

Archaeological survey of the Lipany 1434 battlefield and its contribution to the recognition of a significant historical event. First stage of research.

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Keywords: battlefield archeology, field identification, Lipany, Hussites

The main objective of the project, focused on a survey of the Lipany battlefield, is to clarify the localization of the area of this famous battle in Czech history, as well as to secure active archaeological heritage care for a potentially endangered site. The site has long been an attractive place for illegal visits by those using metal detectors. The aim is to document movable archaeological findings that are threatened by removal from their context without expert documentation. The basic pillar of the project is field identification and documentation of the battlefield area using standard and new methods of documentation. The primary purpose of the entire project has naturally been its multidisciplinary character.

The introductory chapter covers the testimony of written sources concerning the military conflict between the Hussite radicals and the Coalition of Catholics and moderate Utraquists on 30 May 1434 and a critical evaluation thereof. The article also focuses on hypotheses about the form of the actual conflict from the point of view of military history and seeks answers to questions regarding the possibility of preserving material evidence of a battle which, in the light of knowledge known from analogies, may be expected from archeology. The next part of the paper provides an overview of the development of archaeological research in battlefields in the Czech Republic. This section explains which methods of archaeological research were chosen and why. It is tied into the description and results of findings from a study of map material and oral history, but especially from the introductory field part of the archaeological prospecting of the Lipany battlefield itself.

Illustrations: **Fig. 1.** Lipany, aerial photograph of the area of interest from Prokop's Monument; **Fig. 2.** Area of interest between the villages of Vitice, Hřiby, and Lipany, towards Chrástany; **Fig. 3.** Reconstruction plan of the battlefield according to Petr Čornej; **Fig. 4.** Lipany on the 1st Military Mapping, map sheet No. 126 (map cutout). A: waterlogged area (relic of the pond levee?) at the site of today's extinct path from Lipany to Český Brod. B: extinct gorge in the position of Na Závazích, which could have been a significant obstacle for the soldiers fleeing towards Kolín; **Fig. 5.** Lipany on an imperial print of the stable cadastral map which records waterlogged sites on the northwest slope of the Lipská Mountain

and the site of today's pond in Lipany; **Fig. 6.** Area of interest with the cadasters of Vitice, Hřiby, and Lipany, the countryside in 1954; **Fig. 7.** Engraving print with the alleged grave of Prokop Holý; **Fig. 8.** Lipany, agricultural areas which underwent archaeological research using metal detectors. Individual actions are marked (A–C). The map captures the focus of archaeological finds using GPS. Findings which can be associated with the Battle of Lipany on 30 May 1434 are distinguished by color; **Fig. 9.** Lipany, archaeological research of the surveyed area C on 28 September 2016; **Fig. 10.** Lipany, archaeological research 2016. Fragment AR of a Prague groschen from about 1340–1346; **Fig. 11.** Lipany, archaeological research 2016. Fragment of a spur (No. 1554) before and after preservation; **Fig. 12.** Decorated edge of spur No. 1552 before and after preservation; **Fig. 13.** Tip of a crossbow arrow No. 10. Before and after preservation; **Fig. 14.** Tip of a crossbow arrow No. 1710. Before and after preservation; **Fig. 15.** Tip of a crossbow arrow No. 1522. Before and after preservation; **Fig. 16.** Lipany Battle Monument (No. ÚSKP 31696/2-818); **Fig. 17.** Lipany, aerial map with a plot of protected zone (No. ÚSKP 3109) to the Lipany Battle Monument (No. 31696/2-818).

Repository of the Jesuit Pharmacy in Telč: outline of the art-historical context

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Keywords: Baroque Pharmacy, Jewish Communion, 17–18th century, painted pharmacies, pharmacy iconography

The history of the Jesuit Pharmacy in Telč dates back to the 17th century; the first mention is from 1657, shortly after the foundation of the Jesuit College in the town. The pharmacy was part of the college until the abolition of the Jesuit Order, after which it was bought by the last pharmacist Ignác Lyr and moved to house No. 39 on the Telč main square. The original preserved equipment includes three pharmacies which can be dated to the second half of the 17th century to the beginning of the 18th century. The dynamic concavely-curved shape of the cabinet is divided by a series of drawers with painted faces according to the fashion of the period. The main themes are grisaille lonely landscapes, or landscapes completed with churches, towns, and poor houses. Although the style of the paintings corresponds to the work of a Central European painter, the trees follow the Flemish style; in one town, for example, one can see the influence of the Italian urban environment with typical elongated towers and rounded bridges. The overall composition of the repositories is supplemented by standing figures probably representing a monk, St. Roch, a hunter with rifle,

and Neptune portrayed as a naked man with a shell. The figures present a mythological and religious aspect as reflected in the humanistic teachings of the Jesuits, at the same time pointing to the protective function of the figures and the constant reminder of the transience of human life. The location of these pictures on the sides of the cabinets further hints at their original positioning, in which one cabinet had to stand closely to another at right angles to form a wider whole, while the other of them certainly stood alone. These facts, quite unusual in the context of preserved Baroque pharmacies, could indicate which room of the convent the cabinets were once located. Most of the painted pharmacies are mainly located in southern Bohemia, where the furnishings have been preserved in Jindřichův Hradec and Český Krumlov; in contrast to the pieces in Telč, both of these collections are decorated with colorful scenes. Other examples of painted pharmacies can be found in Central Europe, for example at the pharmacy in the Schongau monastery in Bavaria, S. Emmeram's Abbey in Regensburg, on a cabinet located at the Arany Sas Pharmacy Museum in Budapest, and the pharmacy in the Červený Kameň Castle in Slovakia. Within this indicated area, the Telč pharmacy stands out with its monochrome landscape design; unlike the profound symbolic subtext of the pharmacy from the Schongau monastery, a similar symbolic aspect of landscape scenery in Telč has not been proven.

Illustrations: **Fig. 1.** Layout of the Jesuit College in Telč, with the locations marked where the pharmacy was likely situated; **Fig. 2.** Telč, Jesuit Pharmacy, cabinet No. 2, second half of the 17th century; **Fig. 3.** Ibid., cabinet No. 1, depiction of St. Roch on the side sloping wall; **Fig. 4.** Ibid., drawer of cabinet No. 1 with a picture of the landscape and a romantically depicted ruin; **Fig. 5.** Ibid., drawer of cabinet No. 2 with motif of a Central European city; **Fig. 6.** Ibid., drawer of cabinet No. 2 with the Italicizing motif of a city; **Fig. 7.** Ibid., drawer of cabinet No. 2 with landscape, houses, and temple; **Fig. 8.** Jindřichův Hradec, pharmacy, view of the tare with part of the repositorium; **Fig. 9.** Ibid., drawer with a picture of a volcano, detail of the front piece; **Fig. 10.** Český Krumlov, pharmacy, drawer with a picture of a landscape and castle; **Fig. 11.** Ibid., drawer with a castle and a river; **Fig. 12.** Schongau, pharmacy of the Carmelite Monastery with a depiction of the symbolic interconnection of the monasteries through a tree. **Tab. 1.** Telč, Jesuit pharmacy, transcription of preserved names of painted cabinet No. 1; **Tab. 2.** Ibid., transcription of preserved names of painted cabinet No. 2.

Jubilee Park in Znojmo – preparation of renovation for the 100th anniversary of the Republic

Roman ZÁMEČNÍK

Keywords: Jubilee Park, Znojmo, landmark of garden art, historical survey, renovation

The Jubilee Park in Znojmo is an example of a public space generously founded on the occasion of the 10th anniversary of the Czechoslovak Republic in 1928. The aim of the city is to open the renovated park on the occasion of the 100th anniversary of the nation in 2018. The historical significance of this cultural monument is the most fundamental among the surveys conducted.

The article deals with the history of the park and its current condition. It uses analyses of historical sources to focus in detail on its historical (original) composition in connection with the preparation for its renovation. Recommendations are made for the renovation to be carried out based on a comparison of the historical and contemporary forms of the park. It concludes with a definition of its historical significance and heritage evaluation in the context of the work of the historical period.

Illustrations: Fig. 1. Znojmo, overall view of Jubilee Park from the southeast with a school building in the background (1940's); Fig. 2. Znojmo, schematic representation of individual composition areas in the Jubilee Park based on current satellite imagery. Legend: A – rose garden, B – botanical garden, C – recreational lawn, D – flowerbed, E – children's garden; Fig. 3. Ibid., aerial photo of Jubilee Park in 2009. View from the south; Fig. 4. Znojmo, Jubilee Park, rose garden with a recessed grassy parterre with a central ornamental pool. View from northwest; Fig. 5. Ibid., recreational lawn with a direct path linking the rose garden with the flower garden; Fig. 6. Ibid., botanical garden with a system of sixteen flower and rose beds. View from northwest; Fig. 7. Ibid., flower garden with recessed grass center and symmetrical planting of the *Chamaecyparis lawsoniana* "Erecta Viridis"; Fig. 8. Ibid., children's garden with a large concrete pool (children's paddling pool) and garden pavilion; Fig. 9. Josef Kumpán, proposal for the establishment of a botanical park in Znojmo (1:100), undated (garden drawing No. 1); Fig. 10. Znojmo, Jubilee Park, overall view of the park from the west, shortly after the foundation of the second part of the park (beginning of the 1930's); Fig. 11. Ibid., rose garden from the east, 1930's; Fig. 12. Josef Kumpán, proposal for the establishment of a public orchard in Znojmo (1:200), undated (garden plan No. 3); Fig. 13. Ibid., detail of the sundial in the flower garden; Fig. 14. Ibid., view onto the flower garden from the east; Fig. 15. Ibid., detail of the ornamental pool in the rose garden, beginning of the second half of the 20th century; Fig. 16. Ibid., detail of the semi-circular concrete pool and beds in the botanical garden; Fig. 17. Znojmo, Jubilee Park, detail of the alpine between the botanical garden and the rose garden from the west;

Fig. 18. Ibid., botanical garden from the northeast with its rich flower beds in the foreground (1930's); Fig. 19. Comparison of the original plan for the extension of the Jubilee Park in Znojmo with a historical aerial photograph from 1938; Fig. 20. Ibid., detail of the flower garden from the east, 1930's

Olomouc marksmen in the 16th to 18th centuries and NHI collection funds

Roman GRONSKÝ

Keywords: historical firearms, 16th and 18th century rifles in Olomouc, NHI mobiliary funds

The article deals with the history of firearms in the 16th to 18th centuries in Olomouc, specifically from the Reimer family. A brief historical overview is supplemented by a catalog of selected specimens from the collections of state castles and chateaus in Bohemia and Moravia.

Illustrations: Fig. 1. Hunting rifle with flintlock, Ferdinand Reimer, end of the 17th century; Fig. 2. Hunting rifle with wheel lock – overall view and detail of the signature, Frantz Reimer senior, first quarter of the 18th century; Fig. 3. Flint pistol, Franz Reimer senior, around 1750. Frýdlant State Castle in Bohemia, inv. No. F 974; Fig. 4. Hunting rifle – shotgun with flintlocks, Josef Wistaler, third quarter of the 18th century; Fig. 5. Hunting rifle with wheel lock, detail of the stock, Heinrich Reimer, fourth quarter of the 17th century; Fig. 6. Hunting rifle with wheel lock, detail of the lock and barrel. Heinrich Reimer, fourth quarter of the 17th century; Fig. 7. Castle rifle with wheel lock, detail of the lock, Heinrich Reimer, last third of the 17th century; Fig. 8. Castle rifle with flint lock, Johann Wenzel Pursch, 1746; Fig. 9. Castle rifle with flint lock, detail of barrel, Frantz Reimer senior, 1768; Fig. 10. Hunting rifle with wheel lock, detail of the lock and barrel; Fig. 11. Tarcovnice – Front-loading rifle, Ferdinand Reimer (barrel); Fig. 12. Tarcovnice – Front-loading rifle, detail of barrel, J. Koppensteiner, Frantz Reimer (barrel).

Summary of the findings from comprehensive research of the genealogical family tree of Count Leopold of Klenová and Janovice from the mobiliary fund of the Kozel Castle

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Keywords: genealogy, heraldry, heraldic drawing, house of Klenová and Janovice, Klenová, heritage procedures

In 2016, the heritage procedure gained certification from the Ministry of Culture for the systematic unified processing of the method of complex research and advanced inventory for artifacts of a genealogical and heraldic character

in the mobiliary funds of state heritage monuments. This article provides a summary of the research findings of a particular genealogical artifact from West Bohemia (the family tree of the Count of Klenová and Janovice from the mobiliary fund of the Kozel State Castle), which verified the practical use of the process and is a continuation of the intended series of published reports on its application in applied research on movable cultural heritage.

Illustrations: Fig. 1. Genealogical family tree of Count Leopold of Klenová and Janovice. Mobiliary Fund of the Kozel State Castle, inv. No. KZ 1668; Fig. 2. Elaborated heraldic drawing of Count Leopold's family tree, used to create layers of a digital model; Fig. 3. Example of accompanying Latin texts along the sides of the family tree; Fig. 4. Coat of arms of Countess Antonie née Nosticová, mother of Count Leopold. An example of a heraldic drawing in the original of the family tree; Fig. 5. Coat of arms of Countess Antonie née Nosticová, mother of Count Leopold. An example of an elaborated heraldic drawing by Peter Tybitancl from 2016; Fig. 6. Coat of arms of the fifth generation of Count Leopold's ancestors from the paternal line. An example of an elaborated heraldic drawing by Peter Tybitancl from 2016.

Countess Gabriela Pallavicini and her influence on the interior of Jemnice Castle

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Keywords: Countess Gabriela Pallavicini, Jemnice Castle, aristocratic interiors

Countess Gabriela Pallavicini, née Fürstenberg, was very likely the initiator of the reconstructions to the interior of the castle in Jemnice in the modern style of the second Rococo. The article attempts to identify and describe more closely some of the objects that come from the Jemnice Castle and were associated with the Countess. An inventory dating back to 1875 was used to identify art objects from Jemnice Castle related to Gabriela and identified some items currently located in the Jemnice collection at the castles in Jaroměřice nad Rokytnou and Náměšť nad Oslavou. Detailed information about the items will help when determining their use in exhibitions in publicly accessible castles. A more detailed identification of these items is also important for understanding the history of the Jemnice Castle which, after years of inappropriate use by the military, is awaiting its rebirth. For the best possible use of items from Jemnice in exhibitions in publicly accessible castles, one must have the most precise information about the particular item. Each antique carries its own story, one which should not be detached from the subject and forgotten. Countess

Gabriela Pallavicini was a distinguished personality. At the time when the castle gained its present appearance, she most likely influenced the reconstruction and modification of the interiors towards the style of the second Rococo.

Illustrations: Fig. 1. The interior of the room of Countess Gabriela Pallavicini in Hofburg, Vienna, 1836–1849, watercolor on paper; Fig. 2. Bedroom of Prince Joseph Schwarzenberg in the Viennese Palace, 1843, watercolor on paper; Fig. 3. Portrait of the Pallavicini family members, watercolor on paper; Fig. 4. Chaise longue, 1st third of the 19th century; Fig. 5. Chair, middle 19th century; Fig. 6. Armchair, hard carved frame, upholstered seat and backrest, Austria, last third of the 18th century; Fig. 7. Dresser with bronze applications, marble slab, 2nd half of the 18th century; Fig. 8. Playing table, second half of the 18th century; Fig. 9. Still-life with dogs and shot game in the landscape, Frans Snyders, 2nd quarter of the 17th century; Fig. 10. Animal depiction, Johann Woenix, 3rd quarter of the 17th century; Fig. 11. The Resurrection of Christ, Woodcarving, 16th century; Fig. 12. Adoration of the Three Kings, ivory carving, 17th century; Fig. 13. Picture of philosopher with book, Giovanni Battista Langetti, oil on canvas, around 1730; Fig. 14. Portrait of Gabriela Pallavicini, photograph in frame, 1884; Fig. 15. Vase in the shape of a Japanese Kubo cartridge with lid and on a wooden pedestal, between 1855 and 1880; Fig. 16. Figure carved from soapstone, Kuan-jin on a base shaped like jagged rocks with recesses, China, 2nd half of the 19th century; Fig. 17. Table half clock with the figure of a woman reading on a recliner, white marble, 1st third of the 19th century.

Count Gabriel Gudenus and his photographic legacy

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Keywords: Count Gabriel Gudenus, photographic legacy of nobility, everydayness of nobility

Count Gabriel Gudenus (1853–1915) was a member of a Lower Austrian aristocratic family who in the second half of the 19th century owned farm estates in the Vysočina area, where their most important farm was Moravec. Gabriel Gudenus spent most of his life there together with his wife Aloisie, née von Teuber, who was a member of a major industrial family in Brno. From 1885, Gudenus consistently devoted himself to his photographic passions, from which a very extensive collection has been preserved. Altogether, some 1,300 photographs and about 900 glass negatives are known of, mostly stored at the castle in Lysice. An interesting remnant on the activities of this amateur photographer is also a collection of contemporary photographic literature containing technical manuals, publications on the history of photography, and

photographic periodicals, all of which are part of the library fund stored at the Moravec Castle.

The topics of the photographs can be divided into several areas: portrait photos include pictures of family members and friends in classical portrait poses as well as in staged joke scenes. Group portraits of hunters are in abundance. In addition to stylized photographs, the set also contains a smaller number of snapshots capturing tennis matches in Křižanov, horse rides, and even construction work at the church in Moravec. Another large group of photos cover the exteriors and interiors of the family's mansions in Moravec and Křižanov as well as other places, especially in Vysočina.

The library at the castle in Moravec contains four albums entitled *Bilder aus meinem Leben* (family, Moravec, hunting, other) which include a representative selection of Gudenus' photographs and several pictures by professional photographers with dates and very detailed descriptions identifying places and people. The thematic distribution of these albums basically follows the main lines of Gudenus' work. Photographs that document the activity of photography itself make up a notable part of the collection. Several pictures show people with a camera, with one photo showing a work desk in a photography darkroom at the Moravec castle. The method of how the photographs and glass negatives are stored is a testimony to Gudenus' systematicity. Negatives, often with the year of purchase and serial number engraved in, were stored into wooden panels. Most of the photos stored in the numbered photo albums are of the leporel type, often with descriptions and dates on the back side.

As a whole, the remarkable range of Gabriel Gudenus' photographic work provides a preserved testimony to the evolving activities of amateur photographers at the turn of the 19th century as well as providing a significant store of knowledge on the lifestyle of nobility.

Illustrations: Fig. 1. Unknown author, Gabriel Gudenus and his wife Aloisie, around 1892; Fig. 2. Gabriel Gudenus, the author's first photograph depicting Teuber's spinning mill in Brno, 1895; Fig. 3. Gabriel Gudenus, Interior of the library in Moravec, 1990's, glass negative; Fig. 4. Josef Kunzfeld, Gabriel Gudenus in the garden at Kunzfeld's Studio, 1885, glass negative; Fig. 5. Gabriel Gudenus, darkroom equipment at the castle in Moravec, 1990's, glass negative; Fig. 6. Gabriel Gudenus, stylized family portrait, 1894, glass negative; Fig. 7. Gabriel Gudenus, family shot of the Gudenus and Teuber families in the park of the castle in Moravec, 1893, glass negative; Fig. 8. Gabriel Gudenus, tennis match in Křižanov, 1890's, glass negative; Fig. 9. Gabriel Gudenus, installation of hunting trophies and souvenirs in the hall at the Moravec castle, 1894, glass negative; Fig. 10. Gabriel Gudenus,

inhabitants of Luis's house in Moravec, 1890's, glass negative; Fig. 11. Gabriel Gudenus, hunting company, labels identify the regular hunters: the Skene couple, Eugen and Josef Teuber, Aloisie Gudenus with sister Wilma, Vladimír Mitrovský and Cary Eisenstein, 1990's; Fig. 12. Gabriel Gudenus, construction of the church tower in Moravec, 1900, glass negative; Fig. 13. Gabriel Gudenus, view of the Moravec castle over a pond, 1892; Fig. 14. Gabriel Gudenus, view onto the center of Křižanov, 1880–90's, glass negative; Fig. 15. Gabriel Gudenus, Man with a Horse, modified negative, 1885.

The Leopold II Berchtold family on the road

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Keywords: nobility, travel, diplomacy, Berchtold family

Travel was the lifestyle not only of the Leopold Berchtold family (1863–1942), but of the higher social strata in general. Leopold Berchtold, like his wife Ferdinandine (Nandine) (1868–1955), grew up in an environment full of change and movement and in the environment of several homes. Life on the move was natural to them, and they raised their three sons Alois (Louise), Adalbert (Bélu) and Zikmund (Zsigu) in a similar manner. Leopold Berchtold worked in the diplomatic services from 1893, first in Paris, then in London and later in St. Petersburg. At the height of his career he served as foreign minister for Austria-Hungary from 1912 to 1915. He then served as the Supreme Hofmistr to the heir to the Habsburg throne, and from 1917 he was the highest chamberlain of the new Emperor Charles I. After the end of World War I, he was an undesirable person in the newly formed

Czechoslovakia, and he was permitted to visit Buchlovce only with the consent of the authorities. He died at the castle in Peresznye, Hungary in 1942. Leopold's diplomatic service meant that the family traveled throughout a considerable part of Europe. In addition to the usual historical monuments, local attractions, museums and galleries, and zoological and botanical gardens, daily visits to rural aristocratic residences also became a normal part of their life. Official journeys alternated with trips to private residences in Moravia and Hungary and with stays in Vienna. Spa and seaside resorts were also popular destinations.

The family's changes in residence can be traced from correspondence, diary entries, sketches, and later also from photo albums. Most of the photographs are the work of Nandine Berchtold, who began photography from 1897 at the latest. She became an amateur photographer who enjoyed her hobby. As the diaries show, she also developed her own photographs, adjusting the resulting images

in albums and adding labels. Her photographs do not reflect a high technical level. A certain sense of artistic feeling and composition in Nandine's work cannot be denied; most of the photos, however, express a lively and diary approach, capturing the people she met and the places she visited.

Illustrations: Fig. 1. The Berchtold family, 1904; Fig. 2. Nandine Berchtold with a camera, around 1913; Fig. 3. Drawing from Leopold's sketchbook from their wedding trip depicts Nandine resting in a place called Croix des Gardes; Fig. 4. "Departure from Scheveningen", drawing from Josefina (Sefine) Berchtold's sketchbook from 18 September 1886; Fig. 5. Leopold Berchtold in his study at the Austro-Hungarian Embassy in St. Petersburg in 1910; Fig. 6. Berchtold's loyalty was awarded the Order of the Golden Fleece by the Emperor in 1912. Only in 1915, after leaving the post of foreign minister, did he have his portrait, by painter László Fülöp from 1907, supplemented with the Golden Fleece Order by his "court" painter, Karel Žádník; Fig. 7. Berchtold welcomed Archbishop Franz Salvatore at Buchlov on 24 August 1906. The gala lunch was served in the Dancing Hall; Fig. 8. A screen in the shape of a folding fan. Drawing from Berchtold's sketchbook shows the screen in the interior of the Great Hall of the Buchlov Castle and was done before 1883; Fig. 9. The Strudlhof Palace, bought by Berchtold in 1905, perfectly fulfilled the demands for representation; Fig. 10. The new husband Leopold drew his sick wife Nandine Berchtold on 22–23 March 1893 on their honeymoon in Paris. Fig. 11. Leopold Berchtold on skis in is first attempt at downhill skiing, Yuki, Russia 1911; Fig. 12. Leopold and Nandine Berchtold with Franziska Károlyi in front of the Dietrichstein villa in Lovran, 1914; Fig. 13. The Peresznye Castle in today's Hungary became Leopold Berchtold's refuge after the end of the First World War; Fig. 14. Nandine Berchtold with her sons Louise and Zsiga on a train to Antonina, Ukraine, August 1907; Fig. 15. Villa Károlyi in Abkhazia (Opatija), Croatia, 1911; Fig. 16. Zsiga Berchtold with a boat in the garden of Villa Károlyi in Abkhazia (Opatija), Croatia, 1905; Fig. 17. Nandine Berchtold, Terijoki (Zelenogorsk), Russia, 1907; Fig. 18. Nandine Berchtold, silhouette, Abbazia (Opatija), Croatia, 1905; Fig. 19. Leopold Berchtold with his sons Louis and Zsiga in a Mylord carriage, Croatia, 1911; Fig. 20. Louise and Zsiga Berchtold playing diabol in front of a cottage in Sestrovetsk, Russia, 1908; Fig. 21. Panetière, France, 1st half of the 19th century.

Julius Scheurer and Opočno

Matouš JIRÁK; Milan JUNEK

Keywords: Julius Ernst Scheurer, Opočno Castle, Castle armory

This article focuses on the results of Julius Ernst Scheurer's research work at Opočno Castle, especially on his unique illustrated card file of the armory.

The Colloredo-Mannsfeld collection of weapons and armor stored at the Opočno State Castle is one of the most important sets of its kind in the Czech Republic. This collection of artifacts likely originated initially during the 19th century with weapons and hunting equipment used for local hunts. Its most dynamic development is associated with Josef Colloredo-Mannsfeld (1866–1957), who established two halls of the northern wing for the collection during the reconstruction of the Opočno Castle after 1895. He thus laid out the foundations for one of the largest family armories in our country, beginning with his own at least thirty years of collecting.

The task of professionally collating and cataloging the armory's items was entrusted in 1908 at the latest to the Viennese expert Julius Ernst Scheurer, who created two line inventories and two illustrated inventories for Opočno by 1933. The preserved part of the illustrated inventory is composed like a card file, in which the exhibits are mostly individually registered on 1757 cards, with 758 of these items provided with an ink hand drawing.

The introductory part of the article deals with the history of the collection from the Baroque period; special attention is paid to Scheurer's professional work as well as the work of his followers from the 1930–80's, who followed up or revised the older inventories. Attention is also devoted to the oldest inventories of the 18th century, with which the author of the file cards clearly worked.

The research has brought new insights into the development of the collection and credits the contributions of Josef Colloredo-Mannsfeld as collector. The development of the Opočno armory probably does not end at the beginning of the 20th century, as is indicated by sources, but it was interrupted by the approaching World War II.

Detailed exploration and comparison of inventories attempted to uncover the methods by which they were created. Close attention was paid to the drawings, in which the effort was made in concrete cases to illuminate their striking resemblance to photos from auction catalogs as well as the reasons for their occasional documentary inaccuracies. The method of the author's work suggests the aforementioned controversy regarding the description of some exhibits.

Scheurer's descriptions and drawings also capture a number of forgotten historical installations, proving the fragmentation of the collection by interventions from reinstallations, as well as documenting the original appearance and condition of a number of exhibits.

Unfortunately, very austere information was preserved on the missing card part of the illustrated card file, which would undoubtedly be a significant contribution to identifying exhibits from the historical inventory with the items of today's Opočno collection.

Also, the actual person of Scheurer, especially his professional activities, is conspicuously preserved. Practically the only source available are the results of his work – whether they be inventories of collections of foreign castles (Peleš, Sighartstein) or catalogs of auction companies with whom he worked (Dorotheum, C.J. Wawra, etc.).

For the needs of the research, other documents on the purchases of exhibits, auction catalogs, historical photographs of exhibitions, sub-lists of items (Verzeichniss), entries on removed objects (Protectorate), available information about the original Opočno exhibits in other collections and, of course, literature were all used and evaluated in addition to the inventory of the armory from 1727–1953.

Illustrations: Fig. 1. Unknown Central European painter, prospect of the Opočno estate – detail, 1667; Fig. 3. Unknown painter, Portrait of Julius Ernst Scheurer, before 1937; Fig. 2. Introduction of inventory and valuation of weapons at the castle armory in Opočno, 1727; Fig. 4. Inventory and valuation of weapons at the castle armory in Opočno, 1730 – detail with handwritten notes by Julius Ernst Scheurer; Fig. 5. Hunting rifle with flint lock, second half of the 18th century, and its inaccurate drawing by J. E. Scheurer; Fig. 6. Miniature armor. State Opočno Castle, Inv. No. OP03865; Fig. 7. Scheurer's card catalog, card No. 1629; Fig. 8. Interior of the "knight's hall" with the original arrangement of the furniture, 2nd quarter of the 20th century; Fig. 9. A card from Scheurer's catalog (Inv. No. OP15844) documents the former existence of a sword as part of a miniature armor; Fig. 10. Drawing of exhibit No. 1755 from Scheurer's card catalog and photographs from an auction catalog No. ZK OP1 06818, which was probably the model for a drawing; Fig. 11. Saddle Inv. No. OP07891 on a photograph in an auction catalog No. ZK OP1 06818 and Scheurer's filing card of the same exhibit; Fig. 12. Rifle of the guard of the Archbishop of Salzburg by Wolf Dieterich von Reitenau from the beginning of the 17th century – detail; Fig. 13. Scheurer's line inventory, 1908. The highlighted record of the Nuremberg pistol with a roller lock, Scheurer 695, Inv. No. OP05071; Fig. 14. Scheurer's card catalog, card No. 695. State Castle Opočno, Inv. No. OP15524; Fig. 15. Example of proof of purchase issued to Josef Colloredo-Mannsfeld; Fig. 16. List of the Opočno Castle Armory, 1930's; Fig. 17. The first post-war Czech-

written inventory of the Opočno Castle Armory, 1946; **Fig. 18.** The “black book”, 1953; **Fig. 19.** Nuremberg pistol with wheel lock, third quarter of the 16th century in CastIS database; **Fig. 20.** Interior of the “hunting hall” with the original arrangement of the furniture, 2nd quarter of the 20th century.

Between theory and practice: František Horčíčka and Opočno

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Keywords: František Horčíčka, Opočno Castle, Colloredo-Mannsfeld picture collection

The article deals with the work of the painter, restorer, and manager of Colloredo-Mannsfeld's picture collections, František Horčíčka (1776–1856). He was the author of the first inventory of the picture collection, later focused on the paintings and exhibitions of the Opočno Castle. Some of the previous Baroque inventories, mainly purpose-created, are also named. Horčíčka's inventory from 1829 became the basis for further catalogs, including the current CastIS database. In Opočno, however, three portraits have been preserved which can be attributed to Horčíčka's authorship on the basis of their stylistic and historical context. Horčíčka actively intervened as a restorer and occasionally a falsifier in a number of works, as evidenced by the restoration surveys.

Illustrations: **Fig. 1.** Unknown Central European painter, Portrait of Adam Erdman Trčka of Lipa, around 1630; **Fig. 2.** List and valuation of the pictures at Opočno Castle – title page, 1726; **Fig. 3.** Josef Mánes, portrait of František Horčíčka, 1841; **Fig. 4.** František Horčíčka, Image of Luisa Horčíčková, born Pelclová, 1812; **Fig. 5.** František Horčíčka, Catalog of the Colloredo-Mannsfeld picture gallery, 1829 – front panels, title page and illustration No. 8 of the Opočno State Castle, inventory No. OP09169; **Fig. 6.** Example of an item in the Horčíčka catalog and its catalog entry: Italian painter, Madonna del Silenzio, after 1564 (?); Opočno State Castle, Inv. No. OP11754, Horčíčka No. 89, Landa No. 89; **Fig. 7.** Antonio Balestra, Finding Moses, 1732. The embedded image is the same before the restoration with a modified background composition (overlay by František Horčíčka); **Fig. 8.** Painter from Lucas Cranach's circle, perhaps Hans Krell, Portrait of an Unknown Noble by František Horčíčka, published by Zdeněk Kostka of Postupice, 1530's; **Fig. 9.** Giovanni di Benedetto Ciantinini, Madonna with Child, around 1500 – the whole picture, X-ray image and condition before and after restoration; **Fig. 10.** František Horčíčka in the style of the Ferrara school, Madonna with Infant Jesus, St. Elizabeth and Baby John the Baptist, 16th century (plate with underdrawing) and 2nd quarter of the 19th century (?); **Fig. 11.** František Horčíčka (?), Portrait of Ferdinand I. Dobrotivý, around 1835; **Fig. 12.** František Horčíčka (?), Portrait of Franz I of Habsburg, around 1835; **Fig. 13.**

František Horčíčka (?), Portrait of Jerome Colloredo-Mannsfeld, around 1820; **Fig. 14.** Opočno, castle, large hall of the picture gallery. **Fig. 15.** Hubert Landa, KATALOG DER COLLOREDO MANNSFELDSCHEN GEMÄLDE-GALERIE IN OPOČNO;

Josef Colloredo-Mannsfeld, collector and bibliophile

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Keywords: Josef Colloredo-Mannsfeld, collections, aristocratic travel, ethnographic collections

The article focuses on the collector and bibliophilic activities of Josef Colloredo-Mannsfeld (1866–1957). The first part is devoted to extra-European hunting and ethnographic collections while the second part deals with the historical library.

The hunting and ethnographic collections form a specific component of the mobiliary of the State Castle in Opočno. These are collections of African and American origin that Josef Colloredo-Mannsfeld brought from his overseas journeys between 1901 and 1906. The main objective of his African and American trips was most likely wildlife hunting. Collecting as such was probably the result of his enchantment of the countryside he visited and a “by-product” of his hunting and travel expeditions.

Josef Colloredo-Mannsfeld completed his first African journey in the first quarter of 1901, the other in the beginning of 1902. During both African trips, he traveled through four African countries – Egypt, Sudan, Abyssinia, and Eritrea, or today's Egypt, Sudan, the Republic of South Africa, Ethiopia and Eritrea. The preserved maps show that the destinations of his journeys were primarily those with a high concentration of wild game. He spent much of his time with his caravan in the Blue Nile basin, specifically at the rivers Rahad and Dinder. Most of his abundant ethnographic collections were probably bought at African and European markets or auctions. There is no evidence that some items would have been collected directly from local residents.

His American hunting collections come either from Alaska and Yukon (the first journey), or Wyoming (the second journey). In addition to a large number of Alaska and Yukon game, Josef Colloredo-Mannsfeld also imported a significant amount of ethnographic material from America. These are items of daily necessities (clothing, tools, etc.) as well as articles specifically created as souvenirs (totem models, boat models, etc.). For some exhibits, the method of acquisition is unquestionable; an item may bear a tag with specific information about the place of purchase, but for other items, the manner

of acquisition can only be presumed, with many of them lacking clues altogether.

While the collections of paintings and weapons have been processed and are accompanied by period catalogs, the African and American collections have not been processed in this way. A substantial part of the items was imported directly from Africa and America between 1901 and 1906. The reasons for the collections are not easy to decipher concerning the African and American journeys, and therefore it is impossible to clearly determine the purpose for which Josef Colloredo-Mannsfeld purchased the collections: whether it was first and foremost about decorating representative areas, or whether he was aware that the souvenirs themselves had (or may have had in the future) collectible value.

The cataloging and recording of the African and American ethnographic and hunting collections did not happen in a standard way. There is no comprehensive catalog or list of the African or American items. The strongest ambitions were clearly related to hunting exhibits. This corresponds to Josef's effort at thoroughly processing hunting trophies and marking their date and place of origin. The other items that Josef Colloredo-Mannsfeld gathered were not marked and described in this way. The only exception to this rule is a few pieces of weapons or accessories that Julius Scheurer included in his catalog.

A complete professional registration and cataloging of the African and American exhibits began in the 1970's. The professional description and classification of the ethnographic exhibits and their subsequent relocation to the ethnographic hall was handled by the staff of the Náprstek Museum, Erich Herold, Josef Kandert, and Olga Kandertová. The ethnographic collection was sorted according to the appropriate geographical-ethnic key. The collection was modified and sorted into its final form in 1981. The basic scheme of the current collection has not changed in principle.

Professional interest among domestic and foreign researchers in the Opočno ethnographic collection increased in the 1990's, but no comprehensive catalog has yet been created to consolidate the themes of the African and American ethnographic and hunting themes into one. Towards the end of the 20th century, the UFAND program was launched to electronically register the collection, while at present the electronic records are kept in the CastIS program.

Several books were already mentioned as being in the possession of the Trčka family of Lipa, to whom Opočno was confiscated in 1635. Other Colloredo owners gradually enriched the library with

their private interests: Rudolf Colloredo († 1657) with military books and Louis Colloredo († 1694) with religious literature. The contribution of Jerome Colloredo († 1726), who unified the visual form of the library (supralibros, exlibris) and is considered as its founder, was also important. After his death, the first preserved inventory recorded the scope of the library and its thematic focus. The first actual catalog (Bibliotheca Collorediana) was created in 1742 (1744?) by the pen of an otherwise unknown C. G. Stivé. Other catalogs followed, in particular those of a partial nature, until the Catalogus librorum Bibliothecae... Principis Gundacari a Colloredo-Mannsfield was written in 1793. The recording endeavors of the feudal owners culminated in 1907 with the Catalog der Fürst Colloredo-Mannsfield vom J. 1907, written by the Opočno Dean Jan Nepomuk Řehák. The further supplemented catalog was created by the enthusiastic bibliophile Prince Josef Colloredo-Mannsfield (1866–1959), who built a new private library (1913), which he gradually furnished with a number of extraordinary books purchased mainly in foreign auctions. He was also active in literature (Journal de captivité du comte Pierre-Ernest de Mannsfield écrit au donjon de Vincennes 1552-1554, Paris 1933).

Illustrations: Fig. 1. Hubert Landa, portrait of Josef Colloredo-Mannsfield, 1936; Fig. 2. Josef Colloredo-Mannsfield poses with his second lion, 1 March 1902; Fig. 3. Paper with bullets attached "Erinnerungen aus dem Sudan 1901-1902"; Fig. 3. Map of the water route from Europe to North America in which the position of the ship was marked by Josef Colloredo-Mannsfield; Fig. 6. Kudu antelope – trophy in the ethnographic hall of Opočno Castle; Fig. 7. Example of marking on the wooden boards of hunting exhibits. The board indicates the species, location and date of capture; Fig. 8. Savannah boar head preparation; Fig. 5. Kudu antelope – the first moment after training, 1902; Fig. 9. Card No. 1904, 1905 of Scheur's catalog; English double-breasted rifle; Fig. 10. Interior of the African Hall with animal trophies and ethnographic material, probably after 1913; Fig. 11. Current exhibition of North American hunting collections – games room; Fig. 12. CastIS catalog card sample – card OP05774 – head of an American buffalo; Fig. 13. Catalog example generated by CastIS – a simple Excel spreadsheet. The catalog including approximately 1,200 cards contains a listing of items that are thematically related to the journeys of Josef Colloredo-Mannsfield; Fig. 14. Interior of the fideicommissum library, 1st half of the 20th century; Fig. 15. First catalog of the Opočno fideicommissum library, signed C. G. Stivé and Dated 1744; Fig. 16. Catalog of the Opočno fideicommissum library from 1793; Fig. 17. Catalog of the fideicommissum library from 1907; Fig. 18. Interior of the "French Library", 1st half of the 20th century; Fig. 19. Album amicorum, sign. ZK OP2 00007, left is page 11b, right is cover page; Fig. 20. Opočno Castle, ethnographic hall, current condition.

"Kastenbrust" from the armory of the Frýdlant State Castle

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Keywords: Kastenbrust, armor, Frýdlant Castle, armory, armor production

This article is about a unique kind of armor, known as "kastenbrust", from the middle of the 15th century and which is known mainly from pictures on paintings or sculptures. According to the author, there are only five preserved specimens currently preserved in public collections: in Glasgow, New York, Berlin, Vienna, and the latest is a newly discovered breast plate from the Frýdlant State Castle in Bohemia. It is most likely the production of Tyrolean workshops from Innsbruck or Müllau.

Illustrations: Fig. 1. Gabriel Angler (1405–1462), Calvary Scene; Fig. 2. St. George, around 1400; Fig. 3. Breast plate from the Museum der Stadt Wien; Fig. 4. Breast plate from the Metropolitan Museum of Art in New York; Fig. 5. Sculpture of Emperor Frederick III of Habsburg (1415–1493), castle chapel of St. George in Wiener Neustadt; Fig. 6. Breast plate from the Frýdlant State Castle; Fig. 7. Same, without wooden support, side view; Fig. 8. Wooden support from the Frýdlant State Castle; Fig. 9. Same, mark on the wooden support; Fig. 10. The eye for the wooden support on the breast plate from the Frýdlant State Castle.