

## Duchcov: Baroque garden, Baroque landscape?

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Keywords: *Duchcov, castle, Baroque landscape, F. M. Kaňka*

The article details the appearance of the little-known extinct, but still remarkable, Baroque castle gardens in Duchcov. After an initial brief summary of the history of the town and castle, the article deals with the actual formation and construction of the French-style castle garden, which began after 1717. Following upon the discoveries and research of Pavel Vlček, it associates the creation of the garden with a leading figure in the architecture of the first third of the 18th century, F. M. Kaňka. It also considers the participation of J. F. Schor, likely in the construction of the garden's complex water engineering. It also mentions the participation of M. B. Braun in the garden's sculpture work.

Based on available archival materials and especially preserved plans, the article goes on to reconstruct the original form of the garden, transformed in the 19th century into an English park and fundamentally damaged by surface coal mining in the 20th century. As part of the garden's characteristics, particular attention is paid to its very atypical connection to the hospital building, also designed by F. M. Kaňka. It also notes the integration of the garden into the wider landscape context, especially the diagonal axis directed towards Stropník Hill, the dominating feature of the nearby horizon. On this basis, the article draws the conclusion that despite the presumption that the Baroque gardens were microworlds closed into themselves, the situation was actually the opposite. Baroque gardens fundamentally shaped the character of not only the town but also the overall character of the rural landscape.

*Illustrations: Fig. 1. Snuffbox decorated with painted enamel with a vista of the Duchcov complex, third quarter of the 18th century; Fig. 2. Anonymous plan of the Duchcov garden, second quarter of the 18th century; Fig. 3. Anonymous vista of the garden; Figs. 4 and 5. Anonymous plan of the Duchcov gardens (see Fig. 2), detail of the large pool and detail with sphinxes and cascade; Fig. 6. B. Marr, appearance of the castle park in 1730; Fig. 7. Map of the Duchcov Castle; Fig. 8. Map of Duchcov Castle and town; Fig. 9. Site plan of the Duchcov castle garden and park from 1798.*

## Reconstruction of the landscape. The Most Basin in the late 18th century

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Keywords: *Baroque landscape, Most Basin, landscape dominants, Baroque architecture, landscape composition*

The article starts by defining the Baroque cultural landscape as formulated by Mojmír Horyna, i. e. a landscape deliberately composed by dominating features placed on exposed areas and interconnected by a sophisticated network of paths and viewpoints. Such a composition is supposed to subordinate the landscape to a higher spiritual order. The study examines this phenomenon using the example of the Most Basin, an area covering around 240 km<sup>2</sup>. This landscape was devastated during the 20th century, but in the 17th and 18th centuries still had a strong and distinctive identity, being one of the richest and most cultured regions of Bohemia.

The area in question is demarcated by the cities of Most and Ústí nad Labem in one direction and the Ore Mountains (Krušné hory) and river Bílina in the other. The first step in exploring the landscape in the Baroque period must logically be an attempt at its reconstruction. The condition of the landscape is depicted in maps and text, specifically from the year 1783. The primary basis for creating the study was a catalog of heritage sites occurring in the landscape, including those that were created before the 17th and 18th centuries. The second step was to attempt to reconstruct the urban situation of the study area by plotting structures in the map, drawn at a scale of 1 : 28,575. A key basis for creating the map was the first Josephinian mapping from 1783. Based on the catalog, more than six hundred structures were placed into the map. Their urbanistic relationships were marked as part of the last step, including significant landscape effects. The map thus also captured tree-lined alleys, castle parks, places of pilgrimage, and visual axes.

Based on the collected data, it was then possible to monitor the inclusion of religious buildings, aristocratic residences, and smaller monuments (chapels, crosses) into the landscape and to reach quite interesting conclusions.

Larger sacral objects, including several important pilgrimage sites, undoubtedly played the role of significant landscape dominant in many cases. The survey, however, showed that only a minimal number of them are newer Baroque buildings (only 5 out of 70), while the vast majority of these carefully selected landscape dominants were created earlier, mostly in the Middle Ages.

The situation among aristocratic residences is partly similar, however here – especially in the case of Duchcov – there was a fundamental transformation from a small residence into a larger complex with a garden. It is these complexes – Duchcov as well as particularly Jezeří, but the monastery in Osek was also composed in this way – that formed the most significant and largest landscape changes by means of their large gardens. Nonetheless, they were always clearly enclosed areas; it would be difficult to claim their sophisticated integration into the context of the wider landscape.

The often-mentioned phenomenon associated with the Baroque, the composition of tree-lined alleys and major path connections, also proves to be problematic. Path networks as such originated much earlier in history, however the planting of alleys was enacted as law only in 1752, while in the monitored period it commenced with the early 19th century.

The development of small monuments in the landscape, such as statues and crucifixes, was extraordinary. Period maps and illustrations suggest that only a remnant of their original state has been preserved until now. Even here, however, the question remains as to what extent this was a genuine Baroque phenomenon, and to what extent the 17th and 18th centuries followed up on work done in the past.

Based on the knowledge gained, the article concludes that the "Baroque landscape" in its sovereign form of composed parts of a region with all the aforementioned elements (dominant features with attached subdominants, compositional axes, a uniform schedule, etc.) is a phenomenon applicable to really only a few small and exceptional areas. The Jičín region, the area around Lysá nad Labem, and Kuks are not representative of the Czech countryside in the Baroque period. These parts of the landscape are an exceptional gesture, integrally connected with their patron who wished to present himself in this particular manner. It is therefore not possible to extend the characteristics of these rare landscape formations to apply to the entire Czech countryside in the Baroque period.

*Illustrations: Fig. 1. Example of a section of composed Baroque landscape around Sporck's Lysá nad Labem. Veduta of the landscape around Lysá nad Labem, Mauritius Vogt, 1712; Fig. 2. Moonlit landscape around Jezeří Castle; Fig. 3. Closed monastery complex and large gardens in Osek. Osek, picture of the monastery from 1738; Fig. 4. Map of the surveyed area; Fig. 5. Horka u Chlumce, Holy Trinity Chapel, Jean Baptiste Mathey, after 1691; Fig. 6. Comparison of details 6a – 1st military survey (1783, scale 1:132,000); 6b – Müller's map of Bohemia (1720, scale 1:28,000);*

*Fig. 7. The Most Basin as seen from Komáří above Bohosudov; Fig. 8. Schematic reconstruction of the Baroque landscape in the area between Teplice and Ústí nad Labem – integrating important landscape features to the map; Fig. 9. Intersection leading from Duchcov to the top of Stropník, detail from 1st military survey; Fig. 10. “Forest of Crosses” near Modlany, map detail from the 1st military survey.*

### Schlick's Baroque landscape

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*Keywords: Jičínsko, Schlick family, Baroque architecture, landscape composition, J. B. Mathey*

The subject of this article is the landscape of the estate of Franz Joseph Schlick (1656–1740) in eastern Bohemia (Kopidlno, Staré Hradý, Veliš, Vokšice). Attention is focused in particular on the composed landscape of the Veliš-Vokšice estate, where a set of chapels was built that were interconnected by viewing axes. Part of this set was also the noble court with a small castle in Vokšice. This landscape composition has received attention in terms of its formal design, but so far the circumstances associated with the actual motivations of their builder have been less examined. The author presents the composition alone as well as presenting the possible impulses that may have led Franz Joseph Schlick to building the chapel and situating it in the landscape.

The builder, also the owner and administrator of the estate, was mainly an agriculturalist. For this reason, the management of his estate also reflected in the appearance of the landscape, especially as agricultural farmsteads that, given their size, dominated both the landscape and residences. One of the most important farmsteads was also the aforementioned one with residence in Vokšice. It was in the area of Vokšice and near the original center of the estate, in Veliš, that Count Schlick had a set of chapels built – Loreta, chapel of St. Anne, Holy Guardian Angels, and the Holy Trinity. These smaller sacral architectural structures were interconnected in the landscape by a system of paths and visual relationships, and bore a strong representative and spiritual significance. At the time of their construction, Franz Joseph was at the peak of his career. In 1690, he entered the service of J. B. Mathey, who certainly designed the chapels of Loreta and St. Anne. While the Loreta used stone slabs to represent Franz Joseph, St. Anne could have been a reference to his famous grandfather (Heinrich von Schlick) and the history of the family in western Bohemia (Church of St. Ann near Planá). The remaining parts of the composition may have

had a more intimate character. The Chapel of the Holy Guardian Angels depicting Archangel Raphael in the interior, built under Franz Joseph and his first wife Sylvie Catherine († 1713), could symbolize a plea or a thanksgiving for healing the seriously ill countess. Finally, the Chapel of the Holy Trinity, connected with the whole indirectly and located in a nearby forest, was a place of physical and spiritual cleansing, standing at a simple spa and summer houses. Finally worth mention is the visual and symbolic connection of the religious buildings with the residential and farm buildings. The set of chapels was directly connected with the castle and courtyard in Vokšice, which was designed by Mathey and built in 1700 by the count's builder and architect Filip Spannbrucker. The Loreta was indirectly connected by a visual axis to the castle and courtyard in Jičíněves (Filip Spannbrucker), which was likely the main residence of Franz Joseph Schlick. Using construction, the landscape therefore became a means for the builder to represent himself and his family. In the landscape of his estate, the builder presents himself as a good manager who cares about the economic and spiritual success of his entrusted and his own assets, who cares about the welfare of his subjects, and who fulfills God's will.

*Illustrations: Fig. 1. Běchary, vista of the farmstead, second half of the 18th century or early 19th century; Fig. 2. Milkovice, vista of the farmstead, second half of the 18th century or early 19th century; Fig. 3. Milkovice on a map of the 1st military survey; Fig. 4. View to the top of Veliš from the north; Fig. 5. Vokšice, castle near the farmstead, the author is probably F. Spannbrucker; Fig. 6. Vokšice farmstead, plan from the 18th century; Fig. 7. Podhradí – Hlásná Lhota, Loreta Chapel, J. B. Mathey, 1694; Fig. 8. Ostružno, Chapel of St. Anne, probably J. B. Mathey, 1690s; Fig. 9. Chapel of the Holy Guardian Angels, before 1713, author is not documented; Fig. 10. Chapel of the Holy Trinity, before 1713, author is not documented; Fig. 11. Plan of the Chapel of the Holy Trinity, 1707; Fig. 12. The farmstead in Vokšice and Loreta Chapel and with forest clearings on the map of the 2nd military survey; Fig. 13. Map of the Jičín area from A. Sichr from 1811 shows important points of the Schlick estate in the early 19th century.*

### Handstein for Joseph II – tabletop miniature of the industrial landscape of Central Slovak mining towns

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*Keywords: Central Slovak mining town, Kunstammer, handstein, industrial landscape, theatrum machinarum*

Within the concept of the early modern age Kunstammer, in which objects were placed not according to type, but within a network of meanings, and in which not only paintings, sculptures, arts and crafts, antique and exotic coins, medals and valuables, but also e.g. animals, fruits, seeds, rocks and minerals, musical instruments, clocks and technical instruments represented the basic categories Naturalia, Artificialia, Scientifica, and Antiquitatis, the “handstein” was a prime example of a rare object symbolizing mining sites in particular, not only of Europe but also of other parts of the world. Primarily, it was therefore an object that represented the distinctive and mysterious space of the underground world and was naturally included in the category of Naturalia, but also equally represented a tabletop-sized miniature industrial mining landscape: this is how handsteins were presented and arranged for various festive occasions. From a philosophical and conceptual point of view, the handstein represented the classic element of Earth in the early modern museum of knowledge; the handstein did not merely represent the Earth as such, but primarily its conquest and subjugation through mining activities. From the perspective of conventional categorization, the Kunstammer of Samuel Quiccheberg (1529–1567) in particular would have fulfilled the conditions for inclusion in the “first section”, i.e. between objects representing the ruler and his achievements on the territories subject to him. Thanks to the number of written sources, Baroque handsteins from Central Slovak towns can also be seen within the context of memorabilia: two masters, Matthias Scarwuth (1722–1802) and Franz Xaver Glantz († 1772/1774), created handsteins for the Roman King and future Emperor Joseph II (1741–1790) as a presentation of mining activities in the form of memories and souvenirs of his trip on the occasion of his visit to Central Slovak mining towns. The object directly and educationally visualized and miniaturized, in a single artifact, the entire process of mining and ore processing by the methods used in 1764, in the year of his visit, i.e. recording the understanding and submission of the landscape by humans through a theatrum machinarum, something overwhelming and breathtaking for the early modern visitor to mine sites.

*Illustrations: Fig. 1. Matthias Scarwuth and Franz Xaver Glantz, Handstein for Roman King Joseph II – detail of the “freshening furnaces” (No. 22 in the draft), 1764; Fig. 2. Matthias Scarwuth and Franz Xaver Glantz, Handstein for Roman King Joseph II, 1764, minerals, wood, silver, partly gilt; Vienna, Kunsthistorisches Museum; Fig. 3. Textual draft of three Handsteins that the town of Kremnica wanted made for Joseph II and prince Leopold and Albert Casimir, Duke of Teschen in 1764; Fig. 4. Franz Xaver Efram Schöner, detailed drawing of “fire” atmospheric steam water pump machine in “Das goldene Bergbuch. Beschreibung von denen sammentlichen Schemnitzer sowohl kais.... kön. und gewerkschaftlichen Gruben, als von der gesamten hierzu gehörigen Werks-Operation und Waldungen, wie folget“; Figs. 5 and 6. Matthias Scarwuth and Franz Xaver Glantz, Handstein for Roman King Joseph II – detail of atmospheric steam water pump machine (no. 8 in the concept) and detail of a miner lowered into the shaft, operation of raising mined ore, horses that supplied the smelter with coal, and a commemorative stele of the visit of Emperor Franz Stephan I of Lorraine in Central Slovak mining towns in 1751 (no. 4, 10, 15 and 25 in the draft), 1764; Fig. 7. Franz Xaver Efram Schöner, detailed drawing of shaft and washing facilities in “Das Goldene Bergbuch...”; Fig. 8. Johann Anton Steinberg, prospect of the mining plant in Horní Biber shaft in Vindšacht and Siglisberg (today Štiavnické Bane), 1745; Fig. 9. Samuel Mikoviny, Map of the mining district of Banská Bystrica, 1735; Fig. 10. Unknown author, the “Rožňavská Metercia” – St. Anne, painting from the extinct altar of St. Anne, 1513; Fig. 11. Anton Schmidt, proposal for the triumphal arch for the Roman King Joseph II built in Kremnica, 1764; Fig. 12. The same, detail of the elements Air, Fire, and Water and figures of Kremnica with handstein in hands representing the Earth element; Fig. 13. Raphael Custodis, Alegória of Mechanika. Mechanische ReißLaden, Das ist Ein gar geschmeidige, bey sich verborgen tragende Laden: die aber solcher gestalt außgerüstet worden, [...] Statt Augspurg bey Johann Schultes im Jahr 1644; Fig. 14. Marten van Valckenborch, Construction of the Tower of Babel, 1595.*

#### Baroque sculptures in the landscape: the estate of Jezeří-Nové Sedlo

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**Keywords:** Lobkowicz, Jezeří, Baroque sculpture, Franz Anton Kuen, Jan Adam Dietz, extinct monuments

The article addresses a set of sculptures which originated during the life of the last member of the Jezeří branch of the Lobkowicz family, Oldřich Felix in the early 18th century. The exterior sculpture work of the Jezeří Castle is presented here in detail, especially the monumental portal with the pair

of Hercules which was created after the fire in the castle in 1713 and which is almost a contemporary parallel to two outstanding works in Prague, the portal of Clam-Gallas and Morzin Palace. The connection of architecture, the castle garden and natural surroundings, and the sculptural decoration was made up of an extremely impressive Baroque Teatrum naturally integrated into the surrounding mountain landscape.

The chapel of St. John of Nepomuk in Dřínov was extremely remarkable but is unfortunately extinct. The smaller oval layout of the building concealed artistically and conceptually exceptional sculptures – an altar consisting of a sculpture with the apotheosis of St. John of Nepomuk and three Capuchin saints with the Virgin Mary and the Infant Jesus. The author of these sculptures, uncharacteristically made from sandstone instead of wood, is Anton Kuen, who is clearly presented here as an artist with talent comparable to M. B. Braun or F. M. Brokoff. The Dřínov chapel, however, played an important role within the wider landscape context, was placed at the intersection of routes that connected Jezeří with Nové Sedlo and Ervěnice, while the second direction was the main connection between Jezeří and Prague. The main façade of the chapel with its Latin votive inscription and pair of saints/ personal patrons and alliance coat of arms was a sort of triumphal arch, welcoming all who came to Jezeří in the direction from Prague.

The trio of sculptures in the surrounding villages also played important roles in the context of their environment – statues of saints before the church in Holešovice, and the statue with protector from fire in the middle of Holešovice and Ervěnice. While the statues of saints before the church are attractive in their outstanding artistic quality, since they are the work of the sculptor Kuen, Dietz's statues are interesting mainly due to their overall concept, which, through a monumentalized and significantly highlighted architectonized plinth, respond to the latest changes of this type of sculpture in Bohemia.

The sculptural works, placed there within the territory of his estate by Oldřich Felix of Lobkowicz during less than two decades, did more than fundamentally change the landscape from the spiritual perspective. The main communication axis of the estate, along with other major residences of this sector of the countryside beneath the Ore Mountains, was sanctified by the erection of these works, the purpose of which was to protect this territory and manifest a personal respect of the owner to the newly nascent saints. These projects therefore combine a thought-out ideological program which is manifested not only

by the execution of various works, but also by their deliberate close integration with the landscape.

*Illustrations: Fig. 1. Overall historical view onto the Jezeří Castle and adjacent part of the Jezeří estates;*

*Fig. 2. 1st Military Josephinian mapping 1764–1783, excerpt with the territory of the former Jezeří estate – Nové Sedlo;*

*Fig. 3. Jezeří Castle, figure of the right Atlantis from the entry portal of the main façade of the castle; Fig. 4. Jezeří Castle, overall view onto the entrance axis of the main façade of the castle; Fig. 5. Jezeří Castle, detail of the upper part of the Atlantis from the entry portal of the main façade of the castle;*

*Fig. 6. Jezeří Castle, view onto the fence at the north façade of the castle with pseudo antique busts; Fig. 7. Jezeří Castle, left part of the sculpture, Hercules struggling with the Griffin;*

*Fig. 8. Jezeří Castle, view onto the structure of the former water cascades; Fig. 9. Dřínov, chapel of St. John of Nepomuk, overall view; Fig. 10. Ibid, detail of plate with votive inscription, sculptures of St. Ulrich and St. Felix of Cantalice and the alliance coat of arms; Fig. 11. Ibid, interior of the chapel towards the main altar; Fig. 12. Originally Dřínov, chapel of St. John of Nepomuk, upper part of the main altar, today the ambit of the pilgrimage site in Mariánské Radčice; Fig. 13. Holešovice, church of St. Nicholas, painting by C.R. Croll from 1842; Fig. 14. Holešovice, statue of St. Felix of Cantalice, bridge at the church of St. Nicholas;*

*Fig. 15. Holešovice, view of the village on the imperial stable cadaster of 1843; Fig. 16. Ervěnice, view of the village on the imperial stable cadaster of 1843; Fig. 17. Originally Ervěnice, statue of St. Florian, today Malé Březno; Fig. 18. Originally Holešovice, statue of St. Lawrence, today Mariánské Radčice.*

#### Baroque sculptures in the Silesian countryside.

##### Between local creation and imports

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**Keywords:** Baroque landscape, Baroque statue, Silesia, Ondřej Schweigl, Johann Nepomuk Hartmann

The article characterizes the share of sculpture works in the character of the rural landscape in Silesia, particularly in the western part of Austrian Silesia during the Baroque period. Even though there was no lack of noble aristocratic residences here, often with Baroque gardens, we can assume sculptural decorations existed here, although almost nothing survived up to the present from this fund of sculptures. One exception is a collection of mythological and allegorical sculptures (from the castle garden in Brantice, now in the collections of the Silesian Museum) of exceptional sculptural quality, created by an unknown sculptor from the circle of Dresden's Balthasar Permoser. It was perhaps intended for the garden of the proposed

princely residence of Lichtenstein, the princes of Opava and Krnov, but which was not realized. High-quality sculptural works embellished the large landscaped Anglo-Chinese type park extending around the ancestral castle of Albert Josef of Hodice and Volframe in Slezské Rudoltice. None of them survived, although we are at least generally aware of their character. Even though the Silesian countryside, in comparison with other regions, is rather scarce in impressive sculptures set in the open countryside, concerning sculptural realizations it rather consists of individual works of varied quality, either Marian statues or statues of saints that became part of the landscape identity in the later 18th century. The characteristic feature of the landscape in a broader sense was also contributed to the statues of local churches and chapels, most of which originated in the 18th century, often in the 1770's and 1780's. Specific examples include various types of sculptural tasks that sculptors were assigned by religious or secular investors, from erecting statues of saints on village greens or in front of local churches and chapels, to furnishing local churches with statues and building Marian and Holy Trinity columns on the squares of Silesian towns. Although there was no lack of capable and high-quality local sculptors in this part of Austrian Silesia, given the weakness of the area's sculptural tradition, sculptors were often called in from the surrounding areas, especially from the neighboring Moravian and Silesian territory which belonged to the Prussian State from the 1740's. The domestic sculptors who were able to undertake such large sculpture orders included primarily Johann Georg Lehner from Opava, Sebald Kappler from Bruntál, Christian Keller from Skorošice, and Johann Nitsche from Opava, which whose works we frequently encounter throughout the Silesian countryside. The work of sculptors from Moravia or the (already Prussian) Silesia, such as Ondřej Schweigl, Leopold Wilhelm Jaschke, and Johann Nepomuk Hartmann, are often encountered while wandering the countryside in areas close to the Prussian-Austrian border (Opavice, Javorník).

*Illustrations: Fig. 1. Monogramist AHB (close circle of Balthasar Permoser), Milón of Krotón, 1706–1709; Fig. 2. The same, Mars, 1706–1709; Fig. 3. Johann Schubert (?), statue of reclining aristocrat (Josef Albert, Count of Hodice?), probably stone, late 1760's, destroyed; Fig. 4. "Friendship Room" (Freundschaftszimmer) at the castle in Slezské Rudoltice with sculptures and stucco (Johann Schubert?), late 1760's, stucco, destroyed; Fig. 5. Painted wooden board with emblematic motifs, originating in the castle park in Slezské Rudoltice, 1752–1776; Fig. 6. Javorník, parish church*

*of the Holy Trinity, side chapel of Our Lady of Sorrows, Jindřich Hartmann, Altar of the Virgin Mary, after 1764; Fig. 7. Javorník, parish church of the Holy Trinity, Andrew (Andreas) Schweigl and workshop, architecture of the main altar and sculptures, 1772–1773; Fig. 8. Ibid, Evangelista Matthew, sculptural detail of the main altar, 1772–1773; Fig. 9. Opavice (Poland), parish church of the Holy Trinity, Johann Georg Lehner, funeral epitaph of Karel Julio, Count of Sedlnický from Choltice, stucco, before 1731; Fig. 10. Ibid, side altar with a relief of Christ's baptism, around 1772; Fig. 11. Ibid, pulpit, around 1772; Fig. 12. Jakartovice, in front of parish church of Birth of Our Lady, st. John of Nepomuk, Sebald Kappler, 1725; Fig. 13. Opavice (Poland) village square, St. John of Nepomuk, Sebald Kappler, third quarter of the 18th century; Fig. 14. Vláiice, parish church of St. Bartholomew, St. Wendelin, in the nave, third quarter of the 18th century; Fig. 15. Sosnová, parish church of St. Catherine of Alexandria, Johann Georg Lehner, architecture of the main altar and sculptures (side statues of St. Barbara and St. Apollonia), 1725–1728; Figs. 16 and 17. Ibid, St. John of Nepomuk, 1749; overall view and detail of plinth with relief of Expulsion of St. John of Nepomuk from Charles Bridge. Photo: Jaromír Olšovský, 2006; Fig. 18. Skorošice, before the parish church of St. Martin, Christian Keller, Mary Immaculate, 1778; Fig. 19. Velké Hoštice, parish church of St. John the Baptist, Johann Nitsche, statue of Roman martyr (John or Paul) in the frontal niche, 1780's; Fig. 20. Javorník town square, statue of Immaculata, after 1716; Fig. 21. Jindřichov in Silesia, near the castle, Georg Friedrich Gans (architecture) – Václav Heinisch (sculpture and relief decoration), Marian column with statue of Mary Immaculate and coats of arms of Baron Johann Christoph Bartenstein and his wife Baroness Marie Kordula Holler of Doblhoff, sandstone and limestone, finished 1757; Fig. 22. Ibid., overall view of the castle, postcard from 1910.*

#### **Boulder or piety. Baroque pilgrimage site Svatý Kámen near Rychnov nad Malší in a Central European context**

Martin GAŽI

*Keywords: pilgrimage, Baroque piety, revered stones, Marian devotion, South Bohemia, Central Europe*

The study analyzes the transformation of the pilgrimage site of Our Lady of the Snows at Svatý Kámen (Maria Schnee beim Heiligen Stein), built near the south Bohemian border town of Rychnov nad Malší. Using a previously unpublished constructional-historical survey from 1975 as well as recently acquired written and iconographic sources, the study interprets the architectural development of the pilgrimage site differently from the findings of existing professional

literature. This "sacred precinct" formed on a pasture surrounded by forests and full of large boulders. In 1633, near one of them, the Rychnov burgher Ambrosius Spuleck received a revelation of a white-clad boy who showed him where a chapel should be built and a well dug. The pilgrimage site was built in 1653 at the initiative of Anna Christina Pöperl, abbess of the Český Krumlov monastery, and it was first completed in 1655. The chapel of Our Lady of the Snows and its votive altar with picture was financially participated in by the widowed Duchess Anna Marie of Eggenberg, née Brandenburger, who – particularly noteworthy – did not conceal her Lutheran faith. Probably in the 1660's, the cloisters were attached to the chapel, the wall of which led through a venerated stone which was thus accessible from inside and outside the premises. At the very beginning of the 18th century, another north-standing chapel was built above it on the premises, complemented in 1708 by a well construction on a central plan with a distinctive onion-shaped roof. In 1744, the two chapels were connected by a larger nave. Construction of the complex was finished in several stages until 1753, when its final form also included the southern side chapel, the late Baroque cloisters, and a residential building for the church administrator, later converted into a small monastery.

During the Communist government, the site was closed and incorporated into the border zone, used for border surveillance, and was devastated for a long time. In 1975, a significant part of the complex was demolished (cloisters, residential building, south side chapel).

Based on the inscriptions on the votive panels from 1653–1662, captured by a print published in Linz in 1688, the study attempts to demonstrate the merging of religious identities of the sites (boulder, fountain, chapel, picture) in the consciousness of incoming supplicants. In comparative examples, it gathers Central European examples of the cult usage of bizarre-shaped boulders (Schalenstein, Boža stopka) which, in the 17th and 18th centuries, were primarily perceived as traces of events belonging to "an ancient unforgettable time". Often they were associated with places of revelation, resting places of the saints, or their footprints. The study finds comparative examples not only in the Czech Republic but also in Austria, the Polish-Lithuanian Commonwealth, and Bavaria, and contemplates the differences between a centralized critique of premodern and a local symbiosis of diverse religious beliefs. In the vast majority of cases, revered natural formations were supplemented by liturgical buildings and artifacts that guaranteed a Christian interpretation of the site. The spi-



ritual and secular authority of the time created the conditions for a Christian understanding of the local event, socially taking place from below, but usually did not use the “disciplining” instruments of power.

*Illustrations: Fig. 1. Svätý Kámen, overall view of the pilgrimage site, broadside sheds and adjacent residential areas from the west, turn of the 19th and 20th centuries; Fig. 2. Ibid, view from north, 1965; Fig. 3. Ibid, view from the northwest, 1975, temporary roofing of the tower that served as a watchtower for the border guards; Fig. 4. Ibid, consolidated state after repair in the early 1990s; Fig. 5. Ibid, current view from the northeast, where the late Baroque cloisters and building for the church administrator stood until 1975; Fig. 6. Ibid, interior of the presbytery (originally an early Baroque chapel), original moldings partially removed, the top of the image shows rich stucco decorations in the front of the nave from the 1740s; Fig. 7. Římov, Loreto cloister, detail of mural depicting Our Lady of the Snows from Svätý Kámen (left), St. Clare, patron of the Český Krumlov Poor Clares (right) and the complex of the pilgrimage site in its condition from the late 17th century, overpainting from 1865; Fig. 8. Svätý Kámen, depiction of well structure and an adjoining building on a picture of Our Lady of the Snows in 1863; Fig. 9. Ibid, well structure, current state of the exterior; Fig. 10. Ibid, well structure, current state of the interior; Fig. 11. Ibid, analytical plan view of the ground floor of the pilgrimage site, 1975; Fig. 12. Ibid, chapel over the revered stone, view from the northwest, originally detached and coinciding with the northern wall of the older Marian chapel, nave added in the 1740s; Fig. 13. Ibid, revered stone covered by the chapel, view from the northeast, 1975; Fig. 14. Ibid, church, view of the nave from the 1740s towards the west, 1975, part of the ceiling collapsing, choir railing broken; Fig. 15. Kladenské Rovné near Kájov, tracks of St. Wolfgang exciting iconic interest of peasants in the 15th century; Fig. 16. Żyrowice, area covering two independent pilgrimage churches dedicated to the Holy Mother of God (covering a revered stone, popularly called Kościół Stopki) and Exaltation of the Holy Cross (Kalwarya), watercolor drawing by Napoleon Ordo, 1876; Fig. 17. Vyšší Brod, Maria Rast Chapel, statue of the Madonna on a rock, 1930s; Fig. 18. Ibid, interior of the northern wing of the late Baroque cloisters shortly before demolition, 1975; Fig. 19. Ibid, exterior of the south wing of the late Baroque cloisters, rightmost is the south side of the church chapel, all shortly before demolition, 1975; Fig. 20. Svätý Kámen, pair of revered stones with niches carved for the placement of images, in the 17th century on the outside walls of the cloister, view from the southwest; Fig. 21. Ibid, interior of the chapel above the revered stone with statues of the Madonna and St. Joseph, on the walls of the chapel are votive gifts from the early 20th century, postcard from the 1920s; Fig. 22. Ibid, interior of the chapel above the revered stone with statues of the Madonna and St. Judas Thaddeus, on the walls are contemporary votive gifts.*

### Baroque landscape in and around Rome in the seventeenth century. Architecture and natural location: the case of “Mentorella”

Camilla S. FIORE

*Keywords: Mentorella, Athanasius Kircher, wild landscape in the Baroque, legend of St. Eustace, 17th century art*

The article deals with Mentorella, a sanctuary in the middle of Tivoli which is closely associated with the legend of St. Eustace. The reception of this legend in the 17th century in the work of Athanasius Kircher is presented here as an example of the Baroque understanding of the wild natural landscape.

The first part deals with the legend of St. Eustace as it was known in the 17th century through the interpretation of the original version of the story by John of Damascus. Particular attention is paid to the work of the admirer of St. Eustace, the Jesuit Athanasius Kircher, who in the work *Historia Eustachio-Mariana* sought to document this legend historically and find evidence of its connection with the area of Mount Vulturella in Tivoli. A crucial moment of Kircher's reflection was his emphasis on the wild and untouchable nature which, for Kircher, was a reflection of God's principle.

The importance of a place connected directly with the miraculous conversion of St. Eustace was also supported by the fact that there was a strong link to the Benedictine order here – its founder, St. Benedict, came here to pray. In his memory, the sanctuary of Mentorella with the Church of Our Lady was founded here with the chapel of St. Eustace on the rock where the saint's miraculous vision was to have taken place. A reconstruction from the 12th century determined the appearance of the complex with its early Christian center, and the area dilapidated in the 17th century. A. Kircher managed to organize the reconstruction of the entire location through a newly awoken interest in not only the legend but also in its wild natural surroundings. This was joined in by the Habsburg Emperor Leopold I himself as well as by a significant patron of Baroque Bohemian architecture and donor of the church in Horní Jiřetín, Johann Friedrich Waldstein.

The sanctuary of Mentorella and the idea behind its renovation is an extraordinarily eloquent example of a Baroque man's relationship not to an intentionally composed landscape, but to a pure and wild natural landscape as well.

*Illustrations: Figs. 1–3. Athanasius Kircher, l'Historia Eustachio-Mariana, Rome 1665: cover page; map with the area around the mountain "Vulturella" and the scene of the Conversion of St. Eustace; Fig. 4. the cave of St. Benedict*

*on Mount Vulturella, Italy; Fig. 5. Mentorella, Chapel of St. Eustace, from the 4th century after Christ (?); Fig. 6. Schematic representation of the Chapel of St. Eustace in Mentorella from the writings of Athanasius Kircher l'Historia Eustachio-Mariana; Fig. 7. Mentorella, sanctuary with the Church of Our Lady, Chapel of St. Eustace on a rock promontory in the background; Fig. 8. Tempio della Sibilla in Tivoli on an engraving from the writings of Athanasius Kircher Latium id est, nova & parallela Latii tum veteris tum novi; Fig. 9. The same, in a painting by Jan Asselijn (?), 2nd half of the 17th century; Figs. 10–13. Mentorella, Chapel of St. Eustace, interior decoration by Johann Paul Schor: ceiling fresco, detail with angel figure, Torture of St. Eustace in the Colosseum and Conversion of St. Eustace; Fig. 14. Annibale Carracci, Conversion of St. Eustace, 1585–1586; Fig. 15. Portrait of Johann Friedrich Waldstein, 1670s.*

### Baroque Architecture of the Ore Mountain foothills

Petr MACEK

*Keywords: Baroque architecture, Ore Mountains, Krušné hory, Octavian Broggio, Jan Pavel Loschy, Jan Kryštof Kosch*

The article is a general and chronologically structured summary of the most significant architectural achievements created in the 17th and 18th centuries in the foothills of the Krušné hory, or Ore Mountains. In addition to the well-known achievements, the article also deals with the works of local regional masters and lesser known or overlooked buildings.

The beginning of the century saw several realizations in the area that today are under the shadow of “Wallenstein architecture”. This is primarily an important building phase in the history of Jezeří and Červený Hrádek castles; the oval shape of the cloister in Bohosudov also likely originates in the early 17th century.

After the Thirty Years' War, all the prominent creators were active in this area, led by Carl Lurage, whose church in Kadaň is an interesting intermediate point between the early and top-level buildings of this architect. The unexecuted façade of the church in Klášterec nad Ohří is also remarkable, composed as a viewpoint onto the castle garden. Giovanni Domenico Orsi served as builder for the pilgrimage site and the adjoining residence in Bohosudov, Antonio Porta then built the castle in Bílín, bringing the theme of the central pavilion for the castle hall to Bohemia in the reconstruction of the castle in Červený Hrádek. The end of the 17th century brought the activity of the leading creator of the period, Jean Baptiste Mathey, with the castle in Duchcov, the churches in Litvínov, Horní Jiřetín,

and Mariánské Radčice, and especially the remarkable three-sided Chapel of the Holy Trinity in Chlumec near Ústí nad Labem.

At the turn of the century, Jan Blažej Santini worked in the area, who we may associate with the early phase of the reconstruction of the Osek monastery. Important Prague artists here include Marcantonio Canevalle, who assumed the work for J. B. Mathey in Duchcov and who also built a church in Křemýž. The same village is also the location of a very interesting castle, dominated by the pavilion-like extension of the orthogonal hall. This building from 1693 to 1695 precedes the major realizations of this type from G. B. Alliprandi with this motif.

In the first half of the 18th century, the area here was dominated mainly by F. M. Kaňka, employed by the Wallensteins. Kaňka designed the reconstruction of the Duchcov castle for them, including the new hospital building, the castle in Litvínov, and also the unique (today unfortunately extinct) textile manufactory complex, composed as a generous residence. Another as yet completely overlooked but exceptionally high-quality building that may be associated with Kaňka is the castle complex in Janov near Litvínov, preserved today as a torso inside a garden colony.

The true architectural hegemonist of this area was the Litoměřice builder Octavian Broggio, who filled the area with a number of predominantly sacral realizations – he participated in generous projects such as the reconstruction of the Osek monastery as well as in smaller rural buildings in Liptice, Jenišov Újezd, Vtelna, and elsewhere.

The middle of the 18th century was the emergence of two prominent regional figures. The first was Jan Kryštof Kosch, a Kadaň builder whose work intentionally and systematically followed on the works of K. I. Dientzenhofer, after whom he completed the church in Březno. His buildings in Klášterec nad Ohří, Doupov, and Kadaň (Elizabethan Monastery) are well-informed variants of the Dientzenhofer's famous realizations, even the dynamic ones. Another important personality was Jan Pavel Loschy from Žatec. His most important buildings include the churches in Nové Sedlo and Libočany, and the castle in Stekník. His buildings, typical in their rich decoration and a relativisation of architectural forms, could almost be labeled Rococo.

The style's epilogue can be seen in the same place where we noticed its beginnings – in Jezeří. The Viennese architect Andrea Altomonte, among others the author of the Postoloprty exhibition church, designed an (unfortunately) unfinished chapel in the form of a Pantheon miniature, with

a morphology that is nearly already classical.

In conclusion, it may be claimed that the events taking place in such a small region copy almost all the changes of Baroque architecture of the whole country in an unexpectedly smooth and complete manner. Perhaps all the famous architects of the period were active in the region, ranging from the early signs of the style to its echo. The reflection of the leading creators in a specific local transcript can also be very well observed. This was not, however, a unilateral adoption of certain concepts, but rather an attempt to independently and personally transform accepted patterns with an acquired knowledge. The period of the second third of the 18th century is mainly exceptional in this respect.

*Illustrations: Fig. 1. Kadaň, Church of the Exaltation of the Holy Cross, Carlo Lurago, after 1654; Fig. 2. Jezeří, castle, detail of west courtyard façade with remnants from the early 17th century; Fig. 3. Jezeří, castle, central staircase – view of the vaulted base, A. Porta, third quarter of the 17th century; Fig. 4. Červený Hrádek, castle, inner courtyard; the ground floor of the side wing (on the right) is a remnant of a period from after 1600; Fig. 5. Červený Hrádek, castle, garden facade, A. Porta, J. B. Mathey, end of the 17th century; Fig. 6. Bilina, castle – view from the square, G. P. Tencalla, A. Porta, last quarter of the 17th century; Fig. 7. Mariánské Radčice, Church of Our Lady of Sorrows, J. B. Mathey, J. Broggio, after 1692; Fig. 8. Klášterec nad Ohří, Holy Trinity Church, unrealized design of the façade, Carlo Lurago (?); Fig. 9. Litvínov, Church of St. Michael the Archangel, J. B. Mathey, 1690s; Fig. 10. Chlumec near Ústí, Trinity Chapel, J. B. Mathey, 1690s; Fig. 11. Duchcov, Church of the Annunciation, J. B. Mathey, M. Canevalle, end of the 17th century; Fig. 12. Křemýž, Church of St. Peter and Paul, M. Canevalle (?), 1706; Fig. 13. Křemýž, castle, plan view, base 1693–1695, later reconstruction; Fig. 14. Litvínov, castle, main facade, F. M. Kaňka, about 1710; Fig. 15. Ibid, alternative plan for expanding the castle with side wings from the mid-18th century; Fig. 16. Duchcov, plan view of extinct hospital in castle garden, F. M. Kaňka, after 1714; Figs. 17. Janov near Litvínov, castle, view of the front of the main building, F. M. Kaňka, about 1720; Fig. 18. Liptice, Church of St. Peter and Paul, O. Broggio, 1724–1729, demolished 1977; Fig. 19. Janov near Litvínov, castle, simplistic plan reconstruction; Fig. 20. Kadaň, Elizabethan Monastery with Church of the Holy Family, J. K. Kosch, 1753–55; Fig. 21. Nové Sedlo, Church of St. Wenceslas, P. Loschy, 1735–37; Fig. 22. Stekník, castle, J. P. Loschy, 1760–1767; Fig. 23. Klášterec nad Ohří, Church of the Virgin Mary the Protector, J. K. Kosch, 1740–1763; Fig. 24. Postoloprty, Church of the Assumption, interior, view from the altar, A. Altomonte, 1746–1751; Figs. 25 and 26. Libočany, Church of St. Peter and Paul – photo and plan view, J. B. Loschy, 1749–69; Fig. 27. Jezeří, Chapel of the Immaculate Conception, A. Altomonte, after 1753.*

## Types of rural churches in the 17th century

Rostislav ŠVÁCHA

*Keywords: rural churches, 18th century architecture, typology of sacral architecture, Bohemia and Moravia*

The article focuses on the differences between urban and rural sacral architecture in Bohemia and Moravia between the end of the Thirty Years' War and the 1690's. It begins with the simple assumption that the authors of churches in cities, important pilgrimage sites, and in large monasteries solved tasks of a different nature than authors of churches for villages and rural towns. Churches in the countryside were used by smaller Christian communities than churches in cities, they had a simpler liturgical operation, they did not put as much emphasis on the representation of their builders and patrons as did shrines in busy and frequently visited places, and as a rule were therefore not very expensive buildings. For churches in villages and towns built within this range, the article attempts to define their basic types using nine examples.

Since the beginning of the 20th century, the attitude of architectural historians towards rural buildings was shaped by the idea of the Baroque as something formally diverse and rich. The architecture of rural churches from this range thus seemed to be stereotypical, poor, or at least excessively modest, resulting in no Czech researcher showing a special interest in it. This normative view of 17th-century rural sacral buildings was first overcome by studies from the last thirty years. The temperance of buildings from the late 16th and early decades of the 17th century began to be seen by architectural historians as a manifestation that follows its own ideals of good architecture and which corresponds to the demands of the Catholic Church and aristocracy after the Trident Council. This new view of rural architecture also brought about the concept of the building task (Baufaufgabe), brought to the debate on the Baroque by Hellmut Lorenz and Jiří Kroupa. The poverty and temperance of rural 17th-century churches is not, from a task point of view, the result of a "rusticalization" that occurs when stimuli from the center begin to accept less developed peripheral and provincial environments. Architects who received tasks in the countryside, as well as their clients, went on the assumption that such moderate formal resources were adequate for their place in the village or town.

Rural churches in Bohemia and Moravia from the 17th century are mostly longitudinal and barrel vaulted. In order to solve the structural problems

of the vaulted church, the architects used types. When using types, the countryside is different from the city. Nowhere in the Bohemian and Moravian countryside does the II Gesù Roman church type appear, its stability provided by the lateral walls of the side chapels and the abutments (contraforts) above them. This type was well suited to the complex liturgical operation of churches in the cities and to the needs of the representation of their aristocratic and patrician users. However, rural Catholic communities preferred different types. Almost without exception, churches in the countryside used construction systems drawn into the center of the structure.

In the period from 1648 to 1690, the construction systems of churches in Bohemia and Moravia can be divided into three types: 1. hall with wall pillars (Černíkovice, Žitenice); 2. hall with pilasters (Rokytnice, Hořovice, Tuklaty); 3. emporium hall (Zahořany, Bystřice u Benešova, Popovice u Jičína, Trpín). More types were evidently not used in the Czech countryside in the 17th century. It was only from the eighties that single-nave types with a short transept began to be added, examples of which include the church in Horní Jiřetín by Jean Baptiste Mathey and the churches of Domenico Martinelli designed for the Moravian estates of Kaunitz and Liechtenstein.

*Illustrations: Figs. 1, 2. Unknown architect, Church of the Nativity of St. John the Baptist, Tuklaty, between 1688–1715; Figs. 3, 4. Unknown architect, Church of the Ascension of the Cross, Černíkovice, 1648–1652; Figs. 5, 6. Unknown architect, Church of St. Peter and Paul, Žitenice, 1650–1680; Figs. 7, 8. Unknown architect (chancel) and Petr Schüller (nave and tower), Church of St. James the Greater, Rokytnice, from 1616 and 1660; (1673?); Fig. 9. Ibid, axonometric perspective; Figs. 10, 11. Giovanni Domenico Orsi (?), Holy Trinity Church, Hořovice, until 1674; Fig. 12. Unknown architect, Church of the Birth of St. John the Baptist, Tuklaty, between 1688–1715; Fig. 13. Stefano Pertti (?), Church of the Name of Jesus, Telč, 1666–1667; Fig. 14–16. Unknown architect, Trinity Church, Zahořany, 1653–1657; Figs. 17, 18. Unknown architect, Church of St. Simon and Jude, Bystřice, until 1666; Figs. 19, 20. Unknown architect, Church of the Birth of Our Lady, Popovice, 1663–1671; Figs. 21, 22. Unknown architect, Church of St. Wenceslas, Trpín, 1683–1689; Fig. 23. Plan views of rural churches of the 17th century. Hall type with wall pillars: a) Černíkovice; b) Žitenice. Large hall type with pilasters: c) Rokytnice; d) Hořovice; e) Tuklaty. Emporium type hall: f) Zahořany; g) Bystřice; h) Trpín.*

## Bohemia, a country of ovals – five stops on the oval path through Baroque Bohemia

Jakub BACHTÍK

*Keywords: Baroque architecture, oval plan, Christoph Dientzenhofer, Jarmila Krčálová*

The article takes several chapters to deal with the theme of oval layout in sacral architecture in 17th and 18th century Bohemia, its basis, and methods of use. The introduction deals with the question of whether the issue needs to distinguish the concept of oval and ellipse – it concludes that these are fundamentally different geometric formations, and that in most cases the oval was used in practice.

The first part of the article, on the basis of data collected by Jarmila Krčálová, summarizes the basic overview of the development of the central compositions of the 16th century, with an emphasis on the introduction of the oval layout in the tracts of Sebastian Serlio and the first realizations of Jacopo Vignola. It draws attention to the importance that the oval shape had as a type of longitudinal center in the search for the ideal disposition of a sacred space following the Council of Trent.

The second part is devoted to the construction of Vlašská Chapel from the late 16th century as the first oval center outside Italy. It concludes that this building was the first example of the use of the oval in the entire mass of the building, including the exterior. It also points out, however, that this was a unique project, the implementation of which was allowed by exceptional historical circumstances, namely the status of Rudolf's Prague as the center of the Habsburg monarchy. The Vlašská Chapel therefore did not establish an integrated series of projects but was responded to in the following decades by only a few projects.

The third part of the article moves into the second half of the 17th century. It notes the arrival of architect Jean Baptiste Mathey who brought stimuli from Rome and France to Bohemia – including the use of an oval layout, most notably demonstrated in the Prague church of St. Francis Seraph. The oval in Mathey's creation is introduced only as one of many possible motives for building foundations, thanks to which, however, this motif can be captured in our environment. In Mathey's circle, this gave rise to a number of structures working with the oval layout, which became the basis for the use of this element in the next decades.

The fourth part is dedicated to the work of Christoph Dientzenhofer. This author made the oval the starting point for the vast majority of his projects which have the form of simple central and extremely complex compositions. The most im-

portant of these are buildings belonging to the "Bohemian dynamic group". Projects related to the experiments of G. Guarini are, in Dientzenhofer's works, composed of interpenetrating crossing ovals. This creates longitudinally-based churches which are basically a transformation of the domestic type of single-nave construction with side chapels. Of Dientzenhofer's variations on the oval motif, the church of the type in Úterý played a significant role, where the front tower is attached to the oval unit of the nave. This resulted in a variation characteristic of the type of the tower rural church which found many followers in the 18th century.

The fifth part focuses on a work of Kilian Ignaz Dientzenhofer. In his work, the motif of an oval plan did not play a decisive role, but a set of several of his realizations, led by the church in Karlovy Vary, based the type which later appears in the works of a number of regional builders. His principle is the central oval unit with "annexes" at both ends. K. I. Dientzenhofer of course also has realizations of simple, pure ovals (e.g. Velenka). Due to his crucial influence on contemporary architecture, this creator may be described as a personality who significantly contributed to maintaining the popularity of the oval until the late 18th century.

The last part of the article asks the question of whether it is possible, in the outlines, to monitor a specific development and line. The article concludes that it is not. Until the mid-17th century, this motif was used only sporadically and later as one of many possible elements that were available to architects. The oval outline is therefore to be understood as one of many motives, which, along with other centers – polygons or circles – was part of a wealthy shape registry of architecture of the 17th and 18th centuries.

*Illustration: Fig. 1. Mantova, church of San Sebastiano, L. B. Alberti, begun after 1460; Fig. 2. Prague – Old Town, church of St. Francis of Assisi, J. B. Mathey, 1679–1688; Fig. 3. Jean Morin based on Philippe de Champaigne, Portrait of Cardinal Charles Borromeo, engraving, late 17th century; Fig. 4. Sebastiano Serlio, design of an ideal temple in the shape of an oval from his fifth book, first published in 1547 in Paris; Fig. 5. Rome, Sant'Andrea a Via Flaminia, J. Vignola, 1552–1553, drawing of the façade, section and plan of the structure from the second half of the 17th century by an unknown French artist; Fig. 6. Prague – Old Town, Chapel of the Assumption known as Vlašská, 1590–1594, exterior and layout; Fig. 7. Prague, chapel of St. Mary Magdalena, 1633, plan view; Fig. 8. Rome, view onto St. Peter's Square (G. Bernini, 1656–1667) from the dome of the Basilica; Fig. 9. Rome, Sant'Andrea al Quirinale, G. Bernini, 1658–1678, exterior; Fig. 10. Prague – Old Town, St. Francis of Assisi, J. B. Mathey, 1679–1688, plan view; Fig. 11. Mariánské Radčice, Church of Our Lady of Sorrows, interior*



of pilgrimage chapel at the end of the church, J. B. Mathey G. Broggio, after 1691; Fig. 12. Prague – Olšany, chapel of St. Roch, 1680–1682, general view of the exterior; Fig. 13. Rome, San Carlo alle Quattro Fontane, F. Borromini, 1634–1644, view of interior with oval dome; Fig. 14. Guarino Guarini, proposed layouts of the church of Our Lady of Divine Providence in Lisbon (left) and the same dedication in Prague (right), published the treatise *Architettura Civile* from 1737; Fig. 15. Úterý, church of St. John the Baptist, K. Dientzenhofer, 1695, exterior and layout; Fig. 16. The same, layout; Fig. 17. Layouts of the churches of St. Clara in Cheb (left, 1708–1711) and St. Margaret in Břevnov (right, 1707–1716); Fig. 18. Březín, church of St. Bartholomew, T. Haffenecker, 1722–1725, overall view; Fig. 19. Karlovy Vary, church of St. Mary Magdalena, K. I. Dientzenhofer, 1732–1737, plan view; Fig. 20. Březín, church of St. Bartholomew, T. Haffenecker, 1722–1725, layout; Fig. 21. Kilian Ignaz Dientzenhofer, layouts of the churches of St. Peter and Paul in Chains, after 1733; Fig. 22. Nový Bor, church of St. Wenceslas, J. V. Kosch, 1792, overall view and plan view; Fig. 23. Construction of oval according to Jager's cartulary, probably the 1780's; Fig. 24. Petrohrad, Chapel of All Saints, 1656; Fig. 25. Prague-Hradčany, chapel of St. Adalbert at Prague Castle, plan view (survey from late 19th century), U. Aostalli, 1575.

#### All Saints of Heřmánek: Folk or European Art? Martin MÁDL

**Key words:** Johann Hausdorf, Baroque mural painting, Kilian Ignaz Dientzenhofer, Heřmánek, Benedictines

The rural Church of All Saints in Heřmánek belongs to a group of churches built at the beginning of the 18th century in the monastery estates of the Benedictine monastery in Broumov. While the interesting and dynamically shaped architecture of the church, attributed to Kilian Ignaz Dientzenhofer, has received deserved attention from art historians, its interior ceiling painting, the work of the Broumov painter Johann Hausdorf in 1736, has been given only a brief iconographic designation. The painting was then understood as a manifestation of semi-folk art.

In the history of art, we often avoid deeper evaluative judgements on the quality of art, although we recognize the quality of works of art intuitively. We often lack the tools for evaluating works that originated in the countryside and did not achieve first-rate artistic values. At the same time, we place the quality of artworks into the context of the modern concept of the center and the periphery, where we automatically understand the cultural and artistic center to be the larger city. In the middle ages

and early modern age, however, some significant architectural and artistic projects emerged quite far from the larger cities. An example of this would be large monastic complexes, one of which is the Broumov Monastery, which employed painters from Prague and other cities. The aforementioned painter Johann Hausdorf worked alongside them for the Benedictines here around the middle of the 18th century.

Hausdorf certainly was not a prime artist. He did, however, master the technique of fresco and the projection of large compositions onto large vaulted areas, for which we may presume his training by one of the experienced painters. The composition of his painting in the Heřmánek Church of All Saints presupposes a knowledge of the decoration of the provost Church of the Holy Cross and St. Hedwig in Silesia's Legnickie Pole, executed by the famous Bavarian fresco painter Cosmas Damian Asam in 1733. It can be assumed that the clients of this important project, the Břevnov-Broumov Benedictines, sent Hausdorf to Legnickie Pole to help with less important works, while at the same time he learned the art of fresco here under Asam.

The theme of the painting in Heřmánek, however, can not be understood as a manifestation of local folk art. The triumphal celebration of the Benedictine saints, headed by the order's patron saint St. Benedict and with St. Otmar and Behnon, who were the personal patrons of Abbot Otmar Zinke and his successor Bennon Löbl, is integrated into the celebration of All Saints. The presentation of St. Benedict as the most faithful follower of Christ and the foremost disseminator of the Christian faith comes from Benedictine spirituality and propaganda. We encounter other paintings that are thematically related to the Hausdorf fresco in Heřmánek in other Benedictine projects, such as in the Holy Trinity Church in Salzburg, in the Church of St. James in Ensding, and in the Church of St. Ulrich and Afra in Neresheim. The church in Heřmánek thus becomes a place of mediation of relatively important cultural stimuli. The meaning of the painting decoration of this church can thus only be appreciated in a wider European context.

**Illustrations:** Figs. 1, 2. Kilian Ignaz Dientzenhofer, All Saints Church, Heřmánek, 1723–1724, general view of the exterior and interior; Fig. 3. Ibid, Johann Hausdorf, Holy Trinity, the Virgin Mary and all the saints, ceiling fresco, 1736; Fig. 4. Cosmas Damian Asam, allegorical scenes with the Finding of the Holy Cross, ceiling fresco of the monastery church in Legnickie Pole, 1733; Fig. 5. Johann Hausdorf, last acceptance Gunther, Broumov, ceiling painting of the chapel on the ground floor of the convent; Fig. 6. Felix Anton Scheuffler, sermon on the mount, ceiling painting in the summer refec-

tory of the Cistercian convent in Lubiąż; Fig. 7. Johann Hausdorf, Holy Trinity, the Virgin Mary and all the saints, ceiling fresco in the Church of All Saints in Heřmánek, 1736, detail of the Benedictines; Fig. 8. Scenes from the life of St. Benedict in the book of Jan Caramuel of Lobkowitz, *S. Benedictus Christiformis*, published in Prague in 1648 (further editions 1652 and 1680); Fig. 9. Title page of the book of Benedict van Haften, *S. Benedictus Illustratus*, from 1644.

#### Painting technique between the center and the countryside. The decorations of the All Saints Church in Heřmánek from the point of view of the restorers

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**Keywords:** Heřmánek, Johann Hausdorf, wall painting technique, art in the center and in the countryside, Cosmas Damian Asam

The aim of this study was to compare the technique of the still unknown regional painter Johann Hausdorf and the renowned Baroque fresco artist Cosmas Damian Asam, who could have been Hausdorf's teacher, directly or indirectly. The comparison was based on an analysis of the results of restoration and science research of two ceiling paintings attributed to Johann Hausdorf and a study of the painting technique of Cosmas Damian Asam at the Freising cathedral by Jürgen Pursche.

The technique of the painting and the materials used are not much different between the famous author and his regional colleague. The major difference between the compared paintings lies above all in the size of the daily parts, meaning the sections of freshly painted plaster that were painted within one day. The size of the daily parts by Asam is on average ten times greater than with Hausdorf (approx. 10 m<sup>2</sup> and 1.2 m<sup>2</sup>). This fact can testify to the higher number of Asam's collaborators, but it rather shows the high degree of Asam's artistry and experience. Hausdorf, on the other hand, was significantly less sovereign as an author.

The painting was performed by both painters using the fresco-secco technique, using mainly lime paints or calcium-caseinate-bonded paints to allow for the application of more glazed layers. Asam's layers were finished with the secco technique, with arabic rubber or starch also identified. As it can be assumed, the authors' painting expressions are very different, particularly their work with the brush, which is on a much higher level for Asam. Asam uses thick lime pastes to build volume, in addition to color vellers, which he may have varnished after



drying. Hausdorf's considerably less pasty painting comes across a bit flatter in this respect. Asam, unlike Hausdorf, did not deal so much with detail and focused on the plastic effect of the main forms.

As can be seen from the above information, the clear distinction between the regional painter and the artist who realized his works in a number of European projects is primarily to be found in the painting expression, meaning what a well-informed observer can recognize upon the first sight of the painting. On the contrary, we notice smaller differences in the technique and the materials used, although the difference in the size of the daily parts of both authors is astounding. The study of the technique of both painters, unfortunately, does not provide us with information as to whether there could have been a master/pupil relationship between the two painters. Hausdorf's technique carries the signs for the wall paintings of the period and, unlike Asam's technique, nothing special stands out in this respect. Based on this study, it is not possible to say whether there was any link between the two painters. It is clear, however, that Hausdorf knew of Asam's production and was inspired by it at least in terms of layout of composition of the vaulting and of specific decorative elements. Without the necessary training under an experienced fresco artist, he would not have been able to undertake the independent monumental realizations that he executed in Broumov.

*Illustrations: Fig. 1. Heřmánekovice, All Saints Church, overall view of the vaulting painted in 1736 by Johann Hausdorf; Fig. 2. Broumov, Convent of the Benedictine monastery, general view of the vaulting of the chapel on the ground floor, painted in the 1720–1730's by Johann Hausdorf; Fig. 3. Freising, cathedral of St. Mary and St. Corbinian, view of the main nave with fresco decoration from Cosmas Damian Asam, created in 1723–1724; Fig. 4. Heřmánekovice, All Saints Church, part of the vaulting with large plaster defect as viewed from the right side; the space between the laths is filled with plaster stuffed with chopped straw, longer straw stalks were probably used for interlacing and tying the laths; Fig. 5. Ibid, lost plaster in the quadrature reveals two layers of pinkish basecoat plaster; Fig. 6. Broumov, Benedictine convent, wall painting on the ground floor of the chapel; daily parts marked. The arrows move from younger to older parts; Fig. 7. Heřmánekovice, All Saints Church, plaster surface apparently processed using a wooden trowel or brush; Fig. 8. Ibid, daily parts marked (violet) and engraved drawings (turquoise) in an examined section in the south-western part of the vaulting; Fig. 9. Ibid, detail of allegorical figures of women in the cove area, dramatic side lighting; the image documents the distinctive engraved drawing and the author's composition; Fig. 10. Ibid, optical micrograph of a sample taken at the site of the presumed occurrence of a brushed underdrawing; a thin red line was recorded*

*on the surface of the pink layer (1); Fig. 11. Broumov, Benedictine convent, detail of ceiling painting in the chapel on the ground floor; the image documents a relatively authentic part of Hausdorf's painting, the character is Gunther; Fig. 12. Ibid, detail of ceiling painting in the chapel on the ground floor; the image documents the character Gunther; UV luminescence image; Fig. 13. Ibid, detail of ceiling painting in the chapel on the ground floor; the image documents the much more relaxed expression of Hausdorf in the field of chiaroscuro painting; Fig. 14. Ibid, detail of ceiling painting in the chapel on the ground floor; the image documents the detailed execution of the hands.*

### Medieval Cistercian landscape as a border. Example of Moravia and the Papal State in the beginning of the 13th century

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*Key words: cultural landscape of the Middle Ages, Cistercians, Velehrad, Papal State*

The article contribution serves as a certain epilogue to the theme of the Baroque landscape because it opens a large related theme – the cultural landscape in the Middle Ages. The article does not take the form of an authoritative interpretation but rather as a set of questions that should outline the direction of other possible considerations in the attempt to understand this theoretically very under-explored topic. The first part deals with the question of whether there can exist a Cistercian genius loci and its possible foundations in the structure of Cistercian buildings that not only influenced the immediate situation in their surroundings but also became a part of the interconnected network of stretches of transformed landscape extending throughout Europe.

The article goes on to focus on the concrete form of this transformation. It concludes that the Cistercian holdings were transformed in an effort to bring the idea of Heavenly Jerusalem closer as a clearly defined and bounded space in which religious, aesthetic and technological concepts could be disseminated.

These theses are then illustrated using two specific examples. The first one is Moravian Velehrad, where the founding of the Cistercian Abbey was a means of colonizing the “wasteland” as well as a completely literal and concrete transformation in the cultivated cultural landscape. The second example presents the abbeys of Fossanova and Casamari near Rome, which, although already established within the existing cultural landscape, were also a means of colonization, this time politico-diplomatic, as part of the complicated relations between

the Papal State and other power players.

*Illustrations: Fig. 1. Abbey Velehrad, access from the east; Fig. 2. Central Italy, Fossanova Abbey, entrance to the premises; Fig. 3. Central Italy, Casamari Abbey, entrance to the premises.*

### Research historical landscape and protecting archaeological heritage through remote sensing methods

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*Keywords: remote archaeological sensing, aerial photography, satellite imagery, lidar data, cultural landscape*

The current advanced state of development of remote archaeological sensing in many European countries is demonstrated by two important facts: first, the importance that this industry is attributed by archaeologists themselves, and secondly, the international cooperation which is continuously developing is addressing a significant part of the European scientific community and is helping to establish this non-destructive scope on a wider European territory. One of the countries in the post-communist era (and even before) that has begun, and currently continues, to systematically develop remote sensing and aerial photography for the research of the past, is the Czech Republic.

Information obtained by any of the DAP methods primarily serves the needs of studying and protecting prehistoric and historic landscapes, and the remains of human activities it contains. We consider the main objectives of this field to be a blanket survey of the landscape from above, monitoring identification and mapping areas with previously unknown relics of past settlement activities; documentation of the cultural landscape, especially the varying categories of immovable monuments, but also relics of the original natural environment and manifestations of landscape taphonomy – in particular those related to the arrangement of previous human settlements; obtaining information from aerial and satellite imagery and lidar data acquired for a purpose other than archaeological prospection and the study of historic landscapes; recording, storing, and expert analysis of the data, its use in theoretically based research of the past and in the protection of cultural heritage – in this respect, the data from remote archaeological sensing are used mainly to address the issues of settlement and landscape archeology, i.e. the research of methods of landscape use and the study of forms of settlements, population density, and the structure

of area settlement in the past.

Contactless methods of remote sensing have proven to be very efficient in the long run in their use in the care of the historic landscape and its immovable component. If, when evaluating their potential, we stay within the boundaries of the Czech Republic, we can say that thanks to a quarter of a century of systematic remote surveying of our landscape, our previous knowledge of prehistoric settlements has been significantly enriched primarily in residentially most exposed areas, the so-called old settlement territory (middle and lower Labe and Poohří, lower Povolaví and Pojizeří, Cidlina valley, respectively Nymbursko, Poděbradsko, Kolínsko, Mělnicko, Podřipsko, Litoměřicko, Lounsko, and Ústecko). The source base was quantitatively enriched by about thirteen hundred previously unknown archaeological sites – mainly residential prehistoric and early medieval components of settlement areas, but also of sites with evidence of human presence in the late middle ages, the modern age, and the early modern period. In terms of generic representation of immovable monuments, the existence of a number of structures that have been recorded only in a small number

or not at all, whose presence affects our view of the representation of diverse categories of sites/buildings in former known settlements. This also involves theoretically based research directed towards understanding settlement forms, and the density and structure of previous settlements, since information from aerial photo data, also supplemented by extra data from surface and geophysical surveys, are the most appropriate. In the field of preserving archaeological heritage, the hitherto results of aerial surveys can be viewed primarily with regard to the fact that if we know the exact location of the newly recorded sites of archaeological interest, we have the opportunity to effectively protect them in the future.

*Illustrations: Fig. 1. Traditional and modern methods of remote sensing applied in archeology from the 1970's: 1a – oblique aerial photograph; 1b – Multispectral satellite images; Fig. 2. Photographing archaeological relics from heights in recent times is increasingly turning to the use of remote-controlled aircraft models, either propeller-driven drones or wings; Fig. 3. Different visualizations of a digital aerial model of a large structure whose fortification (earthen ramparts and ditches) remained physically maintained in the form of anthropogenic landforms; Fig. 4a, b. Monument maintai-*

*ned at a very low relief, unidentifiable in terrestrial exploration due to this fact and to its flat extent, and its visibility via various signs and their recording using several procedures; Fig. 5. Hradiště (dist. Louny). Part of the line of an extinct path with a planted tree-lined alley visualized using cropmarks; Fig. 6. Part of the line of field fortifications from the end of the 18th century in NW Bohemia between the towns of Habrovany and Žim (dist. Ústí nad Labem). A comparison of the current state of redoubts in this area through DMR derived from lidar data and their display on maps of the 1st and 2nd military mapping; Fig. 7a, b. Transformation of aerial photography data in the form of polygons onto large scale maps in the GIS environment, and a prehistoric settlement map identified thanks to vegetation signs; Fig. 8. Territory with occurrence of vegetation signs indicative of the presence of prehistoric and medieval settlement areas in Bohemia, registered using aerial archaeological sensing.*