

## COBENZL AND ARCHITECTURE: CASTLES AND MANOR HOUSES IN THE COUNTY OF GORIZIA AND IN CARNIOLA

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Although provinces along state borders are generally considered remote and backward peripheries in many respects, the opposite has often proved to be the case in the past: due to the encounter and intertwining of different cultures, these areas can be sometimes culturally and socio-economically richer than the rest of the country. The Counties of Gorizia and Gradisca can be seen as a good example of this, since they provided a point of access for the Italian culture and art into the German and Slavic lands. In addition to the obvious flows of travelling artists and artworks, there was also a subtler way of transferring culture and tastes that significantly influenced art and architecture in the ancient Habsburg lands: the members of the aristocratic elite who served the House of Austria at court or as imperial and archducal ambassadors abroad.

The role of diplomats in mediating art movements has received so far only sporadic attention in art history literature, as a means to woo foreign artists and architects to enter into courtly services or as a possibility to acquire valuable artifacts for imperial or royal collections<sup>1</sup>. Very few studies, however, have focused on diplomats themselves and their role in transferring new architectural models and artistic directions into their home environment<sup>2</sup>. Most of the envoys sent by the Habsburgs to the Italian courts since the 16<sup>th</sup> century onwards came from the Counties of Gorizia and Gradisca and the Duchy of Carniola due to their knowledge of the Italian language and habits. Among them there were members of the older noble families, such as

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1 See: Martin WARNKE, *Hofkünstler. Zur Vorgeschichte des modernen Künstlers*, 2<sup>nd</sup> ed., Köln, DuMont, 1996, pp. 133–137; Hugh TREVOR-ROPER, *Princes and Artists. Patronage and Ideology at four Habsburg Courts. 1515–1633*, 2<sup>nd</sup> ed., New York, Thames and Hudson, 1991, pp. 83, 105, 107.

2 Trevor-Roper, *Princes and Artists* cit., pp. 106–107; Helena SERAŽIN, *Cesarski veleposlaniki iz vrst goriškega plemstva v vlogi posrednikov novih arhitekturnih modelov in umetnostnih smeri*, in «Kronika», 60/3 (2012), pp. 645–666.

Thurn/Della Torre, Dornberg, Rabatta, Formentini and Strassoldo, while among the younger ones the Cobenzls stand out by far<sup>3</sup>.

From the ranks of the Slovenian commanders at Štanjel *tabor*<sup>4</sup> in early 16<sup>th</sup> century<sup>5</sup>, they ascended to the highest imperial court and state services of the Holy Roman Empire during the 18<sup>th</sup> century. In a hundred and fifty years they managed to obtain in fief or in ownership the estates of Prossegg (Prosecco) near Trieste, Leittenburg in Lože near Vipava, Lueg (Jama) near Postojna, Mossa with Capriva and Russiz, Štanjel (San Daniele), Loitsch (Logatec), Haasberg near Planina, Stegberg (Šteberk) by lake Cerknica, Bela Peč, Ribnica and Trilleck at Col near Vipava. In every single place they built or rebuilt castles and manor houses; along them, they also erected palaces in Ljubljana and Gorizia. All their estates were situated in the Counties of Gorizia and Gradisca and in the southern part of the Duchy of Carniola (Notranjska and Dolenjska regions). However, as their positions progressed, the less their interest in construction became, since their offices led them further away from Inner Austria, until their rise abruptly came to an end in 1810, in the absence of heirs. Out of seven generations of 'noble' Cobenzls, only five members of this family involved themselves in building and thus left their mark in the history of architecture in the Habsburg lands.

### **1. Hans (Johann) Cobenzl (ca. 1530–1594): the first nobleman of the family**

An important diplomat and politician of the Holy Roman Empire, Hans Cobenzl studied law first in Vienna and then at the Collegium Germanicum in Rome, which he abandoned in less than a year<sup>6</sup>. He began his public service in 1558, as a secretary of Ferdinand I (1503–1564), and then of the latter's son, Archduke Charles II (1540–1590). From 1569 onwards, Cobenzl was Charles' vice-chancellor and responsible for the administrative, judiciary and religious affairs of the newly established Inner Austria. As a capable politician and because of his vast knowledge of languages, including Italian and Slovene, Hans Cobenzl was repeatedly appointed ambassador: he

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3 See: Federico VIDIC, *Dalla signoria alla corte: l'ascesa dei Cobenzl al servizio degli Asburgo* in this book.

4 A *tabor* is a fortified village or a space around a church with high walls and sometimes towers, which served for defense of peasants from Turkish or Venetian armies.

5 Alessio STASI, *I Cobenzl 1508–1823* in this book.

6 Silvano CAVAZZA, *Giovanni Cobenzl fino al 1564: la formazione di un ministro austriaco*, in Liliana FERRARI, Paolo IANCIS (eds.), *Oltre i confini: scritti in onore di don Luigi Tavano per i suoi 90 anni*, Gorizia, Istituto di Storia Sociale e Religiosa, 2013, pp. 143–152: 146–147.

was an imperial diplomat in Rome (1571 and 1573), at the Russian and Polish courts (1575–1576), to Poland again (1586–1588) and to the Curia and the Italian principalities to seek help against the Turks (1592). Moreover, he participated in a number of negotiating commissions. He also took over the provincial governorships in Carniola (1582) and Gradisca (1590)<sup>7</sup>.

### ***1.1 The Moncolano Tower and Prosecco Manor House near Trieste***

In 1566, after negotiations between the Emperor and the Teutonic Order lasting three years, Hans Cobenzl was admitted to the Order, which granted him various notable positions<sup>8</sup>. He and his brother Ulrich (1515–1572) became hereditary barons of *Prosegg*<sup>9</sup>, Hans' first fiefdom that he got after buying it from the Giuliani family at Prosecco near Trieste<sup>10</sup>. This small estate, which included the village of the same name and its surroundings, was although quite recent. On 30 October 1524, Archduke Ferdinand established this seignury for his previous secretary Pietro Giuliani and his brothers Bartolomeo and Ettore in the territory of the Municipality of Trieste, where some local citizens built a fortified tower named Moncolano for the town's defence at the beginning of the 14<sup>th</sup> century<sup>11</sup>.

Hans renovated the medieval tower, which stood in the Prosecco hamlet called Contovello, and commissioned the construction of a manor house with a walled courtyard on its south-eastern side, which would have allowed hosting his family and the estate caretaker. The appearance of this manor house can be only inferred through some sketches from the 16<sup>th</sup> century discovered in the

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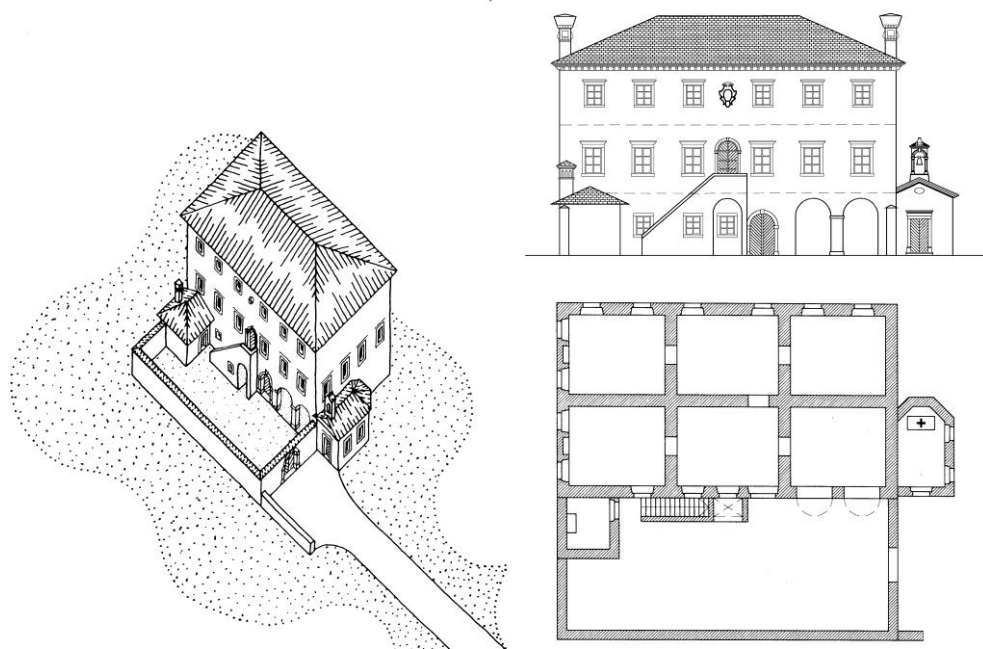
7 Silvano CAVAZZA, *Cobenzl Giovanni, diplomatico asburgico*, in Cesare SCALON, Claudio GRIGGIO and Ugo ROZZO (ed.), *NL. 2. L'Età veneta*, Udine, Forum, 2009, pp. 741–743, with listed older literature and sources.

8 Bernhard HUBER, „Ornamentis animi ingenii est praeditus“ *Hans Kobenzl von Prosegg als Deutschordensritter (um 1530/1566-1594)* in this book. Hans Cobenzl was a commander of commendam in Ljubljana (1569–1578), in 1570, he was granted a priory in Venice, and in 1573, in Precenico, and then he became commander in Leech by Graz (1577–1591), and in 1593, in Vienna and in Wiener Neustadt.

9 ÖStA, FHK, SUS, Fam.A., CK-143, foll. 1–9.

10 Fulvio COLOMBO, *Dal castello di Moncholino alla torre di Prosecco. Storia e vicende di una struttura fortificata triestina fra tardo medioevo ed età moderna*, in «Archeografo Triestino», s. IV, 58 (1998), p. 249. The brothers Pietro and Ettore Giuliani handed over the lordship and fief to Hans Cobenzl on 27 May 1564 in recognition of his services at the imperial court, and a month later Hans asked the emperor for the official grant of the fief Prosecco to Cobenzl family.

11 Colombo, *Dal castello* cit., pp. 246–247.



**Fig. 11.1.** Reconstruction of Cobenzl Manor House, Prosecco.

codex 10.935, preserved in the Österreichische Nationalbibliothek<sup>12</sup>. Igor Sapač has been able to draw a reconstruction<sup>13</sup> (**fig. 11.1**) from which it appears that the manor house typologically stemmed partly from a Karst homestead, and partly from a comfortable house with a Venetian arrangement of rooms (the so-called «quattro stanze, un salon») in the *piano nobile*. This is to say that the commercial premises and a typical Karst kitchen – a similar one can still be found in the manor house *Zajčji grad* (Rabbit Castle) in Podnanos – were on the ground floor, while a small chapel stood next to a smaller *portico*. The residential areas were on the first floor; an outer staircase – such as one can find, for example, in the houses of Štanjel – led to them. If the manor house represented at first a symbolic and economic value for the Cobenzls, its importance diminished over the time when they acquired larger and more important properties and titles. The family apparently abandoned it towards the end of the 17<sup>th</sup> century, when Prosecco lost its importance as a defence of

12 ÖNB, Handschriften-, Autographen- und Nachlass- Sammlung, Codex 10.935. It was first mentioned in Helena SERAŽIN, *Štanjelski grad na risbi Janeža Cobenzla iz 1580*, in «Acta historiae artis Slovenica», 10 (2005), p. 174. The drawing was first published in Helena SERAŽIN, *Kultura vile na Vipavskem in Goriškem od 16. do 18. stoletja*, Trieste, ZIT – EST, 2008, p. 78.

13 Igor SAPAČ, *Gradovi, utrdbe, dvorci, vile v slovenskem Primorju in bližnji sosesčini*, Ljubljana, Viharnik, 2014, pp. 167–169.

the city from the hinterland. The tower and the house decayed as early as the second half of the 18<sup>th</sup> century and today there are no visible traces of them anymore<sup>14</sup>.

### ***1.2 Cobenzl Manor House in Castel Sant'Angelo or Štanjel (San Daniele del Carso)***

Based on preserved drawing of the family manor house in Štanjel, which Hans Cobenzl drew by himself and sent to Archduke Charles II on 28 April 1580, with the request to close a freely passable courtyard, along which stood the Cobenzl manor house<sup>15</sup>, it can be assumed that the majority of the construction work started around 1570 was completed in a decade<sup>16</sup>.

The medieval settlement gradually became a stronghold called Castel Sant'Angelo. It was badly damaged by the plunder of the Turkish army in 1470 and even more by the Venetian siege and occupation of 1508, forcing its inhabitants to make extensive restorations. In the middle of the 16<sup>th</sup> century, Thomas Cobenzl (1480–1534) sent a letter to the Archduke on behalf of the villagers asking, among other things, some capable men who would visit the *tabor* and advise about the improvement of defences<sup>17</sup>. Ferdinand granted their request, as Štanjel had become an important military outpost during the First Venetian-Austrian War, provided with permanent troops and a first commander, Christoph Cobenzl (1486–1540) in 1508<sup>18</sup>. As it was customary at the time, the soldiers lived in the villagers' houses inside the walls. The Archduke sent the provincial architect Giuseppe Vintana (†1587) from Gradisca to inspect the *tabor*<sup>19</sup>. He prepared plans for a new Renaissance-style

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14 Vinko RAJŠP (ed.), *Slovenija na vojaškem zemljevidu 1763–1787 (1804). Opisi. 3. zvezek*, Ljubljana, ZRC SAZU - ARS, 1997, p. 138. There is no mention of the tower or the manor house in the military report, while all the structures built from stone usable for defense are mentioned.

15 SLA, IÖ HK, 1580-IV-44. First published in Seražin, *Štanjelski grad* cit., p. 171.

16 Igor SAPAČ, *Grajske stavbe v zahodni Sloveniji. 5: Kras in Primorje*, Ljubljana, Viharnik, 2011, p. 253.

17 Vasko SIMONITI, *Vojaška organizacija na Slovenskem v 16. stoletju*, Ljubljana, Slovenska matica, 1991, p. 205.

18 Carl CZOERNIG, *Gorizia. «La Nizza austriaca». Il territorio di Gorizia e Gradisca*, Gorizia, Cassa di Risparmio di Gorizia, 1969, p. 652, n. 1.

19 Although there is no architect's name in the document, it is certainly Giuseppe Vintana, who served as provincial architect from his appointment in 1561 until his death. See: Ranieri Maria COSSAR, *Storia dell'arte e dell'artigianato in Gorizia*, Pordenone, F. Cosarini, 1948, pp. 57–63. On 14 October 1576, Vintana was appointed "Baumeister der windisch-kroatischen Grenze und der Landbefestigungsgebäude", which meant that he was charged to inspect fortifications on the borders of Inner Austria. He left the job in 1584, but stayed in the service of Archduke Carl II until his death, leading the construction



**Fig. 11.2.** Cobenzl upper manor house, Štanjel (ca. 1570–1580).

curtain of walls and appointed a master builder. In one year, about two thirds of the settlement was closed with a modern wall with strategically placed defensive towers and fortified gates (fig. 1.3).

By 1583<sup>20</sup> Hans Cobenzl thoroughly reconstructed his family's house standing by the medieval tower in Štanjel to make it more attractive and comfortable, as he himself stated in a letter to Archduke Charles II<sup>21</sup>. The old house on the ground floor consisted of three rooms only: the entrance hall, from which the door led to a large heated room, while the ordinary room opposite to the hall had the entrance outside under an external staircase, similar to the one leading to the *piano nobile* in Prosecco. In front of the

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works of castles in Gorizia, Trieste, Gradisca, Rijeka and Tolmin. Johann MEISTERL, »Italiener« in der Steiermark. Ein Beitrag zur Migrations-, Sozial- und Wirtschafts-geschichte des 16. und 17. Jahrhunderts, Doktorarbeit, Graz, Karl-Franzens-Universität, 1997, pp. 191–192.

20 A stone plaque is built into the wall of the newly built tract, approximately at the place where the entrance to it used to be with inscription: IOHA[NNES] COBENZL D[E] PROSEK, ORDINIS / THEVT[ONICI] EQVES, SERENISS[IMI] ARCH[IDUCIS] CARO[LI] / AB INTIMIS CONSILIIIS, INSTA[U]RAVIT. / ANNO DOMINI 1583.

21 Seražin, *Štanjelski grad* cit., p. 175.



**Fig. 11.3.** Cobenzl lower manor house, Štanjel (1607).

courtyards with cistern and the old family house, Hans built a larger building with another hall, heated room, kitchen and a series of smaller rooms, which he incorporated into the fortress wall concluding with a big round tower (**fig. 11.2**). It is possible that the provincial architect Vintana helped him with the planning.

Thus, the Cobenzl Manor House within the fortress or castle in Štanjel soon became the seat of the new feudal estate, which Archduke Ferdinand II (1578–1637) founded on 11 January 1607 taking the village and *tabor* “St: Daniel in Karst” from the Lantieri’s Rihemberk

seigneurie<sup>22</sup>. The jurisdiction was created especially for Hans’ nephew and successor, Philipp (1567–1626), as a reward for his service as *vicedomino* (provincial administrator) of the Duchy of Carniola (1602–1607). Philipp, who later became vice-president of the Lower Austrian Chamber<sup>23</sup>, erected an elongated building on the lower level of the main square between the large round tower and the main city entrance in the same year (**fig. 11.3**)<sup>24</sup>. As early as 1603, he had a new family tomb settled in the nearby parish church, and he elevated a bell tower in 1609 as well. All the mentioned construction works were probably carried out under the direction of the same local building master Melhiar Fabiani<sup>25</sup> and indicate the intention of the Cobenzl family to create their headquarters in Štanjel, their place of origin, which gave them the opportunity to rise into the ranks of nobility.

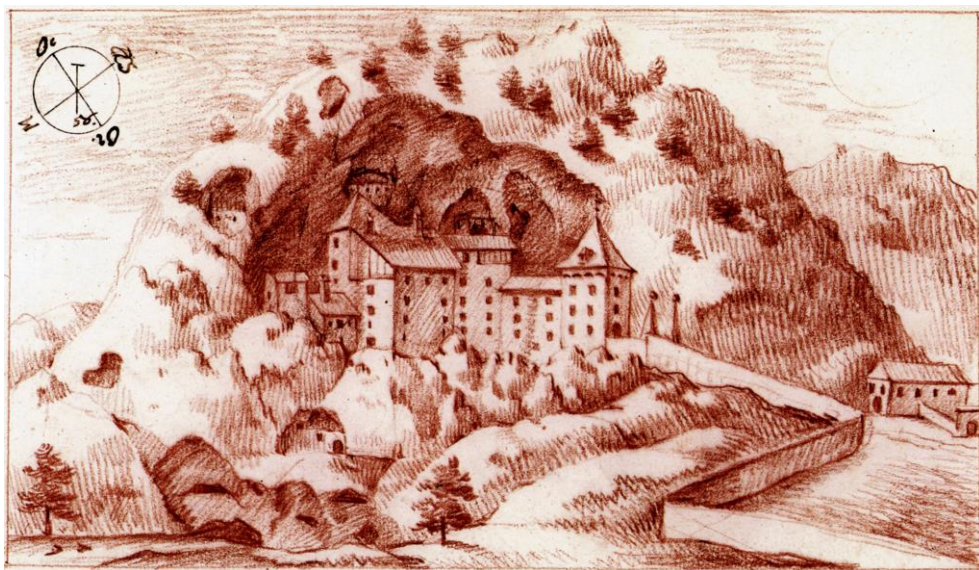
22 SLA, IÖ HK, 1607-I-138.

23 Miha PREINFALK, *Družina Cobenzl na Kranjskem* in this book.

24 The year 1607 is sculpted in the portal of this building.

25 Sapač, *Grajske stavbe...* Kras cit., pp. 288, 304, n. 54.





**Fig. 11.4.** Johann Weichard Valvasor, *Lueg*, sanguine drawing (1678).

### ***1.3 Lueg Castle near Postojna***

In 1567, Hans Cobenzl took over as a fief the castle of Lueg near Postojna<sup>26</sup>. Even if he bought Lueg (**fig. 11.4**) only in 1589<sup>27</sup>, he gradually rebuilt it before that time<sup>28</sup> as the year painted on the family coat-of-arms on the castle façade attests (1570). Hans thoroughly modernized the medieval castle, originally from the 12–14<sup>th</sup> century, into a comfortable residence. By 1583, as can be gathered from the year sculpted on the main portal “1583 / I K”, he added to the castle a narrow new wing with an entrance tower. Both portals of the entrance tower of the Lueg castle (**fig. 11.5**) are modelled after Renaissance models published in Sebastiano Serlio’s (1475–1554) treatise *I sette libri dell’architettura*. The boss shaped as the letter “T” shows influence of the Giacomo Barozzi da Vignola’s (1507–1573) portal of the villa Farnese in Caprarola (1556–1573): modern Renaissance architectural elements with which

26 Simon RUTAR, *Schloss und Herrschaft Lueg*, in «Mittheilungen des Musealvereines für Krain», 8 (1895), p. 45, n. 1.

27 Rutar, *Schloss und Herrschaft Lueg* cit., p. 51: the purchase letter for the estate Lueg is dated 6 May 1589.

28 Rutar, *Schloss und Herrschaft Lueg* cit., p. 49: in 1574, the Archduke rebuked Hans Cobenzl for spending too much to renovate the castle.





**Fig. 11.5.** Portal of the entrance tower, Lueg Castle, Predjama (1583).

Hans Cobenzl could have become familiar during his service in Rome in the 1570s. Purchasing the picturesque Lueg Castle, Hans Cobenzl provided his family with an important status symbol that staunchly proclaimed its aristocratic status.



**Fig. 11.6.** Cobenzl Palace (now Archbishopric), Gorizia (1584–1589).

### ***1.4 Cobenzl Palace in Gorizia***

Hans Cobenzl's Roman experiences deployed themselves the most in Gorizia, where he bought two houses on the *Travnik*, a large area outside of the town walls, as early as 1570<sup>29</sup>. He then added a cultivated plot of land, for which in 1573 obtained the jurisdiction powers from Archduke Charles II<sup>30</sup>. Between 1584 and 1589<sup>31</sup>, he commissioned the construction of a real *villa suburbana* after the Roman models in the place of the old properties<sup>32</sup> (**fig. 11.6**).

29 Simon RUTAR, *Goriški Travnik in knežonadškofjska palača*, in *Zgodovinske črtice iz poknežene grofije goriške in gradiščanske* (facsimile from 1896), Nova Gorica, Založba Branko; Ljubljana, Založba Jutro, 2000, p. 21. Hans Cobenzl bought two houses from Zorzi Nallinger.

30 Rutar, *Goriški Travnik* cit., p. 20.

31 SLA, IÖ HK, 1584-IX-32; SLA, IÖ HK, 1587-III-15. Hans asked the Archduke for permission to use stone from the state quarry and wood from the state forests to build the palace.

32 A formal garden with a more complicated form is still visible behind the Cobenzl Palace on the plans of Giovanni Faligo from 1731 and the Plan of Gorizia from 1756. See: Andrea ANTONELLO, *Lo sviluppo urbano e architettonico di Gorizia nel corso del Seicento*, in Silvano CAVAZZA (ed.), *Gorizia barocca. Una città italiana nell'impero degli Asburgo*, Mariano del Friuli, Edizioni della Laguna, 1999, pp. 262, 274, 286.

The palace has been preserved almost intact until today, even if it was somewhat renovated in the Baroque style by Johann Philipp Cobenzl at the end of the 17<sup>th</sup> century and by the new owner, Agostino Codelli von Fahnenfeld (1683–1749)<sup>33</sup>, in the 1740s. Apart from the main portal, an elongated, fairly closed main façade is decorated only by window frames shaped in a diamond tip. Towards the courtyard, it opens with arcaded *loggia* on the ground floor and the *piano nobile*, similar to the simultaneously built Roman Villa Vigna d'Este of Pope Gregory XIII (1502–1585), today the presidential palace of Quirinale. According to the plans of the architect Ottaviano Mascarino (1536–1606), the pontifical palace was coeval with the Cobenzl one (1582–1585). His plan initially consisted of only one tract with loggias on both floors, located between the enclosed parts of the building in its corners<sup>34</sup>.

The design of both palaces as well as other similar suburban Roman villas fundamentally originates from Baldassarre Peruzzi's (1481–1536) Villa Farnesina (1508–1512), while Peruzzi used the open loggia on the ground floor and the first floor in the planning of the villa Le Volta near Siena<sup>35</sup>. In the County of Gorizia and Gradisca there is no suitable comparison from that era; however, other buildings were built soon after the model of the Cobenzl palace, such as the villa Zengraf-Graffenberg (now Coronini) at Piazzutta/Plačuta (1593–1610)<sup>36</sup>. Considering the decoration of the architecture, the closest comparisons to the Cobenzl palace can be found near the lower castle (*Burg*) in Graz: a motif similar to the diamond tip was used, for example, on the portal of the Graz Jesuit college, later university, established in 1586. This is not surprising since, owing to his roles, Hans Cobenzl was able to have direct contact with the best architects of his epoch in Graz. These architects, mostly coming from Lombardy and Ticino, worked for the imperial or archducal courts and were not allowed to accept private commissions without an explicit permission of the emperor or the archduke. The fact that

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33 The most visible additions from the 18<sup>th</sup> century are the balcony above the main portal and the chapel of the Exaltation of the Holy Cross, which were introduced during the renovation of the palace under Agostino Codelli. The chapel was built around 1746 and is ascribed to the local architect Michele Bon (1715–1773). See: Helena SERAŽIN, *Goriške in gradiščanske stavbarske delavnice v 18. stoletju*, in: *Vita artis perennis. Ob osemdesetletnici akademika Emilijana Cevca. Festschrift Emilijan Cevc*, Ljubljana, Založba ZRC, 2000, p. 392.

34 Alessandra ANSELMi, *Mascherino, Ottaviano*, in Jane TURNER (ed.), *The Dictionary of Art*, vol. 20, London - New York, Grove, 1996, p. 542.

35 Margherita AZZI-VisENTINI, *La villa in Italia. Quattrocento e Cinquecento*, 2<sup>nd</sup> ed., Milano, Electa, 1997, pp. 87–92

36 Cossar, *Storia dell'arte* cit., p. 73.





**Fig. 11.7.** Villa Cobenzl (now Codelli), Mossa.

Giuseppe Vintana, the provincial architect of the County of Gorizia, prepared a prior assessment of costs for the Cobenzl Palace with the help of master builder Giovanni Antonio da Lugano<sup>37</sup>, attests to the nobleman's privileged status, which is further confirmed by Archduke Charles' permission to use wood and stones from imperial resources<sup>38</sup>.

### ***1.5 Cobenzl Manor House in Mossa***

Hans Cobenzl bought Mossa in eastern Friuli from the nobles Anton and Jakob Neuhaus on 19 December 1572, then joined it with his properties in the villages of Capriva and Russiz and obtained the jurisdiction from Archduke Charles only in 1585–1587<sup>39</sup>. It is possible that he commissioned the construction of a comfortable Renaissance manor house on the site of a medieval tower-manor house first mentioned in 1263 as “turri de Mossa”, since there are

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37 Rutar, *Zgodovinske črtice* cit., p. 21.

38 See note 31.

39 Simon RUTAR, *Neuhaus-Castelnuovo*, in «Mittheilungen des Musealvereines für Krain», 7 (1895), p. 116; ASPG, Pergamene, n. 846, marca 862.



**Fig. 11.8.** Villa Cobenzl, detail from *Veduta della Vallisella presso Mossa*. Gorizia, ASPG, Stati II, b. 325a/93 (ca. 1735).

no traces of it anymore<sup>40</sup>. New Cobenzl's manor house was probably finished by 1593, as testified by the year on the inscription plaque on a sidewall of the Baroque chapel<sup>41</sup>. In this house, a similar design as in Prosecco was used: a closed ground floor is intended for commercial premises, while the floors above, based on a Venetian ground plan, were designed as an apartment. An elevated plateau gives entrance into the main hall through an elegant portal, which was inserted probably during the 18<sup>th</sup> century renovations. The Renaissance-like trifora, which decorates the western façade and is embellished with a Baroque balcony (**fig. 11.7**), was built during the subsequent renovations of the manor

40 Igor SAPAČ, *Grajske stavbe v zahodni Sloveniji. 3: Območje Nove Gorice in Gorice*, Ljubljana, Viharnik, 2010, p. 302.

41 There are two stone plaques on the sidewall of the chapel, one by Agostino Codelli who reconstructed the chapel in 1733, while it was still owned by Johann Caspar Cobenzl, and the other by Hans Cobenzl (1593), which is much damaged and almost unreadable.



**Fig. 11.9.** Cobenzl Castle, Štanjel.

house led by the new owner, Agostino Codelli<sup>42</sup>. A pair of low rounded towers protected the walled courtyard, so one can only guess about the detailed line of the wall and other possible extensions before the reconstruction (**fig. 11.8**).

## 2. Johann Philipp Cobenzl (1635–1702)

The next member of the family who devoted himself to building was count Johann Philipp Cobenzl, imperial privy councillor and chamberlain as well as hereditary cup holder of the County of Gorizia. Together with his younger brother Jakob Ludwig, he was elevated to the rank of count in 1674 and appointed captain of Trieste, an office that he more or less successfully led for 22 years, when he also took care of the imperial stud farm in Lipica on Karst. Between 1696 and 1702 he was the captain of Gorizia<sup>43</sup>. Towards the end of the 17<sup>th</sup> century he carried out the largest transformation of the Cobenzl manor house Štanjel into a real castle and, according to Johann Weichard Valvasor, he built the new manor house of Leittenburg in Lože near Vipava<sup>44</sup>.

42 See: Paolo IANCIS, *Aspetti di antico regime*, in Liliana FERRARI, Donata DEGRASSI (eds.), *Mossa nella storia*, Gorizia - Mossa, ISSR - Comune di Mossa, 2009, pp. 45–86: 64.

43 Giuseppe Domenico DELLA BONA, *Osservazioni e aggiunte sopra alcuni passi dell'“Istoria della Contea di Gorizia” di C. Morelli*, Gorizia, Paternolli, 1856 (rist. an. con indici, Mariano del Friuli, Edizioni della Laguna, 2003), pp. 150–251.

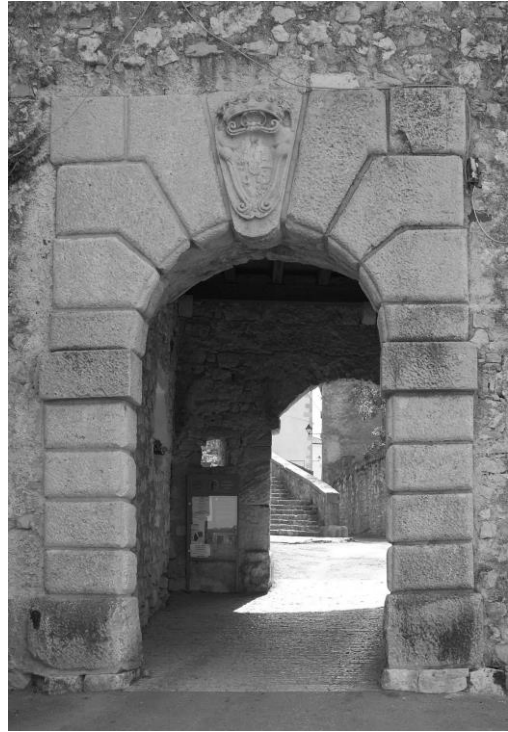
44 Johann Weichard VALVASOR, *Die Ebre des Hertzogthums Crain*, Laybach, zu finden bey Wolfgang Moritz Endter, 1689, vol. 3, book IX, p. 336.

## 2.1 Cobenzl Castle in Štanjel

At the beginning of the 17<sup>th</sup> century, Philipp Cobenzl increased the family manor house in Štanjel with a new building along the *tabor* wall, from the western entrance unto the fortress (**fig. 11.9**). Johann Philipp completed his grandfather's works between 1679 and 1700 and gradually rearranged the manor house into the form still visible today. He diligently documented all these steps with stone inscriptions placed in front of the buildings.

First, in 1679, he levelled the main square and arranged it into a flat plateau<sup>45</sup>. Then, by 1681, he raised the structure built by his grandfather in 1607 in order to level it with the rest of the manor house, and he opened the ground floor prospect with an arcaded *loggia*. At the first floor, he extended a long balcony on stone

consoles, a solution that he reused also for the side wings of the Cobenzl palace in Gorizia. At the same time, he also rearranged the older part of the manor house on the upper level of the courtyard into a more representative building with a large vaulted entrance hall. After a decade of rest, Johann Philipp retook the refurbishment of the fortress west entrance and completed it with a new portal in 1692 (**fig. 11.10**). Two years later, he finished the construction of a large cistern, since Štanjel did not have other sources of drinking water except the rainwater. He concluded this construction phase in 1696 with the closing of the wall all around the complex, which he recorded on the plaque above the portal: there, besides the volutes after the model of Baldassarre Longhena (1598–1682), visible echoes of Renaissance portals from



**Fig. 11.10.** Portal of the western entrance of the Štanjel Fortress (1692).

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45 This phase of the construction is documented on one of the pillars at the entrance into the churchyard.





**Fig. 11.11.** Baroque staircase, Štanjel (ca. 1700).



**Fig. 11.12.** Baroque Staircase, Lože near Vipava.

Lueg castle can be found. These resound even more in the new portal that leads into the fortress. Meanwhile, Johann Philipp took care to acquire all of the medieval houses along the eastern part of the courtyard to connect them with a bridge, lean on the old town-walls and uniform the façade. At the southeast corner, he rebuilt the old medieval tower and opened it with loggias before 1699. In the first half of the 18<sup>th</sup> century, a private chapel dedicated to St. John the Baptist was arranged inside.

His last project in Štanjel was a representative Baroque staircase (**fig. 11.11**), which connected both levels of the manor house in a harmonious whole, built around 1700<sup>46</sup>. On the conceptual level, this ingenious solution can be compared only to the scenic garden architecture of the Renaissance and Baroque Italian villas in Tuscany and Lazio<sup>47</sup>. The inspiration for it could have come from Johann Philipp's son, Johann Caspar II, who visited several villas and palaces all over Europe on his long tour after finishing his studies in Rome and Turin<sup>48</sup>. The staircase is varied with balustrades placed on ramps and niches in which statues of ancient deities were inserted. This was repeated on a much smaller scale in the park of the Leittenburg Manor House in Lože (**fig. 11.12**), and the same spirit for the scenic *grandeur* of architecture combined with nature would have been visible later in the new Haasberg manor house near Planina.

46 For the more precise building history of the castle see: Sapač, *Grajske stavbe...* Kras cit., pp. 287–291.

47 The staircase in the park of Villa Garzoni Collodi (1652) near Lucca could serve as a good term of comparison.

48 See: Vidic, *Dalla Signoria alla corte cit.*



Fig. 11.13. Johann Weichard Valvasor, *Leitenburg*, sanguine drawing (1678).



Fig. 11.14. Johann Weichard Valvasor, *Leitenburg Losh*, copper engraving (1679).

## 2.2 Leittenburg Manor House in Lože near Vipava



**Fig. 11.15.** Johann Caspar Cobenzl's coat of arms. Leutenburg, Lože (ca. 1732).

In 1674, when Johann Philipp and his brother Jakob Ludwig (1644–1677) were elevated to the rank of hereditary counts, they probably intended to commemorate this joyful occasion with the construction of a manor house on the only estate where Cobenzl family had not left its mark in form of a building yet. Hans Cobenzl may have got the Leittenburg estate not later than 1567<sup>49</sup>, while it is only in 1588 that he is mentioned as its landlord<sup>50</sup>. Apart from Lueg and Mossa, this was another estate with a long history, which goes back to the 12<sup>th</sup> century. Unfortunately, no visible traces of the previous Leittenburg manor house survive, although Igor Sapač assumes that it probably stood in the immediate vicinity of the present building and was demolished after the new manor house was extended, thus explaining its somewhat cramped location<sup>51</sup>. As can be gathered from the depiction of the manor house on a sketch<sup>52</sup> (**fig. 11.13**) most probably drawn before 1678 for the *Topographia Ducatus Carnioliae modernae*, which Johann Weichard Valvasor published in 1679<sup>53</sup> (**fig. 11.14**), the manor was already built at that time<sup>54</sup>. A decade later, in his description of the manor house Valvasor confirmed that it had been constructed only few years before<sup>55</sup>. Nevertheless, it differed from the present manor house mostly in the smaller balcony above the main portal,

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49 Rutar, *Schloss und Herrschaft* cit., p. 45, n. 1.

50 Preinfalk, *Družina Cobenzl* cit.

51 Igor SAPAČ, *Grajske starbe v zahodni Sloveniji. 1: Zgornja Vipavska dolina*, Ljubljana, Viharnik, 2008, p. 30.

52 Johann Weichard VALVASOR, *Topografija Kranjske: 1678–79: skicna knjiga*, Ljubljana, SAZU, 2001 (facsimile), f. 149.

53 Johann Weichard VALVASOR, *Topographia Ducatus Carnioliae modernae: das ist Controfee aller Stätt, Märckht, Clöster, undt Schlösser, wie sie anietzo stehen in dem Ertzhertzogthumb Crain*, Laybach, Johann Baptist Mayr, 1679, no. 128.

54 The sketch of the manor house differs from the graphics in that above the balcony there is a trifora similar to that in Mossa, while in the graphics the manor house is depicted with a bifora, just as it really is.

55 See note 44.



replaced by a large coat-of-arms made of stone, which was probably installed first after 1731 (**fig. 11.15**)<sup>56</sup>. According to the year 1750 and the initials “IK” sculpted in the yard portal, some reconstructions took place then<sup>57</sup>. Based on the ground plan, the manor house continues the typology of the Cobenzl manor houses in Mossa and Prosecco, with a large



**Fig. 11.16.** Leittenburg, Lože near Vipava.

vaulted wine cellar, while the ground plan of the residential floors follows the idea of “quattro stanze, un salon”. The corners of the main façade are emphasised by slender towers, similar to corner orioles or so called *Erker* (**fig. 11.16**) in some other contemporary Carniolan manor houses<sup>58</sup>. In such a way, the Cobenzl family did only follow the trend of other lesser and newly immigrated noble families in County of Gorizia and Duchy of Carniola, such as the Coronini Cronberg, that added defense elements to their newly built Late Renaissance and Baroque-style manor houses in order to point towards their presumed ‘ancient’ noble origin.

Johann Philipp was the first in his testament to introduce a division of the family’s estates among his sons – so Leittenburg should have to be left to the second-born son. After Cobenzl died in 1702, his son Ludwig Gundakar (1678–1764) thus inherited Leittenburg<sup>59</sup>. By marrying his cousin count Georg Andreas von Trilleck’s (1663–1701) daughter, Anna Katharina (1688–1724), Ludwig became also the owner of the Ribnica estate. In 1738 he sold it to his older brother Johann Caspar II<sup>60</sup> who, like his father, intended this property for his second-born son Guido. Since Ludwig died without a heir, as a second-born Guido inherited also Leittenburg<sup>61</sup>.

56 From the remains of the coat of arms it is evident that the shield was surrounded by a chain of the Order of the Golden Fleece, received by Johann Caspar II in 1731.

57 Sapač, *Grajske stavbe ... Zgornja Vipavska dolina* cit., p. 32.

58 For instance, see the Stegberg manor house, which became Cobenzl property together with Haasberg in 1717.

59 Preinfalk, *Družina Cobenzl* cit.

60 Preinfalk, *Družina Cobenzl* cit.

61 Testament and probate inventory of Ludwig Gundakar Cobenzl (1764–1765), in ASGo, ASCC, AeD, b. 36, f. 101, cc. 58–81.

### 3. Johann Caspar II Cobenzl (1664–1742)

His father sent him to study law in Vienna and Salzburg, so that he would be able to learn fluent German. He furthered his studies in Rome and, as anticipated, before returning home he went on a *grand tour* around Europe to gather experience, worldliness, sophistication and new useful acquaintances. He also made a longer stop in Turin, taking courses at the *Reale Accademia di Savoia*, which trained its students for diplomacy and serving in ruling courts. He was determined to embark on a career of courtier at the imperial court in Vienna. With support from his father's friend and his own future father-in-law, Giulio Federico Bucelleni, Johann Caspar started his service in Vienna in 1686 as a chamberlain of the emperor Leopold I (1640–1705) and then of the young imperial archdukes Joseph (1678–1711) and Charles (1685–1740). After the departure of the latter to claim the Spanish crown in 1704, Cobenzl was appointed captain of the County of Gorizia, thus succeeding his father's tenure, and from 1715 to 1722 he became governor of Carniola – both posts shifted his focus toward his domestic estates for a while. His amazing career followed in Vienna as Emperor Charles VI's supreme court marshal in 1722, imperial supreme chamberlain in 1726 and knight of the Order of the Golden Fleece in 1731. Johann Caspar was already advancing in years and declining in health since, at the time of coronation of the new ruler Maria Theresa (1717–1780), he was almost blind – all of which led to his retirement in 1741<sup>62</sup>.

With the purchase of the Carniolan estates from the princely dynasty of Eggenberg in 1716, Johann Caspar transferred the barycentre of his family into Inner Carniola. He thoroughly reconstructed the manor houses Haasberg near Planina and Logatec as well as the palace in Novi trg 5, Ljubljana. In all three cases, the plans for the rebuilding are attributed to the provincial architect of Carniola, Carlo Martinuzzi (ca. 1673–1726) who, among others, is the author of the Ljubljana Town Hall and the Ursuline Church<sup>63</sup>.

On the other hand, Johann Caspar II was also the first Cobenzl who handed over some of the family properties. Relying on spending most of his time at the imperial court in Vienna, he sold Lueg Castle to Sebastian von Raigersfeldt (1655–1732) on 6 July 1711, only to redeem it on 22 March 1719, because the buyer had not paid the whole amount<sup>64</sup>. Johann Caspar reconsidered

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62 Carlo MORELLI, *Istoria della Contea di Gorizia*, Gorizia, Paternolli, 1855-1856 (rist. an. con indici, Mariano del Friuli, Edizioni della Laguna, 2003), vol. III, p. 57.

63 For Carlo Martinuzzi see: Igor SAPAČ, *Baročni arhitekti na Slovenskem*, in *Arhitektura 18. stoletja na Slovenskem*, Ljubljana, Arhitekturni muzej v Ljubljani, 2007, pp. 250–252.

64 Rutar, *Schloss und Herrschaft Lueg*, pp. 97, 100.

the importance of owning this castle as a sign of his presence in Carniola and decorated it with his own coat of arms decorated with the Golden Fleece (**fig. 11.17**).

After the promotion to a number of important, although very expensive positions and services at the imperial court after 1722, and by taking care of his children's future, Johann Caspar's debts increased so highly that he was forced to sell Mossa, a property that in his opinion was not profitable enough. Around 1726 he had spent large amounts of money for its repairs, but the investment did not pay off<sup>65</sup>. He signed the sale contract with one of his creditors from Ljubljana, a wealthy doctor of medicine and



**Fig. 11.17.** Johann Caspar Cobenzl's coat of arms. Lueg Castle, Predjama (ca. 1732).

businessman, Agostino Codelli<sup>66</sup>, on 15 July 1734<sup>67</sup>. The contract seems to be a mere formality, since it appears that Codelli had been already living in Mossa and in 1733 repaired the manor house's chapel<sup>68</sup>. In 1735 Codelli sold his shares of the Ljubljana enterprise to his business partner baron Michelangelo Zois (1694–1777) and moved to Gorizia. Only a couple of years later (1739), Ludwig Gundakar sold Codelli also the Cobenzl palace in Gorizia, just a year after the cession of Ribnica to his brother Johann Caspar<sup>69</sup>. Agostino Codelli further repaired the manor house of Mossa and the city palace, where he built the chapel of the Exaltation of the Holy Cross and as a very pious man donated the whole estate in Gorizia together with a large amount of money to establish the new Archdiocese<sup>70</sup>.

65 See: Vidic, *Dalla Signoria alla corte cit.*

66 For Agostino Codelli see: Miha PREINFALK, *Codelli pl. Fabnenfeld*, in: *Slovenska biografija*, Ljubljana, Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013, <http://www.slovenska-biografija.si/rodbina/sbi1005430/#novi-slovenski-biografski-leksikon> (accessed 1<sup>st</sup> September 2021).

67 Copy of the purchase agreement in ASGo, ASCC, AeD, b. 371, f. 1086, cc. 442–445.

68 See note 40.

69 See: Vidic, *Dalla Signoria alla corte cit.*

70 Simon RUTAR, *Zgodovinske črtice o Gorici*, in *Zgodovinske črtice iz poknežene grofije goriško-gradiške. Faksimile iz leta 1896 s spremno besedo*, Nova Gorica, Založba Branko; Ljubljana,

### 3.1 Cobenzl Palace on Novi trg 5 in Ljubljana



**Fig. 11.18.** Carlo Martinuzzi, staircase (ca. 1716), Cobenzl Palace at Novi trg 5, Ljubljana.

Count Johann Caspar bought the house at Novi trg 5 as early as 1715<sup>71</sup>. Only the entrance hall and a staircase have been preserved from the reconstruction that followed soon after. Its plans are ascribed to the province architect Carlo Martinuzzi. The staircase (**fig. 11.18**), which is considered the most beautiful Baroque inner staircase in Ljubljana, was created in the form of a shaft and supported by columns, varied in each floor according to classical architectural order: from Doric on the ground floor to composite on the third floor. In 1722 Johann Caspar moved to Vienna again, entering the prestigious office of the imperial supreme court marshal, which was the reason why in 1725, when he was certain

that he would have not need the palace in Ljubljana anymore, sold it to count Anton Joseph von Auersperg<sup>72</sup>. As early as 1823, the palace was thoroughly reconstructed after the plans by architect Francesco Coconi (†1836)<sup>73</sup>.

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Založba Jutro, 2000, p. 75. For his merits in financially establishing the Archdiocese of Gorizia, in March 1749 Empress Maria Theresa granted Agostino Codelli with the title of baron and among other the right of patronage over the parish in Mossa. See: Preinfalk, *Codelli pl. Fabnenfeld* cit.

71 See: Tina KOŠAK, *Picture collections and furnishings in the Cobenzl residences in Carniola*, in this book.

72 ZRC SAZU, Milko Kos History Institute, Vladislav Fabjančič, *Knjiga ljubljanskih hiš in njih stanovalcev II. Novi trg*, f. 141. Cobenzl sold the palace 17 August 1725.

73 Damjan PRELOVŠEK, *Ljubljanski stavbni mojster Francesco Coconi*, in «Acta historiae artis Slovenica», 2 (1997), p. 115.





**Fig. 11.19.** Haasberg Manor House in 1934.

### ***3.2 Haasberg Manor House in Planina near Rakek***

Johann Caspar bought the estate Haasberg in Planina near Rakek on 11 November 1716 from the widowed Princess Maria Charlotte von Eggenberg († 1755)<sup>74</sup>. It remained in the family possession until the end. According to Valvasor, the manor house was built by the Eggenbergs in 17<sup>th</sup> century<sup>75</sup>. It is considered that the new Cobenzl manor house followed Martinuzzi's plans: the works lasted in the period between 1717 and 1723<sup>76</sup> according to the year on the main portal. It is more likely that Cobenzl started rebuilding the old manor house after the fire of 1720<sup>77</sup>, and that the above mentioned 1723, together with the year 1722 on one of the side portals, would mark the beginning of the new construction. Thanks to large yearly salaries that Johann Caspar was receiving as a tutor of Maria Theresa's future husband, the young duke of Lorena, from 1723 he was able to afford the costs for a more representative

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74 Gerhard Bernd MARAUSCHEK, *Die Fürsten zu Eggenberg. Unter besonderer Berücksichtigung ihres Kunstmäzenatentums*, PhD dissertation, Universität Graz, 1968, p. 263.

75 Valvasor, *Die Ehre* cit., pp. 267-269.

76 See Igor SAPAČ, *Grajske stavbe v osrednji Sloveniji. 3: Notranjska. 1: Med Planino, Postojno in Senožčami*, Ljubljana, Viharnik, 2005, p. 40.

77 Vidic, *Dalla Signoria alla corte* cit. Leopold Carl, the eldest son of Johann Caspar, died of wounds caused by the fire at Haasberg Manor House in June 1720.

building. Three years later, the construction works ended; in May 1726, Johann Caspar planned to cover the roof of the manor house with roof-tiles in order to be complete and ready for of Emperor Charles VI's visit in 1728<sup>78</sup>.

The Haasberg Manor House (**fig. 11.19**) is one of the key Baroque monuments of aristocratic representative architecture not only in Carniola, but also in the wider Austrian lands. Johann Caspar most probably drew the inspiration for its construction and layout in the surrounding nature from the lavish Renaissance and Baroque villas that he had visited during his stay in Italy, although the possible influence of the majestic Upper Belvedere Manor House in Vienna (1721–1723), which Prince Eugen von Savoy (1663–1736) built almost simultaneously, has to be considered<sup>79</sup>. Both buildings are set on an elevated ground, with a calculated stage effect set in the formal natural scenery. The whole complex in Haasberg is symmetrically designed and put along a central axis that continues through the formal park and the luxurious residence, concluding itself in the 'wilderness' on the other side. A representational staircase with its long ramps, which is the only element besides the main and side *avant-corps* that at least slightly stir the mighty building, leads to the manor house. There is a recognisable echo of the same concept from Štanjel and Leittenburg manor houses. In the design of the central *avant-corps*, the architect's style can be distinguished from the tympanum and the elegantly realised main portal, which are close to solutions that Martinuzzi applied for the Ljubljana town hall (**fig. 11.20–23**). Through the main portal one could enter the two-storey entrance hall, and then over the rich Baroque staircase, comprised of double shaft staircase at the end – similar to the one that Martinuzzi designed for Cobenzl Palace on Novi trg 5 – and climb up into a two-storey main hall above it, from which the axis continues through the back portal on a plateau behind the manor house. The Baroque chapel next to the inner staircase and especially its dome-like vault confirm Martinuzzi's authorship, since it is similar to the presbytery of the Ljubljana Ursuline church. It is documented, though, that Johann Caspar corresponded with Martinuzzi in 1717 and that they knew each other<sup>80</sup>.

The whole architectural complex, which was functioning as a backdrop within the natural surroundings, became an important model for all the future Baroque manor houses in Carniola and the County of Gorizia. It influenced

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78 Vidic, *Dalla Signoria alla corte* cit.

79 Johann Caspar II Cobenzl and Prince Eugen von Savoy were well acquainted. See: Vidic, *Dalla Signoria alla corte* cit.

80 Weigl, *Matija Perski* cit., pp. 22, 29 n. 64, 86.



**Fig. 11.20.** Carlo Martinuzzi, Town Hall, Ljubljana (1717–1719).



**Fig. 11.21.** Main Portal of the Town Hall, Ljubljana.



**Fig. 11.22.** Main Portal of Haasberg Manor House.



**Fig. 11.23.** Main Portal of Logatec Manor House.



**Fig. 11.24.** Johann Weichard Valvasor, *Stegberg*, sanguine drawing (1678).

the reconstruction of Lantieri manor house in Vipava, Attems Petzenstein's in Podgora or even Lamberg's (Cekinov grad) and later the Tivoli in Ljubljana. Unfortunately, after the arson during the Second World War, Haasberg has slowly decayed and is presently in ruins.

Among the estates that Johann Caspar bought from Princess Eggenberg in 1716 there was also Stegberg (Šteberg) (**fig. 11.24**). While concentrating on Haasberg, he most probably abandoned the Stegberg manor house near Lake Cerknica as early as the 18<sup>th</sup> century, and left it to decline, so that today there are no traces of it<sup>81</sup>.

### ***3.3 Cobenzl Manor House in Logatec (Loitsch)***

Johann Caspar bought the manor in Logatec (**fig. 11.25**) in 1716 together with other Eggenberg estates. The manor house, which was transformed into its present-day cube shape with four corner towers in the 1580s, was converted into a comfortable residence on the way from Ljubljana to Haasberg or to Gorizia County in the 1720s<sup>82</sup>. Architect Carlo Martinuzzi is most probably author of plans for a refreshment of the manor house in Logatec, which is most evident in the form of the main portal. It is a cross between the main

81 Igor SAPAČ, *Grajske stavbe v osrednji Sloveniji. 3: Notranjska. 2: Med Idrijo in Snežnikom*, Ljubljana, Viharnik, 2006, p. 179.

82 Sapač, *Grajske stavbe... Med Idrijo* cit., p. 85, 89–90.





**Fig. 11.25.** Logatec Manor House.

portal in Haasberg and the portal of Ljubljana Town Hall. The plans were most probably carried out simultaneously with the works in Haasberg and in anticipation of the visit of Emperor Charles VI in 1728. On its way to Gorizia, the emperor stopped by for lunch<sup>83</sup>. Due to its location along the main road to the ports of Rijeka and Trieste, the manor house became a sort of travel station for important personalities such as Emperors Charles VI, Joseph II (1741–1790), Leopold II (1747–1792), Franz Josef (1830–1916) and Napoleon Bonaparte (1769–1821)<sup>84</sup>.

#### **4. Guidobald Cobenzl (1716–1797)**

Guido Cobenzl was the third-born son of Johann Caspar II. After his father provided him with the service of page at the imperial court<sup>85</sup>, he served in the army. Following the death of his eldest brother, he inherited the estates established by Johann Philipp and Johann Caspar II for the second-born sons,

83 Vidic, *Dalla Signoria alla corte* cit. Emperor stayed in Logatec on 31 August 1728.

84 Sapač, *Grajske stavbe... Med Idrijo* cit., p.85.

85 «Ristretto annalogico dall'anno 1722 sino all'anno 1741 inclusive» by Johann Caspar Cobenzl, in ASGo, ASCC, AeD, b. 371, f. 1086 (entry of 9 april 1729).



**Fig. 11.26.** Cobenzl Palace at Novi trg 4, Ljubljana.

Leittenburg and Ribnica, which his father bought from his brother Ludwig for this specific purpose. He handed him Ribnica and the palace at Novi trg 4 in Ljubljana as a wedding gift in 1739<sup>86</sup>. In 1753, Guido bought the Breg estate on Ribnica and merged them into one<sup>87</sup>.

#### ***4.1 Cobenzl Palace on Novi trg 4 in Ljubljana***

In 1715, with the Eggenberg house at Novi trg 5, Johann Caspar II also bought a house at Novi trg 4 in Ljubljana<sup>88</sup> (**fig. 11.26**). This was part of the wedding gift intended for his son Guidobald. Between 1751 and 1756, Guido built a new palace after the plans by the then leading architect in Carniola, Matthias Persky (1716–1761)<sup>89</sup>. The palace is renowned for its façade without

86 «Ristretto annalogico» cit. (entry of 14 january 1740).

87 Preinfalk, *Družina Cobenzl* cit.

88 See: Košak, *Picture collections and furnishings*, cit. This palace hosts various research institutes of ZRC SAZU (Research Centre of Slovenian Academy of Sciences and Arts), among them France Stele Institute of Art History.

89 See: Igor WEIGL, *Matija Persky. Arhitektura in družba sredi 18. stoletja*, MA thesis, Ljubljana, Filozofska fakulteta, 2000. The architect was the author of the plans, among other, for the near Barbo palace in Ljubljana and the Novo Celje Manor House near Žalec. In 1755, he became provincial architect in Carniola.



Fig. 11.27. Johann Weichard Valvasor, *Reifnitz*, drawing (1678).

the usual pilasters; instead, the architect diversified the frontage with a vertically connected decoration of window frames. This solution represented a total novelty for Ljubljana at the time and introduced a transition from Venetian classicism toward milder Austrian Baroque. By 1762 Guido sold the Ljubljana palace to baron Billichgrätz (who in 1773 left it to his daughter Maria Rosalia<sup>90</sup>) having moved to Gorizia, where he had bought a palace quite opposite the church of the Immaculate Conception on present-day via Garibaldi<sup>91</sup>.

#### 4.2 Ribnica Castle

Towards the end of the 18<sup>th</sup> century, Guido renovated thoroughly and with great expenses the castle in Ribnica (**fig. 11.27**), which was heavily damaged from fire in 1778. In 1665, baron Georg Andreas von Trilleck (†1667) had redesigned the originally anti-Turkish fortress, that he had bought from Georg Bartholomäus Khisl (ca. 1600–1656) in 1641, into a Baroque residence, although the changes had not been drastically cut into the appearance of the

90 ZRC SAZU, Milko Kos History Institute, Vladislav Fabjančič, *Knjiga ljubljanskih hiš in njih stanovalcev II*. Novi trg, f. 137.

91 Lucia PILLON, "Oltre lo specchio". *Committenza e cultura nella Gorizia del Settecento*, in Andrea ANTONELLO, Walter KLAINSEK (eds.), *I Lichtenreiter nella Gorizia del '700*, Mariano del Friuli, Edizioni della Laguna, 1996, pp. 36–46: 40–41, 45 nn. 63–66, 142.



complex<sup>92</sup>. His son, count Georg Andreas, just continued with the transformation of the manor house into a more comfortable residence. With the marriage of his only daughter Anna Katharina von Trilleck in 1702, the residence came into possession of her second cousin and Guido's uncle, Ludwig Gundakar Cobenzl. During the renovation, Guido did not make any great change to the building, for he only repaired some damages<sup>93</sup>, but in the Second World War the castle of Ribnica was burned down again, so that only the walls are now preserved.

## Conclusion

With Guido the construction activities of the Cobenzl family ceased, since the last representative of this powerful family, his son Johann Philipp Cobenzl (1741–1810), State Chancellor of the Habsburg Monarchy, spent most of his time in Vienna and did not have much interest in his estates in County of Gorizia and Gradisca and Duchy of Carniola. He sold the estate of Ribnica in 1810 to the castle keeper, Anton Rudež (1757–1829), a former subject of the Cobenzls' from Kobjeglava near Štanjel. After his death, Johann Philipp left the rest of the family's estates to his great nephew Michael Coronini Cronberg (1793–1876). The latter got rid of all of them: he sold Leittenburg in 1822 to the medical doctor Josef Mayer<sup>94</sup> and Štanjel in 1825 to the wealthy industrialist Johann Christoph Ritter von Záhony (1782–1838), originally from Frankfurt but established in Gorizia<sup>95</sup>. Prince Weriand Alois Windischgratz (1790–1867) bought the estates in Notranjska, including the Haasberg, Lueg, Stegberg and Logatec, in 1846<sup>96</sup>.

The Cobenzls, like any other 'younger' noble family, skillfully used architecture to emphasize their aristocratic status. If the first period of purchases of estates and acquisition of fiefs under Hans Cobenzl was marked by the construction of simple and comfortable, half-farm manor houses, this changed after his return from Moscow in the 1580s. He placed since then greater emphasis on representation in terms of luxury, as in the case of the

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92 Igor Sapač, *Arhitekturna zgodovina gradu Ribnica na Dolenjskem*, in «Kronika», 66/3 (2018), p. 400.

93 Sapač, *Arhitekturna zgodovina* cit., p. 407.

94 Majda SMOLE, *Graščine na nekdanjem Kranjskem*, Ljubljana, Državna založba Slovenije, 1982, pp. 270–271.

95 Sapač, *Grajske stavbe...* Kras cit., p. 257.

96 Sapač, *Grajske stavbe...* Med Idrijo cit., p. 85.

Gorizia palace, or in the sense of symbolically emphasizing his family's nobility by using fortification elements like towers into real medieval castles, such as in Lueg. Similar was the goal of Johann Caspar II, who built the representative, almost princely Haasberg Manor House. The Emperor's journey in 1728, when the provincial estates of Carinthia, Carniola and Gorizia paid homage to their sovereign, was deliberately planned in a way that he could host the ruler on almost all his estates or those of his relatives, including Lantieri and Edling. Charles VI stopped in Logatec for a lunch and in Haasberg for a dinner and stayed overnight; his entourage was invited to hunt at Lueg castle, while he rested in Vipava with Lantieri and on a way back from Gorizia he took lunch with Edling in Ajdovščina, to dine and sleep in Vipava again. On his way back from Lipica, Trieste and the Habsburg ports in Istria, the Emperor stopped at Haasberg to dine and sleep again; another day for visiting Logatec and taking lunch, where he could shoot a bear from a window, before returning to Vienna<sup>97</sup>. If this trip was a sort of holiday for the Emperor, it was pure propaganda for the courtiers of his entourage and a further status assertion for the Cobenzl family in the higher-ranking nobility. Lueg and Štanjel castles, Logatec, Leittenburg and Haasberg manor houses are buildings that even today, stripped of all furnishing and art collections, impress the visitor.

The Cobenzls influenced the form of architecture of all their estates. They brazenly introduced new architectural models into them and thus influenced the design of the palaces and manor houses of other noble families in the County of Gorizia, Gradisca and the Duchy of Carniola. They used their high-ranking posts to employ the best architects available in the moment, which meant they always commissioned plans for their most representative architectural projects to the leading provincial architects, such as Giuseppe Vintana, Carlo Martinuzzi or Matthias Persky, with whom they left an important mark also in the architectural heritage of both provinces<sup>98</sup>.

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97 Vidic, *Dalla Signoria alla corte* cit.

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## **Abstract**

This paper deals with the architectural commissions of the aristocratic Cobenzl family from the second half of the 16<sup>th</sup> to the end of the 18<sup>th</sup> century. Among the most significant “builders” of this family there was Hans (Johann) Cobenzl, who built or renovated manor houses and castles in all the estates he had acquired for his family: Prosecco, Štanjel, Jama (Lueg), Gorizia and Mossa. The following very active member of this family in terms of construction was Johann Philipp Cobenzl (1635–1712) who carried out the most extensive rebuilding of the manor house in Štanjel and built the Leittenburg Manor House in Lože near Vipava towards the end of the 17<sup>th</sup> century. His son Johann Caspar II (1664–1742) sold the family’s Friulian properties and transferred the focus of the family estates to Inner Carniola by acquiring the Carniolan estates from the Eggenberg family. He thoroughly rebuilt the manor houses Haasberg near Planina and Logatec. He also bought a former Eggenberg palace in Ljubljana and – with a purchase from his brother Ludwig Gundakar – the estate of Ribnica, both of which were handed to his son Guidobald. The latter built a new palace in Ljubljana and, towards the end of the 18<sup>th</sup> century, restored the Ribnica castle. With him the architectural commissions of the Cobenzls ended, as the last representative of this powerful family, Johann Philipp (1741–1810), spent most of his time in Vienna.

## **Keywords**

Cobenzl; architecture; County of Gorizia; Carniola; Renaissance; Baroque