

## RESUMÉ 4/16

bových publikací a je předmětem bádání autora recenze.<sup>3</sup>

Kniha Zuzany Bauerové ukázala možná poněkud překvapivý fakt, že studium nedávné historie skýtá velké množství obtížně zodpověditelných otázek. Historické vědy však nabízejí jednu velmi užitečnou metodu, pomocí níž je možné alespoň část nejasností osvětlit. Je jí orální historie. V dějinách umění je doposud zřídka využívána, přesto má, pokud je aplikována správně, nesporné výsledky.<sup>4</sup> Ačkoliv autorka s pamětníky hovořila, potenciál velkého množství žáků Bohuslava Slánského mohl být díky orální historii využit lépe.

Minimálně za zmínku stojí grafické pojetí knihy, které měl na starost Štěpán Marko. Jednoduchý design pracující s kombinací bílé, černé a zlaté barvy skýtá řadu rafinovaných detailů. Zvolený bezpatkový a poměrně masivní font se bohužel čte nesnadně. Práci by rovněž prospěla redakce citací v češtině, v nichž se objevuje řada slovákismů. Tato negativa jsou však několikanásobně převážena celkovým dojmem z mnohaleté badatelské práce.

Na závěr je nutné se ptát, zda je „československá restaurátorská škola“ stále jediným správným způsobem obnov uměleckých děl, o čemž na začátku 90. let vůbec nepochyboval Karel Stretti.<sup>5</sup> Zuzana Bauerová svou práci objasnila její genezi. Revize postupů této propracované metodologie však musí vzejít od praktikujících restaurátorů, kteří mají díky recenzované knize dveře otevřené. Nepochybně by závěry studie měli znát památkáři dozorující restaurátorské akce, kterým by pomohly pochopit hluboce zakořeněnou důvěru v to, že restaurování je vědou, řemeslem a uměním.

Matěj KRUNTORÁD

#### ■ Poznámky

**3** O restaurování několikrát referovali sami Kotrbové, viz: František Kotrba, Konservování levočského oltáře, *Zprávy památkové péče* XIV, 1954, s. 99–110; nejnověji Matěj Krontorád, Bratři Kotrbové, *Acta Musei Scepusiensis*, Levoča 2015, v tisku.

**4** Metodologie orální historie viz Miroslav Vaněk et al., *Orální historie. Metodické a technické postupy*, Olomouc 2003.

**5** Karel Stretti, Vývoj a specifika restaurování v českém prostředí, in: *Technologia artis 3. Materiály mezinárodního symposia Historické výtvarné techniky v umění střední Evropy a česká restaurátorská škola*, Praha 1993, s. 5–8.

#### Restoration of the Kuks Hospital. Notes on the restoration of historical colour scheme

Karel KIBIC ml.

*Keywords: Kuks Hospital – conceptual conservation restoration – restoration of facade colour scheme*

The article provides comprehensive information about the restoration of the state protected site of the Hospital Kuks. It includes a history of the site from its inception until its current restoration. The original concept for the restoration had as its main goal presenting the site as a complex composite area created gradually in many, often contradictory, phases. This concept was fulfilled only partially with some unavoidable compromises and a few disputed choices. The results overall can however be seen as successful, especially given the inherent degree of difficulty. The complicated issues encountered during the project are illustrated on the case of the restoration of the colour scheme of the hospice facades.

*Illustrations: Fig. 1. Kuks Hospital, general view; Fig. 2. First floor ground plan, building phases indicated by colour; Fig. 3. South facade in 1950; Fig. 4. South facade and gardens after reconstruction; Fig. 5. South side of the courtyard in 1950; Fig. 6. South side of the courtyard after reconstruction; Fig. 7. Northwest courtyard in 1950; Fig. 8. Northwest courtyard after reconstruction; Fig. 9. So called Great veduta of Kuks Spa, after 1940; Fig. 10. Southeast corner of the premises after reconstruction.*

#### Restoration of the cycle “Dance of Death” and the paintings in the chapel and pharmacy

Milena NEČÁSKOVÁ

*Keywords: mural – Dance of Death – template, painting technique – preparatory drawing – retouching – structural consolidation – mold – overlapping work*

The walls of the main hall of the Kuks Hospital bear 46 wall paintings with scenes from the cycle “Dance of Death”, which illustrate an anonymous German poem about human equality before death and which were painted according to templates by Hans Holbein the younger. Quatrain verses of the poem are listed below the paintings. The paintings were made around 1720, and after several decades were partially scraped off and whitened. Four scenes were gradually recovered in the 20th century, while the cycle as a whole was restored during the renovation of the hospital in 2013–2015. The fortunate choice of restoration concept included not only the murals, but the entire corridor as well. The Baroque plaster and the simple original paintings on the surfaces that surround the mural paintings were also restored. The painting technique was designated as lime secco on a lime primer. The paintings were created

somewhat after the completion of the corridor, since in many places there are two layers of paint beneath the paintings. The paintings' author maintained the composition of Holbein's templates quite accurately, although many details are different and some scenes are reversed. Preparatory drawings or other traces of aids to transfer the composition were carefully searched for, but no use of any preparatory drawings or geometric auxiliary meshes was demonstrated. The painter worked according to the templates directly using freehand. This method of working enabled not only a relatively small painting format – squares with a surface of slightly below 4 m<sup>2</sup> – but also the painter's apparent erudition, evident on a single scraping of a paint layer in the undamaged painting Canon, where the artist's freehand brushwork is visible. The pigments used correspond to the contemporary palette; only the blue is an enamel, the only proven green is earth green, and in addition to iron red, the painter also used cinnabar. The essence of the restoration lay in the retouching process. Returning the original artistic expression to such damaged paintings is not possible. Retouching was a compromise in an effort to make the scenes readable while not disturbing the authenticity of the preserved work. Drawing reconstruction was therefore not used anywhere, and the retouching was executed in a weaker color intensity. The mold on the paintings and structural consolidation of the paintings in the chapel and pharmacy also had to be addressed. Some basic questions are mentioned regarding the overlapping of the restoration and construction work.

*Illustrations: Fig. 1. Kuks Hospital, detail of scene The expulsion from Paradise from the Dance of Death cycle, condition after uncovering; Fig. 2. The same, after restoration; Fig. 3. Kuks Hospital, plan of the ground floor depicting order of scenes of Dance of Death cycle and names of respective conservationists; Fig. 4. Kuks Hospital, the scene Astronomer from the Dance of Death cycle, condition after uncovering; Fig. 5. The same, detail; Fig. 6. The same, after restoration; Fig. 7. The scene Canon, the only one where it is possible to study the original brushwork; Fig. 8. The scene The Fall of Adam and Eve, detail of Adam, after restoration; Fig. 9. The same, macro photo of the engraved line alongside Adam's leg; Fig. 10. The same, detail of the writing below the scene; Fig. 11. The scene Doctor, macro photo of the engraved line filled with paint; Fig. 12. The scene Princess, detail; Fig. 13. Hospital chapel, painting with the apostle Peter, after uncovering; Fig. 14. The same, after the restoration and reconstruction of the upper part of the figure; Fig. 15. The scene Sailors, detail of the Grim Reaper, after restoration; Fig. 16–17. Hospital pharmacy after and during reconstruction and restoration of the ceiling paintings.*

### Memento mori in the Kuks Hospital corridor

Jiří ŠERÝCH

**Keywords:** Kuks – Dance of Death – Hans Holbein the younger – Baroque painting – restoration – iconography

Using a substantial contribution of EU money, the project Kuks – pomegranate managed to restore a hitherto unused and largely derelict part of the Kuks Baroque hospital and breathe new life into it by 2014. The task also included freeing the large mural “Dance of Death” from a lime overcoating, painted in the 1720’s on the initiative of Count Franz Anton von Sporck, who took a special passion in cultivating the memento mori in all areas of art, from the family tomb under the hospital, through the literature he published on this topic at his own expense, to Braun’s statues and numerous engravings. During the restoration of the mural cycle, it became increasingly confirmed that for the fifty scenes of the cycle, the templates of the famous woodcuts Bilder des Todes by Hans Holbein the younger were completely used by an unknown average-quality artist, sometimes more successfully, and sometimes with various compositional inadequacies. Another surprise was that the individual scenes of the representatives of human society led away by Death did not develop on the walls of the north corridor of the ground floor of Kuks Hospital in a passive order based on the “scenarios” of the Bon Repos book, but that the clergy, the nobility, and the lower classes were specially located from a longitudinal axis as defined by the hospital’s Holy Trinity church.

Echoes of Holbein’s woodcuts, however, had a considerable tradition in Czech art before the Kuks implementation. Replicas accompanied a book on preparing for a good death, written by Erasmus of Rotterdam and published in an early Czech translation by Jiří Melantrich, as early as 1563. One hundred years later, Holbein interpreted the etchings of Václav Hollar and finally, three decades after the creation of the Kuks frescoes, the known cycle Michael Heinrich Rentz came into being, albeit in a completely separate concept.

A sample confrontation of the Kuks frescoes with Holbein’s engravings presented in our illustrated supplement allows readers to not only assess the painter’s abilities, but also to engagingly confront the idea of how the artist managed to work with the miniature engravings of the Renaissance master if he was to realize them over an area of several meters. At the same time, however, the painter’s thematic and compositional intentions are hinted at wherever, after the short term of the assigned task, the large team of variously skills restorers failed to sufficiently recover the paintings from the lime cover.

*Illustrations: Fig. 1. The title page of the first edition*

*of Holbein’s woodcuts Dance of Death (Lyon 1538); Fig. 2. Title page of the book of Erasmus of Rotterdam... published by Jiří Melantrich of Aventine in 1563; Fig. 3. Hans Holbein the younger, Merchant – comparison of various implementations. 3a – Hans Holbein the younger (1538); 3b – Václav Hollar (1644), 3c – Book of Erasmus of Rotterdam from Jiří Melantrich (1563); 3d – Kuks (about 1720); Fig. 4. Comparison of the scene with the Nun by Hans Holbein the younger (4a) and by Michael Rentz (4b). Other images represent comparisons of the paintings in Kuks and the templates of H. Holbein the younger: Fig. 5. The fool; Fig. 6. The cardinal; Fig. 7. The pope; Fig. 8. The abbot; Fig. 9. The drunkard; Fig. 10. The murderer; Fig. 11. The princess; Fig. 12. The doctor; Fig. 13. The bones of men; Fig. 14. A child in the hospital corridor; Fig. 15. The pastor-preacher; Fig. 16. The plowman.*

### The restored Dance of Death paintings in Kuks in a conservationist’s retrospect

Petr SKALICKÝ; Terezie ŠIKOVÁ

**Keywords:** Kuks Hospital – Count Franz Anton von Sporck – Dance of Death – The concept of restoration – wall murals

The article looks back at the recent restoration of the cycle of wall murals depicting the Dance of Death cycle located on the longitudinal walls of the main hall on the ground floor of the north wing of the Kuks Hospital. The cycle of paintings, which were probably created around 1722 and whitened already probably in the second half of the same century, originally consisted of fifty paintings, of which forty-six have been preserved. Most of them were uncovered during a recent restoration in 2013 and 2014 as part of the renewal of the entire complex from grants provided by the Integrated Operational Program entitled Kuks – Pomegranate.

Even though the paintings were mostly covered, it is remarkable how some scholars (especially Pavel Preiss and Jiří Šerých) very shrewdly determined their possible artistic background (Hans Holbein the younger) as well as their dating. Recent observations by older scholars were largely confirmed in the monographic article by Matouš Jiráček, Jindřich Kolda, and Jiří Slavík who, after restoration, published the cycle with a critical catalog of markings that accompany the paintings.

The article presents a description of the perception of the work from an expert heritage viewpoint and the role of conservationist in the restoration of this monumental cycle. It does not focus on the technology nor the material side of the restoration, but rather on how conservationists considered the paintings and the discussions carried out between conservationists and restorers over the work. The paintings mostly survived in a desolate condition that was beyond the imaginary boundary of

restoration in some cases. The restoration of some paintings, if they were considered as a solitary work, would be completely pointless. The key to any kind of concept of restoration work was consensually seen in understanding the cycle as a single image which extends lengthwise in rows down the wall of the corridor. This key to artistic rehabilitation was not seen so much in the details of the individual images, which were not even created by an artist of exceptional merit, but as a whole, i.e. how the paintings complete the sensation of rhythm throughout the corridor, and in what the paintings as a whole semantically represent in the context of the entire hospital or of the entire former “Sporck” complex.

For these reasons, part of the article is also devoted to a meditation on the deeper meaning of the role of the paintings; this need not rest so much in a compulsive obsession in the phenomenon of death of the client, Count Franz Anton von Sporck, but rather in an (eschatological) hope.

Another part of the article focuses on the matter of heritage renovation under grant programs which are bound by strict rules to the work that are often difficult to reconcile with a responsible attitude toward the values of heritage properties. It consequently presents a criticism of certain conditions of grant programs, where the question arises as to whether they also may be our own little work. This is most relevant, at the least, when we remain silent toward the given circumstances and accept the work as our own.

*Illustrations: Fig. 1. Kuks Hospital, Holy Trinity church facade with terrace; Fig. 2–8. The same, corridor with the Dance of Death cycle: general view – Creation of Man – Fall of Adam and Eve – God curses man – Coachman – Soldier – Blind man; Fig. 9. The same, interior of crypt beneath the Church of the Holy Trinity; Fig. 10. The same, terrace with series Virtue and Angel of blissful death, condition in the 1950’s; Fig. 11–12. The same, sundial: condition in the 1950’s and today, after renovation.*

### Transformations and state of the relief of the Adoration of the Shepherds and the Arrival of the Magi in Nový Les near Kuks

Jiří KASE; Jiří NOVOTNÝ; Zdeněk ŠTAFFEN

**Keywords:** Kuks – Braun’s Nativity – history of restoration work – petrological analysis – recommendations for monument restoration

The issue of caring for the reliefs that were created in the Baroque conceived natural environment at the behest of Count F. A. Sporck and created by sculptor M. B. Braun has been a frequent subject of research and debate over the last decade.

The beginning of the article mentions major works that formed the grounds’ facilities and are now

located elsewhere or have disappeared. The main outlines also recapitulate earlier interventions that led to the better preservation of the Nativity relief. The impact of these interventions on the current status of the work and on current and future care is also addressed.

The subsequent text describes recent restoration and conservation interventions. Descriptions of implemented procedures not only supplement previously obtained and published knowledge about the mechanism of the relief material's biocorrosion, but also present knowledge about the nature and state of the stone relief as they could be obtained on site after the surface of the stone was exposed.

The conclusion of the article reminds us of some old-new ideas and suggestions for use in further care for the reliefs as well as the entire complex of works in Nový Les. We wish to remind that even though this monument was included on the UNESCO List of World Heritage in danger in 2001, it still awaits its opportunity and its long-term conceived care. The set of preserved works is understood as an important part of the Kuks Hospital national cultural property and the Králův Dvůr region.

The published text is a continuation and part of the longstanding activities of a number of prominent personalities and important institutions which were realized with varying degrees of public support. An important part of the text is also to express gratitude for the support of the Ministry of Culture which was provided to our team under the National Cultural Identity (NAKI) program of applied research and development, code DF11P010V027, as a sub-task of a wider project entitled Selected conservation methods for improving care for sculptural and architectural monuments.

*Illustrations: Fig. 1. Nový les near Žitč, Braun's "Nativity", detail of relief with Adoration of the Magi, after cleaning; Fig. 2. Relief with the Vision of St. Hubert, unrepai red part of the complex, current state (2a) and in the 1960's (2b); Fig. 3. James' well, current state (3a) and in the 1970's (3b); Fig. 4. detail of Adoration of the Magi after cleaning, with a distinct cleft in the rock; Fig. 5. photo of the controversial roofing of the relief from 2000; Fig. 6. detail of Adoration of the Magi, before cleaning, the picture shows a rift with ice; Fig. 7. Adoration of the Shepherds, state of the relief before cleaning, showing the types of vegetation on the surface of the stone; Fig. 8. Adoration of the Shepherds, state of the relief after cleaning, showing defects and damage.*

#### Options for biocidal protection of the set of stone sculptures in Nový les near Kuks

Petr KOTLÍK

**Keywords:** Kuks – Braun's nativity – biocide protection of stone – stone cleaning – rescue of stone sculpture works

Stone objects located in forest or garden areas are exposed to extraordinary levels of vegetational attack. Preventing the occurrence of such requires modifying the conditions necessary for the existence of living organisms (amount of light, available moisture, sufficient nutrients, etc.) or the use of chemical liquidation agents (biocides). The selection of a suitable biocide is usually governed by a compromise between its effectiveness (duration), consideration for the workers who apply it, and the environment. The article addresses the possibility of the destruction of vegetation on stone surfaces using alcohols. Alcohols destroy bacteria, algae, fungi, lichens, mosses, etc. within a few days. The relatively short duration of such measures restricting the recolonization of stone lasts about six months, and the potential harm of the used substances to the environment and workers' health is balanced. It does not harm the treated stone. This procedure was practically tested when treating the reliefs of M. B. Braun in Nový les near Kuks. Regularly spraying the stone works will reduce the occurrence and therefore the negative effect of vegetation without the use of additional chemicals.

*Illustrations: Fig. 1. Nový les near Žitč, part of the relief of Adoration of the Shepherds. The middle part shows a distinct area with dead vegetation, about three weeks after treatment with ethanol; Fig. 2. The same, sample of vegetation during the stone cleaning; Fig. 3. The same, state of the relief before cleaning; Fig. 4. The same, state of the relief after cleaning the Adoration of the Shepherds.*

#### Some remarks on the issue of creating substitute stone sculpture works in the Czech environment

Petr GLÁSER

**Keywords:** stone sculpture works – copy – facsimile – cast stone copy – the story of a work – original – lapidary – sandstone

The short article provides some practical remarks on the issue of creating substitute stone sculpture works in the Czech conservation environment. The frequently discussed topic is seen in this text from the position of restorer for a change, largely limiting itself to the creation of copies from natural stone and facsimiles (true copies of sculpture) from cast stone.

The author focuses on a limited part of the Czech Heritage Fund and deals with the lifespan of the stone, the causes of its disintegration, and several other factors that adversely affect the resistance of the stone sculpture works. The importance of the story of the artwork is also highlighted.

Using specific examples, the author also outlines important specific features of cast stone and facsimiles, marginally addresses the issue of placing

the original work in a lapidary, eventually reaching a description of the current practice where, when deciding to use the cast stone copy or facsimile, the non-conservationist view is increasingly applied over the needs of the profession.

*Illustrations: Fig. 1. Jaroměř, plague obelisk, M. B. Braun's workshop, 1723–1727; example of the use of extensive substitutes while applying the concept of restoration combining the use of copies and facsimiles; Fig. 2. Statue of St. Charles Borromeo from the Marian Column in Polička, J. F. Pacák, 1727–1731; the process of creating a copy as part of the complete restoration of the column; Fig. 3. Veltrusky State Castle, allegorical statue December, stone sculpture work, ca. 1764; Fig. 4. The same, allegorical statue July, epoxy reproduction from 1990; Fig. 5. The same, allegorical statue March, heum copy from before WWII; Fig. 6. Mnichovo Hradiště State Castle, the lapidary today; Fig. 7. Statue of the Virgin Mary from the plague column in Bělá pod Bezdězem, unknown author, 1681; example of restoration and placement of the original statue into the lobby of the town hall.*

#### Braun's "Nativity" – sculpture work in a natural setting and the problems of its reception and restoration

Vratislav NEJEDLÝ

**Keywords:** Nativity near Kuks – M. B. Braun – restoration – heritage values – restoration history – Střílky

The article starts from the recent cleansing of the relief of Braun's "Nativity" and discusses the current state of the monument and reflections of its restoration in a wider historical context. The introduction recalls how the view towards surface treatment of stone sculpted works during the 19th century changed, since value was perceived in the pure stone itself without a color coating. The change in approach had a significant impact especially on exterior sculpture works, Braun's "Nativity" being one of them. Another fundamental shift in the approach to monuments was the new relationship to nature and to the natural environment. This is exemplified in the restoration of the cemetery in Střílky at the late 19th century, when to leave the work to "picturesquely disappear" under the influence of nature was an entirely legitimate conservationist approach for some time. The article illustrates that "Nativity" avoided a similar fate, since the tradition was always to perceive it primarily as an artificially formed human creation and only secondarily as a monument within nature.

These topics determined the discussion of "Nativity" in the 19th and 20th centuries. Based on a comparison, the article concludes that a principle shift has not occurred since then. Although many interesting findings have been ascertained about the monument, its history, and its

status, discussions are still addressing the same issues. No practical steps to save the monuments have yet been made, even though there has been a general consensus about its decrepit state since at least the 1980's. The author concludes that one of the reasons for this is the fact that the discussions have not yet actually formulated the main artistic, historical, craft, and material value of the monument, so the debate remains entirely on the level of partial and, mostly, material-technical insights. It thus concludes with a summary of the basic questions that should be taken into account while considering the relief.

*Illustrations: Fig. 1. Nový les near Žireč, Braun's "Nativity", detail from the relief Arrival of the Magi, current condition; Fig. 2. central relief with the Arrival of the Magi, Adoration of the Shepherds, and the Vision of St. Hubert – current condition (2a), condition in the 1980's (2b) and in the 1930's (2c); Fig. 3. relief Adoration of the Shepherds, current condition (3a) and condition in the 1960's (3b); Fig. 4–5. Strůlky, cemetery with chapel and sculptures; Fig. 6. relief Arrival of the Magi, current condition (6a) and condition in the 1980's (6b); Fig. 7. Nový les near Žireč, Braun's "Nativity", figure of penitent Mary Magdalene, current condition (7a) and condition in the 1930's (7b); Fig. 7. relief detail of the Adoration of the Shepherds, current condition; Fig. 8–9. details from the relief Arrival of the Magi, current condition; Fig. 10. detail from the relief Adoration of the Shepherds, current condition; Fig. 11. Hermit Garinus before his cave, current condition (11a) and condition in the 1960's (11b); Fig. 12. detail of rider and one of the camels on the relief Arrival of the Magi, current condition (12a) and condition in the 1980's (12b).*

#### Restoration and protection of artificial stone using the example of concrete facsimiles from the Konopiště castle grounds

Lukáš BROTÁNEK; Renata TIŠLOVÁ

**Keywords:** Konopiště – castle garden – restoration of stone sculpture works – concrete facsimiles

The Castle Garden in Konopiště holds a remarkable collection of sculptures from different types of materials and which are exceptional in terms of their historical development, material structure, and composition within the layout of the garden, which was conceived as a landscaped park. A substantial part of the sculptural decoration is made of artificial stone and cement-based, and which met the aesthetic standards of the time. In terms of durability, however, this is a very complicated and, compared to classical natural sculpture materials, less resistant material. For these reasons, the set of sculpture and artisan works from artificial stone have undergone gradual renovation from the 1960's and probably even earlier. The last renovation has been conducted since 2013

by the Faculty of Restoration of the University of Pardubice. As part of the work, a comprehensive survey of the development of the works made of artificial stone was carried out, and a consistent strategy of restoration and protection was developed that would extend the life of the monuments in their original conditions. The concept of recovery is illustrated using the restoration of a vase with snakes which was restored in the first phase of renovation in 2013 using proposed technology, whose functionality can be assessed for the 3rd season now.

*Illustrations: Fig. 1. Konopiště, Rose Garden, central part with sculptural decoration; Fig. 2. Data sheet with designs of decorative steles and benches made of artificial stone by the Jacob Ceconi company, Salzburg; Fig. 3. Stele with the head of Bacchae, condition before restoration in 2015; Fig. 4. Konopiště, Rose Garden, bench with griffins in front of the north wing of the castle, after restoration in 2012; Fig. 5. Base with mascarons, restoration report, sketch of damage, south side; Fig. 6. The same, pedestal with mascarons, left, condition after the application of modified lime coating, right, after the final silicon treatment; Fig. 7. Konopiště, Rose Garden, Vase with snakes on a pedestal with mascarons, after restoration in 2012/2013; Fig. 8. The same, condition before restoration in 1963; Fig. 9. The same, condition before restoration in 2012; Fig. 10. Konopiště, Rose Garden, head of Faun: left, before restoration in 1962, in the middle, before restoration in 1993, right, copy placed in 1993; Fig. 11. Cut of a sample of artificial stone with a surface layered coating: 0 – reproduction with Portland cement, 1 – layer of lime-cement coating, 2 – silicon glazing with penetration; Fig. 12. Gentle removal of layered coating using steam heat and mechanical cleaning.*

#### Plague column in Kutná Hora – comprehensive preparation for restoration work

Jakub ĎOUBAL; Roman KOLÁŘ

**Keywords:** Kutná Hora – Plague Column – restoration – laser cleaning

The Plague column in Kutná Hora was constructed in 1713–1714 by the Jesuit coadjutor František Baugut. During its existence, it has undergone a number of modifications and corrective interventions that have brought quite a few problems to the present time. A restoration survey pointed out the complex issue of degradation of the surface layers of the biodetritic limestone, associated with the closure of the gypsum surface crusts and previous restorations that utilized a wide variety of materials ranging from cement through epoxy resin to acrylic dispersion. The survey also confirmed the assumption that the column was repeatedly treated with surface finishes in the past, revealing a number of fragments from these finishes.

In 2013, the Faculty of Restoration of the University of Pardubice carried out a detailed restoration survey

focused on the composition of deposits enclosing the surface of the stone and on the possibilities of creating images of the crusts and other debris. Exemplary restoration was subsequently performed on selected portions, which tested the potential of the individual restoration operations. For crust imaging, chemical cleaning using carbonate and ammonium bicarbonate, microabrasion imaging with different abrasives, and cleaning using a Q-switched Nd: YAG laser were tested. From the tested methods, the method using the laser was confirmed as the most appropriate, as confirmed by both macroscopic examination and laboratory tests.

As part of the restoration of the sample area, the time demands and the feasibility of using laser cleaning on the examined object were also verified. The execution of a model field significantly helped to refine the proposed technologies and to verify their use. Taking a sample as a basis for the restoration of larger objects allowed for a relatively accurate determination of the estimated cost of the restoration and also allowed for a specification of the proposed technologies and assessment of the aesthetic impact of the restoration as relevant. Finally, the restored part of the model may serve as a reference surface for subsequent quality control of the work performed.

*Illustrations: Fig. 1. Kutná Hora, Plague Column, before restoration of the model field (relief and left miner) in 2014; Fig. 2. At the time of the restoration survey in 2013; Fig. 3. Tests of the cleaning: calcium bicarbonate (nos. 25, 26), calcium carbonate (nos. 23, 24) microsand with different abrasives (nos. 14–22), laser cleaning (no. 1–12); Fig. 4. Relief of St. Rosalie: graphic depiction of damage; Fig. 5. The same, before restoration; Fig. 6. Condition after completion of the model field; Fig. 7. Relief of St. Rosalie before restoration – detail of the damage; Fig. 8. Detail of laser cleaning; Fig. 9. Optical microscopy of thin section samples: left – uncleaned areas, right – after laser cleaning (above – reflected white light, below – UV fluorescence); Fig. 10. Relief of St. Rosalie, during work (before restoration, after removal of sealants and reinforcement, during cleaning, after cleaning, after completion and after restoration); Fig. 11. Condition after completion of the model field; Fig. 12. Graph showing the measurement of ethanol absorption of the stone.*

#### Medieval wall paintings in the Church of St. John the Baptist in Pomezí below Landštejn

Petr PAVELEC

**Keywords:** murals – St. John the Baptist – Pomezí below Landštejn – Middle Ages – Romanesque paintings – *Maestas Domini*

The Church of St. John the Baptist in Pomezí below Landštejn, according to architectural and historical surveys and interpretations of surviving written sources, was built between 1188 and 1232. In the interior of its presbytery, medieval wall



paintings from three historical periods were uncovered and restored in 1990–2008. The remnant of the youngest layer of painting bears painted consecration crosses and fragments of illusory blocking which, based on the stratigraphic situation, color, and morphology, can be dated back to approximately the 15th century. From the earlier layers comes a painting of St. Erasmus in the ground-floor areas of the northern wall of the presbytery, dated to around 1300 based on formal analysis and comparison. The oldest painted layer was preserved to a relatively large extent, covering the walls and vaults of the chancel and apse with concha. The paintings are presented in horizontal bands and lined with ornamental strips. The ground-floor ornamental strip is enriched with medallions with motifs of mythical creatures and monsters. Individual visual fields are vertically separated by either a simple red band or by illusive architectural framing. In the upper part of the northern wall of the presbytery there are fragments of one or two scenes of the Creation of Man and the scene Expulsion from Paradise. In the central part of the northern wall there were preserved scenes from the Annunciation, the Visitation, and the front side of the triumphal arch bears a painting of St. Elizabeth. The pictorial cycle continues in connecting parts of the walls of the apse. These bear fragmentary scenes of the Nativity, the Naming and Ritual Washing of St. John the Baptist (?), the Nativity, and the Adoration of the Magi. The mural paintings continue past the edge of the triumphal arch with a picture of the Beheading of St. John the Baptist.

In terms of content and form, the composition of Christ in Glory, *Maiestas Domini*, situated in the conch of the apse, dominates the whole area of the presbytery. Christ, surrounded by a mandorla, rests on a monumental throne, his right hand raised in a gesture of blessing, his left holding a book. The mandorla is surrounded by four cherubim and two other angelic beings, preserved in fragments. Furthest from the mandorla, very close to the edge of the triumphal arch, St. John the Baptist on the left and the Virgin Mary to the right were apparently portrayed in the sense of the iconographic type of Deisis. Only a fragment of the figure of St. John the Baptist survived.

The top front of the triumphal arch is decorated with the busts of twelve saints, probably apostles, and the image of a lamb as a symbol of Christ.

On the south wall of the presbytery, the paintings have not yet been completely uncovered. According to fragments of the paintings evident in the extended restorative probes, scenes from the life of St. John the Baptist continue here as well. The painting in the upper parts of the walls is relatively evident, as is a Romanesque window in the vaulted lunette

above the top. The entire area of the lunette presents a monumentally conceived image of the Suffering Christ, *Imago pietatis*, accompanied by angels and figures of donors.

The oldest painted layer is a fresco-secco on a lime coating executed mostly in ocher or red-ocher tones; remains of green paint have been preserved only in the lower parts of the garment of Christ in Glory. Based on formal analysis and comparison, and the use of architectural and historical findings, the oldest painted decorations are dated back to around the year 1200 or the second quarter of the 13th century.

During the associated period, the area around today's Landštejn Castle, resp. the border areas between Bohemia, Moravia, and Austria were the subject of significant colonization activities during which saw conflicts of interests of the Czech and Austrian sovereign princes. Today's Pomezí was probably therefore an emerging fortified market settlement with the church and noble mansion, owned by the Austrian Zöbings family. It can be assumed that the Zöbings maintained close contacts with the Hospitaller Komenda in nearby Austrian Mailberg and that the Hospitallers there held properties and engaged in religious administration at Nová Bystřice, including the settlement of Pomezí. This could explain the origins of the patronage of the church in Pomezí as well as the selection of a substantial part of the themes of the paintings. St. John the Baptist was the patron of the order, and a large number of monastic churches, including the monastery church in Mailberg, were consecrated to this saint.

*Illustrations: Fig. 1. Pomezí, Church of St. John the Baptist, overall view; Fig. 2. Interior of the presbytery with frescoes; Fig. 3. Northern wall of the presbytery, from above: Creation of Man and Expulsion from Paradise (?), the Annunciation, the Visitation, medallion belt with monsters, St. Erasmus; Fig. 4. Detail of the medallion belt with monsters and picture of St. Erasmus, around 1300; Fig. 5. Detail of the painting of St. Erasmus; Fig. 6. Maiestas Domini; Fig. 7. Birth and Naming of St. John the Baptist, Ritual Washing of St. John the Baptist (?); Fig. 8. Imago Pietatis; Fig. 9. The entire painting in the apse; Fig. 10. Detail of the medallion with centaur on the north wall of the presbytery; Fig. 11. Detail of the medallion with monster on the north wall of the presbytery.*

#### Restoration of the Vrtbov tombstones, or František Xaver Lederer in Vrchotovy Janovice

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**Keywords:** tombstone – F. X. Lederer – restoration – Vrtba family – F. Schrenk – Vrchotovy Janovice – sepulchral monuments

Over its many centuries of existence, the Vrchotovy Janovice Castle belonged for the longest period to

the Votice branch of the Counts of Vrtba (1594–1807). Since the construction of the Franciscan monastery in Votice, its members could be buried in the family crypt in the local monastery church. The exception was Count Franz Ernst the younger (1716–1791) and his daughter Barbara, Schrenková of Notzing (1751–1790), who are buried in the old cemetery in Vrchotovy Janovice. The tombstones were restored in two phases in 2014–2015, already in very bad condition. During the restoration work, carried out by Jitka Malovaná and Kateřina Amortová, it became clear that the tombstone of Barbara of Vrtba is the work of the important Czech Classical period sculptor František Xaver Lederer (1758–1811).

Lederer was born and lived in Prague, where he had his workshop, but his work can also be found elsewhere. He was a peer of sculptors Václav Prachner, Ignác Michael Platzer, and Josef Malinský, with whom the authorship of tombstones is sometimes confused. He also did architectural sculptures and is the author of the famous fountain for Baron Wimmer on the Coal Market in Prague. The most complete and numerous group of works, however, are of sepulchral art, and with a few exceptions occur mainly within the 1790's.

The statuary in Vrchotovy Janovice extends the perception of the creation of this unique and talented sculptor in an interesting way. It is certainly the first tomb that he created and currently his oldest known signed work. This is perhaps the oldest Czech work depicting the survivor on a gravestone in contemporary clothing, while the children beside him are not allegorical figures but are the actual descendants of the deceased.

*Illustrations: Fig. 1. Vrchotovy Janovice, old cemetery, tombstone of Barbara Schrenková on a postcard from 1911–1912; Fig. 2. Vrtba tombs shortly after modification of the surroundings by the Nádherný siblings, 1915; Fig. 3–4. Tombstone of Barbara Schrenková, detail of head of Franz Schrenk before restoration; Fig. 5. Tombstone of the Count of Vrtba before restoration; Fig. 6. Tombstones one year after the completion of the restoration work; Fig. 7. Tombstone of Barbara Schrenková, detail of cleaned signature; Fig. 8. Old cemetery with Church of St. Martin, the two tombs on the left; Fig. 9. Detail of the tombstone of Barbara Schrenková shortly after the completion of the restoration work.*