

Small Residential Buildings near Salzburg and Innsbruck from the Fourteenth to Sixteenth Century: Nature, Rest and *Lust*

Wolfgang Lippmann

In this article I will discuss a few buildings located in the countryside of northern Austria, particularly those near the former capital cities of the federal and independent states of Salzburg and Innsbruck. The former was governed by a prominent archbishop and the latter was an independent duchy of the Habsburgs. I would also like to focus on a discourse about the early tradition of country houses for rest, leisure and repose, which were called *Lusthäuser* in German. Afterwards, I will describe the development of antique architectural iconography, which may have inspired the imperial architecture as realized in the loggia at the Neugebäude near Vienna, built between ca 1568/69–1573.¹

Prior to the fifteenth century, which we usually associate with the beginning of the Renaissance, we find country houses made for rest, leisure and repose in the countryside surrounding many ecclesiastical centers, such as the archbishoprics of Cologne and Salzburg. For the most part, these buildings no longer exist. Our knowledge of their structure is based only on documentary evidence or archaeological excavations. The castle near Bonn in Renania, for example, was built by archbishop Engelbert II (1261–1274) and described as having a vivarium. Documents also describe St. Jakob im Rosental, founded in the twelfth century and situated in the valley of the river Drau south of Klagenfurt, a region which formerly belonged to the important Benedictine Abbey of Ossiach.²

Castle Freisaal near Salzburg

As a result, the discovery of similar country houses near Salzburg at the time of archbishop Pilgrim II von Puchheim (1330/40–1396) is not surprising at all. Located south of Salzburg and near a small lake, castle Freisaal, which has been altered several times in the ensuing centuries, still stands.³ [Fig. 1] It is difficult to determine if this manor is an exceptional prototype or belongs to an older building tradition. However, it may follow the tradition of northern Europe more than Italian models. In fact, the reconstruction of the building shows a fortress-like structure [Figs. 2–3] that is unrelated to the villas documented at this time in southern Italy and the Veneto. The building may have been altered soon after the fourteenth century and may have influenced buildings in other Austrian regions, including this one, as I will explain. In a poem (a *canzone*), dated immediately after its completion in February 1392, this building was called a *Lusthaus*, a place of rest, leisure and repose or, more precisely, a house of pleasure:

‘Der Tenor heist Freudensal nach einem Lusthaws bey Salzburg vnd ist geachtet zu Prag, da der von Salzburg dar was kom[m]en zu Kaiser Wenczla, der y[h]m abhold was und verpot ym Holcz

- 1 See in this publication, Dirk Jacob Jansen, *Adeste Musae, maximi proles Jovis! – Functions and sources of the Emperor Maximilian II's Lustschloß Neugebäude*; see also Wolfgang Lippmann, *Il »Neugebäude« di Vienna – Genesi e analisi di un insolito complesso*, *Annali di architettura* 18–19, 2006/07, pp. 143–168.
- 2 Hermann Wiessner, *Burgen und Schlösser um Hermagor, Spittal, Villach*, Vienna 1967, p. 158; the Abbey belonged to the Patriarch of Aquileia, but the monks came from Niederaltaich in Bavaria. The Abbey was founded in 1028.
- 3 Significant alterations were made in 1907, when a terrace with a bow-window and a new building were added in the rear; see Ulrich Klein, *Von der Turmburg zum Landschloss – Die Baugeschichte des Schlosses*, in: Ronald Gobiet (ed.), *Freisaal – Das Schloss im Spiegel der Geschichte* (= Salzburger Beiträge zur Kunst und Denkmalpflege V), Salzburg 2012, pp. 29–54 – Hans Tietze – Franz Martin (eds.), *Die profanen Denkmale der Stadt Salzburg* (= Österreichische Kunsttopographie XIII), Vienna 1914, p. 251.

zu bringen... ('The name of the tenor was Freudensa[a]l after the country house near Salzburg and he is well appreciated in Prague, the fellow [?] from Salzburg came to Emperor Wenczla who forbade him to bring wood...').⁴

This quote shows that the term *Lusthaus* was well known at the time and linked perhaps to a similar building belonging to King Wenceslaus of Luxemburg (ruled 1378–1400) in Prague. The Salzburg archbishop, who visited Prague, may have seen the building there. It can be inferred from reconstructions [Fig. 2–3] that the building in Salzburg was likely a smaller rendition of the king's larger building.

The building of castle Freisaal still exists, after being greatly enlarged and modified during the sixteenth and early twentieth centuries.⁵ These alterations began under archbishop Ernst von Bayern (administrator of the archbishopric 1540–1554), who developed it into a *Wasserschloss*. The structure was further altered by archbishop Michael Kuenburg (1554–1560), when in 1549, according to written sources, a garden was added behind the building. Between 1557 and 1558 the central room in the upper floor was redecorated. [Figs. 4–5] Up to this time, the building had also changed its function. It was then no longer just a building for pleasure and leisure (in this case, a hunting lodge). It became a building for repose prior to the traditional entry of the newly elected archbishop into the city – before his official accession.⁶ In fact, the fresco decor shows the triumphal entry of archbishop Michael Kuenburg into the city of Salzburg [Fig. 5]; other aspects of the iconography include allegories, notably the personification of Fortitudo, Vanitas and Faith, which are the ideal virtues for the archbishop's new political and ecclesiastical charge.⁷

There are, in various states of preservation, at least ten country houses of different sizes, formerly belonging to clergy members in the hills surrounding Salzburg in the late Middle Ages and Early Modern period.⁸ These may have been a model for Duke Sigmund's experiments with *Lusthäuser* and villas in the later fifteenth century, which is the focus of this paper.

The Summer Residences of Duke Sigmund near Innsbruck

It is difficult to determine if the castles and manors of ecclesiastics near cities such as Salzburg and Cologne, or prominent abbeys in Austria and other German-speaking territories, were models for the *Lusthäuser* of secular noblemen and rulers, who used them as country houses for rest and pleasure. We have no clear idea of how the first hunting lodges of Austrian rulers looked, because they have mostly been destroyed. Some of them may have been small timber structures,⁹ although others could have been larger and constructed with stone. In exceptional cases, we have some indication about these buildings.¹⁰

There are still found today, near Innsbruck, a number of manors and country houses belonging to Duke Sigmund von Habsburg (died 1496), who reigned from 1446–1490. These manors were quite different in their structures.¹¹ Although they appear to have been small hunting lodges, their names reveal another function. They are called Sigmundsrüh, Sigmundslust [Fig. 6] and Sigmundsfreud [Fig. 7], indicating that their purpose was rest,

4 This source was published several times: Hans Widmann, *Geschichte Salzburgs*, 1–3 (= Allgemeine Staatengeschichte, Abt. 3 *Deutsche Landesgeschichten*), Gotha 1907–1914, 2: *Von 1270 bis 1519* (1909), p. 138; Franz Viktor Spechtler – Michael Korth – Norbert Ott, *Der Mönch von Salzburg – "Ich bin du und du bist ich": Lieder des Mittelalters. Auswahl, Texte, Worterklärungen*, Munich 1980, pp. 46–49 – Stefan Engels, *Mönch und Hofkantorei – Zwei musikgeschichtliche Beiträge zum Schloss*, in: Gobiet (see note 3), pp. 95–104.

5 On the significant alterations made in 1907, see note 3.

6 Lore Telsnig, *Schloss Freisaal und der Eintritt der Salzburger Erzbischöfe, Alte und moderne Kunst* 12, 1967, pp. 2–8. We know only of a few buildings used for this purpose, including Villa Madama in Rome and Villa Trissino in Vicenza.

7 The paintings, dated 1558, were formerly attributed to Hans Bocksberger (ca. 1510–ante 1569) but are now given to an unknown artist. Erwin Pokorny, *Festzug und Allegorie – Der Freskensaal*, in: Gobiet (ed.), *Freisaal* (see note 3), pp. 105–130.

8 Most of these were country houses for rest, leisure and repose during the hot summer months; W. Lippmann, *Dal castello di caccia al »Lusthaus« cinquecentesco: la maison des champs nell'ambiente austro-germanico*, in: Monique Chatenet (ed.), *Maisons des champs dans l'Europe de la Renaissance – Actes des premières Rencontres d'architecture européenne Château de Maisons, 10–13 juin 2003*, Paris 2006, pp. 299–316, esp. pp. 302–303, figs. 3–4.

9 Lippmann (see note 8), pp. 299–300 (esp. note 7), fig. 1b; for example, the *Fürstenhaus* in Pertisau (fifteenth century) on the Achensee was once a timber structure; Alfred Kohler (ed.), *Tiroler Ausstellungsstraßen – Maximilian I*, Milan 1996, pp. 13–14, 76–77, 116–118.

10 For example, the Katterburg, first mentioned in 1171–1176 and again in the Baroque period included in the residence of Schönbrunn; Elisabeth Hassmann, *Von Katterburg zu Schönbrunn – Die Geschichte Schönbrunn bis Kaiser Leopold I.*, Wien – Köln – Weimar 2004 – idem, *Das Lusthaus zur Katterburg – Der Vorgängerbau der Schlossanlage Fischer von Erlachs*. Archivalischer Beitrag zu den Ausgrabungen in Schönbrunn, *Österreichische Zeitschrift für Kunst und Denkmalpflege* 55, 2001, pp. 435–452.

11 For a first introduction see Lippmann (see note 8), pp. 305–308, figs. 6–8.

leisure and repose. However, they were also intended, perhaps, as a revival of the antique idea of a *locus amoenus* from sources such as Pliny, Vergil and Petrarch (1304–1374) or Pier de' Crescenzi (*L'opus ruralium commodorum*, ca. 1304/09).¹² The ecclesiastic Felix Faber (1443–1502), who travelled through Tyrol, recorded his impression of these structures as sites of leisure in a diary called *Evagatorium*; in this book his comments read as follows:

'Here is a little lake [...] and in the middle of this on a hill is a nice castle, which is more useful to leisure than to defense. In fact, the duke likes to enjoy life and delight himself; therefore he erected at different points in his territory castles of this kind as places of leisure'.¹³

These castles were mostly new constructions; only in rare cases were older buildings adapted for Sigmund's use. The purchase and modifications of these castles happened between 1450 and 1475.¹⁴ Exact dates from various building records, like the castle Sigmundsburg [Figs. 9–10], are rare. From these documents we know that the building was begun in 1451. Construction continued between 1454–1457 and was finished in 1462/63, when a payment for the roof was recorded,¹⁵ and the duke occupied the building for the first time.¹⁶ Other construction work is documented for the years 1471–1473, 1478 and 1490; this may indicate either repairs or modifications.¹⁷

We know less about the building dates of Sigmundslust (begun 1472/73). The only documentation we have is a payment to a glass worker from Schwarz, which could have been made some time after the work at the castle was completed in 1479/80.¹⁸ [Fig. 6] The building was burned in 1809 and then rebuilt in 1859/60, when it was greatly modified; a large staircase was added, and it was used as a guest house. The location, adjacent to a large forest, indicates that this building was an ideal hunting lodge.

In later periods, this building typology is well known from the small residences of noblemen, called *Ansitze* in German, a term indicating that they were located outside of towns. These buildings typically had oriel windows on chamfered corners and were of a relatively small size.

While their names suggest functional similarity and thereby at least similar typology, the castles Sigmundsfreud and Sigmundslust are, as I have mentioned, quite different. [Figs. 6–7] In fact, the name Sigmundsfreud is not derived from the building's function as a place of fun and leisure, but was named for its former owners; in 1209 the castle belonged to Ulrich and Johann von Friendsberg and therefore was named castle Friendsberg. This was modified after the purchase by Sigmund (1467) to Sigmundsfreud, which preserves part of the former name while adding the new owner's name.¹⁹ It is not known what changes Sigmund made to the building between 1472–1475, other than that he added a lake for fishing.²⁰

I will now continue my explication of these castles' function, especially of castle Sigmundsburg. Sigmundsburg is located on top of a hill in the middle of a green mountain lake, the Fernsteinsee, and is surrounded by an impressive landscape. [Fig. 8] The forest makes the building an ideal hunting lodge, but the complex also included a smaller building near the lake called '*Wasserhewslin zu Siegmundsburg im See*', which had an apartment for the duke with two rooms, a bedroom and a parlor or Stube ('*Herzogskammer und Herzogsstube*'), perhaps used

12 Anton Legner (ed.), *Die Parler und der schöne Stil 1350–1400: Europäische Kunst unter den Luxemburgern*, exh.-catalogue, vol. 1–4, Cologne 1978, esp. vol. 1: *Handbuch zur Ausstellung*, p. 67 ff.; Boccaccio was in Tirolia for some time – Walter Leitner – Josef Fontana, *Geschichte des Landes Tirol I, Von den Anfängen bis 1490*, Bozen – Innsbruck – Vienna 1985, p. 573.

13 Josef Garber, *Die Reisen des Felix Faber durch Tirol in den Jahren 1483 und 1484* (= Schlern-Schriften, No. 3), Innsbruck 1923, p. 36: '*Fernpaß (mons Fericus)* [...], wobei wir zur Bergwacht Sigmundsburg kamen. Hier ist ein kleiner See, in dem sich das Bergwasser sammelt; und inmitten des Sees erhebt sich in kleiner Hügel mit einem schmucken Schlößchen, mehr zum Vergnügen als zur Verteidigung geeignet'; cit. from Herta Arnold-Öttl, Sigmundsburg, in: Oswald Trapp (ed.), *Tiroler Burgenbuch*, vol. 7: *Oberinntal und Ausserfern*, Bolzen – Innsbruck – Vienna 1986, pp. 247–267, esp. p. 252.

14 Ibidem (in 1454/55 also the residence in Innsbruck was enlarged).

15 Heinrich Hammer, *Die Bauten Herzogs Siegmunds des Münzreichen von Tirol*, Innsbruck 1898 [extract from *Zeitschrift des Ferdinandeums für Tirol und Vorarlberg*, serie 3, 43], p. 244: '*Im Jahre 1463 erhielt "Gilt Tischler" gegen 100 Mark Berner "auf den Paw des Dachwerks zu Siegmundspurg"*' (TLA ["St. A."], Raitb[uch] 1463/6, fol. 121, 117, 395).

16 In 1462; idem, p. 238.

17 Idem, pp. 245–246 – Arnold-Öttl (see note 13), pp. 248–249.

18 Glaser Siegmund from Schwarz for his work at Sigmundslust ('*seine arbeit zu Siegmundslust*'); Hammer (see note 15), p. 254 (TLA ["St. A."], Raitb[uch] 1478/9, f. 231). A chapel was added only in 1582; see www.burgen-austria.com/archive.php?id=310 (13 December 2014).

19 Hammer (see note 15), p. 253; the property changed owner in 1475.

20 Ibidem ('*er verbesserte es und wandelte es in ein von freundlichen Fischteichen umrahmtes Lustschloss*').

by the duke when he was fishing.²¹ The building no longer exists. Documents related to his wife, Eleonore of Scotland (1431–1480), indicate that she used the castle as a refuge when the residence in Innsbruck was full of guests, and the duke had to remain there to entertain them (*‘Eleonore zog Sigmundsburg oft monatelang der “von Gästen wimmelden” Innsbrucker Hofhaltung mit den zahlreichen Festen vor’*).²² It is certain that the Duchess was in Sigmundsburg from August 1464 to April 1465 and the summer of 1466.²³ From household ledgers, it appears that this building functioned partly as a second residence in summer and occasionally in winter. We have a note stating that the duke once came there by sled. There are bills for carriages of food, wine, furniture and dishes brought to the castle.²⁴ Documentation exists for the delivery of a barrel of wine from Eppan,²⁵ which was transported to the altitude of 950 meters. This was perhaps for an important occasion, when special guests were present, including the members of the Habsburg family, such as the Emperor Frederic III or Maximilian I, who came to Sigmundsburg in 1485 and again sometime after 1510. Additionally, the Duke of Bavaria, an important neighbour, was guest there.²⁶ Additionally, there is documentation of a room containing silver, which is mentioned in an inventory of 1483.²⁷ The chapel on the main floor indicates that this castle was not only a great hunting lodge but also a second residence, used mostly in summer. [Fig. 10]

There is also an indication that Duke Sigismund and his wife fled to Sigmundsburg in 1474 to escape the plague in Innsbruck.²⁸

There is some suggestion that the duke’s interest in the castle decreased after the death of his first wife, Eleonore of Scotland, in 1480. In 1485 Sigmund gave the castle to his second wife, Katharina von Sachsen (1468–1524), the daughter of Duke Albrecht and Sidonia of Bohemia, as a wedding present (*Morgengabe*).²⁹

The Revival of Antiquity in the Architecture of the Austrian Country Houses

While presenting part of this material some years ago at the congress *‘Maisons des champs dans l’Europe de la Renaissance’* at Châteaux Maison near Paris (2003), I did not show examples of antique architecture, which I would like to do now in order to indicate influence of antiquity on the architecture of this period. In the Salzburg and Innsbruck manors mentioned above, there are no visible elements of antique architecture (except, perhaps, for the garden, which is not a specific architectural element). However, the idea of antique villas does exist as the concept of pleasure and rest in nature, described by authors of antiquity and the late Middle Ages including Pliny, Vergil, Petrarch and Boccaccio.³⁰

This reconstruction of antique elements of architecture demonstrates that there was an early interest in antique revival in the German-speaking lands, although its expression in the later fifteenth century does not include Renaissance details similar to those found in Italy or France.

The castle of Vellenberg near Innsbruck formerly belonged to the Vellenberg family, which died out in the last decades of the fourteenth century, whereupon the castle returned to the Duchy of Tyrol. It was sometimes used as palace of justice and a prison for dignitaries; the knight, diplomat and troubadour Oswald von Wolkenstein was imprisoned there in 1427, and Verena von Stuben, Abbess of Sonnenburg, was held at Vellenberg in 1458.³¹

In 1501, the castle belonged to the Emperor Maximilian (ruled 1493–1519), who often stayed there to hunt. As illustrations of that time indicate [Fig. 11], the building appears to have been a large medieval castle with two great towers at the corners and a larger structure of three floors in the middle, the ‘Palas’, which is often

21 Idem, p. 239 (TLA [St. A.], Schatzarchiv, Lade 109); also, p. 245: *‘Im selben Jahre [=1471] besass der Herzog auch bereits einen “Vischer von Siegmundsburg”*’ – Arnold-Öttl (see note 13), p. 252.

22 Ibidem.

23 Ibidem.

24 Hammer (see note 15), p. 240: *‘Im gleichen Jahre 1462, wenige Tage hernach, erhielt ein Heinrich Truchsäss das “Schloss Siegmundspurg” sammt allem Hausrat und andern Dingen, das meinem gnedigen Herrn Herzog Siegmunden zugehört.’*

25 In 1466; idem, p. 247; Arnold-Ött (see note 13), p. 252.

26 Magarete Köfler – Silvia Caramelle, *Die beiden Frauen des Erzherzogs Sigmund von Österreich-Tirol* (= Schlern-Schriften, No. 269), Innsbruck 1982, pp. 205, 207.

27 For the inventory of 1483 (*‘Silberkammer’*), see Hammer (see note 15), p. 246.

28 Hammer (see note 15); Arnold-Öttl (see note 13), p. 252.

29 Hammer (see note 15), p. 247 (Licknowskj, vol. 8, p. DXCII, n.o G’35).

30 See note 12.

31 Herta Öttl, Vellenberg, in: Oswald Trapp (ed.), *Tiroler Burgenbuch*, vol. 6: *Mittleres Inntal*, Bozen – Innsbruck – Vienna 1982, pp. 73–106, esp. pp. 75–76.

described as ‘mittleres Geheus’ in documents.³² [Fig. 12]

Maximilian enlarged the building and ordered different modifications in the winter of 1511/12 and September 1514. His written instructions are conserved in the archive at Innsbruck.³³ We do not know if all of these modifications were carried out as he wanted due to financial problems that occurred during construction; Maximilian did not have enough ready money to pay for the renovations.³⁴ Repairs and modifications were initiated by his councillor and administrator, Blasius Hölzl (1460–1526), and often only partly paid for afterwards.³⁵

After an earthquake in 1670 or 1689 and decades of abandonment, the building is now a ruin [Fig. 13]. It is difficult to know what the structure looked like from the few early illustrations that remain. Fortunately, however, we have the aforementioned instructions of the emperor, which were given to his councillor, Blasius Hölzl, who supervised the construction (*‘praefectus arcis Vellenberg’*).³⁶ We also know the name of the architect, Niklas Türing the elder, who died in 1517. Türing built the Goldene Dachl in 1495–1500 and, as a result, became *Hofbaumeister* in 1497. Maximilian’s instructions (*‘Instructiones’*) are very detailed and, although the terms are not in use any more, are easily understood. The emperor makes reference to a number of modifications, including a new staircase (*‘weyte Schneggen unnderist von der Erd bis an unnser Zimer Poden’*) and new rooms, especially a new ‘summer house’:

*‘ain news Sumerhewsl, darzue die alt mitter Stuben vor der Capellen schaben oder wäschen und mitsamdt der Camer daran etwas erweytern, und mit ainem Meurlein, da auch vor hulzene Weendt gewesen sein, auffueren’.*³⁷

Another instruction from September 1514 makes reference to another summer house, situated in the garden [Fig. 12]:

‘...noch einen hüpschen Lustgarten oben unter der negsten Voglhüttn [...] mit grünen selbstgewachsen Gänngen, Penncken, Stiegen, auch Sumerhäuslen und anderm’ (‘...also a pretty garden near the aviary [...] with a green, lush pergola, seats, stairs, also a summer house among other things’).³⁸

It is possible that this summer house was a temporary, timber structure.

The term, ‘summer house’ (written *‘Sumerhäuslen’* in German or *‘Sumerhewsl’* in the local dialect), requires further analysis. Initially, I sought further information about this term by consulting dictionaries;³⁹ it seemed to be a well-known *terminus technicus*. In fact, one of the earliest summer houses was built only a few years before, castle Runkelstein [in Italian: Castel Roncolo] near Bozen/Bolzano, dated 1395/1400.⁴⁰ In this case the summer house is a separate building with a new architectural typology. This structure was more open to the surroundings by a loggia in the courtyard and had a program of wall paintings that represents scenes from medieval literature [Figs.

32 See www.burgen-austria.com/archive.php?id=1200, www.sagen.at/doku/Vellenberg/Vellenberg.html (both consulted 13 December 2014); Öttl (note 31), pp. 76, 93–96.

33 Innsbruck, Tiroler Landesarchiv [= TLA]: Urk[unden], Cop[ialbuch] I, fol. 242 ff.

34 Öttl (see note 31), p. 79 (*‘Die Bezahlung der Maurer, Zimmerleute, Stein- und Kalkführer überstieg jedoch neuerlich die Kapazität der Raitkammer’*).

35 The building of the Marstall (*‘letzten grossen Paw unnderm Marstall’*) had a cost of 1000 gulden (‘fl.’), only in part of the money was rendered him by the central administration, the *Kammer*; Öttl (see note 31), p. 79. Also K. Peutinger anticipated great sums of money for the Emperor; Erich Egg (ed.), *Maximilian I. und Tirol – Innsbruck* (exh. cat.), Innsbruck 1969, pp. 155–156 [Nr. 581]. Often collaborators refused to anticipate any payment (for example Paul von Liechtenstein during the construction of castle Rattenberg); Elisabeth Bracharz, *Die Burgen im unteren Inntal* (= Schlern-Schriften, No. 239 – Innsbrucker Beiträge zur Kunstgeschichte 7), Innsbruck 1966, p. 69.

36 For the instructions of Emperor Maximilian to his councillor and burggravius, Blasius Hölzl (*‘praefectus arcis Vellenberg’*), 5 November 1511, see Innsbruck, TLA: Urk[unden], Cop[ialbuch] I, fol. 248v ff.; Öttl (see note 31), p. 78 (and note 53).

37 Ibidem.

38 Instructions from Emperor Maximilian of 10 September 1514 (Innsbruck, TLA, Urk[unden], Cop[ialbuch] I, fol. 242v and also Maximiliana XII, 71); Öttl (see note 31), p. 79 (and note 56).

39 Jacob & Wilhelm Grimm, *Deutsches Wörterbuch* X/2, Leipzig 1905 [R1984], coll. 1532–1533, refer to older ones: esp. Levin[us] Hulsius, *Dittionario Italiano-Francese-Tedesco*, Frankfurt 1616.

40 The wall paintings from ca. 1395–1400 were ‘restored’ ca. in 1508–1511, possibly by the painter Marx Reichlich. André Bechtold (ed.), *Schloss Runkelstein – Die Bilderburg*, Bozen 2000, pp. 41–42, 51, 461–462. For the importance of these wall paintings in the time of Emperor Maximilian, see J.-D. Müller, Kaiser Maximilian I. und Runkelstein, in: *ibidem*, pp. 459 ff. See also Anja Grebe – Ulrich Großmann – Armin Torggler, *Burg Runkelstein* (= Burgen, Schlösser und Wehrbauten in Mitteleuropa XX), Regensburg 2005, pp. 10, 33, 40 [also available is an Italian edition].

14–15] located in this loggia that opened to the courtyard. The subjects include scenes from the story of Tristan. The building was probably used for festivities and important guests, especially the apartment on the second floor.

If we consult dictionaries for old German, we get the same impression, where ‘summer houses’ are said to be prominent buildings in a garden, as at castle Vellenberg, which featured ‘a pretty garden near the aviary [...] with a green, lush pergola [...], seats, stairs, also a summer-house among other things’: ‘*id est in secretario aestivali palatii*’ or ‘*habitatione in hortis constructa*’.⁴¹

At this point I propose an interpretation of ‘summer house’ similar to Pliny’s ‘*diaetae*’, which is found in in his *Epistularium* (II,17):

‘In hanc ego diaetam cum me recepi, abesse mihi etiam a villa mea [...]; nam nec ipse meorum lusibus nec illi studiis meis obstrepunt. Haec utilitas haec amoenitas deficitur enim aqua salienti’ (‘When I retire to this suite I feel as if I have left my house altogether and much enjoy the sensation [...]; for I am not disturbing my household’s merrymaking nor their work. Only one thing is needed to complete the amenities and beauty of the house – running water...’).⁴²

The ‘*dietae*’ are rooms or pavilions where one can rest or study similar to a *studiolo* in a residence, but situated in the middle of a garden, possibly in the shadow of a tree or plant providing an ideal place for rest and leisure in summertime. As you can see, I would like to equate the German term, ‘summer house’ (‘*Sumerhäuslen*’ or ‘*Sumerhewsl*’ in the local dialect) with the Latin term ‘*dietae*’ used by Pliny, even though it is not very common in the Latin sources and certainly an imperfect translation.⁴³

For the first time, we have the introduction of antique elements in the architecture of late medieval castles, or to be more precise, the attempt to build upon an antique type. The antique building concepts were perfected in the *Neugebäude* near Vienna in ca 1568/69–1573. This was accomplished by Maximilian I, who influenced his grandson, Maximilian II, not only in architecture, but also in his style of rule.

41 Chron. Eberbergense; *Aethicus*; cfr. *Mittelateinisches Wörterbuch bis zum ausgehenden 13. Jahrhundert*, vol. 3, Munich 2007, col. 561.

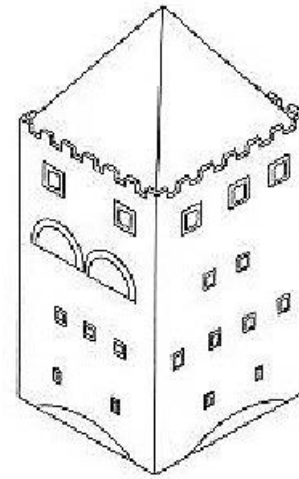
42 Plinius, *Epistularium* [II,17,24–25]; cit. in the edition of Betty Radice, London – Cambridge/Mass. 1972, pp. 140–143. See also Wolfgang Liebenwein, *Studiolo – Die Entstehung eines Raumtyps und seine Entwicklung bis um 1600*, Berlin 1977, pp. 13–14.

43 Jacob & Wilhelm Grimm, *Deutsches Wörterbuch*, vol. 10, part 2, Leipzig 1905 [R1984], coll. 1532–1533 (in particular they mention the *Dittionario Italiano-Francese-Tedesco* of Levin[us] Hulsius, 1616).

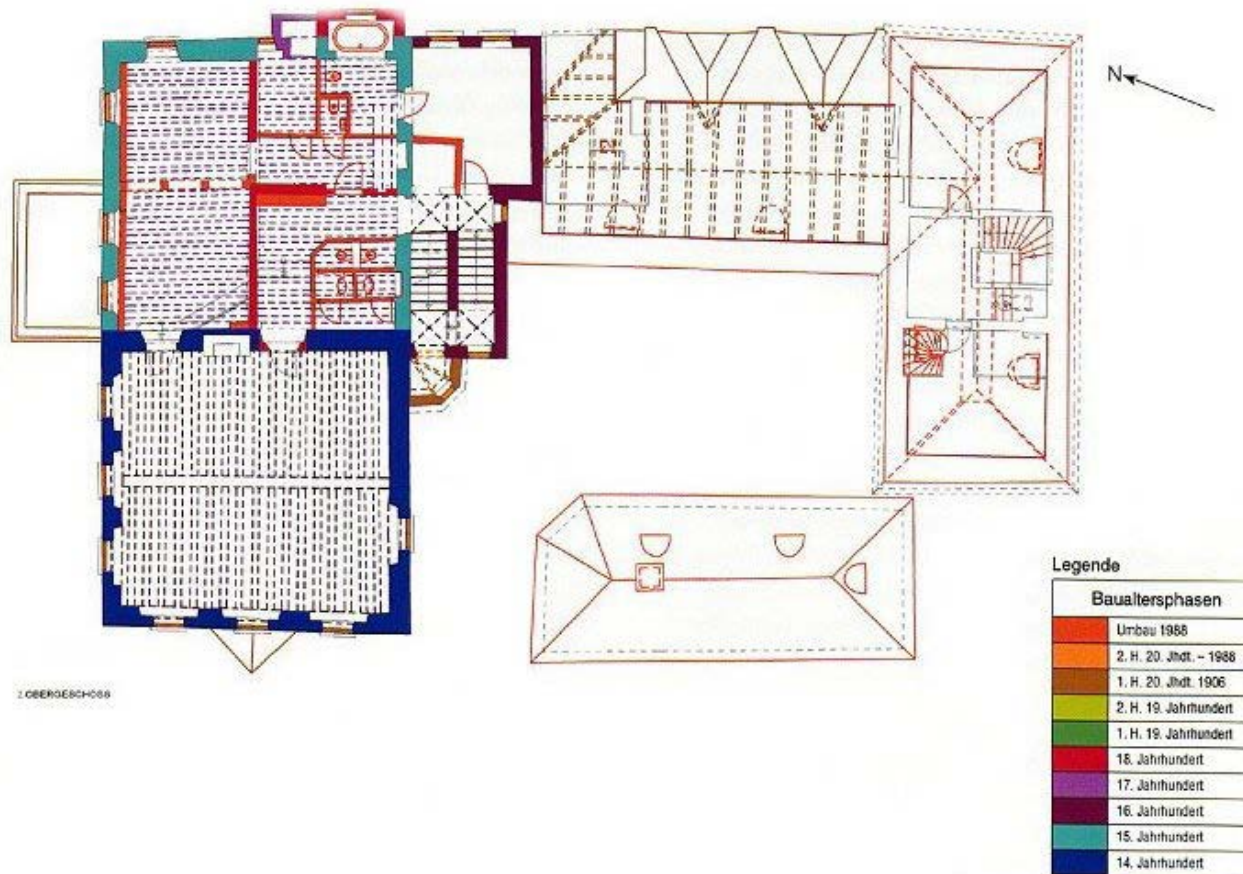


1. Castle Freisaal, Salzburg.

From: Freisaal – Das Schloss im Spiegel der Geschichte, Salzburg 2012, bookcover



2. Castle Freisaal, Salzburg, hypothetical reconstruction of the former shape in the fourteenth century.



3. Castle Freisaal, Salzburg, plan showing the different enlargements (fourteenth to twentieth century).

From: Freisaal – Das Schloss im Spiegel der Geschichte, Salzburg 2012



4. Castle Freisaal, Salzburg, hall in the upper floor with frescos from 1557/58.

Photo: Bundesdenkmalsamt, Salzburg



5. Anonymus, The entry of archbishop Michael Kuenburg (ruled 1554–1560) in the city of Salzburg, fresco in castle of Freisaal, Salzburg, 1557/58.

Photo: Bundesdenkmalsamt, Salzburg



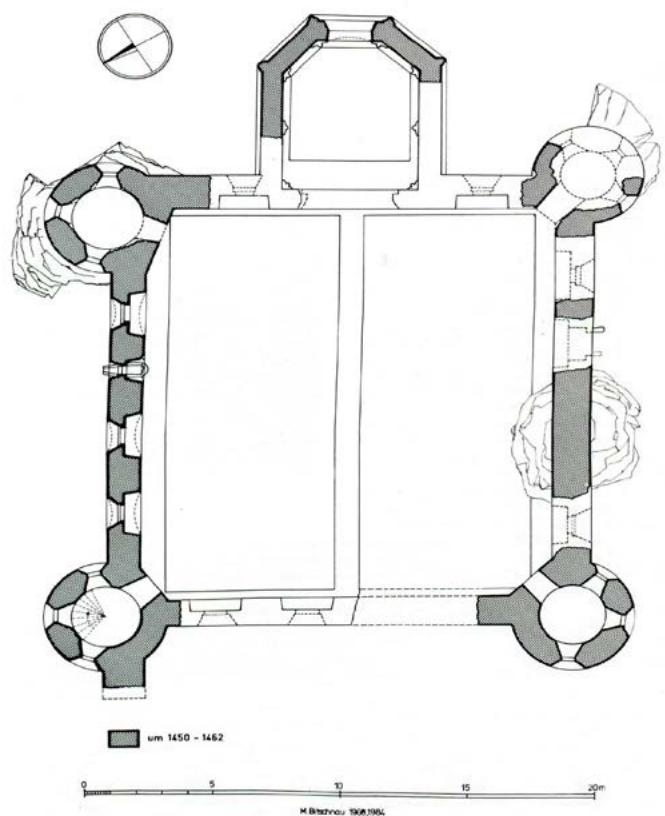
6. Castle Sigmundslust, Vomp (Tyrol), built ca. 1472/73, reconstructed and expanded 1859/60.



7. Castle Freundberg (or Sigmundsfreud), Schwarz (Tyrol), tower (twelfth century), the buildings in part built by Duke Sigmund in 1472–1475, in part in the sixteenth to seventeenth century.

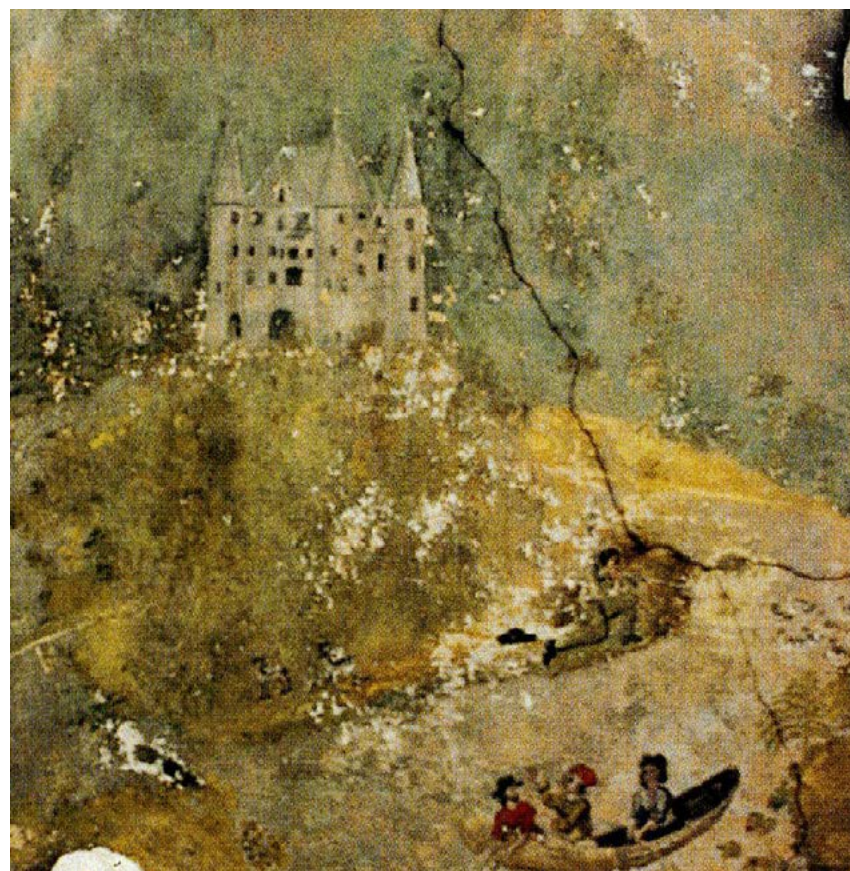


8. Fernsteinsee with castle Sigmundsburg (Imst/Tyrol).



9. Castle Sigmundsburg (Imst/Tyrol), plan.

From: O. Trapp (ed.), Tiroler Burgenbuch, VII, 1986, p. 264, fig. 180



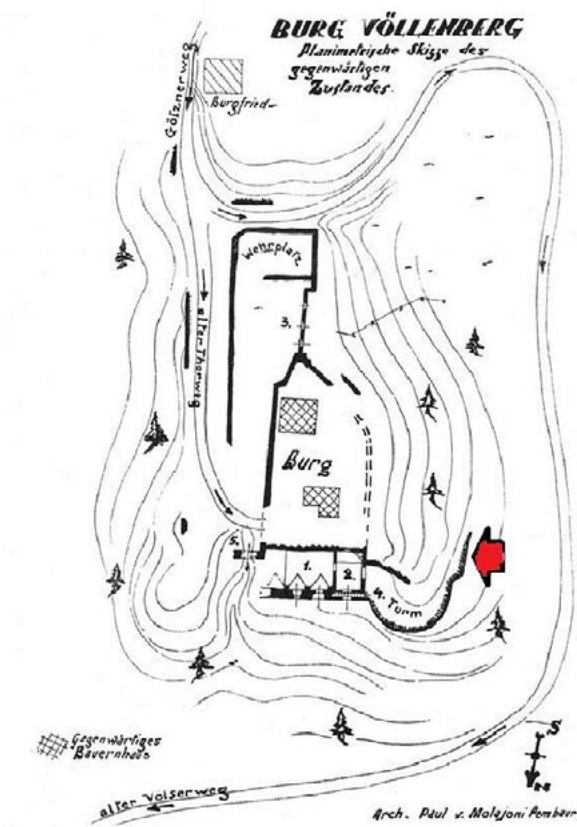
10. Fernstein, Klausengebäude, ceiling (ca. 1720/25), view of castle Sigmundsburg showing the Duke fishing in the Fernsteinsee.

From: O. Trapp (ed.), Tiroler Burgenbuch, VII, 1986, fig. XIV



11. Sebastian Scheel (1475–1554), view of castle Vellenberg, watercolour, 1546, detail.

From: O. Trapp (ed.), Tiroler Burgenbuch, VI, 1982, p. 91, fig. 68

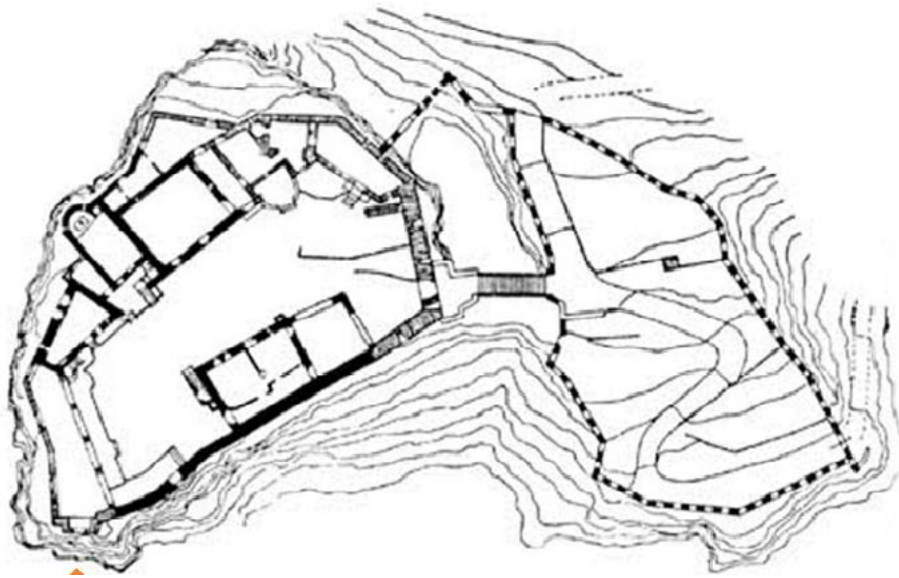


12. Castle Vellenberg, plan of the architect Paul von Molajoni Pembaur with annotations of the emperor's rooms (Nr. 1 and 2: parlour [Stube] and chamber [Kammer]) and the private staircase (Nr. 4) for one of his summer-houses, indicated as tower (Turm) in the plan.



13. Ruins of castle Vellenberg.

Photo: Adi Spater, 1995



14. Castle Runkelstein / Castel Roncolo, Bolzano, plan with indication of the summer-house.



15. Castle Runkelstein / Castel Roncolo (Bolzano/Bozen), view of the summer-house.

Photo: W. Lippmann, 2013