VIT HONYS – JAN KVAPIL

ON ICONOGRAPHY OF THE INTERIOR DECORATION OF THE PILGRIMAGE CHURCH OF THE HOLY TRINITY IN GOTTESBERG NEAR VERNERICE

The study presents new findings about hitherto almost unknown wall paintings of the late Baroque pilgrimage church of the Holy Trinity and St. Prokop from the years 1732 to 1737. The church was located on Gottesberg hill near Vernerice in the Ústí Region (the district of Děčín), and was demolished in 1975. New findings are based on the newly discovered text of an anonymous German print relating to this pilgrimage place dating roughly to the mid-18th century, bearing the name "Kurtzer Bericht von dem zu Gottes-Berg Wernstädtl Leitmeritzer Creyses und von denen Alldata vorgebildeten und gemalten Geheimnussen" whose author was according to numerous biblical references a theologically educated person. Perhaps it was the instigator of the building itself, P. Jan Jindrich Hain, native from Vernerice. The text describes the decoration of a front facade, interior paintings of arches in the central chapel with the theme "Te Deum" and the Holy Trinity and further also biblical characters and archetypes related to the herald of Jesus Christ and the Virgin Mary on two paintings on the sides of the main altar. In the perimeter cloister there was also an extensive cycle of painted secrets and actions undertaken by the Triune God from the creation of the world until its end in the form of typological parallelism of the Old and New Testaments. In this form and extent the cycle was probably apart from the cycle of ceiling paintings by J. Hiebl in the monastery church in Doksany from the year 1722 unparalleled in Baroque Bohemia. Although the wall painting, mentioned in the sources in the 30s of the 19th century for the last time, mostly disappeared on the turn of the 19th and 20th centuries, its former existence reminds us even more of an irreparable damage caused by intentional act of demolition of the ecclesiastical building, embodying in its form Trinitarian symbolism and undoubtedly still preserving fragments of these remarkable iconographic decorations at that time.

TOMÁŠ BROŽ – JAN LEIBL – JAROSLAV SKOPEC

ST. CATHERINE'S CHURCH IN THE VILLAGE OF CHOUC

The village of Chouč was first mentioned in written sources in 1057 in the charter of the Litoměřice Chapter at St. Stephen's Cathedral. The earliest records proving the existence of a parish office and a church in the village are to be found in confirmatory books where the parish office is mentioned in the sixties of the 14th century, and then in registers of papal tithes in the second half of the 14th century. After the year 1420 the village passed to possession of Jakoubek of Vřesovic, whose family then held the village Chouč for next six generations till the second half of the 16th century. After having changed several owners in the late 16th and throughout the 17th century, in 1681 the village became a part of quite large Lobkowicz estate of Bílina and then when Bílina family branch became extinct in the beginning of the 18th century the village was subject to Roudnice Lobkowicz estate in which it remained as a tributary village until the mid-19th century.

Single-nave Church of St. Catherine is formed by a rectangular nave and an offset polygonally ended presbytery, to whose north wall is attached a sacristy, to whose north wall is attached a sacristy of a square floor plan. The church is surrounded by a stone wall that defines a rectangular area of the former cemetery. It is accessible through a walled gate from the northwest. Until now the church has not been the main object of research, quite on the contrary it has stood on the edge of historians' interest. In academic literature it has appeared only in basic registries. In these it is mostly dated to the last third of the 14th century while the lenghtwise walls of the presbytery might be a remnant of an earlier, probably early Gothic ship. However the results of the building and historical survey, conducted in recent years has shown that these walls are rather a remnant of an early Gothic, probably rectangularly ended presbytery, which was later fitted with a three-sided enclosure. This was supposed to be built in the last third of the 14th century, but actually it was added only in the second third of the 15th century. This assumption is confirmed by stonemasons' marks found on consoles of the enclosure of the presbytery, which are the same as marks occurring in St. Peter's Church in Louny, whose reconstruction from the 50s and 60s of the 15th century is captured in surviving accounts. The dating could be also supported by occurrence of elongated wedge-shaped profile of ribs with shallow cavettos that were in the period of high Gothic significantly deeper and wedges were more blunt. Thus the reconstruction of the presbytery can be related to the new owner of the village Jakoubek of Vřesovic, who acquired the village during the Hussite wars, or to his son John, who directly administered some of the newly acquired property during the life of his father. Since they were representatives of Utraquist nobility, the find of a relief of a chalice in a Gothic gable in the presbytery cannot surprise us. Its shape again clearly refers to the period of origin of the enclosure of the presbytery after the Hussite wars.
To determine the age of the nave and sacristy is more complicated. The nave is now covered by modern day compact plasters that do not allow to study the wall of the nave and its relationship to the presbytery. The evidence of medieval age of the nave is provided only by reinforcement of the southwest and northwest corners by larger regularly shaped stone blocks that can be seen under a partially flaked off plaster on photographs taken before the repairs were implemented in the 70s. Neither proportions of a layout of the nave do not allow to decide whether it was built in earlier or later Gothic phase since they are not distinctive in any particular way, on the contrary they are common for the whole Gothic period. Thus it is impossible to rule out identical age with the remnant of supposed early Gothic presbytery. The difference in thickness of the walls is not necessarily an obstacle, because it is pretty usual for this period. In the case of the sacristy, the situation is even more complex. In the church accounts from the year 1690, the church is listed without the sacristy, which was according to this source built in the very same year. However, its traditional location on the northern side of the presbytery and its square floor plan with the usual dimensions allow us to assume its medieval age. This fact is also supported by existence of three reinforcing blocks noticeable in the heel of the northwest corner, which bear traces of processing platforms with flat teeth, which is typical for this period. We believe, therefore, that in the year 1690 the sacristy was newly built but it was constructed on bases or lower parts of the building preserved just as a torso at that time.

Aside from the uncertain form and dating of the oldest verifiable building stage of the church, which is certainly a valuable part of it, its newer Gothic adaptation might be considered as absolutely unique in the wider regional context. Comparing to its older period classification, which existing sources put to the second third of the 14th century, the adaptation must be newly considered to be implemented almost about a century later which means in the turn of the 50s and 60s of the 15th century. The rebuilding thus falls into the period of the reign of George of Poděbrady, which is in terms of architecture not extensively explored. It is due to more general, albeit gradually changing opinion that larger building businesses were not favoured in the period after exhausting Hussite wars. In this regard the Church in the village of Chouč has a unique position because it is the only building that can, at this moment, be clearly identified with the representation of new Utraquist elite. There has not been many similar examples of ecclesiastical architecture preserved till now as the details pointing to Utraquist creed gradually vanished over time, especially during the period of recatholicization after Renewed Land Ordinance after the year of 1627.

MARTA PAVLÍKOVÁ – ALENA SELLNEROVÁ
THE AVANT-GARDE TOWN OF LOUNY – THE REPRESENTATIVE INTERWAR IMPLEMENTATION
Since the sixties of the 19th century national consciousness of Czech inhabitants of the town of Louny grew stronger, which was particularly demonstrated by strong activities of clubs and associations, by the tendency to adhere to “new churches” and in the reflection of Czech history. After the formation of Independent Republic feeling of Czech identity reflected also in building activity. Housing developments surrounding the medieval core of Louny and both the church of the Czechoslovak Hussite Church by Pavel Bareš and the church of the Evangelical Church by the municipal architect Otakar Polák represent new Czechoslovak Republic, its architectural impulses and political dimension. Influence of Czech environment on architectural thinking of local builders and architects might be well demonstrated also on community houses designed by Jindřich Freiwald, Josef Hausenblas, Pavel Bareš and by community area Spořilov.

KAMIL PODROUŽEK – TÁRA ŠÍMKOVÁ
EARLY BAROQUE FACADES OF THE CHURCH OF HOLY TRINITY IN THE VILLAGE ZAHORANY
The study presents results of surveys done on outer shell of the Holy Trinity Church in Zahořany (district of Litoměřice), conducted in the years 2014 and 2015, which revealed remnants of the original colour scheme, whose age very likely corresponds to the time of its construction in the years 1653–1657. Preserved remnants allowed us to reconstruct the original colouring of each of facades and of entrance portal. Red colour predominated in tectonics with quoins on a pedestal and lesenas on the facades. Joints between blocks were as well as depressed fields painted with white lime paint and contrast between red and white paint was used on a painted sandstone portal of the main entrance with an alliance crest in supraporta (pediment). The investor of the building was the Imperial general and provincial military commander Jan de la Cron. The idea of the design of the church comes from the circuit of the Italian architect and sculptor Carlo Lurago.

JAROSLAV SKOPEC – JAN LEIBL
ST. NICHOLAS’ CHURCH IN BĚSNO
The village of Běsno is located 9 km southeast of Podbořany at Očihovecký stream. Today the church is a freestanding building in the middle of a spindle shaped village square, originally it stood in the middle of an oval complex surrounded by a wall.

The church has a rectangular nave and in the east a square presbytery with a sacristy is attached on its southern
side. In the axis of the western facade of the nave is situated a three-storied prismatic tower with a staircase annex on the southern side. The nave has a flat ceiling illuminated by four window openings and is accessible from the west through undertower oblong portal. The original pointed portal of the nave is walled and is to be found in the south. The western part of the nave comprises a rectangular choir supported by four columns. To the east, the nave opens to the presbytery with a triumphal arch partly with a semicircular and parabolic lintel. The lintel of the triumphal arch, of windows in the nave and the front side of the parapet of the choir are decorated with stucco rocallle ornaments and grids. The presbytery is vaulted by one field of cross-ribbed vaulting with wedge ribs that have caved in sides. The ribs meet at the top in a circular keystone with a rosette. Ribs in the southeast and northeast corner abut irregular polygonal pyramidal console. From the south and north the presbytery is illuminated by one window opening with segmented lintel, to the east there is a walled pointed opening. In the south is situated an entrance to the sacristy with a flat ceiling. The sacristy is also accessible from the west and is illuminated from the south by a window opening with a semicircular lintel. The floors of the tower are fitted with beamed ceilings and are accessible by a wooden staircase. The church is covered by a saddle roof with a gable above the eastern facade of the presbytery. It has a collar systems truss with a pair of queen posts.

The medieval church, which is first mentioned in the year 1352, included a square presbytery and about three-quarters of the eastern part of the nave. Original elements of the church certainly comprised the southern portal and walled small window openings along its sides which are at higher level. The church with its dimension and ground plan belongs to the group of smallish early Gothic buildings. In the district of Louny this group involves also churches in Hořetice, Vrbno nad Lesy and Buškovice. Our church, however, differs from the others in the area by the fact that the wall of the presbytery is comparing to the wall of the nave very thick which makes us assume that it bore or should have born a choir tower. In that case, it would be the only documented case of a medieval church with the choir tower in the Ústi Region. Considering the choir tower the Běsno church is then the most eastern located one in the western part of Bohemia (including especially the district of Čech and adjoining parts of the districts of Karlovy Vary and Pilsen) where this type occurs in a larger number. Another area where churches with a tower above a choir can be found is eastern part of Central Bohemia, especially the districts of Kutná Hora and Kolín.

It will be probably necessary to change the original dating of the church (which was put around 1300) to the second quarter of the 14th century on the basis of the form and shape of the vault of the presbytery, which shows no signs of secondary insertions. Medieval appearance of the church apparently lasted till the 80s of the 18th century without major construction work, when the nave was extended westwards, four existing window openings were broken through in the nave plus two more window openings in the presbytery. In the mid-90s of the 18th century the choir and the tower were probably built, before the year 1834 the sacristy was added and probably also the staircase annex to the tower, which was repaired later in the mid-80s of the 19th century. After the year 1834 all work done comprised only the most urgent repairs and maintenance, which the church virtually lacked in the second half of the 20th century. It led to its rather dismal state.

LENKA HÁJKOVÁ

RŮŽENA ŽERTOVÁ AND HER WORK – THE DEPARTMENT STORE LABE

The article presents three themes, which has not yet been addressed in relation to the building. The article is a comparison of already published interpretations of the building, the concept of interior floorplan and finally the phenomenon of a female profession – an architect.

The department store Labe came into existence in the context of a nationwide system of department stores implemented in the sixties and seventies of the 20th century. Compared to other implementations the Labe department store differs mainly in the author’s distinctive attitude to architectural design, when a source of inspiration became the river Elbe (Labe in Czech) By inserting this poetic element into the shape of the facade, the building has become an individual work of art. Other specifics of the department store involve work with classical architectural features. The building thus stands outside the mainstream of postmodern architecture of the period.

On closer inspection of its interior arrangement we find out that the function is linked to its own specific requirements for floorplans, design and construction of the building. In this case it is mainly variability and clear arrangement. These requirements were fulfilled by using a modular concept and supporting reinforced concrete construction.

The period in which the building was erected, is also specific due to the fundamental shift in gender relations in the architectural community. On the basis of changes in political and social environment this profession fully opened to women who were able to get into management positions and lead important and large-scale projects. The first generation of fully accepted women architects involves three women: Alena Šrámková, Věra Machoninová and also the author of the Labe department store Růžena Žertová, whose impact on the form of architecture of the late 20 century is absolutely undeniable.