

2014/60/EU o navrácení kulturních statků neoprávněně vyvezených z území členského státu a o změně nařízení (EU) č. 1024/2012.

Autoři se v komentáři vypořádávají i s mnoha problematickými otázkami, které vycházejí z požadavků praxe. Jako příklad lze uvést otázku prohlašování věcí za kulturní památky. Autoři se v rámci komentáře k § 2 (kulturní památky) zabývají pojetím kulturní památky jako věci ve smyslu občanského práva a nového občanského zákoníku (zákon č. 89/2012 Sb.), naplněním hodnotových kritérií, souborem věcí nebo staveb jako jedné kulturní památky, jakož i ústavním rámcem (odkazují v této souvislosti na nálezy Ústavního soudu sp. zn. I. ÚS 35/94 a usnesení Ústavního soudu sp. zn. III. ÚS 3244/15). V návaznosti na to se dále věnují procesním aspektům souvisejícím s prohlašování věcí nebo staveb za kulturní památku. Postupují přitom systematicky a vhodně poukazují na odlišnosti od obecné právní úpravy obsažené ve správním řádu (zákon č. 500/2004 Sb.). Nejdříve se věnují zahájení řízení (to může být zahájeno výlučně z moci úřední), dále vymezují povinnosti vlastníka věci nebo stavby po dobu řízení, pojednávají o dokazování, náležitostech rozhodnutí o prohlášení věci nebo stavby za kulturní památku, jakož i o speciálním postupu v případě vývozu předmětů kulturní hodnoty. Vyzdvihnout je třeba též snahu autorů o nastínění odlišností při prohlašování kulturních památek podle dřívější právní úpravy platné v letech 1988–2005, kdy toto řízení nebylo podřízeno režimu správního řádu (ke změně došlo až v důsledku nálezu Ústavního soudu publikovaného pod č. 240/2005 Sb.).

Praktický komentář k zákonu o státní památkové péči (č. 20/1987 Sb.) představuje užitečnou příručku pro laiky i odborníky v oblasti památkové péče. Je proto určen nejen všem vlastníkům a uživatelům kulturních památek, zástupcům investorů, pracovníkům orgánů památkové péče, dalších dotčených správních orgánů a Národního památkového ústavu, ale i všem ostatním osobám, které mají zájem proniknout do právní úpravy památkové péče. Vedle toho jej lze považovat za významné vodítko pro právní úpravu *de lege ferenda*, což mu významně přidává na atraktivitě v době, kdy jsou připravovány změny právní úpravy na úseku památkové péče v souvislosti s rekodifikací veřejného stavebního práva nebo v souvislosti s plánovanou přípravou zcela nového památkového zákona.

Ondřej VÍCHA

Are we really looking at the Middle Ages?

The wall paintings in the Marian Tower in Karlštejn from the perspective of secondary restoration interventions

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Keywords: Karlštejn, Church of the Virgin Mary, Chapel of St. Catherine, medieval murals, history of restoration, concept of restoration intervention, Josef Heřman, Maximilián Ducheck, Bohuslav Slánský, Relic Scenes

The medieval murals in the Church of the Virgin Mary and in the Chapel of St. Catherine in the Marian Tower at Karlštejn Castle are one of the pillars of the story of art history in the former lands of the Czech Crown and, at the least, in all of Central Europe. The most recent restoration survey, carried out in 2018 and 2019 with the objective of determining their current condition, has brought a number of new findings that have the potential to shift and correct existing interpretations in many ways. It turned out that the paintings and other artistic decorations in both sacral places were created in more or less two phases, the first of which was confined to the Chapel of St. Catherine, while the second and quite artistically homogeneous phase which, having undergone (sometimes radical) changes in its conception during its creation, took place both in the chapel and in the church. One of the most striking errors that has been repeated in literature is the conspicuous “Rudolphine” overpainting of the characters of the “Relic Scenes”, which have recently been attributed to the so-called Master of the Luxembourg Family Tree, an anonymous artist from the later 14th century. The survey also verified the relevance of the testimonial value of copies of the scenes in the manuscripts of the Master of the Luxembourg Genealogy of Vienna and Prague, which were created between 1569–1573 and are probably the work of Matěj Ormys. It is therefore possible to apply the same relevance to the testimonies of the copies of the ancestors of Emperor Charles IV in manuscripts that have been the subject of controversy over the past decades in professional circles. The need to pay attention to secondary painter-restoration interventions in a historical work of art appears to be particularly important here. The effort to classify and interpret these interventions is necessary both for the actual restoration intervention (i.e. the material interpretation of the work), and for the artistic-historical non-invasive interpretation and classification as it indirectly participates in determining the concept of the restoration. The cooperation of art historian and conservationist together with an experienced restorer should thus be a prerequisite and a necessity. The first secondary artistic addition to the decoration is connected with

the reconstruction of the Church of the Virgin Mary before 1597. At that time, there were probably two additions, as indicated by the two different technologies of overpainting, the higher quality of which was associated with the Relic Scenes, today with the hard-to-designate extent of the overpaintings of the Apocalypse with scenes from the Old and New Testaments. After some minor inputs, the purist endeavor to restore Karlštejn Castle as a whole, associated with architect Josef Mocker and his teacher Friedrich von Schmidt, was the decisive one for the time. In 1898, Josef Mocker entrusted painter Josef Heřman with the restoration of the paintings in the spirit of receding historicism. Due to the change in the socio-professional climate of the time, and the emphasis on preserving the historical work, its restoration aroused a number of controversies and was halted in 1901. A sharp revision in restoration occurred later in the 1920s with Maximilián Ducheck, paradoxically despite the efforts for a scientific and conservative intervention of older restorative approaches that were associated with significant overpainting (more creative, but unacceptable for their drawing approach). The fundamental conceptual shift in the approach to restoration is associated with Bohuslav Slánský, who worked there from the 1950s to 1970s and who at the time worked as a professor at the newly established restoration studio at the Academy of Fine Arts in Prague. His intentions are now considered a founding approach to the historical material of the work of art, newly understood as a complicated layered structure and not as a work created and understood merely in overall terms; from this point we may view all other restorers who devoted themselves to the paintings afterwards (Raimund Ondráček, Jan Sasálek, Michal Tomek, Petr Bares with Jiri Brodsky). The effort to determine older restoration interventions (including materials and technologies used) plays a crucial role both in distinguishing them from the preserved fragment of the original historical work, but also in determining the optimal concept of future restoration findings and, ideally, to the related concept of the visual presentation as a whole. Consequently, the article also touches on the description of the current state of the decoration, as it relates to the covered artistic and restoration work, and recommendations for the direction regarding the importance of the paintings. The findings of the restoration should be taken out of their current commercial assignment, where the criterion for the selection of the restoration team is the lowest price rather than the quality and precision of the procedures and the future visual impression. Particularly with such important historical works of art, current practice, being the work of a rigid reading of the letter and not

the spirit of the law, leads to the long-term degradation of the restoration profession and often to unsuitably established concepts of restoration. In conclusion, referring to the title of the article and in connection with the aforementioned, the authors point out that the human eye is usually subject to deception, in which, in addition to physiological factors, is fundamentally influenced by current (restoration as well as artistic-historical) interpretation. Paintings from the Middle Ages, which we often see as the “authentic” Middle Ages, have been preserved mostly in a different social, spiritual, and generally historical context as well as in an altered constructional context and only in fragments in their complex subtle layered structure.

Illustrations: *Fig. 1.* Karel Postl as per Laurenz Janscha, Karlštejn Castle, 1803–1807. This graphic illustrates the romantic view of medieval castle settlements; *Fig. 2.* Karlštejn, view from the east, survey of the castle by Friedrich von Schmidt from 1867; *Fig. 3.* Karlštejn, Church of the Virgin Mary, eastern wall, cycle of the Revelation of St. John (current condition); *Fig. 4.* Karlštejn, Church of the Virgin Mary, part of the murals of the western wall, cycle of the Revelation of St. John (current condition); *Fig. 5.* Průhonice (Prague-West District), Church of the Nativity of the Virgin Mary, Christ of Sorrows with instruments of passion, mural, 1320–1330s. The photo shows the condition of the painting at the beginning of cleaning by Yvona Ďuranová in 2017, before the comprehensive restoration, which included the reduction of the artistic restoration of Josef Heřman; *Fig. 6.* Josef Heřman, reproduction of the cartoon according to the mural of the Christ of Sorrows with instruments of passion from the Church of the Nativity of the Virgin Mary in Průhonice, 1890. One of the now apparently lost cartoons according to the found and uncovered paintings on which can be seen the scope of damage to the original mural as well as the degree of filling in and changing carried out by Josef Heřman as part of the restoration; *Fig. 7.* Průhonice (Prague-West district), Church of the Nativity of the Virgin Mary, Christ of Sorrows with instruments of passion, murals, 1320–1330s. Condition of the painting after restoration in 2017 to 2018 after a partial reduction of the linear accentuation of the found medieval painting by Josef Heřman; *Fig. 8.* Karlštejn, Church of the Virgin Mary, eastern wall, cycle of the Revelation of St. John, Release of the Four Angels. The painting, depicting the appearance of the paintings before the restoration by Bohuslav Slánský, shows the visible “restoration” overpaintings, which we can, with a high degree of probability, associate with Josef Heřman as per their character. He was characteristic in his emphasis on drawing character, contour accentuation, exemplified by his restoration work in the Church of the Nativity of the Virgin Mary in Průhonice; *Fig. 9.* Church of Virgin Mary, eastern wall, Cycle of Revelation of St. John, Release of the Four Angels. Its current state is conditioned by the restoration of Bohuslav Slánský and his colleagues who attempted to remove most of the remaining secondary and distorting overpaintings (residues

at the time of the recent restorations); *Fig. 10.* Church of the Virgin Mary, eastern wall, cycle of the Revelation of St. John, Angel Handing the Book of Revelation to John, condition of painting before the restoration by Josef Heřman; *Fig. 11.* Church of the Virgin Mary, eastern wall, cycle of the Revelation of St. John, Angel Handing the Book of Revelation to John, condition of the painting at the time of the stamp in 1940; *Fig. 12.* Ibid., eastern wall, cycle of the Revelation of St. John, Angel Handing the Book of Revelation to John – detail of the angel’s face, condition of the painting at the time of the stamp in 1940; *Fig. 13.* Ibid., eastern wall, cycle of the Revelation of St. John, Angel Handing the Book of Revelation to John – current condition. Its present state is conditioned by the restoration by Bohuslav Slánský and his colleagues who attempted to remove most of the remaining secondary and distorting overpaintings; *Fig. 14.* Ibid., southern wall, first of the Relic Scenes, Charles IV receiving two thorns from the crown of Christ and a piece of wood of the Holy Cross from the French Dauphin Charles. The photographs in Joseph Neuwirth’s book were taken before the restoration by Josef Heřman and illustrate the appearance of the complete Renaissance overpainting, including the illusive architecture that has been mostly removed today; *Fig. 15.* Ibid., southern wall, second Relic Scene – Charles IV receiving relics from Peter Lusignan King of Cyprus, or Louis the Great King of Hungary; *Fig. 16.* Ibid., southern wall, third Relic Scene, Charles IV inserting a relic into the relic cross; *Fig. 17.* Ibid., southern wall, Relic Scenes. The photograph illustrates the degree of removal of the background overpaintings and the revelation of most of the medieval painted background architecture before the restoration by Bohuslav Slánský; *Fig. 18.* Ibid., southern wall, Relic Scenes, current condition; *Fig. 19.* Matouš Ornýs of Lindperk (?), Copy of the first Relic Scene from Karlštejn Castle; *Fig. 20.* Church of the Virgin Mary, southern wall, first of the Relic Scenes, detail of the probe in the “Rudolphine” overpainting of the cloak of Emperor Charles IV. The probe, located at the tip of the mantle under the Emperor’s hand, shows not only the same colorfulness, but also analogous plant tendrils as in copies from 1569 and 1573 which are stored in the National Library in Vienna and the National Gallery in Prague. The finding in the probe thus clearly demonstrates the overpainting (at least in this case the emperor’s cloak) and, at the same time, the credibility of the reproductions on the mentioned copies. The overpainting, which also affects the faces, was also confirmed by the existing restoration survey.

Restoration research of the murals in the Church of the Virgin Mary and the Chapel of St. Catherine at Karlštejn Castle

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Keywords: Karlštejn, Church of the Virgin Mary, Chapel of St. Catherine, medieval murals, concept of restoration research, non-invasive methods of restoration research, restoration research methodology

This article describes the procedure and methods of restoration research of the wall decoration of the sacral premises of the Marian Tower of Karlštejn Castle, realized in 2018 and 2019. Although these decorations are one of the basic art milestones in the Czech Republic and in Central Europe, their detailed evaluation and interpretation by a restorer has yet to be carried out. Questions of painting techniques and other decoration techniques have remained marginal. Detailed research is the first and essential step in this direction. Its importance is not only research-oriented in nature, but it is crucial that it is as comprehensive as possible, since it will have a fundamental impact on the future determination of optimal long-term care and the correct choice of possible restorations. The authors draw attention to the need for research before commencing any responsible restoration. The methods of the selected research are always dependent on the specific work set before the restorer. The procedures applied to one heritage property cannot be mechanically transferred from one original property to another, and thus one can not expect the emergence of a long-term sustainable and differently applicable research methodology. Instead, the authors emphasize the need to continually publish current research results of properties that may come into mutual conflict in a wider professional context, and together to create a methodological awareness of research methods as well as their use and interpretation. The core of the article is a description of non-invasive research methods which are, from the perspective of conservation and restoration ethics, those methods that should be prioritized. The need for an invasive approach to any work should be completely minimized and, where appropriate, duly justified and supported by non-invasively unanswerable questions. The brief description of non-invasive imaging spectral-analytical methods aims to acquaint the wide range of readers of various professions with their basic possibilities and with the specifics before which the restorer and others participating in the research of a specific work are set. The description of each method is supplemented by a description of the specific situation and results from their realization at Karlštejn. The second part of the description of the research is devoted to the deepening phase of the second phase of the project, when the minimum number of microsamples was collected and their laboratory analysis was carried out. This was a collection that was duly supported by questions from the first non-destructive phase of the research and by questions that could not be answered otherwise, even though they have a serious impact on the concretization of the decoration techniques themselves. The authors understand the description of the research and its specifics as one of the basic

and transparent inputs for opening a new chapter of “Karlštejn research”. A publication of analogous research on medieval murals in the Prague Cathedral has yet to be created, and there is likewise no comprehensive restoration evaluation of the murals in the Na Slovanech Monastery in Prague. Similarly, research of the Great Tower of Karlštejn Castle should be deepened and updated in the future. Only the continuous processing of other analogous heritage properties can create a professional platform on the basis of which an optimal approach to these leading heritage properties can be solved in the future. Simultaneously, it would be beneficial to deepen the knowledge of the specifics of these important properties through the various disciplines involved, and to materially identify the finding situation by name in order to enable the correction of some of the previously established theses.

Illustrations: *Fig. 1.* Karlštejn, Chapel of St. Catherine, Refectory, Crucifixion, detail of female figures: a) ultraviolet (UV) photograph, b) ultraviolet (UV) photograph in false colors, c) ultraviolet (UV) fluorescence, d) fluorescence in visible spectrum induced by blue visible radiation, e) visible-spectrum photography, f) light reflection, g) side-lighting photography, h) false-color infrared (IR) photography, i) fluorescence in infrared (IR) induced by visible radiation, j) infrared (IR) photography, k) infrared (IR) reflectography; *Fig. 2.* Chapel of St. Catherine, Refectory, Crucifixion, detail of female figures, sample of used X-Rite Color Checker Passport and Spectralon Labsphere for postproduction; *Fig. 3.* Church of the Virgin Mary, southern wall, first of the Relic Scenes, graphic drawings reflecting the condition of paintings and painting techniques; *Fig. 4.* Church of the Virgin Mary, western wall, seven-headed dragon, side-lighting photography. In the picture, besides the structure of the plaster and crackling, we can study the character of color deposits and manual markings; *Fig. 5.* Ibid., southern wall, second of the Relic Scenes, background, photos in side lighting. The picture shows the structure of fragments of the original plastic decors and places with loosened color layers; *Fig. 6.* Ibid., southern wall, illusive arcade hall under the Relic Scenes, light reflection. With this technique, for example, shiny areas with fixations of previous restorations can be displayed; *Fig. 7.* Chapel of St. Catherine, Refectory, Crucifixion, detail of blue drapery: a) image taken with a digital camera with a CANON MP-E 65mm f/2.8 1-5x MACRO lens, b) image taken with a Dino-Lite AM7515MT4A digital microscope; *Fig. 8.* Ibid., Refectory, Crucifixion, micrograph: a) detail of the incarnation of the Virgin Mary, b) detail of the red drapery of the Virgin Mary. In the pictures, we can study the character of the cracking and granulation of pigments. In places with open painting, it is possible to read the stratigraphy; *Fig. 9.* Ibid., western wall, Charles IV with Empress Anna of Schweidnitz, photo in side lighting. The scenes were shot in high resolution. These scanned paintings can then be studied in a large magnification in a photo viewer; *Fig. 10.* Church of the Virgin Mary, eastern wall, Apocalyptic Cycle – Trumpeting

of the Seventh Angel: a) UV fluorescence image with uneven exposure b) image of the same place with inserted reflective surface, c) the same place after software alignment of inhomogeneous exposure. The uneven illumination of the scanned paintings is based on the limited space that does not allow for the ideal placement of lamps; this can be solved by software in post-production; *Fig. 11.* Chapel of St. Catherine, Refectory, detail of figures in the Crucifixion painting: a) visible spectrum, b) UV fluorescence – in the UV fluorescence image, we can observe retouches divided from the original by a darker tonality and upper fixations manifested by light fluorescence; *Fig. 12.* Ibid., western wall, Charles IV with Empress Anna of Schweidnitz, UV fluorescence image. In the picture, the light shades clearly show the places that had been wax-fixed in one of the previous restorations; *Fig. 13.* Church of the Virgin Mary, southern wall, first of the Relic Scenes, French Dauphin: a) visible spectrum image, b) UV fluorescence image. The large retouched places of the blue cloak can be easily identified due to the zinc content with its high fluorescence; *Fig. 14.* Chapel of St. Catherine, western wall, inlay: a) visible spectrum image, b) image in side light, c) UV fluorescence image. In the UV fluorescence image, the individual phases of decoration by inlay can be distinguished based on the different coloration of plastic decors; *Fig. 15.* Church of the Virgin Mary, southern wall, first of the Relic Scenes, detail with the face of Charles IV: a) visible spectrum image, b) UV fluorescence image, c) UV photography. The extent of secondary retouching can be clearly mapped based on the images; *Fig. 16.* Chapel of St. Catherine, capturing the paintings of the Crucifixion with Osiris IR camera; *Fig. 17.* Ibid., Refectory, Crucifixion, IR Reflectography. Selected details of the overall images were taken at macro scale. The character of the drawing techniques can be well studied in the photographs; *Fig. 18.* Church of the Virgin Mary, eastern wall, Apocalyptic Cycle – two hundred million horsemen, IR reflectography. The IR reflective images illustrate both the lower layers of the painting, such as under-drawings or under-paintings, as well as the extent and nature of defects or secondary restorations; *Fig. 19.* Ibid., western wall, Angelic Choir, detail of an angel: a) visible spectrum image, b) IR reflectography. Using IR reflectography it is possible to reveal the process of the painting construction and to identify possible changes and corrections (pentimenti), as can be seen in the picture, where the intended position of the angel's head was changed during the painting; *Fig. 20.* Ibid., western wall, Woman Dressed by the Sun, IR reflectography. In contrast to the Apocalypse or Angelic Choir scenes, the brushed background is much less visible due to the use of the diluted background color; *Fig. 21.* Ibid., eastern wall, Apocalyptic Cycle, Woman Working for Childbirth: a) visible spectrum image, b) false-color IR photography. Depending on the nature of the color change, the condition for use of blue azurite in the sky and ultramarine in the dress painting was created, which was subsequently supported by the XRF method and confirmed by laboratory analysis of the sample; *Fig. 22.* Ibid., eastern wall, Apocalyptic Cycle – Release of the Four Angels, two hundred million riders killing a third of humanity, IR reflectography. The image shows the extent of retouching appearing from the original by

a different color change due to the different pigment composition. It is also possible to point out the color difference of the upper line of the inscription strip from the rest of the text, which points out different painting materials; *Fig. 23.* Chapel of St. Catherine, plastic samples of the inlay, polynomial texture mapping (PTM). Acquired data can be viewed and studied in the RTIVievr program; *Fig. 24.* Church of the Virgin Mary, western wall, Descent of the Holy Spirit: a) visible spectrum image, b) PTM image, c) drawing reconstruction. Based on the PTM technique, it was possible to reconstruct the shapes of the original, only fragmentally preserved, plastic decors; *Fig. 25.* Ibid., eastern wall, Apocalyptic Cycle, Trumpeting of the Seventh Angel: a) visible spectrum image, b) image recording of the measurements of the same site by infrared (IR) thermography. With this technique it was possible to observe the composition of the masonry under the paintings, cracks, or places with a separate plaster from the masonry; *Fig. 26.* Chapel of St. Catherine, western wall, IR thermography. In the pictures, a rectangular structure appeared on the western wall, probably indicating a secondarily walled-in hole; *Fig. 27.* Stratigraphy of color layers, a) Chapel of St. Catherine, Refectory, Crucifixion, green cloak of St. John, b) Church of the Virgin Mary, eastern wall, Apocalyptic Cycle, John eating the angel's book, green drapery. The samples on both images showed the same construction given by the orange-ocher imprimatura, black underpainting, and the following semitransparent white imprimatura and surface painting; *Fig. 28.* Church of the Virgin Mary, southern wall, first of the Relic Scenes, cloak of Charles IV, stratigraphy of color layers: a) visible spectrum image, b) UV fluorescence image. On the lime plaster there is a thin layer of orange-ocher imprimatura, on which the light underpainting of the cloak is distributed with the upper dark red stain. On the last original layer there is a subtle lacquer layer visible which is reflected in the UV image by a significant luminescence. The surface layer of white painting of the cloak with the green layer of plant décor refers to the Renaissance overpainting.

The technique of wall paintings of the sacral premises of the Marian Tower of Karlštejn Castle

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Keywords: Karlštejn, Church of the Virgin Mary, Chapel of St. Catherine, medieval murals, history of restoration, concept of restoration, Josef Heřman, Maxmilián Duchek, Bohuslav Slánský, Relic Scenes

The present study deals with the technology of the murals in the Marian Tower of Karlštejn Castle, based on restoration research carried out in 2018–2019. The primary objective of the research was to determine the condition of the murals in the Church of the Virgin Mary and in the Chapel of St. Catherine; on another level, the research was aimed at describing the technical and technological aspects of the examined paintings. In the Church of

the Virgin Mary, one of the most interesting findings is the uniform orange-ocher imprimatura that applies to all the paintings with medieval plaster throughout the Church of the Virgin Mary. The scenes discussed are thus integrated into a temporally closer context than previously anticipated. A surprising finding was the discovered drawing sequence with Charles IV and the Empress on the *Angelic Choir* scene. Likewise, fragments of figures on the sides of the *Angelic Choir* scene proved to be original, not a later Renaissance overpainting as was sometimes supposed. A separate chapter is the delimitation of the extent of secondary overpaintings of the *Relic Scenes*. Although this information was already included in the 1990s restoration report, it was not reflected more deeply in art-historical literature. The Chapel of St. Catherine allowed us to acquire more precise knowledge on the individual decorative phases. Facts were also revealed on the picture *Charles IV with Empress Anna von Schweidnitz* that suggest that an older painting may be hidden under the present scene, though perhaps with the same subject. According to the small preserved fragments between the inlays, the original composition with the framing and inscription strips of scenes of the figures of the apostles and earthly saints could be reconstructed. Inspirational findings based on a comparison of stylistic and handwriting features and material-technological aspects suggest a link between the painting of the *Apocalyptic Cycle* with the scene *Crucifixion* and the paintings *Winged Woman Flying Through the Desert* and *Woman Dressed by the Sun* with the picture *Charles IV with Empress Anna von Schweidnitz*.

Illustrations: Fig. 1. Karlštejn, Church of the Virgin Mary, western wall, *Seven-headed Dragon*, *Winged Woman Flying Through the Desert*, side lighting. In the structure of the plaster we can see traces of application by a masonry tool; Fig. 2. Ibid., eastern wall, *Apocalyptic Cycle – Woman Working to Give Birth*, side lighting. Defects with fallen layers of paint testify to the shape of the consecration crosses; Fig. 3. Ibid., eastern wall, *Apocalyptic Cycle – John Eating the Angel's Book*. Flowingly modeled forms are sometimes accompanied by more pasty deposits with split brush strokes; Fig. 4. Ibid., eastern wall, *Apocalyptic Cycle – Angel Unbinding Four Angels*, IR reflectography. There are two lines running across the upper strip of paintings at the level of the underpainting which were supposed to define the scale of the figures and maintain a uniform composition; Fig. 5. Ibid., eastern wall, *Apocalyptic Cycle – Prophets Divining to the People*, IR Reflectography. The underpainting of the scenes is compendious, some figures show only outline silhouettes; Fig. 6. Ibid., eastern wall, *Apocalyptic Cycle – Christ in the Arc of the Covenant*: a) diffused visible light, b) UV luminescence. In the initial concept of the drawing, a depiction of Christ standing with a gesture of blessing was intended here, as clearly demonstrated by the UV

fluorescence image; Fig. 7. Ibid., southern wall, first *Relic Scene*, French Dauphin: a) scattered visible light, b) IR reflectography. The brush underpainting is evident in the pictures especially in areas of some drapery, where long certain strokes define the basic structure of the composition; Fig. 8. Ibid., southern wall, second *Relic Scene*, sample from Charles IV's incarnation: a) diffused visible light, b) UV luminescence. Stratigraphy of the sample illustrates the lower ocher-orange imprimatura with a layer of original painting of the incarnate, covered with varnish and subsequent overpainting; Fig. 9. Ibid., southern wall, second *Relic Scene*, background detail, side lighting. Dark brown overpainting covers the very damaged original background patterns; Fig. 10. Ibid., southern wall, first *Relic Scene*, detail of Charles IV's cloak. According to the original painting revealed in the old probe, the cloak was originally crimson red; Fig. 11. Ibid., southern wall, second *Relic Scene*, detail of the probe in the overpainting of the cloak of the king handing over the relic. The cloak was originally decorated with orange floral decor instead of ermine; Fig. 12. Ibid., southern wall, third *Relic Scene*, detail of the probe in the red tablecloth overpainting under the cross. The overpainting follows the original decoration; Fig. 13. Ibid., western wall, *Angelic Choir*, IR Reflectography: a) kneeling figure in the lower right part of the scene, b) detail, c) kneeling figure in the lower left part of the scene, d) detail. The pictures show the detail of the underpainting with kneeling figures. In the painting phase, this concept was abandoned and the underpainting was covered with an illusive console; Fig. 14. Ibid., western wall, *Seven-headed Dragon*, (a) diffused visible light, (b) IR reflector. The most striking change in the painting compared to the initial drawing of the composition of this scene relates to the tail of the dragon; Fig. 15. Ibid., western wall, *Angelic Choir*, detail of angel. The painting of the incarnates is characterized by summarily modeled volumes with linearly indicated anatomical details; Fig. 16. Ibid., western wall, *Winged Woman Flying Through the Desert*, detail of head a) scattered visible light, b) IR reflectography. In the defect of the surface painting we can observe the eyelid of the first slightly shifted version of the face painting. In the IR image, the bottom painting appears in hints of shape shadows; Fig. 17. Ibid., western wall, *Winged Woman Flying Through the Desert*, garment detail. The decoration of the garment was made using the template gilding technique; Fig. 18. Ibid., western wall, window alcove, a) painting of window niche, b) detail of the scene of the *Crowning of the Virgin Mary*, c) detail of the scene of *Adoration of the Shepherds*. The original painting has been preserved only in fragments and is partly covered by a Renaissance overpainting; Fig. 19. Ibid., western wall, window alcove, detail of the *Resurrection of Christ* scene. The quite well-preserved painting of Christ's incarnation is characterized by fine modeling transitions; Fig. 20. Ibid., western wall, window alcove, a) scene of *Descent of Christ into Hell*, b) detail. The painting of the scene is quite fragmentary, with lead white probably also blackening; Fig. 21. Ibid., southern wall, illusive arcade hall beneath the *Relic Scenes*, side lighting. The composition here was laid out by engraved construction lines; Fig. 22. Ibid., western wall, arcade with

curtain, side lighting. The details of the coffered ceiling were divided by engraved drawings into a not yet dried paint; Fig. 23. Ibid., southern wall, arcade with curtain, reconstruction from the 19th century, a) scattered visible light, b) IR reflector. The search for an ideal shape composition is illustrated by the numerous corrections in the painting visible in the IR image; Fig. 24. Chapel of St. Catherine, northern wall, fragments of figures of the apostles and earthly saints – St. Vitus (?), consecration cross a) diffused visible light, b) IR reflectography. The consecration crosses are clearly visible at the abrasion of the surface coat and clearly appear on the IR images; Fig. 25. Ibid., eastern wall, *Enthroned Madonna Adored by Charles IV and Anna von Schweidnitz*, detail of Madonna's head. The painting of the incarnate is characterized by soft modeling with delicate transitions; Fig. 26. Ibid., northern wall, fragments of figures of apostles and earthly saints; a) fragment with St. Prokop with bottom inlay, b) detail with fragments of painted tables with writing. The fragments of painting preserved between the embedded stones of the inlay testify to the original composition. The detailed photo clearly shows the bottom of the letters; Fig. 27. Ibid., northern wall, fragments of figures of apostles and earthly saints – St. Wenceslas, side lighting. The paint covering the rough structure of the stone masonry in the places of the incarnates is visible in the pictures by wide strokes not corresponding to the modeling of paintings; Fig. 28. Ibid., northern wall, fragments of figures of apostles and earthly saints – St. Prokop. The original character of the painting can best be imagined in places where the fragments were covered with a wooden beam in the 19th century, and the painting is best preserved here; Fig. 29. Ibid., Refectory, *Crucifixion*, detail, side lighting. In the picture the traces of the masonry tool appear clearly in the smoothed plaster. Photo: Adam Pokorný, 2018; Fig. 30. a) Chapel of St. Catherine, Refectory, *Crucifixion*, detail of the head of the Virgin Mary, b) Church of the Virgin Mary, eastern wall, *Apocalyptic Cycle – Angel Unbinding Four Angels*, detail of the head of the angel; Fig. 31. a) Chapel of St. Catherine, Refectory, *Crucifixion*, detail of female figures, b) Church of the Virgin Mary, eastern wall, *Apocalyptic Cycle – mankind killed*, detail of figures; Fig. 32. Chapel of St. Catherine, Refectory, *Crucifixion*, detail of figures with St. John. Originally, the lower part was intended as with a painting of the lower part of the figures. A change occurred, however, and this part of the scene was gilded without plastic decors; Fig. 33. Ibid., western wall, *Charles IV with Empress Anna von Schweidnitz*, side lighting. In the picture, the bottom paint suppressing the masonry structure is applied in the structure of the figure painting. Fig. 34. Ibid., western wall, *Charles IV with Empress Anna von Schweidnitz*, a) detail of the empress incarnate, b) sample from the same place. In the cracks and defects of the surface painting of the incarnate, the lower red layer is visible. Another lower paint layer is illustrated by the stratigraphy of the sample taken; Fig. 35. a) Chapel of St. Catherine, western wall, *Charles IV with Empress Anna von Schweidnitz*, detail of the head of the empress, b) Church of the Virgin Mary, western wall, *Winged Woman Flying Through the Desert*, detail of the head, mirrored, c) Church of the Virgin Mary, western wall, *Woman*

Dressed by the Sun, detail of head, mirrored; Fig. 36. Chapel of St. Catherine, western wall. The image depicts a fragment of the paint layer with the drawing detail preserved between the inserted inlaid stones.

Gilded plastic decors in the Church of the Virgin Mary, in the Chapel of St. Catherine, and in the connecting corridor at Karlštejn Castle

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Keywords: Karlštejn, murals, technological research, pastiglia, Chapel of St. Catherine

Asking questions about the concept of the interior of Karlštejn Castle, its function, and the related interpretation of its decorations are among the constitutive themes of Czech art-historical medievalism. The question has been, and will continue to be, addressed from many different perspectives and from various methodological positions. This article attempts to at least partially answer questions on the basis of material and technological analyses of the decoration procedures used. Its main results include evidence of the uniform character of the plastic decoration of the Church of the Virgin Mary and the Chapel of St. Catherine, a relativizing idea of significantly earlier origins of the *Relic Scenes* compared to other decorations of the Church of the Virgin Mary. In both the Chapel of St. Catherine and the Church of the Virgin Mary, many motifs are also repeated, even though some procedures remain specific. For example, the use of decors applied and brushed directly on the decorated area with a modelled brush appears exclusively in the Chapel of St. Catherine. The second key contribution of the article is mapping the individual stages of decoration in the Chapel of St. Catherine. The oldest element is the pictures in the altar niche. In the second phase, the inlay of the lower strip of walls and the inlaid framing of the portal, windows, and altar niche emerged. At the same time, a number of half-figures of Czech earthly saints and apostles in the arcade on the north wall were created. The inlay of the corridor also emerged in this phase, of which only the fragmentary traces at the edges of the secondary plastered walls have survived. Only in the last phase were the walls inlaid to the height of the vaulting, while this modification avoided the strip of the saintly heads. It is only with this last phase that the scene *Exaltatio crucis* above the chapel portal, which was nevertheless applied to an older painting, is related. Three phases of painting decoration of the vault are also related to the described three phases. In the Chapel of St. Catherine we are therefore following the process that led to the emergence of luxuriously decorated spaces,

where the main visual impression was made by generous applications of cut and polished gemstones framed by gold decorative ribbons, stretching from the floor to the gleaming, fully gilded, and embossed relief of the decorated vaulting. The altar wall was dominated by a painting of the Virgin Mary adored by the imperial couple, complemented by the gilded and highly plastic relief elements adorning the picture of the *Elevation of the Holy Cross* on the opposite wall. The splendor of the room was given the final touch by precious studs and stained-glass windows. Such a supremely decorated chapel would surely constitute a dignified depository for the magnificent relic cross, as was supposed by František Fišer. The question of whether it is possible to assume this gradual transformation took place in the short period between the Roman imperial coronation of Charles and Anna in April 1355 and the consecration of the two chapels at Karlštejn in March 1357, or whether it is rather necessary to expect a gradual process already taking place when, according to everything else, the chapel fulfilled the role of the most important area of the entire castle (i.e. between 1357 and 1365), must remain unanswered for the time being.

Illustrations: Fig. 1. a) Karlštejn Castle, Church of the Virgin Mary, eastern wall, scene of Woman Working to give Birth, photos of plastic decoration of the background, b) Chapel of St. Catherine, Crucifixion scene, photos of plastic decoration of background; Fig. 2. Ibid., vaulting, photographs of plastic applications; Fig. 3. Church of the Virgin Mary, eastern wall, scene of the Seventh Angel Trumpeting, photograph of plastic decoration of background; Fig. 4. Chapel of St. Catherine, western wall, photos of plastic applications of stone inlays; Fig. 5. Church of the Virgin Mary, southern wall of window alcove, photograph of plastic decor crux gemmata; Fig. 6. Reconstruction of the preparation of plastic decors, a) molded decor by brush with chalk-glue mass, b) cast mold c), cast decor with tin layer applied to the wall, d) gilded plastic decor; Fig. 7. Chapel of St. Catherine, view of the north wall; Fig. 8. a) Chapel of St. Catherine, scenes of earthly saints, photograph of the plastic decor of the halo, b) Ibid., Crucifixion scene, photograph of the plastic decor of the halo; Fig. 9. Ibid. scene of Elevation of the Holy Cross, photos of plastics of a modeled cross; Fig. 10. Church of the Virgin Mary, western wall, scene of Angelic Choirs, photos of gilding; Fig. 11. Ibid., western wall, scene of Woman Dressed by the Sun, photograph of stencil gilding.

Constructional changes of the Marian Tower at Karlštejn Castle

Zdeněk CHUDÁREK

Keywords: Karlštejn, smaller Karlštejn tower, architectural development, Chapel of the Relics of

the Passion of the Lord, Chapel of the Virgin Mary, constructional and technological principles

Karlštejn Castle consists of five separately fortified parts. The agricultural basis and castle administration were concentrated in the first two lowest situated parts. A longitudinal palace with a cylindrical tower was situated in the third part, which was originally intended to serve the court of Charles IV during his stay at the castle. Only the prismatic towers in the castle's dominant position were initially intended to represent the royal pair. Both towers were built as residential palaces.

The castle was founded around 1348 and gradually grew from the agricultural part with cistern and the entrance courtyard with the Burgrave's house. The longitudinal palace was completed at the latest in 1355, when Charles IV is confirmed to have stayed here. The construction of the smaller tower likely began in 1353 and finished in 1455 or 1456. Only then did the construction of the large tower begin on the highest point of the rock promontory. Both towers are strikingly similar, both in architectural terms, in the layout of the individual floors, but also in their construction and technological procedures. Both prismatic towers are based on a rectangular ground plan in the same aspect ratio. The same original roofing above the upper half-timbered floor is also presumed. Even the shape and size of the window openings was originally almost identical. The massive peripheral walls of the towers (3.5 meters, while the northern peripheral wall of the large tower is over 7 meters) made it possible to free up the entire layout for a singular chamber on the representative floors. The operational spaces, such as the stairways and entrance halls to the privy, as well as chimney vents, could have been inserted into the peripheral walls without taking up part of the interior layout. All floors of both towers initially had flat ceilings; only the operational spaces in the thickness of the peripheral walls were vaulted.

The constructional changes of both towers, realized in the 14th century, are related to two fundamental changes in the use of the castle. The first change was brought about by the decision of Charles IV to store his personal collection of relics at the castle. This decision had to be made no later than the end of 1356, at a time when the smaller tower was completed for residential purposes. In the spring of 1357, the entire smaller tower was handed over to the newly founded Karlštejn Chapter, and two chapels were consecrated on the second floor. The first of them was the Chapel of the Virgin Mary, used for the prayers of the canons, while Charles' collection was stored in the second vault of the Instruments of the Passion of the Lord. Originally, the large Chapel of the Virgin Mary occupied

the entire second floor, while the more significant Chapel of the Instruments of the Passion of the Lord was consecrated in a small oratory in the thickness of the southern perimeter wall. The second change of use is related to the large tower, but it also had a significant impact on the appearance of the interior of the smaller tower and probably also on the future *patrocinium* of the smaller chapel in the thickness of the southern wall. In 1360, or more likely in 1361 after the birth of his son Wenceslas, Charles IV decided to store the imperial treasure, including the imperial insignia, in his private castle. This resulted in the second adaptation of the originally residential space into a chapel, this time on the 2nd floor of the large tower. In 1365, the Chapel of the Holy Cross was consecrated here on the site of the chamber. The new representative corridor into the large tower led from the 2nd floor of the smaller tower by a connecting bridge to the new representative staircase, partially embedded in the southern peripheral wall of the large tower. The Chapel of the Virgin Mary thus became passable and therefore was spatially reduced by this time at the latest. Both towers lost their residential function after 1365. The palace, originally intended primarily for the servants, was subsequently extended for the needs of the emperor by extensions and increased by one floor. The servants could have been served by the palace, later built in the southern yard at the Burgrave's house. In present scientific literature, the opinion prevails which combines both these decisions of Charles IV, meaning that he planned for the placement of imperial insignia at Karlštejn Castle together with the storage of his collection of relics. The chapel in the thickness of the wall on the 2nd floor of the smaller tower was supposed to be a temporary space for storing both the relics collection and the imperial treasure. According to existing research of the architectural development of both towers, one can state with high probability that in 1357, Charles IV did not count on storing the imperial insignia at the castle, and the chapel in the thickness of the wall of the smaller tower was properly consecrated with the *patrocinium* of the Relics of the Passion of the Lord. From 1359 to 1360, a living room with a fireplace and a privy with anteroom was built on the 2nd floor of the large tower. Construction of the large tower continued according to the original plan at least on the level of the 3rd floor, meaning until 1360 or 1361. The study further describes the construction fates of the smaller tower and their chapels up to the present day with emphasis on two significant periods, specifically the renewal of the castle during the reign of Rudolf II and the restoration of the castle in the late 19th century. The architectural history of the smaller tower was influenced by the decision to

cover the roof with shingles at the end of the 16th century. After the following two and a half centuries, this resulted in numerous repairs not only to the roof and roof truss, but also to the ceiling of the Chapel of the Virgin Mary. After many years of efforts, a new roof with durable roofing was installed in the mid-19th century, but after about 30 years this was removed and replaced by a new roof that was architecturally in harmony with the large tower. Since the middle of the 18th century, the construction of the tower was also influenced by the efforts to transfer worship services from the Chapel of the Virgin Mary to the reconstructed and expanded Chapel of St. Nicholas in the imperial palace and the related move of the dean from a smaller tower to the "dean's wing". In addition to the construction of the tower, the study also deals with the period use of the rooms on the lower floors and the chapels with their furnishings. Special attention is also paid to considerations regarding the number and location of the original altars.

Illustrations: Fig. 1. The supposed architectural development of the castle in the second half of the 14th century. Situation: I. agricultural base with cistern, II. entrance courtyard with burgrave, III. palace with access ramps, IV. smaller tower with surrounding rocky area, V. large tower with surrounding rocky area. Colors: gray – architectural appearance of the castle at the time of the foundation of the Karlštejn Chapter, 1357; gray diagonally dashed – commencement of construction of the large tower, around 1357; red – additions conditional on the storage of imperial insignia in the large tower, realized after 1360 to 1361; red diagonally dashed – anticipated additions by the turn of the 14th and 15th centuries; violet – demolished buildings from the second half of the 14th century; gray-blue – presumed rocky surface; Fig. 2. Marian Tower of Karlštejn Castle, floor plan of ground floor: a) from ca. 1353 to 1356, b) during construction changes after 1356, c) during construction changes after 1360 or 1361; Fig. 3. Ibid., floor plan of the first floor: a) from ca. 1354 to 1356, b) during construction changes after 1356, c) during construction changes after 1360 or 1361; Fig. 4. Ibid., floor plan of the second floor: a) from ca. 1354 to 1356, b) during construction changes after 1356, c) during construction changes after 1360 or 1361; Fig. 5. Floor plans and section, 1835; Fig. 6. Floor plan of the second floor with the Chapel of the Virgin Mary and the Chapel of the Instruments of the Passion of the Lord. In the middle of the floor plan is one field of the coffered ceiling by Bernhard Grueber (1862). Next to the window opening with the altar, the original sanctuary is drawn as a small shallow niche. On the other side of the main altar one of the original side altars is still preserved. In the upper left corner is a sketch of the chapel's furnishings, mostly from the mid-18th century; Fig. 7. Chapel of the Virgin Mary and Chapel of the Instruments of the Passion of the Lord, details of windows and doors; Fig. 8. Marian Tower of Karlštejn Castle, view from west and east; Fig. 9. Ibid., view from north and south;

Fig. 10. Floor plans of all floors with construction research results drawn in. The floor plan of the first floor (top right) shows the research of the original entrance to the tower. In the ground plan of the crown of the perimeter wall, the finding of the carpentry structure is evaluated as a board.

Schmidt's project of hoardings on the Karlštejn Castle towers

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 Keywords: architecture, 19th century, heritage purism, Karlštejn Castle, Friedrich Schmidt, Josef Mocker, August Sedláček, Josef Hlávka, Jan Střelba, hoarding

A characteristic theme of the Neo-Gothic renovation of Karlštejn Castle is its wooden hoarding. The architect Friedrich Schmidt proposed this design on the Great and Marian Tower in early 1888, deviating considerably from his original 1870 project. What prompted Schmidt to make such a major change has not yet been examined in detail; nonetheless, it largely determines the current architectural character of the castle and has always been one of the main points of criticism of its purist reconstruction. This article summarizes the evolution of Schmidt's proposals for roofing the Great and Marian Tower of Karlštejn Castle in 1887–1888 and lists the reasons that led to the implementation of the wooden hoarding of the towers. A well-preserved extensive set of planning documentation was used for this purpose, as were certain neglected written sources primarily from the correspondence between Schmidt and architect Josef Mocker. The meeting of the Landtag on 9 January 1886 marked Schmidt's original 1870 plan for the reconstruction of Karlštejn solely as a starting point which would have to be specified on the basis of new historical and archaeological findings. The castle's condition also required a new assessment, as Schmidt would state a little later. The towers took precedence as its most important heritage elements. In 1887, Schmidt worked out two variants for roofing them while eliminating the originally proposed extensions with open galleries. The reasons that led him to do so can be seen in the technical difficulties caused by the water leaking into the gallery of the Great Tower. If the assumed sequence of designs is correct, then in the older variant he chose a separate architectural concept for each tower that remotely followed their preserved condition. The Great Tower ended with roofed battlements and the closing of the Marian Tower by a floor with windows. In the later variant, the floor with windows was considered similarly for both towers. None of the previously known plans from 1887 envisaged hoarding. The relevant implementation

documentation was prepared with regard to the specified program of construction work. After approval in August 1887 by the restoration committee of the castle and the Czech governors, reconstruction began. This, among other things, meant the commencement of detailed field surveys by the construction administration of the castle under the supervision of Mocker. Despite having the plans completed, Schmidt attached great importance to the surveys, still seeking a suitable solution for the extension of the Marian Tower. The oldest reports from October 1887 did not confirm its existence, let alone provide information about its construction. The first and fundamental impulse for later realization came shortly thereafter, in November 1887, from a completely different area. At that time, Mocker had passages from Augustus Sedláček's book on castles and fortresses in the Bohemian kingdom translated to Schmidt. In this publication, only recently available and first published in notebook form, Sedláček presumed wooden hoardings on the Marian Tower. This was probably only a primary idea, since in 1855 Karel Vladislav Zap mentioned the term hoardings (*podsebití*) for the Marian Tower only in the sense of the preserved gallery of the Great Tower. Sedláček could not support his opinion with historical written reports, relying instead only on architectural analysis. Just a few days later, Mocker's correspondence showed another serious impetus. These were the remains of a corridor set on wooden consoles on the cladding of the burgrave, to which Mocker pointed out in a letter to Schmidt, saying that the Marian Tower could have been terminated by a similar corridor. At the request of Schmidt, consoles, or their remains, were sought below the main cornice of the Marian Tower. The essential argument for the realization of the hoarding finally came with an investigation into the masonry above the cornice of the Marian Chapel where the remains of wooden ties were found, of which Mocker informed Schmidt on 27 December 1887. Jan Střelba was present at the finding; he drew the fragments of the construction with strut beams on the western and eastern sides of the Marian Tower on the now well-known plans, completed on 30 December 1887. He supposed that this was a remnant of a hipped end, but the plan nonetheless contained the handwritten remark "podsebití", or hoarding. Schmidt completed the first plans of the Marian Tower with hoarding before 26 January 1888, when he sent them to Josef Hlávka for consideration. As he mentioned in his accompanying letter, he derived its appearance from the so-called merchant's house in Constance, which he knew from the publication *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle* by Eugène Emmanuel Viollet-le-

-Duc. He also mentioned his own measurements in Basel and later provided further unspecified German and Czech examples. Older literature subsequently added the castle Pernštejn (Herain 1898), but without a clearer link to Schmidt.

Schmidt justified the proposal to unite the towers, i.e. applying the hoarding to the Great Tower as well regardless of its different state of preservation and the absence of a similar finding to that on the Marian Tower, by the even termination of its main cornice; in his opinion, this meant that the walled gallery above it was not original. He also based his argument on the similarities in the profiling of the main cornices of both towers, suggesting a similar architectural design. Mocker responded only by mentioning the more general architectural and functional similarities with the Marian Tower. Schmidt completed the first plans for the Great Tower with hoarding on 12 February 1888. The central commission was subsequently acquainted with the proposal, and it was generally presumed that the existence of hoarding on the Karlštejn towers had been safely proven. The restoration commission agreed on 9 May 1888, and the project was approved by the Czech governorate on 1 July of the same year. According to current knowledge, only partial design work related to the chimneys and sanctuary of the Marian Tower followed until July 21 and did not bring any changes in terms of the hoarding. In general, it seems that even though Schmidt was aiming towards an exact re-Gothization based on his evidence from research of the castle, it was closer to the opposite in practice, with a more romantic creative approach. He wrote to Josef Hlávka on 13 February 1888 regarding with the design of the connecting corridor between the Marian and Great Tower, mentioning the importance he placed on the research and interpretation of the findings for the project: "My dear friend, history is colossal, and my temperature rises when I think that we would have achieved this knowledge only after the fact." Nonetheless, Schmidt's purist sentiments prevailed over the responsible enthusiasm to determine the "original appearance" of the building, thus allowing for a significant transformational renovation of the towers using a suitable medieval model and with regard to their uniform architectural impact.

Illustrations: Fig. 1. Friedrich Schmidt, west view of Karlštejn towers before reconstruction, section of plan, dated 1867; Fig. 2. Ibid., proposal for the reconstruction of Karlštejn Castle, west view, dated 1870; Fig. 3. Ibid., proposal for the reconstruction of the Great Tower, west view, dated 1887 (before 4 March 1887); Fig. 4. Ibid., proposal of reconstruction of the Marian Tower, east view, dated 1887 (before 4 March 1887); Fig. 5. Jan Střelba, findings in the attic of the Marian

Tower, not dated. (before 30 December 1887); Fig. 6. Merchant's House in Constance, depicted in Volume 2 of the Architecture Dictionary of Viollet-le-Duc; Fig. 7. Merchant's House in Constance, 1890s; Fig. 8. Proposal of reconstruction of the towers of Karlštejn castle, west view of the castle, not dated. (before 14 April 1888?); Fig. 9. Friedrich Schmidt, proposal for the reconstruction of the Marian Tower, dated 1888 (before 26 January 1888); Fig. 10. Friedrich Schmidt, proposal for the reconstruction of the Great Tower, dated 1888 (before 12 February 1888); Fig. 11. Josef Mocker, implementation plan of the truss of the Great Tower, dated 8 April 1888.

"A Flaming Star That Enlivens the Soul."

Iconography of Napoleon's Messianism in the Visual Arts of the First Republic and France's First Empire

Marian HOCHÉL

Keywords: Napoleon Bonaparte, messianism, iconography, symbolism, fine art

During France's revolutionary years of the late 18th century, French society went through a phase of religious discontinuity. The obvious manifestation of this was the prohibition of Christianity and the introduction of new revolutionary cults which, as later development showed, turned out to be merely ephemeral projects. After the proclamation of the Consulate of Napoleon Bonaparte, the vacant space in the spiritual life of divided French society would be filled by a new civil religion which restored Christianity to its official position as the faith of most French citizens. Under the baton of the First Consul Bonaparte, however, this religion was supposed to primarily serve as a utilitarian instrument in relation to state interests and found its ideological anchorage in the messianism of France's new sovereign, who formally ended the revolution in 1799. It had its roots already in Bonaparte's first Italian campaign in 1796–1797, and army rhetoric was gradually transferred to the civil rhetoric that characterized Napoleon's regime after the Coup of 18 Brumaire. This specific form of messianism found its real contours in the visual presentation of the official artistic and artisan production of the First Republic and the First Empire in France as well as in the iconography formed by the Napoleonic legend long after his death. Its origins are documented by artifacts (*napoleonica*) from the mobiliary fund of the National Heritage Institute and other heritage institutions that bear the iconography of Napoleon's Messianism in the intentions of the revocation of the Christological cycle from his reign.

Illustrations: Fig. 1. Bertrand Andrieu – Dominique-Vivant Denon, Prince of Baden's Wedding, 1806, bronze commemorative medal (reverse); Fig. 2. Charles Champion – Charles Motte, General Bonaparte visits the plagued in Jaffa, 1st third of the 19th century; Fig. 3. Nicolas Poussin, Healing of the Blind at Jericho (Egrediens Jesus ab Jericho tetigit oculos duorum Coecorum, et confestim viderunt), 17th century; Fig. 4. Josef Bergler, Meeting of Jesus Christ with Martha, sister of Lazarus, in Bethany before the resurrection of Lazarus; Fig. 5. Ludwig Sigmund Troendlin according to Marguerite Gérard, Emperor Napoleon's leniency to the Princess of Hatzfeld, around 1830.

Stucco decoration of the rear passage of the Červený Hrádek Castle near Jirkov – iconography, sources of inspiration, and the question of the relationship of stucco modeling and coloring in the early Baroque period

Kateřina ADAMCOVÁ

Keywords: Červený Hrádek Castle near Jirkov, stucco decoration – technology and iconography, allegory of four seasons, stucco surface treatment

The article covers the figural stucco decoration of the vaulting of the rear passage of the Červený Hrádek Castle near Jirkov. This is an important sculptural work that represents the breakthrough period of the Czech Baroque in the 1880s, during which trends based on the Berninian concept of the *Gesamtkunstwerk* began to penetrate the Czech lands to a greater extent. The impulse for this article was the recently restored stucco decoration; it revealed not only interesting findings on the specifics of the materials used and the technology of processing these stuccoes, but also the possibility to newly evaluate this work in light of its comprehensive artistic and historical value. The article strives towards a new iconographic interpretation of the importance of the stucco decoration of the rear passage where the main component is the scenes depicting tree felling and wood processing. The author of the article relates these scenes, very faithful in genre and colorfully presented, to a period depiction of allegories of the four seasons. At the same time, the article relates them to the mural located in the center of the vaulting, which it then interprets in accordance with the location of the passage in the western wing of the castle as an allegory of one of the times of the day. In a search for the possible meaning of these stuccoes, the author then points out the main sources of inspiration, found mainly in Flemish painting and graphics of the 16th and the first half of the 17th century, devoted to the theme of the four seasons and twelve months as an image of the cyclical nature

of time. The article closes concludes with the specifics of the original stucco surface treatment; research and subsequent restoration confirmed that most of it remained preserved in its authentic form. Despite the fact that the stucco surface was essentially monochromatic, the full-scale removal of the later finishes showed that the artist did not work with a single shade of broken white but with several graduated rollers that enhanced the readability and plasticity of selected softly modelled areas of the stucco, especially the elements that complete the landscape outlines in individual scenes.

Illustrations: Fig. 1. Červený Hrádek near Jirkov, rear passageway, general view of the passage from the west; Fig. 2. Ibid., general view of the passageway from the east; Fig. 3. Ibid., detail of the strip between the vaulting of the passageway and the corridor vaulting, before restoration; Fig. 4. Ibid., detail of painting with Apollo's carriage, after restoration of stucco decoration; Fig. 5. Ibid., field with Sirens (Nymphs), after restoration; Fig. 6. Ibid., field with Satyrs, after restoration; Fig. 7. Ibid., relief scenes on the north side of the passageway, after restoration; Fig. 8. Ibid., general view of the vaulting, after restoration; Fig. 9. relief with log cutting, after restoration; Fig. 10. Ibid., relief with log splitting, after restoration; Fig. 11. Ibid., relief with branch collecting, after restoration; Fig. 12. Ibid., relief with carrying logs, after restoration; Fig. 13. Červený Hrádek near Jirkov, Knight's Hall, detail of relief on the western wall of the hall; Fig. 14. Ibid., detail of relief on the western wall of the hall; Fig. 15. Ibid., trio of goddesses on the southern wall of the hall; Fig. 16. Ibid., Paris and Helena (?) on the western wall of the hall; Fig. 17. Ibid., southwest corner of the hall with Helena (?) And Hector (?); Fig. 18. Červený Hrádek near Jirkov, rear passageway, relief with branch collecting, before restoration; Fig. 19. Ibid., detail of probe A; Fig. 20. Ibid., general view of probes B and C; Fig. 21. Ibid., detail of probe C; Fig. 22. Ibid., detail of decorative wall finish; Fig. 23. Ibid., detail of relief with log carrying, condition after cleaning; Fig. 24. Ibid., grape field with scarf festoon, condition after cleaning; Fig. 25. Ibid., general view of field with log carrying, condition after cleaning; Fig. 26. Ibid., side view of field with log carrying, condition after cleaning, condition.

Houses of Culture as an architectural and monumental theme using Ostrava as an example
Martin STRAKOŠ

Keywords: Houses of Culture, factory clubs, Ostrava, NHKG House of Culture / Akord House of Culture, OKD House of Culture / Poklad House of Culture, Ostrava Workers House of Culture / Ostrava City House of Culture, functionalism, socialist realism, new classicism, Brussels style, heritage care

Ostrava is one of the cities where a network of factory clubs and Houses of Culture was established during the 1950s; their cultural mission coincided with the development of the area's heavy industry, the construction of new socialist cities, and with the ideology and propaganda of the regime. The introduction of the article deals with three factory clubs and continues by focusing particular attention to three large Houses of Culture. The first of them was designed by the Studio of National Artist Jiří Kroha for the Stalingrad-Bělský les housing estate in Ostrava-Zábřeh. The project originated in 1952, with the Klement Gottwald New House of Culture (now the Akord House of Culture, or DKA) being ceremonially opened in February 1959. The origins of the Ostrava House of Culture (now Poklad House of Culture, or DKP), which opened in 1961, are related to the Project of the 1st district of New Ostrava (Ostrava-Poruba). The competition proposal, created in the intentions of socialist realism, remained only on paper. A more modest project with a traditional layout, created by architects Jiří Petrusiak and Čeněk Vorel from the later 1950s, was realized. The third and most important House of Culture, originally named the Ostrava Workers House of Culture (now the Ostrava City House of Culture, or DKMO), was built between 1954 and 1961 on the outskirts of the Ostrava city center. The design of architect Jaroslav Fragner won from among the limited architectural competition. From these buildings, DKMO became a cultural heritage property in 2004 and DKP in 2009. In the case of DKP, a radical and insensitive reconstruction project has been under implementation since 2013, despite the resistance of the NHI. In 2018, a construction-historical survey was carried out at DKMO which became the basis of an international architectural competition for the design of the extension of the concert hall for the Janáček Philharmonic Ostrava. Preparations are currently underway for the extension project.

Illustrations: Fig. 1. Lubomír Šlapeta, Čestmír Šlapeta, competition design of the House of Enlightenment of Moravian Ostrava, 1st prize, 1938; Fig. 2. Jiří Štursa, design of the House of Enlightenment of the Sample Housing Estate near Bělský les in Ostrava-Zábřeh, main facade; Fig. 3. Factory club of the General Jeremenko Mine after completion, main facade; Fig. 4. Ibid., after conversion for commercial purposes, front view; Fig. 5. Factory club of the Stalin Mine (later the Red October Mine and then Heřmanice Mine) after completion, Ostrava-Heřmanice, 1950s; Fig. 6. Ibid. pre-demolition; Fig. 7. Jiří Kroha and his Master Studio of National Artist (MANU), NHKG House of Culture after completion in February 1959; Fig. 8. Ibid., Current condition; Fig. 9. Ibid., vestibule and lounge on the ground floor of the main wing; Fig. 10. Interior design of the representative room on the ground floor of the NHKG House of Culture in Brussels style, 1959;

Fig. 11. NHKG House of Culture, 1959, main hall; **Fig. 12.** The main hall of the Akord House of Culture before the last reconstruction; **Fig. 13.** *Ibid.*, after reconstruction; **Fig. 14.** Small (musical) hall of the NHKG House of Culture with murals by L. Synecký, 1959; **Fig. 15.** *Ibid.*, Current condition; **Fig. 16.** Miloslav Čtvrtníček, Čeněk Vorel, winning design from the in-factory competition of the Regional Design Institute for House of Culture in the 1st district of Poruba, 1953; **Fig. 17.** Jiří Petrusiak, Čeněk Vorel, Poruba Working Club after completion, Ostrava-Poruba, 1960s; **Fig. 18.** *Ibid.* (now Poklad House of Culture), prior to start of reconstruction; **Fig. 19.** *Ibid.*, Vestibule before start of reconstruction; **Fig. 20.** *Ibid.*, main hall before start of reconstruction; **Fig. 21.** David Průša, collaboration Jana Stavinohová, Platform architects, proposal for reconstruction of the Poklad House of Culture in Ostrava-Poruba, front view; **Fig. 22.** Jaroslav Fragner, House of Culture for the Working of Ostrava (today the House of Culture of the City of Ostrava – DKMO), overview, project 1954–1956, construction 1956–1961; **Fig. 23.** *Ibid.*, General view, current condition; **Fig. 24.** *Ibid.*, Vestibule with dressing rooms and entrance to the theater; **Fig. 25.** *Ibid.*, foyer of the main hall with large fluorescent chandelier and sculptural decoration; **Fig. 26.** Vjačeslav Irmanov, Metallurgists, now located in the foyer of the DKMO main hall; **Fig. 27.** Main hall of DKMO at present, after adjustments for the needs of the Janáček Philharmonic Ostrava; **Fig. 28.** Auditorium of the DKMO theater hall with acoustic ceiling; **Fig. 29.** Fountain near DKMO, author of the sculpture in the fountain is acad. sculptor Stanislav Hanzlík; **Fig. 30.** Zdeněk Vávra, Jaroslav Černoborský, Těšín Theater (House of Culture) in Český Těšín, 1955–1961, current condition; **Fig. 31.** Vlastimil Krčmář, Eva Krčmářová, evaluation of structures and space of the 1st floor of DKMO – current condition, April 2018; **Fig. 32.** Vlastimil Krčmář, drawing of portal from the west facade of the west wing of DKMO, 2018; **Fig. 33a-b.** Drawing of tiles and hanging light in the foyer of the main hall of DKMO, 2018; **Fig. 34.** Drawing-reconstruction of the original lighting and ceiling structure of the main hall of DKMO, 2018; **Fig. 35a-d.** Steven Holl Architects, New York, Contest Entry No. 3 (1st prize) from the International Architectural Competition to design a concert hall extension to DKMO, 2018; **Fig. 36a-c.** Henning Larsen Architects, Copenhagen, Contest Entry No. 1 (2nd prize) from the International Architectural Competition to design a concert hall extension to DKMO, 2018; **Fig. 37a-b.** Architecture-Studio, Paris, competition design No. 4 (3rd prize) from the International Architectural Competition to design a concert hall extension to DKMO, 2018.

BIM in heritage management

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Keywords: BIM (Building Information Management), heritage care and information technology, virtual 3D models, BIM standardization, BIM models of heritage buildings

The article deals with the issue of Building Information Management (BIM) and the possibilities of its use in heritage care. BIM is introduced on a general level, followed by a discussion of its specific aspects (individual levels of detail, etc.). The authors further describe the current state of development of this technology in the Czech environment, e.g. the issue of BIM standardization in the Czech Republic, while it is stated that, from the point of view of building information management, the specific needs of heritage care are not given sufficient attention. Nevertheless, it is still possible to work effectively with BIM models in heritage preservation. In its second part, the article describes an example of the recommended procedure for acquiring a BIM model of a listed building. In the first phase, it is crucial to define the assignment. The assignment of the customer is defined by the EIR, or Employer's Information Requirements. In addition, the contractor must develop a BEP, or BIM Execution Plan. Laser scanning is used to create an electronic record of heritage properties, so a 3D scan must be made, the specifics and limits of which are mentioned in the article. In order to create a BIM model of a heritage property, follow-up surveys (SHP, STP, and others) must be made, and an experienced team must be compiled who can read and evaluate the survey data for the subsequent creation of the model. Last but not least, a suitable choice of software for data management of heritage properties is essential. BIM provides essential advantages for the preservation of heritage preservation regarding data management on heritage properties, saving time, human resources, and finances.

Illustrations: **Fig. 1.** Pustevny complex, reconstruction of Libušín cottage, model of load-bearing construction; **Fig. 2.** Reconstruction of Libušín cottage, model of coordination of built-in interior; **Fig. 3.** Reconstruction of Libušín cottage, model of interior; **Fig. 4.** Reconstruction of Libušín cottage, depiction of realization; **Fig. 5.** Relationship scheme of CA FM (Computer-Facilitated Facility Management) – BIM (Building Information Management) – CDE (Common Data Environment); **Fig. 6.** Reconstruction of Libušín cottage, model of peacock inside the tower; **Fig. 7.** Reconstruction of Libušín cottage, realization of wooden peacock before installation inside the tower; **Fig. 8.** Reconstruction of Libušín cottage, interior of the tower, depiction of the peacock decoration before the fire; **Fig. 9.** Monastery of the Merciful Brothers in Prostějov, surveying the main facade using the point cloud method with mapped photos; **Fig. 10.** *Ibid.*, structural-historical analysis of the main facade in the BIM model; **Fig. 11.** *Ibid.*, proposed appearance of the main facade in the BIM model.

Restoration of the sacristy mobiliary of the Church of the Assumption of the Virgin Mary in Brno

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Keywords: Church of the Assumption of the Virgin Mary in Brno, restoration survey, sacristy mobiliary, mobiliary dating, international cooperation of restoration schools

The article summarizes the current state of research on the sacristy in the Jesuit Church of the Assumption of the Virgin Mary in Brno. In 2015, a joint project of the College of Restoration from Brno and the Goering Institute in Munich researched the sacristy's mobiliary and surveyed the archive thoroughly to determine the dates of the mobiliary. Since its creation over 250 years ago, the entire sacristy has escaped the interest of researchers, despite its rich decoration and furnishings. The study contains the conclusions of the survey, including the dating of the sacristy as confirmed by both archival sources and dendro-chronological analysis. The study provides a comprehensive view of the origin and execution of the sacristy, which then served as a basis for the subsequent restoration carried out by students of both institutions.

Illustrations: **Fig. 1.** Technical photography of the sacristy mobiliary, Church of the Assumption of the Virgin Mary in Brno; **Fig. 2.** Comparative photographs of secondary interventions in the surface treatment in the visible and UV spectra, sacristy mobiliary, Church of the Assumption of the Virgin Mary in Brno; **Fig. 3.** Stratigraphy of surface treatments using UV fluorescence microscopy. Left lower part of the northern wall of the sacristy. Layers: 0 – substrate, 1 and 2 – resin coating layers, 3 – modern synthetic resin layer, probably nitrocellulose; **Fig. 4.** Stratigraphy of surface treatments using UV fluorescence microscopy. Bottom right, surface contamination; **Fig. 5.** Sample map of damage to the left lower part of the northern wall of the sacristy mobiliary. Individual forms of damage are distinguished in color; **Fig. 6.** Technical photograph of the mobiliary on the western wall of the sacristy; **Fig. 7.** Dendrochronological comparison of samples from the frame of the western wall of the sacristy. The annual rings show the estimated time the sampled trees were cut down. These were taken from frames bearing part of the sacristy cabinets. The bottom two graphs represent oak standards for the Czech Republic and Brno for the period under review; **Fig. 8.** Record of the completion of the sacristy of the Church of the Assumption of the Virgin Mary in Brno in 1739 in the General Accounts of the Order.