian Renaissance garden, when ornamental gardens limited by wall fortifications began to

emerge at the medieval settlements of the Medici. Utens's lunettes³ show how the villas like Villa Medicea del Trebbio and Villa Medicea di Caffagiolo started to be reshaped – they kept their stronghold character, but gazebos, water features and flowerbeds with contoured vegetation were established in their vicinity.

Moravia

A very early example of the use of the Italian garden principles is also the palace in Bučovice, Moravia. It was built by an educated nobleman Jan Šembera Černožský, who studied in Italy and Vienna. The palace he had built is known as the *palazzo in fortezza* in the Italian terminology. It is a palace with a garden, with walls, and in the case of Bučovice there is also a moat. The construction started to be planned, according to preserved accounts, in 1567; construction itself started in 1575, under the leadership of the Italian builder Pietro Gabri.⁴ Historical materials on this building have not been preserved like in the previous cases; therefore, we can only infer the original form or use analogy with other constructions. In the 1950s its hypothetical model was created (Menclová, 1953), bringing an overall view of the palace and the garden. The logical combination of entrances to the garden and the extension of the main axis of the palace gave rise to a regular arrangement dominated by the shape of square. We can again see the application of the Italian garden principle of which the square is typical. However, the medieval division of buildings and the garden is strictly maintained. The garden can only be entered through side entrances; there is no direct access from the palace.

The Bohemian garden of the 17th and the 18th centuries

A new architectonic style came to the Czech lands in the early 17th century – the Baroque. It came with a new wave of Italian builders, and later architects from Germany, Holland and France. The 17th century was also a period of long-term travels of artists and nobles to get experience – so called grand tours, which were a source of knowledge of Europe. In the history of Czech lands, this epoch is associated with the Thirty Years' War, which affected the ethnic composition of the population and their numbers. The assets of the traditional Czech families were confiscated and passed into the hands of families that were loyal to the emperor. Some powerful families died out in this period: The Rosenbergs,

3 Giusto Utens 1599–1602, Lunettes of the Medicean villas, now placed in a new permanent gallery at Petraia Villa Medici.

4 The design authorship is not exactly determined, literature usually attributes it to either Pietro Ferrabosco, who also worked on the Neugebäude Palace in Vienna (Menclová, 1953), or Jacopo Strada (Samek, 1993). Jan Šembera also employed stonemasons from Italy – Elia Canevale and Antonio Silva.



3: Wallenstein Garden in Prague. (author, 2017)

the Smiřický family, Lords of Hradec, and Lords of Pernštejn.

The Baroque garden entered the landscape and made effort to control it. Composed landscapes were created, with significant view axes with buildings at their ends. Axes left the space of the gardens and emphasized “the infinity” of the space using tree alleys. A new feature that got into the landscapes was the so called *sacra rappresentazione* – portrayal of sacred stories in the form of Stations of the Cross, sacred mountains, and *Santa Casas*. On the contrary, gardens used magnificent scenography and the compositions also contained theatrical scenery (Kofroňová, 2000).

The largest builder of this period was the imperial general Albrecht von Wallenstein. He built his residence in Jičín, but also an imposing palace in Prague. Architects Andrea Spezza, temporarily Vincenzo Bocacci, and from 1630 Niccolo Sebregondi worked for him. The art adviser, but also the builder of the Jičín palaces was Giovanni Pieroni (1586–1654). He was born in Florence in 1586 in the family of the Medici architect and civil engineer, Alessandro Pieroni. Giovanni learned the basics of architecture from his father and later from the great Florentine architect Bernardo Buontalenti. He worked on the construction of the Wallenstein Palace as well as some buildings in Jičín.

One of the buildings that can be certainly attributed to Giovanni Pieroni is the *sala terrena* in the Wallenstein Palace. Painted decorations were made by Pieroni's helper, Baccio del Bianco. There is an interesting debate over the direct Italian model – Blažíček (1989) states that the architecture of the *sala terrena* follows the Upper Italian palace architecture, while Krčálová (1988) asserts a clear influence of Loggia dei Lanzi in Florence, Pieroni's birthplace. *Sala terrena* is a natural part of Italian villas and palaces, where it forms the transition from the house to the garden; only in the case of Loggia dei Lanzi, it is a separate building originally designed to watch events on Piazza della Signoria.

The Wallenstein Palace in Malá Strana was built in 1623–1630 on the site of an old part of the city, which Wallenstein had bought and transformed in a magnificent palace with a garden. The garden layout was still late Renaissance as the new direction, the Baroque, was penetrating only slowly. Two separate units were created in the garden, based on the bent shape of the plots. The part based on the *sala terrena* axis has a layout using squares and a central fountain⁵, as well as a part at the riding hall with a pond, whose island was dominated by the statue of Hercules by the Dutch sculptor Adriaen de Vries.

The main Wallenstein architect was Andrea Spezza, who designed the monastery in Valdice

5 Based on the plans of František Leonard Herget and his pupils of 1791 (Pacáková, 2000).

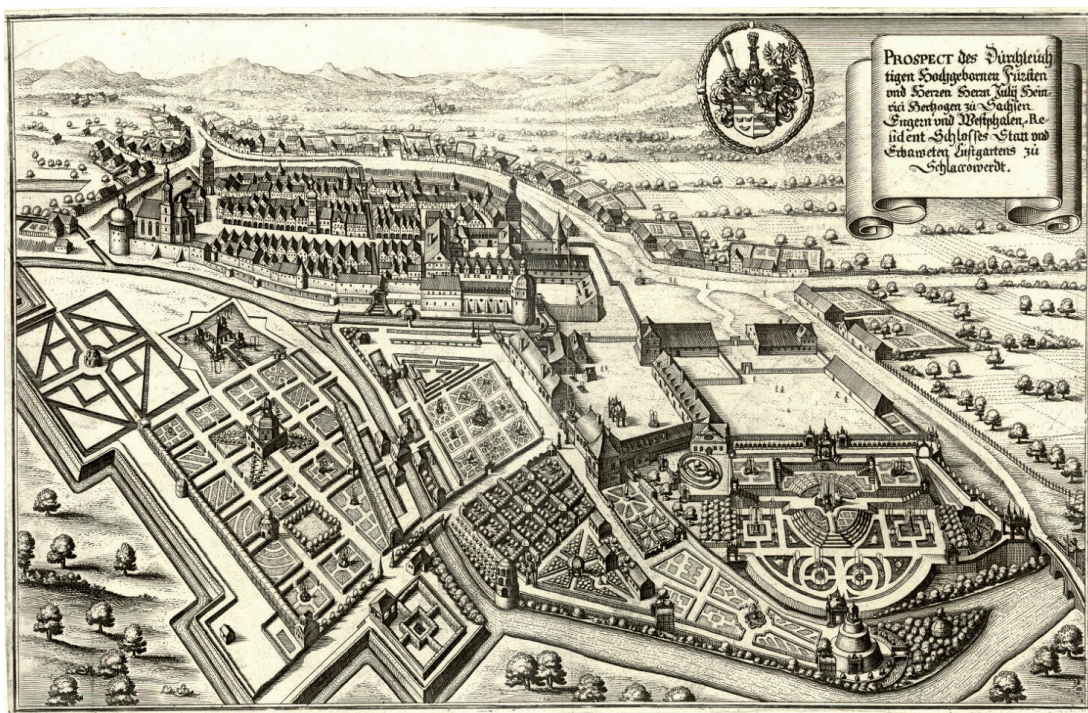
as well as the Valdice garden, connected with Jičín by a four-row alley of lime trees. The garden is dominated by a loggia with three arcades, which might also be designed by Pieroni (Krčálová, 1988). The garden is divided into three parts on low terraces and is linked to the park. There were three ponds in the garden, a walled labyrinth, fountains, and grottoes. The loggia served as a place of relaxation and entertainment, where Wallenstein escaped from his obligations, as is the case of the so-called *villegiatura* – a summer seat of Italian nobles.

Another significant example of Italian influence in the Czech lands is the garden in Ostrov nad Ohří. Its earliest appearance in the spirit of Mannerism comes from the first half of the 17th century. There is a variety of documentation showing its first forms, providing quite a clear idea about the overall arrangement of the garden. The richness of the water program is often compared to Hortus Palatinus at Heidelberg. The water in Ostrov is associated with the visual arts and uses the sloping terrain, just like in the Italian garden. The garden is divided into several units with different characters. There is a part divided into nine squares with an adjacent labyrinth, a part divided by corridors, a large part of the garden again divided into squares with a central summer palace. The part of the garden located on the terraces is referred to as the Gardens of the White Court in historical materials. The terrain rises using stairs, which are arranged into the shape of an amphitheatre. The supporting walls house grottoes and the crossing of the axes is stressed by a water feature. The garden in Ostrov was so interesting that it appeared in the catalogue of

engravings by Mathias Merian of 1650. The layout of the garden remained practically maintained in the course of the further development of the garden (Kulhánková, 2012).

Another major example of the principles of the Italian garden used in Bohemia is Zákupy. This estate was inherited by Anna Marie Francis the Margravine of Baden (1675–1773) in 1689 and she started the reconstruction of the palace and the garden. The original palace builder was Giovanni Domenico Orsi, whose place was taken over by Giulio Broggio in 1689. A terraced garden with ornate support walls was established at the palace. The niches that divide the wall contain stylized rocks, from which the water used to flow. Among the niches there are caryatids, which support the cornice with the balustrade. It is not certain who the garden author was; one possible answer is Giulio Broggio's son Ottavio.

Ottavio Broggio is the author of the Cistercian Monastery garden in Osek, the so called Abbey's Garden (18th century), which is based on elements of the Italian garden. Its terrain descends from the abbey over three terraces to *sala terrena*, which ends the main axis at the lowest point of the garden wall. However, the garden does not end with the wall, in line with the spirit of the Italian garden, but the surrounding scenery is drawn into its space. The abbey façade forms the background for the first terrace, whose representative nature is emphasized by two symmetrically built pavilions. These two pieces of architecture are a beautiful example of Baroque playfulness and imagination when creating the contrast between intimate and stately spaces.



4: Ostrov nad Ohří. (Matthias Merian, 1650?)



5: The Abbot Garden. (author, 2016)

A pool is located at the axis of the first terrace – water from the pool likely ran down into the cascading fountain in the supporting wall. Two staircases with balustrades descend from the pavilions. The second terrace consisted of two pools, which later merged into one. The supporting wall of the second terrace was the most decorative with two gargoyles in the form of lying horses. *Putti* are sitting on them, holding their manes. The water was directed into a cascade, where it fell from one container to another in fine mists. It ended in a channel that lined the entire length of the wall. The wall top was adorned with sculptures depicting the four seasons and six mascarones on the wall pillars spewed water. The third terrace also contained two pools, symmetrically with the main axis, which then descended to *sala terrena* in the wall. The *sala terrena* was richly painted and had fountains with gargoyles in the form of allegorical fish monsters.

The Palace Gardens under the Prague Castle form a unique complex of gardens at an exclusive location, in a steep terrain. Originally, there were vineyards and utility gardens, but these spaces started to change their character as early as in the Renaissance, when they became places for relaxation and contemplation. The steep slope asked for an architectural design – its current appearance dates from the Baroque. The gardens are formed by a system of staircases and retaining walls, which are divided by small structures of pavilions, loggias, portals, and arcades. Over time, the gardens changed owners and with them their names, so today they are known under the following names: Ledebour

garden, Small and Large Pálffy garden, Kolowrat garden, Small and Large Furstenberg garden.

The Ledebour garden is located the westernmost. Its name comes after the Count of Ledebour, who gained the palace in 1852. The palace itself was built in 1601, when two Renaissance houses merged and were rebuilt. The first garden there was established by Jan Václav of Kolowraty in 1665, who owned the vineyard on the walled terraces. The garden gained its Baroque appearance at the times of Leopold of Trautmansdorf, who had *sala terrena* built there.

Sala terrena is the opened towards the garden with a 5-axis arched arcade loggia with a central portico, whose construction dates from the beginning of the 18th century. *Sala terrena* is richly painted and the vaulted ceilings are laid with mosaics. The paintings are the work of Václav Vavřinec Reiner (1689–1743), who captured the scenes from ancient mythology. The front wall of the central part is decorated with Vesuvius with fragments of ancient architectures, the other motives have mythological origins. The palace was inherited by Josef Krakovský in 1787, who started building the terraces and the pavilion. Ignác Palliardi (1737–1821) was commissioned to manage the building and he built the articulated staircase with the Hercules fountain, which is the counterpart of the *sala terrena*. Josef Krakovský had water brought into the garden by a pipeline from the castle fountain. It fed the fountain on the main axis and the Hercules fountain. The left flight of stairs leads to the upper terrace, where the second part of the garden begins. It is divided into terraces, intersected by staircases



6: Prague. The Palace Gardens. (author, 2017)

leading up to the two-storey five-sided pavilion. The open pavilion with a stone bench is adjacent to the massive retaining wall of the southern gardens of Prague Castle.

Another example of the use of the Italian garden principles is the Rose Garden in Děčín. Its unique location on the substructure over the

town suggests that the owner was familiar with the history of garden design. He was Maximilian Thun-Hohenstein, who had the whole Děčín castle and its gardens renovated in 1672. The Rose Garden is dominated by a pavilion, which is complemented with statues of mythological deities and allegories. In the Baroque spirit, the construction of stairways



7: The Ledebour Garden. (author, 2017)

with the pavilion forms the so called *teatro* with the accent of the statues, which emphasize the vertical line necessary to link the Earth with heaven. A similar element can be encountered in

for example the Borromean Garden on Isola Bella, where, like in Děčín, the surrounding mountains penetrate into the panorama of the garden.



8: Děčín. The Rose Garden. (author, 2015)



9: Lago Maggiore. Isola Bella. (author, 2011)



10: Kroměříž. The Flower Garden. (author, 2017)

The opposite end of the garden is closed with the *sala terrena* richly painted by Giuseppe Bragaglio.

Moravia of the 17th century

The cultural situation in the Margravate of Moravia in the 17th century was similar to that in Bohemia. Only an equivalent of Prague as the dominant town in the field of politics and culture was missing. Additionally, the traditional rivalry of Brno and Olomouc did not bring much spiritual stability. Geographically and politically, Moravia became the forefront of the imperial seat, Vienna. The period after Bílá Hora battle (1620) brought a strong religious and political oppression, intensified by the horrors of the Thirty Years' War. Therefore, everything that came into the land with new immigrants was considered foreign and hostile.

Only after the war ended (after 1648) and the confiscated possessions of Czech and Moravian nobility were gained by new foreign nobility, a new direction could break into the domestic environment. The land confiscated in Moravia was divided among several duke and count families. The Lichtensteins owned the largest assets – they were an old Moravian-Austrian family, the richest family of Baroque Moravia. The second richest family was the Dietrichsteins. Other families that got into the foreground were the Kaunitz with

their family residence in Austerlitz (Slavkov) and the Rottals in Eastern Moravia with their possessions in Napajedla and Holešov.

The most significant architect, who brought new forms of the Italian Baroque to Moravia, was Giovanni Pietro Tencalla (1629–1702)⁶. Tencalla occasionally worked in the Czech lands and Austria. He was a pupil of the emperor's architect Filiberto Lucchese, who designed the palace in Holešov for the provincial governor Jan Rottal. Tencalla probably came to Moravia from Vienna and worked there for cardinal Dietrichstein in Brno and Mikulov, and also for the Liechtensteins in Lednice and Valtice. He participated in the project of urban character in Lomnice or the project of the Flower Garden in Kroměříž (1666–1675).

The Flower Garden (Neue Lustgarten) was founded by Bishop Karel of Liechtenstein-Kastelkorn. Filiberto Lucchese started building it on a site of former orchard in 1675, followed by Pietro Tencalla. The garden was established in an unlimited area outside the town walls. The arising arrangement was based on the principles of the Italian garden. The garden has a rectangular shape and is symmetrical along the axis coming out of the arcade corridor on the northern side. The space of the garden consisted of two parts – a flower garden and an orchard. The flower garden was dominated

6 There were not many Tencalla's contemporaries in Moravia. One of the significant ones was Giovanni Battista Pieroni da Gagliano (1586–1654) from Tuscany. He came to Moravia from Prague and worked on the reinforcement of the Špilberk Castle, in Uherské Hradiště, and for Count Collalto in Brtnice.



11: Kuks. (Zieger Johann, between 1680 and 1720)

by a rondel and an arcade corridor; two strawberry hills and trout pools dominated the orchard. Other parts of the garden were created on the eastern side – the orangery and the pheasantry – strictly separated by a wall from the main parts of the garden. The garden was documented in detail in engravings by Justus van der Nypoort in the file of graphics *Aussichten des Kremsier Ziergartens* from 1691.

The rondel was built according to Pietro Tencalla's design in an octagon shape. It was conceived as a large water feature, much like grottoes in the Italian garden. All eight passages were lined with tiny showers that also occur inside in three concentric circles. The most complex water system had four niches inside the rondel where water spouted in thin streams along the wall and at the same time in large fountains that were decorated by figures of fauns. The central pavilion (rondel) is counterbalanced by the two Strawberry Hills in the orchard. In the Italian garden, a hill symbolized

the Mount Parnassus, which was the Muses' home and brought the third dimension into flat planes as well as an opportunity to see the garden from above. Two pools with Tritons, spouting water, were placed under the hills positioned symmetrically with the axis. The Flower garden differs from the other examples by its large area and the circumstances of foundation – without a link to the palace or another residential building – the architectural background is provided by the arcade corridor. The garden with its form meets the demands of Italian gardens of the end of the 17th century, as they appear, e.g., in the Villa Barbarigo garden in Valsanzibio – a garden divided into regular fields with the main axis emphasized by statues; square fields with decorative flower beds, hills, pools with balustrades, a labyrinth with a central element, an orchard, a pheasantry.⁷

The English landscape school

The Italian garden affected the development of landscape architecture not only with its forms, but

⁷ The painting of the garden from the end of the 17th century is published in Visentini (1997). The garden painting is in a private collection. The painting does not show the terrain, so the garden gives an impression of a flat plane.

also the spirit. The rich mythology contained in the stories in gardens was also reflected in structures on natural basis. In particular, the Baroque period brought new elements in the form of hermitages, holy mountains, sacred forests and other Christian and mythological symbols. The gardens of this period are put in the landscape, rather than transforming it. They blend in with the surrounding landscape, but the main motive is inserted with the classic regularity and mostly also with axial symmetry. An example might be the Medici Pratolino near Florence, Cetinale in Siena or Sacro Bosco garden in Bomarzo. The idea of the holy forest, hermitage and mainly cutting the work of art directly from the solid ground appears in the Czech lands in the case of Braun's Bethlehem at Kuks belonging to Count František Antonín Špork. Matyáš Bernard Braun found a place where the sandstone rocks protrude to the surface and are exposed after the previous mining and he carved into them a group of statues with Christian motives. The Bethlehem composition is related to the spa on the banks of the Elbe River, which was built by Count František Antonín Špork. In 1645 he commissioned Giovanni Battista Alliprandi to design a spa and a palace on one bank of the river and a hospital with the Church of the Holy Trinity on the other. The generally very impressive concept of two opposite slopes, symbolically separated by the river, uses several typically Italian elements. The main axis of the complex, which starts at the palace, is emphasised by the staircase, accompanied by a railing with water cascades on both sides. The water comes from vessels of river gods and continues down to the river to the Polyfemus fountain. A racing track was constructed on the axis, which overcomes the river by a bridge. It was lined with statues of dwarfs (*gobbi*⁸) on pedestals. The axis passes through the summer palace and rises up to the Church of the Holy Trinity. Giovanni

Battista Alliprandi managed to treat the terrain in the Italian spirit and incorporate the story of Diana and Actaeon into the water program. Count Špork managed to bring the ancient mythology to life in Kuks and thus excellently capture the principle of the Italian garden.

DISCUSSION

The foregoing text shows that there are many examples of gardens influenced by the Italian garden design, but only few of them (perhaps only Rosenbergs' Kratochvíle, Hvězda Summer Palace, loggia in Valdice) are built in the classic principle of *villegiatura*, i.e., a newly built summer residence. The gardens of the Renaissance show a transition from the medieval closed character to the effort to link the house with the garden; in the Czech case, at least by arcade corridors or later loggias and *sala terrena*. The following period brings more generous arrangements, which work with the terrain, and in some cases with water and sculptures. An important example of a garden that uses plenty of water was Ostrov nad Ohří. The preserved documentation shows the rich use of water elements in the form of classic fountains, grottoes, sundials, water bodies or water springs. The water was an important part of the garden in Zákupy as well as the Abbey's Garden in Osek. Few gardens use the stylization of the story of the Metamorphoses or Christian motives. A classic grotto can be for example found in Brandýs nad Labem, Ostrov nad Ohří, the Wallenstein garden, in a modification in the Flower Garden in Kroměříž, where the central building of the entire garden serves as a grotto. Rich sculptural decorations, representing some of the mythical stories, can be found only in historical sources on the garden in Ostrov nad Ohří; biblical scenes are to be found in the New Forest in Kuks. Most of the gardens took over the form, the principle of work with terrain and the link to the palace.

CONCLUSION

The extent of the influence of the Italian garden in the Czech lands confirms the important position of the Czech lands within the European culture of the time. Prague played an important role as the seat of some Habsburg monarchs, in Moravia, the proximity of Vienna as the seat of the Habsburg monarchy. Also the other nobility rebuilt their residences using Italian models and they invited Italian artists. The classical education of the nobility included a grand tour, and the young noblemen were prepared for it theoretically as well. Due to the geographical and political location of the Czech lands, all the influences from the surrounding countries must have mixed there. However, the examples provided show that the Italian culture flowed directly there and got a typical form affected by the local history and climate.

The Italian garden influenced the development of garden design in entire Europe. It had developed since ancient times, but could fully blossom as late as in the period of the Renaissance, slowly reaching over the Alps. The ideas of ancient ideas reborn, the continuation in the formation of the Christian paradise or mythical Arcadia motivated artists of all disciplines, but the garden was the only means

8 The fashion of dwarfs hit Italy in the 17th century. They were portrayed in drawings as well as sculptures. An example is Villa Valmarana in Vicenza, called "ai Nanni" – at dwarfs, whose wall is decorated with a large number of dwarf statues representing human characters.

by which the mythical landscapes could be created in the space. A regularly divided garden, defined by the walls, filled with a story of some characters from Ovid's *Metamorphoses* became the ideal. It was a garden that reflected the contrast between good and evil, it was a place where two worlds merged – the mythical and the real.

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