

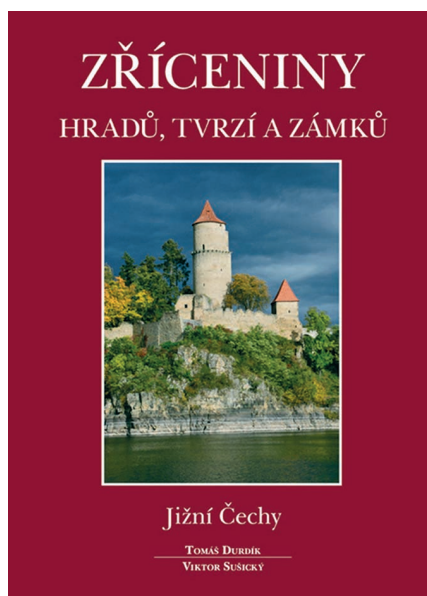
**Druhé, upravené vydání**  
**Zříceniny hradů, tvrzí a zámků**  
**v jižních Čechách**

DURDÍK, Tomáš; SUŠICKÝ, Viktor. *Zříceniny hradů, tvrzí a zámků. Jižní Čechy*. Druhé, rozšířené vydání. Praha: Agentura Pankrác, s. r. o., 2019. ISBN 978-80-86781-38-9.

Po nejstarším dílu se středočeskými šlechtickými sídly, který stál na začátku pětidílné knižní řady *Zříceniny hradů, tvrzí a zámků*, je dalším svazkem, vydaným v reedici, díl věnovaný regionu jižních Čech. Poprvé byl publikován v roce 2002, jeho druhé vydání vyšlo pak v nakladatelství Agentura Pankrác koncem roku 2019. Kniha byla při této příležitosti revidována a doplněna. Vzhledem k tomu, že významný český kastelolog Tomáš Durdík, hlavní autor publikace, zemřel již v roce 2012, úpravy jsou dílem druhého člena původního autorského tandemu, Viktora Sušického. Jen před několika lety dokončená knižní série se tak nyní díky reedici delší dobu nedostupného svazku stává znovu kompletní a vedle jednotlivých dílů je nabízena také v podobě pětidílného kompletu.

Geografický záběr recenzované publikace zahrnuje území dnešního Jihočeského kraje s připojeným okresem Pelhřimov. Nové, revidované vydání obsahuje dva typy změn. Těmi prvními je aktualizace sídel, jejichž podoba se během uplynulých dvou desetiletí dočkala výraznějších proměn. Tím se myslí jednak vliv nedávných destrukcí zdí, což je případ tvrze ve Lhotici nedaleko Želivu, či zejména zámku Tůmův vrch na Jindřichohradecku, kde došlo k sesuvu celého nárožního torza. Zdokumentovány jsou však též případy zlepšení stavebního stavu, jako např. u Pořešína v Novohradských horách nebo u bergfritové věže tvrze Tichá nedaleko hranice s Rakouskem ve stejném regionu. Druhým typem změn je doplnění předchozího výběru zřícenin o další čtveřici lokalit, které první vydání neobsahovalo. Jde o tvrze Březnice u Bechyně, Čestice, Mladějovice a Proseč.

Stejně jako u ostatních dílů spočívá hlavní přínos této publikace v dokumentační funkci. Jak naznačuje již předchozí odstavec, kvalitní fotografie Viktora Sušického zachycují aktuální stav vybraných zřícenin. Vzhledem k různým proměnám dochované stavební hmoty jednotlivých objektů, zejména v případě těch v havarijním stavu, u nichž může dojít k významnější destrukci dochovaných zbytků zdí, se tedy může jednat o velmi cenný materiál. Fotografie zachycují jak celkovou podobu někdejších sídel, nakolik to samozřejmě dovoluje terénní situa-



ce, tak případně též zajímavé stavební detaily typu střilen, okenních otvorů, bašt či kapes pro uložení trámů. Obrazový materiál v některých případech zahrnuje též půdorysy nebo nákrety hmotových rekonstrukcí. Textová část jednotlivých hesel je řešena úsporně a obsahuje jen základní informace k historii každého objektu a k jeho popisu. Na to ostatně již v úvodu k prvnímu vydání upozornil sám Durdík a pro podrobnější informace čtenáře odkázal do novějších encyklopedických děl k tématu šlechtických sídel (*Ilustrovaná encyklopedie českých hradů s Dodatky 1–4*<sup>1</sup> a *Encyklopedie českých tvrzí*<sup>2</sup>). Naznačené koncepty odpovídá rovněž pro celou edici typické uvedení literatury v souhrnné podobě na konci publikace, kde lze tedy dohledat případné další zdroje k pojednávaným lokalitám. Pro případné zahraniční čtenáře jsou na stranách 193–218 texty otištěny v anglickém překladu.

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■ **Poznámky**

- 1 Tomáš Durdík, *Ilustrovaná encyklopedie českých hradů*, Praha 1999 (druhé vydání 2000, třetí, opr. vydání 2009). – Idem, *Ilustrovaná encyklopedie českých hradů. Dodatky* [1.]–[4], Praha 2002, 2005, 2008, 2011.
- 2 Ladislav Svoboda et al., *Encyklopedie českých tvrzí*. 1. díl. A–J, Praha 1997; Idem, *Encyklopedie českých tvrzí*. 2. díl. K–R, Praha 2000; Jiří Úlovec, *Encyklopedie českých tvrzí*. 3. díl. S–Ž, Praha 2005.

The Faculty of Horticulture of Mendel University  
 Instrumentalization of conservation in the Czech  
 lands in the second half of the 1940s and 1950s  
 Kristina UHLÍKOVÁ; Michal SKLENÁŘ

State heritage property care in Czechoslovakia after the Second World War was confronted with tasks that were incomparably more complex and demanding than in the previous period, with the accompanying tensions and paradoxes. The transfer of most heritage properties from private to state ownership offered a previously unimaginable opportunity to significantly influence their maintenance and use. At the same time, however, conservationists have had to look on, virtually helplessly, at the devastation of many other valuable heritage properties, even at the targeted and widespread devastation in the case of the border zone or the North Bohemian brown coal basin. The role of the state changed dramatically, not only in terms of ownership relations, but also in terms of the demands placed on the preservation of cultural heritage, its presentation, and the creation of new types of heritage properties.

The term “instrumentalization” can be used to describe the most important processes that determined the approach to cultural heritage in the Czechoslovak Republic in the late 1940s and during the 1950s. The structure of heritage property care, the mechanisms of its daily operation, and the practical performance of heritage property protection, as well as the buildings themselves, were to serve as part of a broad-spectrum indoctrination of the population. Although the ideological narratives of communist totalitarian rule, which used heritage care and individual heritage properties as instruments to promote a hegemonic conception of culture, appeared after February 1948, their unequivocal assertion is, somewhat paradoxically, linked to the late 1950s and 1960s. It was only after the law was passed, with conservation being more firmly established within the state structures and consolidated internally, that the instrumentalization of conservation and listed buildings had the desired effect. The statism and the propagation of the idea of state-guaranteed care of cultural heritage was, in fact, continuously linked to the period of the so-called Protectorate of Bohemia and Moravia and enjoyed considerable public support.

During the highly chaotic 1950s, the practical difficulties of operating a structure that was significantly understaffed and underfunded, while at the same time having to effectively manage a very large property with specific maintenance requirements, prevailed in the heritage care environment. The instrumentalization and demands of the state are clearly evident in the categorization of heritage properties, the reductive approach to

cultural heritage, and the creation of new places of memory. State castles and chateaux, frequent destinations of organized tours and private trips, gained and maintained a special popularity among heritage properties.

In the Czech environment, heritage property care has been, and is being, carried out by experts from various specializations – historians, art historians, architects, graduates of technical education, and restorers. For this reason alone, we cannot expect to have followed a single strategy of operation after 1948. All of them, however, had to cope with a situation that posed a certain difficulty even for scholars: on the one hand, they were (in the vast majority) part of a system that formed a component of the state apparatus and that had a clear ideologizing purpose; on the other hand, they were trying to maintain an adequate level of care for the growing number of listed buildings and to assert an expert approach against the purely economic and utilitarian interests of other parts of the state apparatus.

*Illustrations: Fig. 1. Miroslav Burian (1902–1980); Fig. 2. Kaštan, Museum of the Beginnings of the Czechoslovak Workers' Movement, Prague 6, 1950s; Fig. 3. Dédice, exposition in Klement Gottwald's family house, 1950s; Fig. 4. Jakub Pavel (1903–1974); Fig. 5. Oldřich Jakub Blažiček (1914–1985); Fig. 6. Vladimír Novotný (1901–1977); Fig. 7. Josef Hobzek (1908–1989); Fig. 8. Karel Lercha, Memorial to the Strike in Duchcov, 1950s; Fig. 9. Duchcov, Baroque hospital near the chateau with the Church of the Assumption of the Virgin Mary, before 1956; Fig. 10. Cheb, King George of Poděbrady Square; Fig. 11. Cheb, view of the historic city center, 1950s; Fig. 12. Cover of the 1955 publication by František Petr and Jiří Kostka, Urban Heritage Reserves in Bohemia and Moravia.*

#### **Legacy of the one-armed commander in the shadow of the red star: the conservation of burial monuments from the Austro-Prussian War in Hradec Králové between 1948 and 1989** Vojtěch KESSLER; Josef ŠRÁMEK

The study deals with a society that has been known under various names for more than 130 years of its existence, but the essence of its activities, the care of funerary heritage properties from the Austro-Prussian War of 1866, has not changed and was carried out even in times unfavorable for the society's activities, such as those that occurred in Czechoslovakia after 1950. Above all, the battlefield near Hradec Králové, the scene of a decisive battle of the Austro-Prussian War, where the authentic experience of war has been petrified into a unique

collection of almost 500 heritage properties, is the closest to what Pierre Nora called a “place of memory”.

It was the years 1948–1989 that were crucial for this heritage zone. The core of the text focuses on the functioning of the “Committee” in the (semi-) illegal regime, the professional and personal networking of former members within the more or less official structures of legal conservation, and the strategies of their activities. The first analyzed strategies, however, deliberately cross the epoch under study. The first strategy is summarized by the terms Autopsy and Charisma. It encompasses the years 1867–1918, when conservation on the battlefield was in the hands of memorialists who, moreover, often possessed a certain degree of charisma and social impact. The second strategy replicates the period of the First Republic of Czechoslovakia; its core lies in the development of tourism, culminating in the construction of a museum in the center of the battlefield. The third strategy, Adaptation and Resignation, describes what was happening in the field of conservation on the battlefield during the Nazi Protectorate of Bohemia and Moravia. The short post-war period from 1945–1951 describes the strategies of qualification and official restoration. After 1951, however, the society was forcibly dissolved by pressure from the communist state authorities, and battlefield conservation, carried out mainly by local amateur enthusiasts, moved under constant political supervision into semi-legality and was characterized by work under the auspices of disbanded and re-established patrimonial clubs and public pressure through correspondence campaigns. In 1966 in particular, amateur preservationists attempted to use the potential of the war's centenary as a strategy to attract foreign attention on the battlefield. Nevertheless, as a result of the disinterest of official sites, the heritage properties fell into disrepair, so another necessary strategy became illegal self-help brigades. A specific strategy for popularizing the War of 1866 heritage properties before 1989 was the legal activities of military history clubs and the related beginnings of Czech re-enactment, which managed to transmit and maintain the continuity of awareness of the War of 1866. Thanks to this complex of strategies, after the Velvet Revolution of 1989, the present-day “Committee for the Preservation of Monuments from the War of 1866” could be reestablished. However, it had already established itself in the new conditions of market liberalization and commercialization, which also required a completely new strategy of operation.

*Illustrations: Fig. 1. Fighting for the village of Chlum on 3 July 1866 in the author's imagination at the end of the 19th century; Fig. 2. The fact that the war of 1866 affected a wide social strata became a cornerstone of the consolidation of the former battlefield as a commemorative and then a monumental area; Fig. 3. Jan Nepomuk Steinský (1848–1922), participant in the Prussian-Austrian War and founder of the 1866 Committee for the Maintenance of War Graves on the Hradec Králové; Fig. 4. Jan Nepomuk Steinský at the monument of the Austrian Infantry Regiment No. 12 at the foot of the Svib Forest, where the idea of founding the Committee originated; Fig. 5. František Waldek (1862–1930), vice-chairman and later second chairman of the 1866 Committee for the Maintenance of War Graves on the Hradec Králové Battlefield; Fig. 6. Unveiling of the monument of the Austrian 30th Battalion of Field Hunters in 1906; Fig. 7. Commemorative meeting at the mausoleum at Lipa on the anniversary of the Battle of Hradec Králové in 1906; Fig. 8. Saxon veterans of the War of 1866 at the monument of the Saxon army corps at Probluz in 1906, accompanied by the vice-chairman of the Hradec Králové Committee František Waldek; Fig. 9. Tableau of the officials of the Hradec Králové Comité in 1911 at the end of Steinský's era; Fig. 10. Liebig's mausoleum at Lipa, one of the oldest monuments on the Hradec Králové battlefield; Fig. 11. The Battery of the Dead Monument established in 1893, still a symbol of remembrance of the fallen in the Battle of Hradec Králové in 1866; Fig. 12. The area of the so-called Prussian Cemetery with a monument to the Prussian 1st Guards Infantry Division in the village of Chlum; Fig. 13. Monument of the Austrian 11th Battalion of Field Hunters and later moved monument of the Austrian Infantry Regiment No. 67 near the Svib forest. The unique photograph also probably shows one of the guards of the former battlefield in the early days of its monument protection; Fig. 14. The monument of the Austrian Infantry Regiment No. 4 in the village of Rozběříce; Fig. 15. The Ossarium, established in 1899 and rebuilt in 1936, for the remains of the fallen of 1866 in the village of Chlum. Since 1964 the building has been a protected monument; Fig. 16. The 16th lookout tower, built in 1899, became an expression of the transformation of the former battlefield into a conservation area and tourist destination; Fig. 17. Preparatory drawing of the new war museum at Chlum from 1935; Fig. 18. The former battlefield near Hradec Králové as a mid-20th century tourist destination with an inn, lookout tower and museum; Fig. 19. The oldest exposition of the War of 1866 Museum at Chlum, nationalized in the 1950s; Fig. 20. The building of the War of 1866 Museum at Chlum in the 1970s; Fig. 21. The central area of the memorial zone of the former battlefield of 1866 near Hradec Králové in the 1970s; Fig. 22. Key figures in the preservation of War of 1866 monuments in East Bohemia before 1989, left standing Václav Laštovička (1900–1995), right standing Bohumil Poláček (1943–2012); Fig. 23. Václav Laštovička supervising the relocation of the monument of the Austrian Infantry Regiment No. 46 in the village of Chlum on 6 November 1975; Fig. 24. Václav Laštovička at*

the memorial to the fallen in the Prusso-Austrian War in the village of Dohalice during a group walk to the battlefield on 3 July 1984; Fig. 25. The War Museum 1866 at Chlum on the centenary of the Battle of Hradec Králové on 3 July 1966; Fig. 26. Visitors to the battlefield area near Hradec Králové on the anniversary day of 3 July 1966; Fig. 27. Foreign visitors to the Hradec Králové battlefield on the occasion of the centenary of the Battle of Hradec Králové on 3 July 1966 at the monument of the Austrian 8th Battalion of Field Hunters at the foot of the Svib forest.

## Josef Pošmourný – architect in the gears of time

Marek KREJČÍ

The adoption of the Cultural Heritage Properties Act in 1958 seemingly marked the fulfilment of the long-standing aspirations of heritage preservationists. One of the few sceptics was the conservator Jaroslav Helfert, grandson of the president of the Vienna Central Commission for Heritage Preservation, who reacted to its adoption by resigning as district conservator. The law did not even attempt to address the causes of the crisis lying outside the actual field of heritage conservation in the areas of economics and politics. It clearly highlighted the bureaucratic influence of the Ministry of Education and Culture, which decided on the formulation of state conservation concepts and the creation of relevant legislation, and of the national committees. The latter, in the exercise of state administration in the field of heritage conservation, rather than defending the public interest in the protection of heritage properties, eagerly applied the party-trained ideological lessons on the completion of the Cultural Revolution and the party's class policy.

The paper traces the various strategies of “conservationists” in relation to power, from careerism to adaptive attempts “in the interest of the cause” to the enforcement of professional standards. The reach of nomenklatura cadres, elements of clientelism, and the marginalization of experienced non-party professionals co-created the oppressive atmosphere of the period. In situations of conflict, the weakness of the state conservation system in the face of not only the then all-powerful ideological, but also economic and often even superficially local interests becomes evident, as does the tendency to prefer to avoid potential conflicts through tactical concessions and compromising policies. Negligence and non-compliance with legally imposed obligations were commonly tolerated within the political system.

The government's commissioner for the restoration of the historic core of Cheb, Josef

Pošmourný, ran aground on a cumbersome planning system and a tangle of political interests, and was ultimately to become the scapegoat for the collapse of the entire project. Fear for the possibility of their own employment, reinforced by the uncertain atmosphere of class-political vetting and the transformation of the administration, led many to engage in a politically motivated campaign, in spite of their professional solidarity. Another victim was the respected scholar, professor of architectural history, and art historian Oldřich Stefan, who suddenly became an obstacle for many to build their own careers. His apolitical demeanor was exploited for crude personal attacks. Although the verdicts were later overturned in retrial, none found a professional outlet in the preservation environment, lest they be reminded of a failure of basic ethical standards. Disillusionment with the attitudes of former colleagues, prison experiences, and the general collapse of the revival process in society in 1968 then contributed to their untimely deaths.

*Illustrations: Fig. 1. Cheb, general view of the historical center of the town from the southwest, 1946; Fig. 2. Josef Pošmourný and Oldřich Stefan, 1956; Fig. 3. Josef Pošmourný, Cheb, 1956; Fig. 4. Cheb, Náměstí Československé armády – upper part of the western side, 1955; Fig. 5. Cheb, Náměstí Jiřího z Poděbrad – eastern side, 1963.*

## Heritage properties and security – interest, or lack thereof?

Milan BĀRTA

This study attempts to outline the possibilities of how and whether materials from the provenance of the Ministry of the Interior can provide information about heritage properties. Ensuring security was one of the primary tasks of the Ministry of the Interior. To a large extent, it was also responsible for the preservation of property, including antiquities. As part of the pacification of the borderlands after the end of the war, members of the National Security Corps were involved in confiscating German property, carrying out searches in abandoned German houses, and informing the relevant heritage authorities of any valuable objects found. Large-scale expropriation of property continued after the Communists took power in February 1948. Opening up to the West in the late 1950s then brought to the fore a new type of crime – the targeted theft of objects of heritage value, as well as a series of political trials aimed at seizing the private collections of art collectors. The theft of valuable heritage objects was a major problem and led to the creation of specialized groups of

investigators. The greatest success was recorded by Czechoslovak criminal investigators in the discovery of the Romanesque reliquary of St. Maurus in 1985. Security also used listed or protected buildings or their furnishings for its own purposes, with the desire for maximum use (and often secrecy) overriding the desire to preserve a heritage property's status. It can be concluded that the materials generated by the activities of the security forces subordinated to the Ministry of the Interior and mostly stored today in the Security Forces Archive are rather marginally related to heritage protection, but they can provide interesting information in specific cases.

*Illustrations: Fig. 1. A report of the management of Mírov Prison shows that the repairs of the burnt-out St. Margaret's Church were carried out only after repeated interventions by the State Heritage Institute; Fig. 2a-b. An example of the storage of the collection of prints and drawings in the National Gallery in the Kinský Palace on Prague's Old Town Square; Fig. 3. Collection of prints and drawings in the National Gallery, Kinský Palace on Old Town Square. Some of the prints were taken away sealed between two pieces of cardboard. The photograph shows the cardboard partially unstitched for documentation purposes for the investigation; Fig. 4. Collection of prints and drawings of the National Gallery, Kinský Palace on Old Town Square. The works ready to be taken away included a watercolour by Rudolf Alt entitled “Square in Nuremberg”. In the photograph after the upper part of the cardboard was torn off (the rest is still visible on the right of the photograph); Fig. 5. Photograph of art historian Emanuel Poche from the investigation file; Fig. 6a-c. Example of objects found at the castle in Valeč near Podbořany; Fig. 7. Trauttmansdorff Palace, Prague – Hradčany, 1969; Fig. 8. In correspondence with civil institutions, including the Prague Center for State Heritage Care, the administration of Sledování (Monitoring) used the code name of the Assembly Institute. Here, it specifically deals with the construction of garage shelters for service vehicles on the grounds of the Břevnov Monastery; Fig. 9. A photograph of the Church of St. Michael the Archangel appeared in 1972 in the magazine Sledování. The administration of Sledování practiced the use of bait powder in its vicinity (not visible to the eye, after touching it, it could be detected by illuminating it with ultraviolet light) when checking the so-called dead boxes.*

## Ecclesiastical conservation in the second half of the 20th century with a focus on the Olomouc Archdiocese

Jitka JONOVÁ

In the Catholic Church, the first regulations concerning the care of ecclesiastical heritage properties and objects appeared from the beginning



of the 19th century. The Code of Canon Law of 1917 also paid attention to the care of church objects and sacred art; the Ordinary (bishop) was always to have the main say in the care of existing heritage properties and the construction of new ones.

In the Habsburg Monarchy, at the beginning of the 20th century, the state authorities also recommended the establishment of diocesan conservation commissions to oversee the care of immovable and movable church heritage properties, especially with regard to requests for subsidies for the repair of heritage properties and the supervision of the professional approach to the restoration of heritage properties. In the Archdiocese of Olomouc, the Archdiocesan Heritage Properties Council was established in 1914 as an advisory body to the Archbishop to oversee the proper care of church heritage properties, but also to give its opinion on the creation of new sacred works of art; an important task undertaken by the Archdiocesan Heritage Properties Council was the establishment of a diocesan museum (but this was not achieved until after 1989).

After 1949, the state took over the supervision of the management of church property, including movable and immovable heritage properties. When restoring church heritage properties, spiritual administrators had to seek the approval of both the Ordinary and the Church Secretary and, of course, the relevant state authorities. There was no significant financial support from the state for the restoration of church heritage properties, however, except perhaps for the most important ones. As a rule, the clerical administrators of the parishes had to deal with the restoration of heritage properties on their own or on a temporary basis without any contribution from the state, which, however, assumed control over church property which was intended, among other things, for the maintenance of church buildings. However, any restoration had to comply with both ecclesiastical and especially state regulations, which was particularly difficult in the case of self-help restoration of heritage properties.

An important moment was the implementation of liturgical restoration in churches, chapels, etc. During modifications to the liturgical space, there were successful realizations but also not very desirable temporary modifications. As a rule, the quality of the modifications was based on the personal taste of the spiritual administrator and the possibility of cooperating with quality artists, not least of all as how financially demanding of a modification the parish could afford. Thus, it was repeatedly reminded that it was necessary to have these alterations approved by the relevant Ordinary. In this context, the important renewed function of

consultors (diocesan conservators) was restored to assist the clergy both in the implementation of liturgical renewal and in the care of the Church's heritage properties. In Olomouc, the unofficial and later official consultor was Leopold Chvostek, a former member of the Archdiocesan Conservation Council, in whose person continuity was thus established with the former Archdiocesan Conservation Council.

After the events of November 1989, the state's supervision of the churches was terminated, so the artistic (heritage) church commissions could be re-established as an advisory body to the diocesan bishop, as had been the case before 1949. This was not only in the care of existing heritage properties, but in the creation of new sacred works of art and objects.

*Illustrations: Fig. 1. Parish priest Petr Křivák in a fur almuce; Fig. 2. Repair of the church in Moravská Huzová with the help of student workers, in the middle, wearing black, the then spiritual administrator of the parish (and bishop without state approval) František Tomášek, 1956; Fig. 3. Plan of repairs of church buildings for 1975. The overview shows that most of the planned repairs had to be paid for from private resources, without any contribution from the self-help fund (SF) or the state; Fig. 4. Student workers during the repair of the church in Chlebovice; Fig. 5. Priest František Staněk in a biretta and waterproof hooded pluvial, 1967.*

**Hugo Doskočil – priest and “diocesan conservator” in Hradec Králové. A contribution to the changes in the church and state care of sacral heritage properties in the first half of the 20th century**  
Ladislav HOLOUBEK; Michal SKLENÁŘ

The position of the Roman Catholic Church in the newly established Czechoslovak Republic was particularly problematic in the period after 1918. One of the areas in which cooperation between ecclesiastical and secular institutions and the bridging of contradictions took place in the interwar period was heritage care. Thanks to their extraordinary talent, erudition, personal commitment, and network of contacts, the clerics Antonín Podlaha and Josef Cibulka, for example, managed to establish themselves as experts; their integral connection with the Roman Catholic hierarchy did not constitute an obstacle to their work. A similar approach and results can also be found in the case of Hugo Doskočil (1875–1961), a priest of the Hradec Králové diocese.

After passing the matriculation exam in 1895 with honors, Hugo Doskočil continued his studies in philosophy and theology and his formation for the priesthood in Rome; he was ordained there in

1910, then after a short pastoral experience he settled in Hradec Králové and took his place among the diocese and the bishops. He served as a ceremonialist, rector of the seminary and teacher in the priestly school, judge of the ecclesiastical court, and became honorary canon of the cathedral chapter and prelate of His Holiness. He completed his education in Vienna, and as a distinguished graduate he experienced his graduation in the presence of the Emperor (sub auspiciis). One of his superiors, Bishop Joseph Doubrava, systematically built up a collection of paintings, encouraged artistic patronage, and introduced instruction in Christian art for divines.

In 1919, Hugo Doskočil became the state conservator for the Hradec Králové district and part of a structure of voluntary but highly skilled preservationists that built on the older system. Thanks to the preserved corpus of archival documents, we can get a glimpse into the everyday life of the district conservator and his extensive agenda. He dealt with requests for consultations for alterations to the entire interiors of religious buildings or individual elements, repairs, or relocations of small religious heritage properties, sent statements or photo documentation to the State Heritage Office, and personally intervened and supervised the work. The dividing line between “ecclesiastical” and “state” care of heritage properties in his case cannot be clearly defined, which was particularly marked in the city of Hradec Králové, where he not only dealt with extensive repairs of the Holy Spirit Cathedral, but also, for example, of the ruins of the city walls and various changes that accompanied construction activities in Hradec Králové. While he did not receive a systematic education in history and art history, they were among the disciplines in which he was well versed through his own research and experience, similarly to campanology, music, and a knowledge of horses.

The close and long-lasting connection between ecclesiastical and extra-ecclesiastical activities ended in 1950 with the fabricated trial of “Dr. Hugo Doskočil and Co.” He was released from prison in 1955 by presidential pardon and lived out his life in seclusion in Hradec Králové. The story of Hugo Doskočil thus shows, in addition to the actual operation of conservation between 1919 and 1949, the dramatic end of this stage in the early years of communist totalitarian rule. The designation of “diocesan conservator”, non-existent during the period of systematization, but factually accurate nonetheless, comes from the gratitude speech of Bishop Mořic Pícha, delivered in 1941.

*Illustrations: Fig. 1. Bishop Josef Doubrava of Hradec Králové around 1918; Fig. 2. Bishop Moric Picha of Hradec Králové and priests of the Hradec Králové diocese in 1939, Hugo Doskočil standing fifth from the right; Fig. 3. Communication about the graduation held sub auspiciis, 1910; Fig. 4. Notification of the award of the War Cross 2nd class for civic merit; Fig. 5. First legitimization for Hugo Doskočil as state conservator for the Hradec Králové district, 1919; Fig. 6. Appointment decree of Hugo Doskočil as defensor vinculi at the ecclesiastical court in Hradec Králové; Fig. 7. Communication from Moric Picha on the appointment of Hugo Doskočil as prelate of His Holiness, 1935; Fig. 8. Appointment of Hugo Doskočil as state conservator of the Hradec Králové district, 1947; Fig. 9. Breve of Pius XI with the appointment of Hugo Doskočil as prelate of His Holiness, 1935; Fig. 10. Detail of the proposal for conservation work and other modifications in the Cathedral of the Holy Spirit in Hradec Králové, 1936; Fig. 11. Proposal for the use of mosaics in church interiors for "optical enlargement and removal of crowding", 1940.*

#### **The villa as a prototype. Dresden office of Lossow & Kühne and "typified projects" of villa architecture in North Bohemia**

*Alena ŘIČÁNKOVÁ; Jaroslav ZEMAN*

The border areas of North Bohemia have undergone a different development compared to the interior, as is also reflected in their respective architecture. The architecture of border areas is the result of mutual interaction with centers on both sides of the border which has manifested itself in the unmistakable expression of the buildings. Jindřich Vybíral aptly describes the building production of German-speaking architects as a "second stream" which "sometimes flowed unnoticed, aside, and as if against the direction of the tendencies dominating Czech national art, while, on the contrary, it sometimes gained the upper hand with its boldness and hard-headedness." Although North Bohemia was not one of the heralds of new architecture, its local building activity cannot be dismissed as peripheral. This view is relativized not only by the exceptional buildings, but also by the logical concentration of capital. Local elites wanted to emphasize their exclusivity and status and could easily afford the "best", even though they drew mainly from more traditional sources. Alongside local architects, they also engaged foreign studios and big-name designers working in the adjacent German regions, with the Dresden-based Lossow & Kühne being among the most prominent. This text analyses the North Bohemian villa architecture of the 1920s, realized according to the designs of this Dresden-based studio. The article's basic platform drew from a structural and historical survey of the Schubert

Villa in Hrádek nad Nisou (1924), carried out by the authors in 2016 before the then-planned total reconstruction of the building. The conclusions are based on comparisons with other buildings of the studio (among others Oscar Jakob's villa in Klášterní Street in Liberec, Luise Holdinghausen's villa also in Liberec, Hugo Löbl's villa in Jablonec nad Nisou). The architects created an essentially typified project, combining heavy Baroque forms with popular Neoclassicism, and further varied the standardized design in a series of lucrative commissions for other clients. A study of the studio's projects shows that the artists arrived at a prototype in the 1920s, inspired by the Baroque chateau, which they subsequently varied for different builders. This design method can also be considered as contemporary, since we can speak of a building group derived from a basic, standardized type. The design can be varied in various ways to meet a distinct demand while maintaining the unifying, at first sight recognizable character of the buildings and the author's style. The architectural and craftsmanship qualities of the group of inter-war villas under study can be considered to be under threat, not least of all because of the lack of heritage protection.

*Illustrations: Fig. 1. Leipzig railway station on a promotional postcard sent by the office to its clients; Fig. 2. Krásná Lípa, main facade of Eduard Hielle's villa; Fig. 3. A double-page spread from the 1911 Innendekoration magazine, devoted to the villas of the Lossow & Kühne studio, with an image of Hermann Schneider's house in Zittau; Fig. 4. The unrealised project of the Schminke villa in Löbau; Fig. 5. Strobach's villa in Velký Šenov (1930); Fig. 6a. Hrádek nad Nisou, main facade of Oswald Schubert's villa before reconstruction; Fig. 6b. Hrádek nad Nisou, main facade of Oswald Schubert's villa after complete renovation; Fig. 7. Hrádek nad Nisou, Oswald Schubert's villa, hall with staircase; Fig. 8. Liberec, defunct house No. 190-I on Vavřincových vrch, the first seat of the studio's branch; Fig. 9. Period advertisement of the Liberec branch of the studio. Jahrbuch und Wohnungs-Anzeiger der Stadt Reichenberg 1925; Fig. 10a. Liberec, villa of Oskar Jakob, no. 954-I in Klášterní Street shortly after completion; Fig. 10b. Villa of Oskar Jakob, current state. The relatively well restored facades of the unprotected villa are degraded by the inappropriate choice of colour, the complete replacement of window panels with plastic ones, and roofing made of aluminium sheet. Within the interiors, a number of valuable original elements have been lost; Fig. 11. Liberec, Villa of Luiza Holdinghausen No. 184 in Husova Street, original plan documentation, ground floor plan with garden layout; Fig. 12. Liberec, villa of Luise Holdinghausen, hall with staircase; Fig. 13. Jablonec nad Nisou, garden facade of Hugo Löbl's villa in Riegrova Street; Fig. 14. Lučany nad Nisou, villa of Irene Fischer, drawing of facades on original plan documentation; Fig. 15. Ústí nad Labem, villa of*

*Friedrich Martin, original plan documentation, ground floor plan; Fig. 16. Ústí nad Labem, director's double villa No. 1955 in Veleslavín Street, original plan documentation, ground floor plan; Fig. 17. Ústí nad Labem, director's double villa No. 1955 in Veleslavín Street, main facade; Fig. 18. Kružín u Loun, hunting lodge of Arno Riedl shortly after completion. A typical element of the office design is the combination of the traditionalist forms of the main building with modern elements (covered terrace with fireplace).*

#### **Restoration of the piano nobile and restoration of the main hall of Veltrusy Castle**

*Anežka MIKULCOVÁ*

The final stage of the restoration of the main building of the Veltrusy State Castle, which took place between 2017 and 2021, was mainly focused on restoration and craft work in the interiors. The text focuses on the restoration of a valuable set of wallpapers and wall and ceiling paintings, which brought interesting findings and stimulated new research and innovative technological solutions. The collection of wallpapers from the second third of the 18th century, which is very diverse in terms of material, technique, subject matter, and provenance, outlines a varied display of traditional, oriental and modern technologies, for example in the form of the Japanese technique of karibari or the use of graphic programs in the creation of copies of fabric wallpapers. It was also surprising to observe the priorities and tastes of the aristocratic clients, for example in the form of secondary artwork on imported wallpapers. In relation to the murals in individual rooms, particularly those decorated with Chinoiserie-style paintings, the frequent issue of the degree and intensity of retouching was discussed. The necessity of detailed and technologically proficient removal of the surface overpaintings, cleaning and connecting the sealants, which subsequently required only a gentle scaling retouch of the background without the need for further intervention directly into the figurative scenes, was illustrated by the approach taken. The restoration and related study of the ceiling paintings revealed their relatively compact iconographic message and inspirations or quotations from well-known masters. From the point of view of restoration intervention, these ceiling paintings represent a case in which the quality of the original has survived only in a fragmentary manner, and the amount of overpainting and retouching has led to its deterioration. Such cases raise the question of the extent to which it is desirable to replace artistically inferior, but essentially historical,

overpaintings with new ones. A substantial part of the article is devoted to the restoration of the main hall, which illustrates the topic of complex restoration of period interiors which in itself raises a number of methodological questions. After an outline of the complex historical development of the hall's appearance, the reader is presented with the reasons leading to the final approach to restoration, accepting to some extent the stylistic plurality already determined by the modifications under the Chotkov owners of the castle. Last but not least, the erroneously traditional authorship of the ceiling painting in the main hall of the castle, which appears in practically all popular and specialist literature on Veltrus, is refuted.

*Illustrations: Fig. 1. Paper applications of wallpaper from the Great Chinese Cabinet, around 1751, condition before restoration. The original red of the more subtle morphology shines through beneath the baroque blue overpainting of the flowers; Fig. 2. Queen Tomyris with the head of King Cyrus, Veltrus State Castle, 2nd half of the 18th century, post-restoration condition; Fig. 3. Gaspard Duchange after Peter Paul Rubens, Tomyris submerging the head of the dead Cyrus in a vessel of blood, 1713–1720; Fig. 4. Painting in the so-called butler's room, 2nd half of the 18th century, state during the uncovering; Fig. 5. Painting in the so-called butler's room, 2nd half of the 18th century, state after restoration. The square hole in the wall is a remnant of a flue from a no longer preserved stove; Fig. 6. Painting in the sala terrena after an engraving by Jacques Callot, 1st half of the 18th century; Fig. 7. Jacques Callot, Cap. Cardoni and Maramao from the Balli di Sfessania engraving set, 1621–1622; Fig. 8. Vault of the main hall, c. 1710, condition before restoration; Fig. 9. Vault of the main hall, c. 1710, condition after restoration; Fig. 10. Detail of the painting of the vault of the main hall – allegory of Noon, c. 1710; Fig. 11. Samuel Bottschild, Meridies from the cycle of the four times of the day, before 1693; Fig. 12. Josef Pichler (attributed), floral still life from the main hall, 1765.*

#### Methods of moisture measurement in historical materials with examples of use on archaeological sites under the 3rd courtyard of Prague Castle

Tomáš WEISS, Kateřina KALIANKOVÁ, Martin SLAVÍK, Jakub MAREŠ, Jana MARŠKOVÁ-KUBKOVÁ, Jan VÁLEK

Many historically valuable buildings are threatened by masonry degradation, which is often linked to the presence of moisture. Moisture has an affect on salt or frost weathering, but also on the swelling and shrinkage of clay components as well as on biogenic degradation. This article focuses on moisture in stonework, in particular on the methods by which

moisture is determined. The article gives an overview of the methods, their physical principles, and a clear list of their advantages, disadvantages, and limitations. The selected methods are presented on a specific case of application in the archaeological areas under the Third Courtyard of Prague Castle, which is notable for its remains of Romanesque and Gothic architecture and fragments of early medieval fortifications. The site was uncovered in the 1920s but is currently struggling with the degradation of the bricks present, likely related to the humidity.

Measurements are taken on the gaize (opuka) pillar of the early modern bridge, located to the northwest of St Bartholomew's Chapel. This site was chosen because of its specific temperature and humidity conditions. The water here is located shallow, below the surface of the historic ground, and it creeps up the bridge pier. The temperature conditions are interesting due to the significantly lower temperatures measured at the base of the pillar and the high temperatures in the higher parts of the pillar. A combination of several methods, both destructive and non-destructive, was chosen for moisture monitoring here: resistive methods, electromagnetic methods, and a probe using reactive dye. Monitoring is carried out by manual measurement once every 3 weeks, and automatic measurement with 1 hour intervals is used for instruments that allow this.

Measurements to date show that the moisture content of the bridge abutment masonry does not change significantly during the year, but the assumption that the moisture content of the gaize generally decreases with height above ground level, probably due to groundwater uplift, has been confirmed. The measurements are still ongoing, however, and the results presented and their interpretation are not definitive; further material analyses and the use of other methods beyond the scope of this paper are planned as part of the research.

The results and experience with the measurements lead to the conclusion that the microwave method with a greater depth range is the most appropriate non-destructive method. Electromagnetic probes with a lower measurement depth are not recommended for rough, rugged surfaces, as their results have been shown to be significantly biased. In case of limited financial possibilities, the resistive method with two electrodes is a suitable choice, but it is prone to errors in saline materials. If the aim of the measurement is to detect subsurface evaporation sites, a probe using a reactive dye is a suitable method. The methods presented here are concerned only with measuring the moisture content of the building material itself, but from the point of view of studying moisture in building interiors, air

moisture is also critical, and it is recommended to measure this together with air and masonry temperature.

*Illustrations: Fig. 1. Schematic illustration of methods to measure moisture in historical building materials: resistive methods (E – two-electrode, ERT – electrical resistivity tomography), electromagnetic methods (EM, TDR), infrared thermography (thermal imaging), heat-pulse method, strain gauge, uranine-probe (probe using reactive dye) and neutron imaging method as an example of other methods not covered in this article; Fig. 2. Measured profile on the bridge pier of interest (right) with measurement locations marked – points 1 to 6 and the location of the TDR. The concrete walkway originally planned for public use is visible at the top left, and the concrete structure on which the current Third Courtyard of Prague Castle is located is visible at the very top. The height in cm on the right is measured from the ground; Fig. 3. Results from MOIST and TDR electromagnetic measurements, the numbers in the legend correspond to the measured points (ordered from the ground – see Fig. 2); Fig. 4. Results from VGMeter measurements, the digits in the legend correspond to the measured points (ordered from the field – see Fig. 2); Fig. 5. Results from uranine-probe measurements. Values from measurement points 2 and 3 are shifted by 1 and 2 moisture percentage points, respectively, so that they are all readable in the graph; Fig. 6. Results of moisture from surface resistivity measurements, the digits in the legend correspond to the measurement points (ordered from the field – see Fig. 2); Fig. 7. Results of subsurface resistivity measurements. The measured values are given in the form of  $10 \times \log$  (resistance [Ohm]), i.e. the value “80” in the figure corresponds to 100 MOhm (108 Ohm). The numbers in the legend correspond to the measured points (ordered from the field – see Fig. 2); Fig. 8. Selected thermometric images of the measured site typical for winter and summer. Tab. 1. Methods and instruments used to measure humidity and frequency of measurement; Tab. 2. Overview of used and analysed methods.*