

# CULTURAL HERITAGE IN THE CZECH REPUBLIC

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## INTRODUCTION

Tourism has been rapidly growing over the last few decades and forecasts indicate an ever faster rate of growth. One of the pillars of tourism industry has been the desire to see and learn about the cultural identity of different parts of the world. In domestic tourism, cultural heritage stimulates national pride in its history. In international tourism, cultural heritage stimulates respect and understanding of other cultures and, as a consequence, promotes peace and understanding. The interchange of cultures over thousands of years has resulted in some of the best historical monuments. Aware of the wealth and diversity of culture, we should strive for sustainable tourism development. Cultural heritage attractions are by nature unique and fragile. Therefore, it is fundamental to develop cultural heritage sites while protecting and preserving them for future generations.

Cultural heritage has long been the object of interest of the international organisation UNESCO – United Nations Educational, Scientific and Cultural Organization. *Noting* that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay but also by changing social and economic conditions which worsen the situation with even more terrible damage or destruction, *considering* that worsening or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world, *considering* that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole, and *considering* that it is obligatory for the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, the General Conference of UNESCO adopted the **Convention Concerning the Protection of the World Cultural and Natural Heritage** on 16 November 1972. Based on this Convention, UNESCO established the World Heritage Committee for safeguarding the cultural and natural heritage of outstanding universal value in 1976 and in 1978 the first sites were inscribed on the **World Heritage List**. In 1992, UNESCO established the **Memory of the World Programme** aimed at preservation of, and access to, documentary heritage of the world. Original motivation came from a growing awareness of the state of valuable documents. Significant collections worldwide have suffered plundering, illegal trading, destruction, inadequate housing and funding, etc. Much has vanished forever, much is endangered. Happily, missing documentary heritage is sometimes rediscovered. In 2003, the **Convention for the Safeguarding of the Intangible Cultural Heritage** was adopted. Considering natural heritage, the UNESCO **Man and the Biosphere Programme** was established in 1968 already.

## CULTURE AND CULTURAL HERITAGE – BASIC TERMS AND APPROACHES

The modern term culture is based on a term used by the Ancient Roman rhetorician Marcus Tullius Cicero in his *Tusculanae Disputationes* where he used it as an agricultural metaphor for cultivation/development of the soul – “cultura animi”.

**CULTURE** is a very complex concept that may be approached from different perspectives and aspects. The definition of culture has long been a controversy and the term is used in a variety of ways. One of the first scholars who dealt with the identification of culture was Edward Burnett **Tylor** (1832-1917; 1871), an English anthropologist. According to him, culture is “*a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society*”. Geert **Hofstede**, a Dutch psychologist (born 1928), defines culture as “*the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving*”.

**Webster’s New Encyclopaedic Dictionary** defines culture as the characteristic features of a civilisation including its beliefs, its artistic and material products, and its social institutions. **Merriam-Webster Dictionary** defines culture as the beliefs, customs, arts, etc. of a particular society, group, place, or time, and as a particular society that has its own beliefs, ways of life, art, etc. Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. According to **New World Encyclopedia** culture refers to the social standards and norms of behaviour, the traditions, values, and religious beliefs and practices that are held in common by members of the society.

**UNESCO** has defined culture as the “set of distinctive spiritual, material, intellectual, and emotional features of society or a social group that encompasses, in addition to art and literature, also lifestyles, ways of living together, value systems, traditions and beliefs.” Culture is a part of lifestyle shared by a particular community as well as an important factor of the life of the community. The similarities in spoken and written language, behaviour, lifestyle, customs, heritage and ideology **connect the individuals to groups of people in a certain culture**. At the same time, culture is not static, fixed or unchanging, it rather involves a dynamic process as people respond to changing conditions and challenges. Another common way of understanding culture sees it as consisting of three elements, i.e. **values, norms** and **artefacts**. Values include ideas about what in life seems important. Norms consist of expectations of how people will behave in different situations. Artefacts, things or material culture derive from the values and norms of a culture.

The term cultural heritage has not always meant the same thing. Recent decades have seen the concept of heritage undergoing a significant change. Once referred exclusively to the monumental remains of cultures, heritage as a concept has gradually come to include new categories such as the intangible, ethnographic or industrial heritage. Hence **CULTURAL HERITAGE** is a broad concept and includes the cultural as well as the natural environment. It consists of the products and processes that are inherited from past generations, maintained in the present and passed on for the benefit of future generations. It includes many diverse

values such as cultural, natural, historical, architectural, archaeological, or geological. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artefacts) as well as intangible culture (such as folklore, traditions, language, knowledge, songs, music, dance, cuisine, crafts or festivals). It records and expresses the long processes of historic development, forming the core of diverse national, regional, indigenous and local identities and is an integral part of modern life. Heritage is not a renewable resource, therefore **it should be conserved in the most efficient way.**

Cultural heritage has long been the object of interest of the international organisation UNESCO. The **Convention Concerning the Protection of the World Cultural and Natural Heritage** defines **HERITAGE** as our legacy from the past, what we live with today, and what we pass on to future generations. The Convention also states that our cultural and natural heritage are irreplaceable sources of life and inspiration. Heritage can be classified into two categories – cultural heritage and natural heritage. As of July 2015, there are 1,031 World Heritage Sites, places of outstanding cultural or natural importance to the common heritage of humanity – 802 cultural, 197 natural and 32 mixed properties in 163 states. Each of these sites is considered important to the international community. Italy is home to the greatest number of World Heritage sites with 51 inscriptions.

Article 1 of the Convention lists **CULTURAL HERITAGE** as:

- **monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features which are of outstanding universal value from the point of view of history, art or science,
- **groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science,
- **sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

We distinguish two basic groups of cultural heritage:

- **tangible** cultural heritage that can be further divided into:
  - movable cultural heritage (paintings, sculptures, coins, manuscripts),
  - immovable cultural heritage (monuments, archaeological sites, national and historical memorials, churches, bridges, etc.),
  - underwater cultural heritage (shipwrecks, underwater ruins and cities),
- **intangible** cultural heritage (language, music, songs, oral traditions, dance, rituals).

Intangible cultural heritage consists of non-physical aspects of a particular culture. They are forms of culture that cannot be touched or stored in physical form but only experienced. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expressions, languages and other aspects of human activity. Naturally, intangible cultural heritage is more difficult to preserve than physical objects.



UNESCO defines **INTANGIBLE HERITAGE** as the practices, representations, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as a part of their cultural heritage. Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage adopted by the UNESCO General Conference in 2003 states that intangible cultural heritage is evident in the following domains:

- Oral traditions and expressions, including language;
- Music and the performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Handicrafts and visual arts that demonstrate traditional craftsmanship.
- Gastronomy is not an official UNESCO category yet, and is used as such only for the purpose of this study.



[http://img7.rajce.idnes.cz/d0701/9/9870/9870521\\_802e1d6bfbf613664bfd731de355050b/images/Jizda\\_kralu\\_Vlcnov\\_2014\\_18.jpg](http://img7.rajce.idnes.cz/d0701/9/9870/9870521_802e1d6bfbf613664bfd731de355050b/images/Jizda_kralu_Vlcnov_2014_18.jpg)

[https://www.autovylet.cz/wp-content/gallery/jizda-kralu/jizda\\_kralu\\_vlcnov\\_06.jpg](https://www.autovylet.cz/wp-content/gallery/jizda-kralu/jizda_kralu_vlcnov_06.jpg)

Natural heritage (including culturally significant landscapes and biodiversity) is another important part of the heritage of a society covering the countryside and natural environment (forests, mountains, lakes, rivers, caves, etc.), including flora and fauna (scientifically known as biodiversity), as well as geological elements (including mineralogical, geomorphological, paleontological, etc.; scientifically known as geodiversity). This kinds of heritage sites often serve as an important component in tourist industry attracting many visitors from abroad as well as locals. It can also include cultural landscapes, natural features that may have cultural attributes. Natural heritage is often understood as a part of cultural heritage.

Article 2 of the Convention Concerning the Protection of the World Cultural and Natural Heritage lists **NATURAL HERITAGE** as:

- **natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view,
- **geological and physiographical formations** and precisely defined areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation,
- **natural sites** or precisely defined natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Convention for the Protection of the Archaeological Heritage of Europe adopted by the Council of Europe in 1992 (Valletta, Malta) considers all remains and objects and any other traces of mankind from past epochs to be **ARCHAEOLOGICAL HERITAGE**. It serves as a source of the European collective memory as well as an instrument for historical and scientific study. The preservation and study of archaeological heritage help to retrace the history of mankind and its relation with the natural environment. Archaeological heritage shall include structures, constructions, groups of buildings, developed sites, moveable objects, monuments of other kinds as well as their context, whether situated on land or under water. Archaeological heritage constitutes the basic record of past human activities. Its protection and proper management is therefore essential to enable scholars to study and interpret it on behalf of and for the benefit of present and future generations.

To summarise, it can be stated that cultural heritage is an ensemble of tangible as well as intangible relics created by our ancestors that give evidence of their history, culture and everyday life, have been preserved in their original environment that we would like to preserve and pass on to future generations. Cultural heritage includes tangible evidence of the past such as monuments (buildings, archaeological findings, sculptures), places (with monuments of important events), artefacts (works of arts, collections), etc. and intangible evidence, i.e. language, folklore (oral traditions, customs and rituals, traditional crafts, culinarian art and gastronomy, etc.).



<https://www.chasingthedonkey.com/wp-content/uploads/2014/10/Croatian-Culture-UNESCO%E2%80%99s-Intangible-Cultural-Heritage.jpg>

**TOURISM** is travelling from a person's usual place of residence for period longer than 24 hours, primarily for leisure and pleasure. Tourism is a social phenomenon, not a production activity, it brings expenditures of all travellers or visitors for all (and various) purposes (not only to the hotels and catering establishments), and its result is an experience that is extremely varied. Basically, tourism includes many forms such as seaside, mountain, sport, health, shopping, or **heritage**.

There is no singular, specific definition of either cultural or heritage tourism. Some call it cultural tourism, some heritage tourism, some cultural and heritage tourism, or shortly cultural heritage tourism. Consequently, cultural tourism is often used interchangeably with heritage tourism. **CULTURAL HERITAGE TOURISM** is travelling to experience the places and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural resources (Cultural Heritage Tourism, 2005). The object of this form of tourism is (among other aims) the discovery of monuments and sites. It usually offers tourists the attraction of cultural traditions, places and values such as religious practice, folklore traditions and social customs of certain communities or ethnic. It offers a full range of experience that visitors can undertake to learn what makes a destination distinctive – its lifestyle, its heritage, its arts, its people. Cultural tourism includes tourism in urban areas particularly historic or large cities offering cultural facilities such as museums and theatres as well as in rural areas showcasing the traditions of local communities such as festivals or rituals, and their values and lifestyles. Cultural tourism differs from recreational tourism in that it tries to achieve an understanding or appreciation of the nature of visited places (ICOMOS – International Scientific Committee on Cultural Tourism, 1997). Every visit in a place leaves visitors not just an added knowledge of the place itself (that can also be seen in books, television, and the Internet), but a deeper understanding of its people. Cultural tourism has a long history with its roots in the Grand Tours (from the 16 century onwards).

We distinguish several types of cultural tourism, or tourism products and activities:

- cultural heritage monuments (castles, chateaux, folk architecture, historic buildings, monuments),
- cultural institutions (museums, art galleries, collections, libraries),
- cultural events (theatres, festivals),
- cultural landscapes (parks, gardens),
- locations connected to historical people and events,
- religious tourism, pilgrimage routes (Vatican, Lourdes, Mecca)
  - visiting religious sites, locations and monuments with religious motivation,
  - visiting religious sites and locations without religious motivation (desired by the architectural and cultural importance of the sight),
  - pilgrimage routes,
- rural tourism (traditions, lifestyle),
- culinary and wine tourism,
- festival tourism (festivals or fairs)

- literary tourism – deals with places and events from fictional texts as well as the lives of their authors, it can include following the route taken by a fictional character, visiting particular place associated with a novel or a novelist (homes, graves)
- music tourism – visiting music festivals or performances, annual carnivals (events that include music, dancing and street parties),
- movie tourism – travelling to locations where famous films were shot (New Zealand – the Lord of the Rings, Sherwood Forest, Rosslyn Chapel in Scotland, Wallace Monument in Stirling, Tunisia – Star Wars, Petra in Jordan – Indiana Jones, Graceland – Elvis Presley, Liverpool – The Beatles; Jičín, Hoštice, Modrava)
- dark tourism (Bran Castle in Romania, Hiroshima Peace memorial Park in Japan, Chernobyl in Ukraine, Ground Zero in New York, the Auschwitz concentration camp in Poland, Anne Frank Museum in Amsterdam, Pearl Harbour in Hawaii).

A wide range of **CULTURAL THEMATIC ROUTES** is offered that vary in themes and types. These include architectural, industrial, spiritual, artistic, gastronomic, and many others. Thematic routes are tourism products which row up natural or man-made attractions accessible by different forms of transport around a chosen topic or theme. The first cultural routes were introduced by the Council of Europe in 1987. It started first with ten cultural routes marking the stages in the development of Europe. They cross over and link the local, the regional and the international level (Atlas of Cultural Routes – European Institute of Cultural Routes). In 2015, there were 33 Cultural Routes of the Council of Europe with very different themes that illustrate European memory, history and heritage. Some of the most important cultural routes include:

- Santiago de Compostela Pilgrim Routes,
- The Hansa (178 member cities in 16 countries),
- The Viking Routes (collection of sites, stories and heritage relating to the shared Viking legacy of Europe and beyond, 50 sites in 10 countries including examples of forts, towns, farms, quarries, ships, objects, museums, archaeological remains and reconstructed longhouses),
- The Via Francigena (ancient road, pilgrim route running from Canterbury to Rome),
- European Mozart Ways (cities, palaces, pleasure gardens, inns and hotels, concert halls and opera houses, churches and landscapes, in 10 European countries visited by Mozart; Olomouc),
- The Phoenicians' Route (network of the great nautical courses which Phoenicians used since the 12 century B.C. as their main trade and cultural lines of communication in the Mediterranean Sea),
- The European Route of Jewish Heritage (archaeological sites, old synagogues and cemeteries, ritual baths, Jewish quarters, monuments, memorials, archives, libraries),
- The Via Regia (oldest and longest road link between the East and the West of Europe),
- The Romanesque Routes of European Heritage,
- The European Route of Cistercian abbeys,
- The European Cemeteries Route,
- Prehistoric Rock Art Trails,

- European Route of Historical Thermal Towns,
- The European Route of Megalithic Culture,
- The Roman Emperors and Danube Wine Route,
- European Route of Industrial Heritage – the first European network dedicated to industrial heritage was established to demonstrate that industrial heritage can be a valuable resource. It has been developed at transnational level around former industries such as textile, mining or steel. By establishing the so called “Anchor Points” of these areas, people are attracted by 60 important industrial heritage sites with a well-developed tourism infrastructure.

**TOURIST**, a backbone in the tourism sector, is a person who travels or visits a place for pleasure and stays in a place overnight in a kind of accommodation establishment. Cultural tourists are typically seen as well educated, well-off and broadly travelled, and they generally represent a highly desirable type of visitor. It is generally agreed that cultural tourists spend substantially more than standard tourists do. Cultural tourists expect different experiences from their holidays. During these experiences tourists can interact with three kinds of cultural attributes – the physical (built heritage), the general (daily life of a host community) and the specific cultural activities of a host community (rituals and festivals).

**ART** is a diverse range of human activities in creating visual, auditory or performing artworks intended to be appreciated for their beauty or emotional power. The term art also covers the products of those activities. Fine art is art developed primarily for aesthetics, distinguishing it from applied art that also has to serve some practical function. There are three aspects of human creativity – Art, Crafts and Science. Roughly determined, art relies upon intuitive sensing, vision and expression, crafts upon sophisticated technique and science upon knowledge.

Possible division of different types of art:

- visual art – current usage of the term visual arts includes:
  - fine art (painting, sculpture)
  - applied arts
    - ✓ decorative arts – pottery, glassware, furniture, hardstone carving, metal work (goldsmiths), jewellery, ivory carving, woodwork, textile arts, mosaics, etc.
    - ✓ industrial design – design applied to products that are manufactured through techniques of mass production; key characteristic – the creative act of product form takes place in advance of the act of making a product (car, iPod, mixer)
    - ✓ graphic design – combines words, symbols, images, types and colours to create a visual representation of ideas and messages (logos, publications, advertisements, posters, billboards, website graphics, signs and product packaging)
    - ✓ fashion design – art of application of design and aesthetics to clothing and accessories
    - ✓ interior design – art or process of designing the interior of a room or building
    - ✓ architecture – the art and science of designing buildings, creation of objects where the practical considerations of use are essential



- (handi)crafts
- auditory art – i.e. music (that may be classified as a performing art, a fine art or as an auditory art)
- performing art – includes theatre and dance.

**VISUAL ARTS** are art forms such as painting, sculpture, ceramics, drawing, printmaking, design, architecture, crafts, photography, video and filmmaking. This means that they include not only the fine art (painting, sculpture) but also the applied arts (industrial, graphic, fashion or interior design), decorative arts (jewellery, pottery) and crafts. Some art forms combine a visual element with performance (film) or the written word (comics).

Historically, the five main **FINE ARTS** were painting, sculpture, architecture, music and poetry, created primarily for aesthetic and intellectual purposes and judged for their beauty and meaningfulness. (In that sense, there are conceptual differences between fine arts and applied arts. Nevertheless, in practice, the two often overlap.) Originally, art referred to any skill or mastery and was not differentiated from crafts or sciences. In modern usage after the 17 century, where aesthetic considerations are dominant, fine arts are separated and distinguished from acquired skills in general, such as decorative or applied arts. Today, fine arts commonly include additional forms, such as film, photography, or printmaking.

**APPLIED ARTS** are the application of design and decoration to everyday objects to make them aesthetically pleasing. The definition of fine art originally excluded the applied arts and crafts. In contemporary practice this distinction has become essentially meaningless, as the intention of the artist is given primacy, regardless of the means through which this is expressed.

**DECORATIVE ARTS** are arts or crafts concerned with the design and manufacture of beautiful objects that are also functional. The distinction between the decorative and the fine arts has essentially arisen from the post-Renaissance art of the West where it is for the most part meaningful. This distinction is much less meaningful when considering the art of other cultures and periods, e.g. it is not very useful for appreciating and understanding early Medieval art in Europe. In that period, fine arts such as manuscript illumination and monumental sculpture existed, but the most prestigious works tended to be in goldsmith work, in metal casting such as bronze, or in other techniques such as ivory carving. Large-scale wall-paintings were much less regarded and rarely mentioned in contemporary sources. They were probably seen as a substandard substitute for mosaic, which for this period must be viewed as a fine art, though in recent centuries mosaics have tended to be seen as decorative.

**HANDICRAFT** (artisanal handicraft) is any of a wide variety of types of work where useful and decorative objects are made completely by hand or by using only simple tools. It is a traditional main sector of craft (requires particular skills and knowledge of skilled work), and applies to a wide range of creative and design activities. Usually the term is applied to traditional techniques of creating items (whether for personal use or as products) that are both practical and aesthetic. Such items often have cultural and/or religious significance. Handcrafting has its roots in the rural crafts (material-goods necessities) of ancient civilisations that have been practised for centuries. The term **rural crafts** refers to the traditional crafts production for everyday practical use in the agricultural countryside. (Once

widespread and commonplace, the survival of some rural crafts is now in danger.) Many handcrafters use natural, even entirely indigenous materials.

**AUDITORY ART**, or **music** is an art form and cultural activity whose medium is sound and silence. Music is performed with a vast range of instruments and vocal techniques. There are many types of music, including **popular music** (a number of musical forms and styles “having wide appeal” and typically distributed to large audiences through the music industry; it can be enjoyed and performed by people with little or no musical training), **traditional music** (i.e. folk music spread orally and with unknown composers), **art music** (also known as formal music, serious music or classical music – an umbrella term that refers to musical traditions, implying advanced structural and theoretical considerations and a written musical tradition), **liturgical music** (music written for religious ceremonies) and **work songs** (closely connected to a form of work, such as sea shanty (sung to accompany labour on board large merchant sailing vessels), hunting, pastoral, African American, or cowboy songs). In many cultures, music is an important part of way of life as it plays a key role in religious rituals, rite of passage ceremonies (e.g. marriage), social activities (e.g. dancing) and cultural activities.

**PERFORMING ARTS** are art forms in which artists use their voices and/or the movements of their bodies to convey artistic expression. They include a variety of disciplines but all are intended to be performed in front of a live audience. Performing arts include mainly dance and theatre, but music, opera, musical theatre, mime, puppetry, circus arts, magic, illusion, recitation and public speaking are also often included. (Performance art is sometimes considered a specialised form of fine art.)

To conclude, arts represent a way of expression that is usually influenced by culture and which in turn helps to change culture. As such, arts are a physical manifestation of the internal creative impulse. Major components of arts include **literature** (including poetry, novels, and short stories, and epics), **performing arts** (music, dance, theatre), **media arts** (photography, cinematography), **visual arts** (drawing, painting, ceramics, sculpturing) but also **culinary arts** (such as baking, chocolatiering, winemaking). **CULINARY ART** is the art of preparation, cooking and presentation of food (people are commonly called chefs, however the terms “culinary artist” and “culinarian” are also used.) Culinarians are required to have knowledge of food science, nutrition and diet and are responsible for preparing meals that are pleasing to the eye as well as to the palate. Table manners (i.e. “the table arts”) are sometimes referred to as a culinary art as well.



[http://www.cestujeme-poznavame.cz/wp-content/uploads/2014/11/8278579918\\_fa3feb6b1f\\_z.jpg](http://www.cestujeme-poznavame.cz/wp-content/uploads/2014/11/8278579918_fa3feb6b1f_z.jpg)



<http://www.morristhurston.com/blog/wp-content/uploads/2011/05/20110508-Petra-Jordan-2958.jpg>

## HISTORY OF THE CZECH LANDS

From the historical point of view, our country is very old. Archaeologists have found evidence of prehistoric human settlements on the territory of the country dating back to the Palaeolithic era. An ice age site has been discovered in Dolní Věstonice.

The **Celtic tribe of Boii**, also called Bohemians, settled in the Czech basin during the 1 to 2 century B.C. The traditional English name Bohemia derives from Latin Boiohaemum, which means “home of Boii. The current name of the country comes from the endonym Čech derived from the **Slavic tribe Čechové** (Czechs) and, according to the legend, their leader Čech who brought them to Bohemia to settle around the Říp Mountain. Celtic tribes have left some of the earliest traces (though almost invisible nowadays) in the country in the form of so-called oppida (large permanent settlements). The Germanic tribes of Marcomanni and Quadi settled in the area in the 1 century. Their king Maroboduus (born c. 30 BC, died in 37 A.D.) is the first documented ruler of Bohemia. During the Migration Period, around the 5 century, many Germanic tribes moved westwards and southwards of Central Europe. Slavonic tribes from the Black Sea-Carpathian region settled on our territory in the 6 century. The migration of nations was also stimulated by the onslaught of peoples from Siberia and Eastern Europe, the Huns, Avars, Bulgars and Magyars. During the 7 century, the Frankish merchant Samo, supporting the Slavs fighting their Avar rulers, was chosen by the united Slavic tribes their ruler and head of an extensive territory of Bohemia, Moravia and a part of Slovakia. Hence he became the ruler of the first known state formed by the Western Slavs in Central Europe. Its centre laid in the Southern Moravian lowlands around the Morava River.

The Slavonic realm expanded from its original southern Moravian centre and so-called **Great Moravian Empire** was formed in the 9 century. It included areas settled by Slavic tribes in Moravia, Bohemia, Slovakia and southern Poland along the Visla River. The political and cultural centres were the fortified settlements at Mikulčice and Staré Město. The first known ruler of Great Moravia was **Mojmír I**. In 863, the **Christian mission** of Constantine and Methodius arrived to Moravia. They spread Christianity, began the Slavonic liturgy, formed the Slavic language (Old Slavic), invented a separate script and translated religious texts from Greek and Latin. Great Moravia was a state formation of united Slavic tribes speaking related dialects and has left behind a remarkable cultural heritage. At the turn of the 10 century, the nomadic Magyars invaded central Europe which led to the fall of Great Moravia around 907. The centre of power was transferred from Moravia to Bohemia under the rule of Přemyslids.



[https://leporelo.info/pics/pic/velka\\_morava\\_mapa.jpg](https://leporelo.info/pics/pic/velka_morava_mapa.jpg)



The Czech state, known in English as Bohemia was formed in the late 9 century as the **Principality of Bohemia** under the dominance of the powerful Great Moravian Empire. (Europeans termed all the inhabitants of Bohemia “Bohemians”, the Slavic name “Czechs” appeared at the end of the 9 century.) The first documented Bohemian **Prince Bořivoj** was a member of the Přemyslid dynasty that derived its origin from the mythical Přemysl (Przemyslaus), a ploughman, who married the seer Libuše. Bořivoj moved his place of residence from Levý Hradec to a fortified settlement named Prague. From that time on, Prague has been the main political and cultural centre of the Czech Lands. The most significant member of the dynasty was Prince Wenceslas, an unusually educated man who was proclaimed a saint (as well as his grandmother Ludmila). **Prince Wenceslas**, Bořivoj’s grandson, was murdered by the men in service of his younger brother Boleslaus (the Cruel) at Boleslav Castle (Stará Boleslav) in 935. Wenceslas became the symbol of the Czech statehood and its continuity, the ideal and eternal ruler of the Czech Lands as well as their heavenly patron. **Vratislaus II** was granted the royal crown in 1085 and became the first Bohemian king. **Ottokar I of Bohemia** (Přemysl Otakar I) acquired the **Golden Bull of Sicily in 1212** by which the Principality of Bohemia became a kingdom and the Bohemian ruler gained the title of King by inheritance. German colonisation of Bohemia and growth of towns in until that time forestlands started during his reign. The last male member of the dynasty, **Wenceslas III**, was murdered in mysterious circumstances in Olomouc (his assassins have not been identified) in **1306**. From the 13 century onwards, the Bohemian king became one of the seven electors, i.e. he had the right to elect the Holy Roman Emperor. Many Bohemian kings possessed the title of the Roman Emperor as well.

In 1310 the Czech throne passed on **John of Luxembourg** (John of Bohemia, John the Blind), husband of Eliška Přemyslovna who was the sister of the last Přemyslid. John of Luxembourg was disliked by much of the Czech nobility and was considered to be an “alien king”. He gave up the administration of Bohemia and spent much of his life travelling and fighting. Consequently, the territory of the Czech Lands expanded significantly during his reign. He gained the region of Cheb (Egerland), Upper Lusatia, and large territories in Silesia (most of the Silesian princes submitted to him). John of Luxembourg died while fighting in the Battle of Crécy (at the age of 50), after having been blind for a decade. According to the *Cronica Ecclesiae Pragensis Benesii Krabice de Weitmile*, he said “With God’s help, Bohemian king would never flee from a fight!” before he committed himself to combat in the battle already lost. A crest worn by John of Luxembourg in the battle as well as his chivalric motto Ich dien (I serve) were adopted by Edward the Black Prince after the battle, and since then they have been parts of the badge of the Prince of Wales and his coat of arms.

The most famous king of the Luxembourg dynasty (and probably of all the Czech history) was his son **Charles IV** (1316-1378). The intelligent and highly educated ruler gained not only the title of Bohemian King but also of the Holy Roman Emperor. He considered the Bohemian Kingdom the centre of his power and looked after it carefully. While his father concentrated on the foreign policy and the dynastic interests of the Luxembourg dynasty, Charles IV devoted himself to internal Czech affairs. The Lands of the Crown of Bohemia flourished during his reign and figured among the most powerful in Europe. In 1348, Charles IV issued constitutional charters sanctioning the rise of the Lands of

**the Crown of Bohemia**, a union of countries encompassing the Kingdom of Bohemia, Margraviate of Moravia, Principalities of Silesia, and Upper and Lower Lusatia. He made Prague the cultural capital of Europe as well as of the Holy Roman Empire. He founded Prague University, the first university in Central Europe, established the New Town of Prague, and had the Charles Bridge, Saint Vitus Cathedral, or Karlštejn built. Czech language was promoted the official language along with Latin and German. Charles IV is remembered as “the father of the Czech nation”. The 14 century, and the reign of Charles IV in particular is considered the Golden Age of the Czech history.



<http://www.skolnialassveta.cz/wp-content/uploads/2016/05/zem%C4%9B-%C4%8Desk%C3%A9-za-karla-IV..jpg>

The reign of **Wenceslas IV**, Charles’s son and successor, extended into the time of **Hussite wars**. The first part of the 15 century was marked by the effort of a group of Czech masters at the University of Prague who wanted to reform the Church. In 1380, the country suffered a strong epidemic of plague (the population decreased 10-15 per cent) resulting in economic and social crisis. The society sought for the causes as well as the exit from the dismal situation and saw the crisis as the consequence of the wrath of God for inobservance of the God’s law contained in the Bible. The Catholic Church was blamed for forsaking its primary mission, i.e. paying attention to the salvation of the Christian soul, and instead enjoying wealth and luxury and intervening into the worldly politics. To improve the situation, the Church should return to the life according to the Bible principles that would result in the improvement of the situation of the society. **Master Jan Hus**, a religious and social reformer, university rector and popular preacher at the Bethlehem Chapel, stood at the head of the reformation efforts. He was sentenced to death for heresy against the doctrines of the Catholic Church and burned at the stake at Constance in 1415. His death brought further tensions between his followers, called Hussites, and the Catholics. As the result, the Hussites

separated from the Catholic Church and the Hussite Revolution gradually seized the whole Kingdom. The revolution exploded in 1419 after the **First Prague Defenestration** when Hussite radicals in the New Town of Prague threw the members of the Town Council out of the windows of the Town Hall. During the following Hussite wars (1420–1434), the Kingdom faced economic embargoes and defeated five crusades from all over Europe proclaimed by the leaders of the Roman Catholic Church and organised mainly by the Emperor and princes of the Holy Roman Empire. The main Hussite leaders were Jan Žižka of Trocnov and Prokop Holý. In 1458, **George of Poděbrady**, the aristocratic leader of the Hussites was elected the King. He strived to be a good king of the “dual people” and to improve the reputation of the “heretic” country abroad. After his death, the Polish Prince **Wladislaw Jagiello** was chosen to become the King.

Following the Battle of Mohács and the death of **King Ludwig** in 1526, the Bohemian Estates elected Austrian Arch-Duke **Ferdinand I**, a member of the **Habsburg dynasty**, the Bohemian King. The whole Crown of Bohemia was gradually integrated into the Habsburg monarchy as one of its three principal parts alongside the Archduchy of Austria and the Kingdom of Hungary. Bohemia came under the Habsburg control and that was the beginning of the oppression of the Czech nation, language and national life. Jesuit Order was invited into the Czech Lands in 1556. Probably the best-known king of the Habsburg dynasty was **Rudolf II**, a patron to contemporary artists, writers and scientists (the astronomers Tycho de Brahe, Johannes Kepler, or Edward Kelly worked in Prague under his reign). Rudolf moved the Habsburg capital from Vienna to Prague and his period is considered to be the Second Golden age of Prague. Apart from his interests in astrology and alchemy (that were considered as mainstream scientific fields in Renaissance Europe), Rudolf loved collecting paintings, sculptures, decorative objects, and mechanical moving devices (ceremonial swords, musical instruments, clocks, water works, astrolabes, compasses, telescopes, etc.). He kept a menagerie of exotic animals, botanical gardens, and the most extensive cabinet of curiosities in Europe. (Cabinets of curiosities, also known as *Kunstkabinett*, *Kunstkammer*, *Wunderkammer*, Cabinets of Wonder, or wonder-rooms were encyclopaedic collections of objects belonging to natural history (sometimes faked), geology, ethnography, archaeology, religious or historical relicts, works of art, and antiques.) Nevertheless, Rudolf’s political mistakes led directly to the Second Defenestration of Prague in 1618 that started the Thirty Years’ War.

The Bohemian Revolt, so-called **Estate Uprising**, against the Catholic Habsburgs that followed the Defenestration was lost in the **Battle at White Mountain** in 1620. The leaders of the Uprising were arrested, 27 of them executed on 21 June 1621 at the Old Town Square and their estates were confiscated. The Thirty Years’ War quickly spread thorough Central Europe and had a devastating effect on the local population. After the War, the systematic process of re-Catholicisation began, the German language was given equal rights with the Czech language and a policy of gradual Germanisation was adopted. The Habsburgs prohibited all other religions than Catholicism, people were given the choice either to convert to Catholicism or to leave the country and further confiscation and transfers of property went on. Consequently, members of foreign families held nearly half of the property of the nobility in Bohemia and the following period (until the late 18 century) is regarded as the Dark Age of

the Czech history. The population of the Czech Lands declined by a third through war, disease, famine and the expulsion of Protestant Czechs. (Ottoman Turks and Tatars invaded Moravia in 1663, taking 12,000 slaves. In 1679-1680 the Czech Lands faced another devastating plague and an uprising of serfs.)

After the death of Charles VI in 1740, **Maria Theresa** started her 40-year reign. Saxony, Prussia, Bavaria and France attacked the Habsburg monarchy almost immediately and hence the **War of the Austrian Succession** started. Prussian king Frederick the Great invaded Silesia and conquered it. Prussia (consequently German Empire, the Weimar Republic and Nazi Germany) retained control of most of Silesia from 1742 until 1945. Only a small part of Silesia, Austrian Silesia, retained within the Habsburg monarchy. Maria Theresa implemented significant **financial and educational reforms** (all children of both genders from the age of six to twelve had to attend school), promoted commerce and development of agriculture, implemented significant reforms to strengthen military and bureaucratic efficiency, all of which strengthened the international position of Austria. However, she refused to allow religious toleration. The Great Famine, which lasted from 1770 until 1771, killed about one tenth of the Czech population (250,000 inhabitants) and radicalised the countryside that led to peasant uprisings.

Her son **Joseph II** carried on reforms. He abolished serfdom and issued the Patent of Tolerance (providing limited guarantee of freedom of worship) in 1781. He reduced the number of religious orders and clergy that he considered unproductive, one third of monasteries (over 700) were closed, the number of monks and nuns was reduced (from 65,000 to 27,000), and the number of holy days to be observed was sharply cut. Joseph II issued over 6,000 regulations, laws and patents altogether. (He introduced complete reform of legal system (abolished brutal punishments and death penalty, introduced principle of equality of treatment for all offenders), ended censorship of press and theatre, introduced compulsory elementary education for all boys and girls, scholarships for talented poor students, allowed establishment of schools for Jews and other religious minorities, rescheduled school holidays from September and October to July and August, etc.) Most of the reforms were abolished shortly before or after Joseph's death in 1790. They were determined to failure from the start because they tried to change too much in too short time, and tried to change the traditional customs and relationships radically. Czechs credited Joseph II with educational reforms, religious toleration and easing of censorship but they denied his policies of centralization and Germanization that they blamed for causing a decline in Czech culture. The Habsburg monarchy ranked among the European great powers around the turn of the 18 century.

The end of the 18 century brought the beginning of the process that is termed the **National Revival** (or Renaissance). Learned people tried to revive the Czech language and create Czech national culture, literature and theatre. This period is connected with the names of František Palacký, Josef Dobrovský, Josef Jungman, Josef Kajetán Tyl, Božena Němcová, Karel Hynek Mácha, Karel Jaromír Erben, Karel Havlíček Borovský, Václav Matěj Kramérius and many others. Czech institutions were established to celebrate the Czech history and culture. A permanent building for the National Museum (established in 1818) was built by architect Josef Schultz in 1891. The National Theatre built by Josef Zíték was first opened in 1881 (with the opera *Libuše* composed by Bedřich Smetana). Two months later, it

was destroyed by fire. Architect Josef Schulz took over the reconstruction and the Theatre was reopened in 1883. Many contemporary artists took part in its decoration such as Josef Václav Myslbek, Mikoláš Aleš, František Ženíšek, or Vojtěch Hynais.

The **Industrial Revolution** at the turn of the 18 and 19 centuries transferred the Czech Lands into the industrial power of the monarchy. Many factories were built such as Vítkovice ironworks, Škoda factory, Plzeň brewery, Kavalier glass factory, or sugar refineries. Industrial production was concentrated in Ostrava and Kladno regions (heavy industry and coal mining), northern Bohemia (glass manufacturing), north-eastern Bohemia (textile industry), or Brno (machinery). Railway network linked Bohemia and Moravia with Europe.

The beginning of the end of the Habsburg dynasty came with the assassination of Franz Ferdinand d'Este, heir to the Austro-Hungarian throne, in Sarajevo in 1914, an event that preceded the **First World War**. This global war, centred in Europe, started in 1914 and lasted until 1918. More than 9 million military men and 7 million civilians died as the consequence of the War. It was one of the deadliest conflicts in history, paving the way for major political changes. By the end of the war, the Austro-Hungarian, German, Russian and Ottoman empires had ceased to exist. Following the fall of the Austro-Hungarian Empire after the First World War, the Czech Lands and Slovakia jointly proclaimed the establishment of an independent republic. **Czechoslovak Republic** was proclaimed on **28 October 1918** with Tomáš Garrigue Masaryk as the first president. This new country incorporated Bohemia, Moravia, part of Silesia and parts of the Kingdom of Hungary (Slovakia and the Carpathian Ruthenia) with significant German, Hungarian, Polish and Ruthenian minorities. The name Czechoslovakia was coined to reflect the union of the Czech and Slovak nations within one country. Czechoslovakia remained the only democracy in Central and Eastern Europe in the interwar period and ranked among the ten most developed states in the world. The time between the First and Second World Wars is now called the First Republic. However, the effects of the Great Depression including high unemployment and massive propaganda from Nazi Germany resulted in dissatisfaction and strong support among the ethnic Germans for the break from Czechoslovakia.



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Due to the fear of possible military conflict, Czechoslovakia was left lonely and its representatives finally had to give in to international pressure and on **30 September 1938** accepted the **Munich Agreement** signed at the Munich conference by Germany (Adolf Hitler), Italy (Benito Mussolini), France (Edouard Daladier) and Britain (Neville Chamberlain). Czechoslovakia was not invited to the conference and felt betrayed by the United Kingdom and France, so Czechs and Slovaks call the Munich Agreement the Munich Betrayal because the military alliance Czechoslovakia had with France and Britain proved useless. Based on the Munich Agreement, Nazi Germany gained the largely German-speaking Sudetenland. Nevertheless, nothing could turn Adolf Hitler away from his intention to seize the remainder of Czechoslovakia. Slovakia chose to maintain its national and territorial integrity proclaiming an independent Slovak State on 14 March 1939 and allying itself with Hitler. On **15 March 1939**, German armies occupied the remaining Czech territory. The Protectorate of Bohemia and Moravia as a part of the Great German Reich was established. Czech universities were closed (17 November 1939), nine student leaders were executed and about 1,200 college students were sent to concentration camps.



[http://www.dejepis.com/wp-content/uploads/2013/03/ceskoslovensko- mapa\\_1939-e1379515950691.jpg](http://www.dejepis.com/wp-content/uploads/2013/03/ceskoslovensko- mapa_1939-e1379515950691.jpg)

On **1 September 1939**, the **Second World War** broke out with the invasion of Poland. Czechoslovak pilots gained much credit during the Air Battle of Britain in 1940. The domestic resistance did not manage to match the pressure from the Gestapo and suffered heavy losses. After the assassination of the Nazi Protector Heydrich (27 May 1942) Fascist terror increased even more (executions, annihilation of the village Lidice and settlement Ležáky). According to Nazi plans, the Czech nation was designated for physical extermination. On 5 May 1945, the Prague Uprising broke up. On **8 May 1945**, Germany signed total and unconditional surrender. The German occupation of Czechoslovakia ended on 9 May 1945, with the arrival of the Soviet Red Army to Prague. The estimated number of victims differs considerably, however most contemporary historians suggest that some 60 million people died, including 20 million military personnel and 40 million civilians. Many of the civilians died in the consequence of deliberate genocide, massacres, bombing, diseases and starvation. It is estimated that approximately 12 million people died (were murdered) in Nazi concentration camps. (The war went on in the Pacific. On 6 and 9 August 1945, the United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki. On

15 August, Japan surrendered with the surrender documents being signed aboard the American battleship USS Missouri on 2 September 1945 ending the Second World War.)

The after-war Czechoslovak Republic with Eduard Beneš as the president differed from the First Republic significantly. It lost Carpathian Ruthenia in favour of the Soviet Union, and German population was transferred from Bohemia and Moravia into defeated Germany. The property of Germans, collaborators and traitors was confiscated. Mines, key industry, food processing industry as well as banks and insurance companies were nationalised. The disillusion with the Western countries (as the result of the Munich Agreement) together with the gratitude for the liberation of major part of Czechoslovakia by the Red Army resulted into international relations being oriented towards the Soviet Union. The Communist Party of Czechoslovakia increased rapidly in popularity and gained the majority in the 1946 elections. On **25 February 1948**, the Communist leaders persuaded president Beneš, who was fearful of civil war and Soviet intervention, to accept the demission of the democratic parties' ministers and to appoint a new government in accordance with the Communist party of Czechoslovakia demands. Hence, the Communist party seized the power in a legal and constitutional manner. The demission of president Beneš followed and Klement Gottwald, the leader of the Communist party, was elected the president in June 1948. Hence Czechoslovakia became a communist-ruled country for the following 41 years. All the events went on with Soviet backing and meant the end of democracy in Czechoslovakia.

The parliamentary system became a pure formality. Czechoslovakia became a single-party communist state under the Soviet influence and control. The country followed the Soviet model resulting in nationalisation of all enterprises, forced collectivisation of agriculture, political trials, establishment of working (concentration) camps, confiscation of property, campaign against churches and declaration of Marxist-Leninist doctrine as the single official ideology. Thousands of people fled the country to avoid living under the Communist regime, thousands were fired and thousands were arrested.

In 1968, the increasing dissatisfaction with the regime culminated in the attempts to reform the communist system. A period of progressive reforms in the area of politics and economy, known as the **Prague Spring of 1968**, ended with a Soviet-led invasion of the "brotherly" armies of the Warsaw Pact countries (with the exception of Romania) on **21 August 1968** and occupation of the country. (The Soviet troops remained in the country until the collapse of the communist regime during the Velvet Revolution in 1989. The last Soviet soldiers left the country in 1991.) A period of so-called normalisation followed and lasted until 1987. It was characterized by initial restoration of the conditions prevailing before the reform period and subsequent preservation of this state. The principal objectives of normalization were the restoration of a firm Communist party rule and the reestablishment of the country status as a committed member of the socialist bloc. During the normalization process reformers were removed from leadership positions, centralized control over the economy was re-established, the power of police authorities was strengthened, and Czechoslovak ties with other socialist nations expanded. The result of the normalisation process was a political environment that placed primary emphasis on the maintenance of a stable party leadership and its strict control over the population. The consequences meant



huge economic and moral devastation of the country. Czechoslovakia remained a Communist dictatorship until the collapse of communist regime during the Velvet Revolution of 1989.

The **Velvet Revolution** resulted in a non-violent transition of power. The period of radical changes and transition took place from **17 November to 29 December 1989**. On 17 November, police brutally suppressed a large student demonstration in Prague. That event initiated a series of demonstrations from 19 November to late December. The number of protesters gathered in Prague had grown from 200,000 to an estimated 500,000 by 20 November. The demonstrations against the one-party government joined students and older dissidents. The entire top leadership of the Communist Party resigned on 24 November. A two-hour general strike involving all citizens of Czechoslovakia was held on 27 November. On 29 December 1989, **Václav Havel**, a former dissident, was elected the President of the country. In June 1990, Czechoslovakia held its first democratic elections since 1946. The Czechoslovak Republic moved towards market economy and adopted economic reforms such as liberalisation of prices, massive privatisation and flat tax.

On 1 January 1993, Czechoslovakia peacefully split into its constituent states, the Czech Republic and the Slovak Republic. The Czech Republic became a member of the Visegrád Group in 1991, the OECD in 1995, joined NATO in 1999, and European Union in 2004, signed the Lisbon Treaty in 2007 and ratified it in 2009 as the last EU member.



## NATURAL HERITAGE & NATURAL HERITAGE PROTECTION.

Our country can boast thousands of beautiful natural sceneries ranging from majestic mountains, peaceful hilly areas, clear rivers and water reservoirs, deep forests, romantic valleys to mysterious underground spaces. The untouched landscape is of a great attraction. Unfortunately, due to the increasing interest of tourists, the natural scenery is beginning to change. Hence, a whole range of nature protection activities has been undertaken and laws have been introduced to ensure the careful use of natural resources, to minimise environmental impacts, and to protect biodiversity and natural habitats.

UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage defines natural heritage as **natural features, geological and physiographical formations and natural sites** which are of outstanding universal value from the point of view of natural beauty, science and/or conservation. These often create the habitat of threatened species of animals and plants. A natural site of significant importance to the common heritage of humanity can be listed as UNESCO World Heritage Site. Our country does not have any area inscribed on the representative UNESCO List as a natural site. The Lednice-Valtice cultural landscape is inscribed as a site of cultural character.

Recognising the importance of nature protection, the UNESCO **Man and the Biosphere Programme** was launched in 1971. The main idea of the Programme is to create and improve a balanced relationship between man and nature as well as the sustainable development of the area resulting from the responsible and sustainable use of natural resources. The World Network of Biosphere Reserves has been created within the Programme. The term **Biosphere Reserve** is used to denote an ecosystem with plants and animals of unusual scientific and natural value and interest, and at the same time it is an area (proposed by its residents, ratified by a national committee, and designated by the UNESCO Man and the Biosphere Programme) that presents innovative approaches to living and working in harmony with nature. The study of human use is an important part of the Programme. Nature is not isolated from man but it is conserved by using it. The main aims of the Programme are:

- to establish a scientific basis for the improvement of the relationship between people and their environment,
- to promote interdisciplinary approaches to management, research and education,
- to promote innovative approaches to economic development that are socially and culturally appropriate, and environmentally sustainable,
- to increase the ability of people to manage natural resources efficiently for the well-being of both human population and the environment,
- to protect ecosystems,
- to use natural resources in a sustainable way.

Ideally, the outcome would be a balanced relationship between man and nature as well as sustainable development of the area resulting from responsible and sustainable use of natural resources. Achievement of the sustainable balance between conserving biological diversity, promoting economic development, and maintaining associated cultural values would mean the fulfilment of one of the primary objectives of the Programme. As for 2015,

the World Network includes 651 Biosphere Reserves in 120 countries all over the world, including 15 transboundary sites.

The Czech Republic can boast six unique areas, including one transboundary, that are parts of the World Network of **BIOSPHERE RESERVES** run under the protection of the UNESCO Man and the Biosphere Programme.



[http://www.br-sumava.cz/data/File/loga\\_pikto/br\\_mapa\\_cr.jpg](http://www.br-sumava.cz/data/File/loga_pikto/br_mapa_cr.jpg)

**Křivoklátsko – Křivoklát Region** was declared Biosphere Reserve in 1977 and Protected Landscape Area on the national level in 1978. Covering the area of 628 km<sup>2</sup>, it is predominantly forested highland region. 62 per cent of the total area consist of a wide variety of broad-leafed and mixed coniferous forest ecosystems, grasslands, pastures, valley meadows, and agricultural land. The major feature of the landscape is the Berounka River valley that creates a network of deeply cut canyons, narrow floodplains, terraces, steep slopes and cliffs. The Reserve provides a great variety of habitats for plant and animal life, it contains high species diversity (1,800 plant species and 84 native species of trees and shrubs). The fact that the area served as hunting grounds for royalty helped to limit the extent of deforestation and human interference. The area contains 24 nature reserves and monuments.

**Třeboňsko – Třeboň Basin/Region** was declared Biosphere Reserve in 1977 and Protected Landscape Area in 1979. Covering the area of 700 km<sup>2</sup>, it is predominantly flat or slightly rolling region. A specific feature of the area is an extensive system of fishponds, shallow artificial lakes. This semi-natural landscape contains 460 artificial fishponds and lakes, most of them built in the 15 and 16 century. The fishponds are interconnected by a system of canals and ditches, the Lužnice River is the main river axis of the Reserve. Forests cover about 50 per cent of the territory. The Reserve is particularly valuable for its important ecosystems created by various types of wetlands such as fishpond shore zones with reed and sedges belts, marshes, alder and willow covers, wet meadows, floodplain forests, and various types of swampland. It is also an important bird area, especially for water birds nesting and migration. The area contains 33 nature reserves and monuments and two Ramsar sites.

**Dolní Morava – Lower Morava** covers the area of 354 km<sup>2</sup>. Originally it was declared as Pálava Biosphere Reserve in 1986. In 2003, it was extended and renamed. The core of the Reserve was declared Protected Landscape Area in 1976. The dominant landscape features are the Pavlov hills consisting of limestone cliffs and steep slopes covered with

steppes, forests and grasslands. The Reserve also contains some remnants of floodplain meadows and forests, and a considerable part has been transformed into an arable land and vineyards. The area contains 24 nature reserves and monuments and two Ramsar sites.

**Šumava – Šumava Mountains** were declared Biosphere Reserve in 1977, Protected Landscape Area in 1979 and National Park in 1991. Covering the area of 1,671 km<sup>2</sup>, the Reserve includes a substantial part of the mountain range that overlaps the border between the Czech Republic, Germany and Austria. Primeval mountain forests, plains, glacial lakes, peat bogs, rivers and canyons are the main landscape values. Predominantly beech and mountain spruce forests cover approximately 65 per cent of the Reserve area. In the spring area of the Blanice River, the most important site for the River Pearl Mussel in our country can be found. The area contains 89 nature reserves and monuments and a Ramsar site.

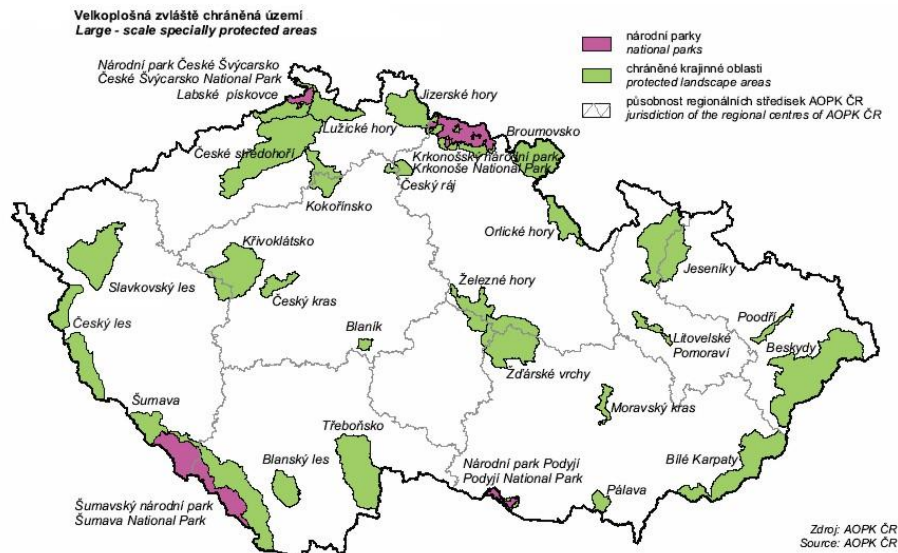
**Krkonoše/Karkonosze – Giant Mountains**, a part of the Sudeten Mountains, were declared Biosphere Reserve in 1992 and National Park in 1963 already. The Biosphere Reserve is a mixed mountain and highland system shared by the Czech Republic and Poland. It is particularly valuable for its numerous mountain meadows with a dense network of chalets, and a significant infrastructure both for winter and summer sports. The Czech side of the Reserve covers the area of 548 km<sup>2</sup> (the total area of the Reserve is 604 km<sup>2</sup>). The area is famous for its high biodiversity in four vegetation belts, from sub-montane, montane, subalpine to alpine. The Mountains represent a kind of unique and valuable ecological island of arctic and alpine ecosystems similar to those in the Alps and north Scandinavia. There are numerous flower rich mountain meadows, mountain spruce forest, mixed beech-spruce forest, Alpine tundra, subarctic peat bogs, land covers created by dwarf pine (*Pinus mugo*) stands, and glacial kettles.

**Bílé Karpaty – White Carpathians** were declared Protected Landscape Area in 1980 and Biosphere Reserve in 1996. Covering the area of 715 km<sup>2</sup>, it is an area of hills and uplands representing a cultural landscape with a rich biodiversity and traditional land use systems. The Biosphere Reserve is particularly valuable for orchid and other rare species rich grasslands that attract a large number of insects, near-natural temperate broad-leaved forests, old meadow orchards and solitary fruit trees of different old and local fruit cultivars. The area contains 52 nature reserves and is rich in traditions and living folklore.

Four **NATIONAL PARKS** have been declared on the territory of our country. These parks were established to protect rare and unique plant and animal species. As a general rule, the system of protection is scaled into three zones/belts, the strictest is set for the first zone, i.e. prohibition of camping, making fire outside designated areas, road building, entering outside marked paths, etc.

Established in 1963, the **Giant Mountains** are our oldest national park. It is an isle of tundra in the centre of Europe, a unique mosaic of mountain ecosystems. The slopes are covered with mountain forests and meadows while the upper parts by mountain pines (*Pinus mugo*), alpine grasslands and peat associations. Covering the area of 690 km<sup>2</sup>, the **Šumava Mountains** are our largest national park declared in 1991. It is a fascinating area of peat bogs, spruce and beech virgin forests, mountain meadows and glacier lakes. The park is also home to some endangered animals such as lynx, elk or wood grouse. With only 63 km<sup>2</sup>, the **Valley**

**of the River Dyje** is our smallest national park established in 1991. It contains stone fields and wetlands and is home to 77 types of protected plants such as the velvet plant (*verbascum*) or Greater Pasqua flower, and protected animals such as European otter or black stork. Proclaimed in 2000, **Bohemian Switzerland** is the youngest national park in the Czech Republic. Within the park, the sandstone formations on the River Elbe and their biotope are protected. The largest population of peregrine falcon in central Europe lives on the territory of the park.



<http://geografie.kvalitne.cz/ochrana/velkoplosna2.jpg>

There are also 26 **PROTECTED LANDSCAPE AREAS** in the country, large areas of harmonic landscape with a typical relief and a considerable share of natural forest and grassy ecosystems. Our oldest Protected Landscape Area, **Bohemian Paradise**, was declared in 1955 and extended with the Malá Skála and Prachov Rocks areas. In 2005, it became a member of the Global Geoparks Network. The area is rich in rock towns, caves and precious stones/gemstones. The youngest Protected Landscape Area, **Brdy**, was declared on the territory of a former military district on 1 January 2016. It is protected due to valuable forest covers, meadows, wetlands, moorlands and tens of brooks. Up to 2016, the youngest one was the **Bohemian Forest** declared in 2005. Most of its area was vacated after the forced expulsion of the predominantly German inhabitants after the Second World War. Being a part of the Western border zone, it remained nearly uninhabited. Due to this development, it is a mosaic of deep forests, meadows and pastures little affected by human activities. There are valuable beech and mixed fir-beech, bog spruce and bog Mountain Pine forests. **Beskydy Mountains** is our largest Protected Landscape Area (1,160 km<sup>2</sup>) declared in 1973 to protect mainly well-preserved primeval forests, species rich meadows and pastures, pseudo-karst elements but also hamlets scattered throughout the area. There is also a stable population of lynxes, bears and wolves. More than 70 per cent of the area is covered with forests. Our smallest Protected Landscape Area **Blaník** (40 km<sup>2</sup>) was declared in 1981 to protect the well-preserved natural as well as cultural heritage.

The other Protected Landscape Areas are White Carpathians, Blansko Forest, Broumov Region, Central Bohemian Uplands, Bohemian Karst, Jeseníky Mountains, Jizera Mountains, Kokořín Region – Mácha Region, Křivoklát Region, Elbe sandstone Formations,

Litovelské Pomoraví, Lusatian Mountains, Moravian Karst, Eagle Mountains, Pálava, Poodří, Slavkov Forest, Šumava Mountains, Třeboň Region, Žďár Uplands, and Iron Mountains.

More than one hundred **NATIONAL NATURE RESERVES** are scattered on the territory of the country. These are small-scale areas with valuable nature of national or international importance. The oldest Reserve, Žofín Virgin Forest, was declared in 1838 already. The next ones were declared in 1933 such as Adršpach-Teplice Rocks, Boubín Virgin Forest, Black and Devil Lakes, Javorina, Mionší, or Razula. The largest one is Praděd, a complex of natural forest associations and pastures (about 20 km<sup>2</sup>). Other National Nature Reserves include Bohdaneč pond, Milešovka, Radhošť, Rejvíz, or Soos.

More than a hundred **NATIONAL NATURE MONUMENTS** can be found on our territory. These are smaller natural structures such as geological formation, mineral deposits, endangered species habitats, etc. of national or international scientific, ecological or aesthetic importance. Some of them are American Garden (arboretum), Grandmother's Valley, Barrandov Rocks, Bozkov Dolomity Caves, Chropýň Pond, Na Pomezí Cave, Kalendář věků, Kamenná slunce, Landek, Panská Rock, Pravčice Gate, Rešov waterfalls, Skalky skřítků, Stránská Rock, Svatoš Rocks, Venus Bowls (Venušiny misky), or Zbrašov Aragonite Caves.

The country can also boast an almost countless Nature Reserves (small-scale areas of regional importance) and Nature Monuments (similar to National Nature Monument but of regional importance). Numerous sites are protected within **Natura 2000**, a network of nature protection areas on the territory of the European Union. It is created by two types of areas, i.e. Special Protection Areas (Bird areas) and Sites of Community Importance (Locality of European importance). As for September 2015, forty-one Bird Areas and 1,075 Localities of European Importance have been established on our territory.



[https://1gr.cz/fotky/idnes/11/032/cl6/TOM2a1d93\\_snezka1220700.jpg](https://1gr.cz/fotky/idnes/11/032/cl6/TOM2a1d93_snezka1220700.jpg)





<http://www.ham-ham.cz/images/ram/sobes.jpg>



<http://www.br-sumava.cz/data/File/priroda/15816500-plesnejzero.jpg>



<http://www.portalmest.cz/obrazky/ceske-svycarsko-10.jpg>

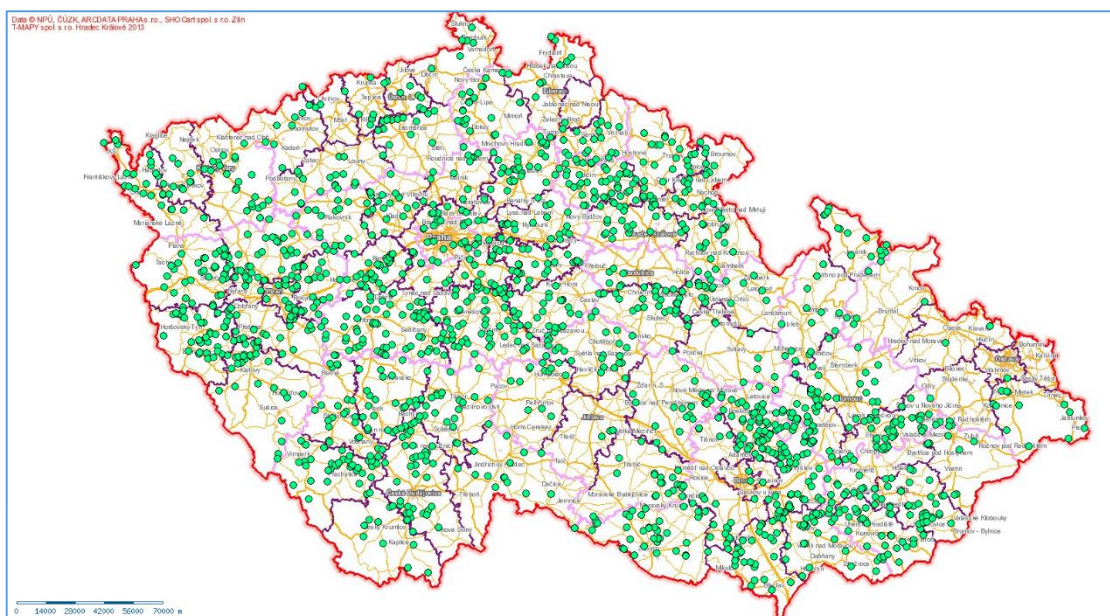


## ARCHAEOLOGICAL HERITAGE

It is widely recognised that knowledge and understanding of the origins and development of human societies is of fundamental importance to humanity in identifying its cultural and social roots. The archaeological heritage creates the basic record of past human activities and constitutes an outstanding instrument for a better knowledge and understanding of the past and for emphasising the cultural diversity that has emerged in the course of history within any given territory (irrespective of the present-day political context).

**Convention for the Protection of the Archaeological Heritage of Europe** adopted by the Council of Europe in **1992** (Valletta, Malta) defines archaeological heritage as all remains and objects and any other traces of mankind from past epochs. Its study helps to retrace the history of mankind and its relation with the natural environment. The Convention emphasises not only the importance of its protection but also its significance for scientific investigation based on the fact that archaeological heritage serves as a source of the European collective memory. The archaeological heritage includes structures, constructions, walls, groups of buildings, sites, monuments, burials, moveable objects such as sculptures or artefacts, monuments of other kinds as well as their context and creates the basic record of past human activities. Its protection and proper management is essential to enable scholars to study and interpret it on behalf of and for the benefit of present and future generations.

Our country used to be settled from prehistoric times. Consequently, it is rich in archaeological heritage and can boast many significant localities with traces documenting the life of their inhabitants. Most of them are open to the public although some of them suffered severe damage in the past such as the Cave Kůlna (damaged by an underground German armament factory in 1940s), Kotouč near Štramberk (damaged by stone quarry in 19 century), or oppidum Závist (had to be covered with soil due to the great “interest of prospectors”). Národní památkový ústav lists 1,671 important archaeological localities on the territory of the country.



<http://www.npu.cz>

**Dolní Věstonice**, declared National Cultural Monument, is one of our most famous and prominent archaeological sites situated on the northern slopes and foothills of the Pavlov Hills.

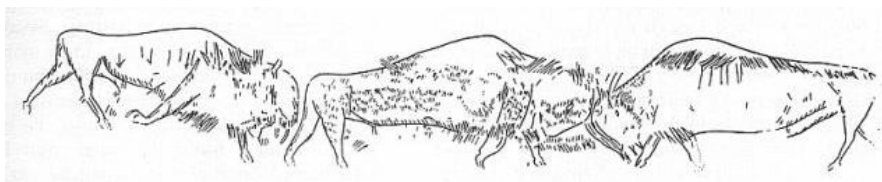


Following the first accidental finds (ceramic figure of a mammoth, 1923), archaeological research led by Karel Absolon was carried in the period between 1924 and 1938 and consequently in the course of the 20 century. The research has revealed prehistoric human settlement of mammoth hunters dating back to the Palaeolithic era consisting of traces of several oval or round huts as well as a collection of ceramic figures. The most valuable of them is the figure of a nude female, so called Venus of Dolní Věstonice (1925), the oldest known ceramic article in the world dating back to 29-25,000 BP. Apart the Venus, other more than 2,000 figures have been found including figures of bear, lion, mammoth, horse, fox, rhino, or owl. Within the site, a unique triple-grave has been revealed containing skeletons of a woman and two men (1986). A fortified settlement and a vast burial ground of Old Slavs from the Great Moravian period was revealed in the vicinity of Dolní Věstonice. (<http://g.cz/sites/default/files/g/2015/02/profimedia-0122772358-1.jpg>)

**Předmostí u Přerova** is one of the largest and most significant localities in central Europe. The area was settled in primeval times already. A world-renowned prehistoric fossil site from the Stone Age was discovered on the hill called Hradisko. First findings of bones of large Pleistocene mammals date back to the 16 century. Intensive excavations in the area were conducted between 1880 and 1930s, and then in several periods during the second half of the 20 century. Traces of settlement with associated burial ground with some 20 burials have been discovered. The non-human fossils are mostly mammoth but also reindeer, horse, wolf, bear and dog. The site is dated to between 27,000 and 25,000 BP.

**Stránská skála**, declared National Nature Monument, is a 1,500 metre long and 400 metre wide hill built from Jurassic limestone. It is an important paleontological site dating to approximately 600,000 BP rich in caves and fossil animals (bones of birds, bears, rhinos, bison, horses, and animal fossils such as ostracods, bivalves, fishes). The site is unique in that it has been a particularly abundant source of prehistoric artefacts especially stone tools (29,000 to 22,000 BP). The oldest fireplace (250,000 BP) was also discovered on the site.

**Pekárna**, a cave in Moravian Karst, boasts findings from approximately 13,000 BP including several fireplaces, horse or reindeer bones, numerous stone tools and weapons, and bone tools. The site is also a source of prehistoric artefacts such as female figures and engravings on horse ribs featuring bison fight and grazing horses.



<http://home.tiscali.cz/lucka/rytiny.jpg>

**Kůlna**, a cave in Moravian Karst, is the largest cave settlement in our country (92 metres long) and among the most important localities in central Europe. Thousands of



stone tools, bones of a mammoth and reindeer as well as tools made of them were discovered in the Cave. In addition, skeletal remains of a Neanderthal man over 40,000 years old were also revealed.

**Kotouč u Štramberka** used to be an important archaeological site, today completely destroyed by limestone quarry. A hillfort from the late Bronze Age was situated on its top. It was fortified by double earthwork and ditches. The findings include bronze vessels, axes, dagger, wristband, etc. A famous jaw bone of a Neanderthal child (40,000 BP) was found in the nearby Šipka Cave as well as tools, fireplace, and bones of a mammoth.

**Březno u Loun** archaeological site is an important poly-cultural locality documenting the development of human settlement and culture from the Neolithic period (10,200-2,000 B.C.) until the early Middle Ages (5-11 century). Excavations have been carried on the site since 1950s. Several cultures are documented here, i.e. the Linear Pottery culture (Neolithic settlement; 10,200-2,000 B.C.), Funnelbeaker and Globular Amphora cultures (Eneolithic/Chalcolithic settlement; 4,200-2,200 B.C.), Unetice culture (Bronze Age settlement, hillfort, grave field; 2,300 – 1,600 B.C.), Knovíz culture (Bronze Age settlement; part of Urnfield culture), Hallstatt settlement (700 – 450 B.C.), Germanic settlement (Roman period) and early Slavonic settlement. An open-air museum has been established on the place of the prehistoric settlement presenting a collection of reconstructed prehistoric and early medieval age dwellings.

**Býčí skála** in Moravian Karst is an important archaeological site where an Upper Palaeolithic settlement from around 40,000-10,000 BP was discovered in 1860s. The site gained European fame due to the statuette of a bronze bull found in 1872. In 1870s, a large Hallstatt culture site was excavated. The site contained animal and material offerings, crops, textiles, ceramic and sheet-metal vessels, jewellery, glass and amber beads. The cave contains a Neolithic picture, currently the oldest cave painting known in the Czech Republic. It depicts a geometrical shape painted in charcoal on the cave wall (5,200 years old).



<http://bigblogger.lidovky.cz/blog/12889/337726/DSC09877.JPG>

**Oppidum Stradonice** (near Beroun) was one of the most important Celtic oppida on the territory of our country. (Oppidum is a large city-sized fortified Iron Age (La Tène) settlement emerging during the 2 and 1 centuries B.C.) Celts settled here in the mid-2 century B.C. and built their settlement on a hill called Hradiště situated on a trade route along the Berounka River. A clay form for casting gold coins was found in its basement as well as about 200 gold coins called “rainbow cups”. Iron and bronze were melted here and enamel was used for decoration of metal products. Stradonice also used to be a trade centre as ancient coins, writing implements and Roman vessels, rings and wine amphoras were found.

**Závist** used to be the largest oppidum in Bohemia (up to 120 hectares) situated on a hill Hradiště on a bank of the river Vltava opposite Zbraslav. Celts settled here in the 2 century B.C. and the oppidum used to be the seat of Celtic elite. Remains of a loom, a smithy, kitchen ceramics and even imported glass and bronze vessels were found here. It was seized and

settled by Germanic tribes in the 1 century, a small Slavonic grave fields from the 7 century was also discovered. Excavations have been carried in the area since 1960s.

The cadastre of today already extinct village **Mušov** (flooded to build the Nové Mlýny reservoir in 1980s) is a site of a number of archaeological localities from different periods. The most important among them is the one from Roman period. In the 2 century A.D., there used to be a Roman military settlement on the hill called Hradisko (situated above the former village). The research on the site started in 1927. Remnants of two masonry buildings, preatorium (general's tent) and balneum (bath), including hypocaustum (underfloor heating) were discovered then. In 1988, a richly equipped tomb of a Germanic chieftain was found near to the hill (silver, bronze and glass vessels, silver and gold decorations, weapons, Roman and Germanic ceramics) as well as a Slavic burial and numerous archaeological discoveries from various periods of prehistory. (Thanks to the efforts of conservationists, it was decided to preserve the late Romanesque Church of Saint Leonard from the 12 century, now standing on a small island in the middle of the Věstonice Reservoir. The abandoned island is an important bird nesting spot and a protected area listed in the ecological network Natura 2000.)



[https://commons.wikimedia.org/wiki/File:IMG\\_0112a\\_Stradonice\\_m.jpg](https://commons.wikimedia.org/wiki/File:IMG_0112a_Stradonice_m.jpg)

## CULTURAL HERITAGE – ARCHITECTURE

Although historically considered one of the five main fine arts (painting, sculpture, architecture, music and poetry) created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, architecture is nowadays considered to be one of the applied arts. It is the art and science of designing buildings and creation of objects where the practical considerations of use are essential.

**Romanesque style** originated in Italy at the end of the 9 century. It was applied on our territory until the first half of the 13 century. First stone structures such as churches, monasteries, castles, town houses and fortifications were built during the Romanesque period. Main architectural elements were semi-arch and barrel vault. Numerous ecclesiastic structures originated, i.e. rotundas (small round churches) and basilicas (large churches).

**Gothic style** originated in France in the 12 century. It first appeared in the Czech Lands in the first half of the 13 century and was usual until the early 16 century. Its main architectural elements include broken (cross, rib) vault and pillars/columns. Cathedrals (tall ecclesiastic structures), castles and bridges were built. The phases of the development of Gothic architecture in the Czech Lands are often named after the then ruling dynasty:

- Early Gothic – Přemyslid Gothic (13 to early 14 century, Ottokar II of Bohemia)
- High Gothic – Luxembourg Gothic (14 to early 15 century, Charles IV, Wenceslas IV)
- Late Gothic – Jagiellonian Gothic (15 to 1526, Vladislaus and Ludwig)

The most significant Gothic architects who worked in the Czech Lands were **Peter Parler** and **Benedikt Rejt/Ried**.

**Renaissance** style originated in Italy (Florence) in the early 15 century as the demonstration of revival and development of certain elements of classical antiquity, i.e. ancient Greek and Roman ideological and material culture. It drew on the wealth and power of the Italian courts and was a blend of secular and religious forces. Bricks became the main building material and main architectural elements include facades decorated with sgraffito (figural or ornamental, inspired by the Bible or ancient mythology), decorated house gables, arcaded courtyards, barrel vault and columns and pilasters. Chateaux, comfortable homes for nobility were built. As the result of Hussite Wars, Renaissance entered our territory only in the late 15 century. The Renaissance architecture coexisted with the Gothic style in Bohemia and Moravia until the late 16 century (e.g. the residential part of a palace was built in the modern Renaissance style but its chapel was designed with Gothic elements).

**Baroque style** originated in Italy in the late 16 century to express the triumph of the Catholic Church and the absolutist state. Baroque architecture was a visible statement of the wealth and power of the Church. Baroque style had found its secular expression in the form of grand palaces by the middle of the 17 century. Main architectural elements were rich shapes, domes, colonnades, monumental staircases, expensive materials, statues, rich interiors, splendid painted decoration and contrast of light and dark. It was characterised by its extensiveness and extraordinariness. Baroque architecture arrived into the Czech Lands in the 17 century and it also changed the character of the Czech countryside (churches and chapels in the Czech countryside are mostly Baroque). The leading architects of the Bohemian High

Baroque style were **Christoph** and **Killian Ignaz Dientzenhofers**, and **Johann Blasius Santini-Aichel**.

## GREAT MORAVIA

Structures from the oldest periods have not survived. We only have the archaeological findings that give us the basis for deductions of how our ancestors lived. The earliest architectural monuments on our territory date from the pre-Romanesque period. The remnants were discovered on the territory of Great Moravia, e.g. rotunda and church in Mikulčice. The churches were made of stone, both innerly and outerly plastered and roofed with burned tiles.

The centres of Great Moravia were well-defended fortified settlements built by the local Slavs both on elevated positions and lower areas like wet grounds and river islands. Most Great Moravian castles were rather large hill forts fortified by wooden palisades, stone walls and in some cases, moats. The typical Great Moravian ramparts combined an outer drystone wall with an internal timber structure filled with earth. The fortifications usually formed several adjoining enclosures, with the elite buildings concentrated in the centre and crafts in the outer enclosures. Most buildings were made of timber, but ecclesiastical (religious) and residential parts were made of stone. In many cases, prehistoric fortifications were also integrated.

The Great Moravian settlements can be divided into four main categories. The most important were **localities with central functions** like Mikulčice, Staré Město – Uherské Hradiště, and Nitra, where several castles and settlements formed a huge fortified (pre-)urban agglomeration. The system of fortified settlements further included **fortified regional administrative centres, forts with primary guarding and defence function** and **forts** that were not inhabited permanently but were **used in the case of danger**. The largest forts were usually protected by a chain of smaller forts. Smaller forts were also built to protect trade routes and to provide shelter for peasants in case of a military attack. The existence of nobleman courts like in Ducové (Slovakia) and in other places is also documented.

Although location of the Great Moravian capital has not been identified, **Mikulčice** with its palace and 12 churches is the most widely accepted candidate. Its central fortified area or Acropolis was set on an island in the Morava River and surrounded by a stone rampart that enclosed an area of 6 hectares (extensive extramural settlement of 200 ha stood unfortified). An important settlement was a large agglomeration in **Pohansko** near Břeclav.

### Sacral architecture

First researchers assumed only existence of simple wooden churches. These were suitable for initial missionary activities because of easy availability of materials, quick construction and no need for consecration. This opinion was refined in 1949 after the excavations of stone churches in **Staré Město**. Until 2014, more than 25 sacral buildings have been safely identified in the core territory of Great Moravia (Moravia and Western Slovakia). The remains of the first uncovered churches were only “negatives” (ditches filled with secondary material), but later research also uncovered remains of buildings with original foundations.



The Great Moravian sacral architecture is represented by a rich variety of types from three-nave basilica, simple rotunda without apses, rotunda with two apses, tetraconchic rotunda, i.e. with four apses (all in Mikulčice) and a whole group of one-nave churches and rotundas with one apse. **Mikulčice** with 12 churches clearly dominates among all the other localities with the first stone churches built around 800. The three-nave basilica from Mikulčice with the inside dimensions 35 m by 9 m and a separate baptistery is the largest sacral building found. The current dating of several churches precedes the Byzantine mission. The churches were decorated mostly by fresco paintings. The open air museum in Modrá (near Uherské Hradiště) is devoted to Great Moravian architecture.



Mikulčice: [http://www.cmstory.cz/uploads/media/5542309edd4f9\\_poi\\_005.jpeg](http://www.cmstory.cz/uploads/media/5542309edd4f9_poi_005.jpeg)



Uherské Hradiště: [https://1gr.cz/fotky/idnes/12/113/cl6/RAS47616f\\_150015\\_3419933.jpg](https://1gr.cz/fotky/idnes/12/113/cl6/RAS47616f_150015_3419933.jpg)

## ROMANESQUE STYLE

**Romanesque architecture** is an architectural style of medieval Europe that started developing after 1000 and culminated in the first half of the 13 century. (It developed in the 13 century into the Gothic style, marked by pointed arches.) It is marked by its massiveness and relatively little diversity. Windows and door openings are small with semi-circular arches. The most characteristic feature is the so called arch frieze beneath the main cornice.

Characteristic features of Romanesque structures include thick walls, round arches, sturdy pillars, barrel vaults, large towers and decorative arcading. Each building has clearly defined forms, frequently of very regular, symmetrical plan. The overall appearance is the one of simplicity.



<https://img.signaly.cz/photos/007000/7635/a988fb933c145773.jpg>



[http://upload.wikimedia.org/wikipedia/commons/3/33/Single\\_vault\\_001.png](http://upload.wikimedia.org/wikipedia/commons/3/33/Single_vault_001.png)

Many castles were built during this period, but they are greatly outnumbered by churches. These range from tiny chapels to large churches. The most significant are great abbey churches, many of which are still standing more or less complete and frequently in use. (The following Gothic period partly or entirely rebuilt, extended or altered most Romanesque churches.) Survivals of unfortified Romanesque secular houses and palaces and domestic quarters of monasteries are far rarer. Many castles exist, the foundations of which date from the Romanesque period. Most have been substantially altered, and many are in ruins.

Romanesque architecture in the Czech Lands creates the first phase of the development of architecture on our territory with preserved buildings (from the previous, the Great Moravian, period only archaeological findings have been preserved). The first stone buildings, particularly churches and monasteries originated, and toward the end of the period also first castles and urban buildings (fortifications, houses). Around mid-13 century, Gothic slowly started to gain ground.

The oldest stone building on our territory used to be the **Church of Saint Clement** in Levý Hradec built by Prince Bořivoj in 880s. Only its foundations have survived up to present. The first actually preserved stone building is the **Rotunda of Saints Peter and Paul** in Budeč built on the order of Prince Spytihněv I in about 895.

The **Basilica of Saint George**, founded by Vratislaus I in 920, is the oldest surviving church building within the Prague castle. It was enlarged with the first Bohemian Monastery, the Benedictine Abbey of Saint George in 973. A Gothic style chapel dedicated to Ludmila of Bohemia holds the tomb of the Saint.

The **Rotunda of Saint Vitus** was established around 930 by Prince Wenceslas as his private church and to house the holy relic (the arm) of Saint Vitus. Saint Wenceslas was buried in the south apse, and the relics of Saint Adalbert were committed to the church in 1038. The tomb of Saint Wenceslas was incorporated into the new Romanesque three-nave



basilica built in 1060-1096, and Saint Wenceslas Chapel was built above the original Saint Wenceslas grave. The Basilica is the predecessor of the contemporary Cathedral of Saints Vitus, Wenceslas and Adalbert.

The first mention considering the **Rotunda of Saints Peter and Paul** in **Starý Plzenec** dates back to 976. The **Rotunda of Saint Catherine** in **Znojmo**, built shortly before 1100, is the only remains of the Přemyslid castle. Its interior is covered with 11-century frescoes depicting biblical scenes and illustrating the life of Přemyslids. The **Rotunda of Saint George** on the top of the **Říp** Mountain was first mentioned in 1126 when the original church dedicated to Saint Adalbert was reconstructed and extended. It follows that the church was founded around 1039 when the relicts of Saint Adalbert were brought to Prague.



Starý Plzenec:  
<http://wiki.rvp.cz/@api/deki/files/13395/=rotunda2.jpg>



Říp: <http://www.archizone.cz/wp-content/uploads/2015/08/rotunda-sv-jiri-1024x768.jpg>



Rotunda of Saint Catherine: <http://www.nppodyji.cz/uploads/gallery/original/229.jpg>

## MONASTIC ORDERS

The representatives of the first monastic order, the **Benedictines**, came to the Czech Lands at the end of the 10 century. They built new monasteries, usually with an impressive monastery church in a form of three-nave basilica and frequently on sites of abandoned Slavic

fortified settlements. The first monastery established on the Czech territory was the **Břevnov Monastery** founded in 993 of which the Romanesque crypt has survived. In 1115, the **Kladruby Monastery** was founded with the three-nave Basilica of Virgin Mary (it has been preserved in a Baroque adaptation by Santini).

New monastic as well as military orders were called to the Czech Lands in the 12 century. These included mainly **Premonstratensians**, **Cistercians**, or **Order of Malta** (Sovereign Military Hospitaller Order of Saint John of Jerusalem of Rhodes and of Malta, or Sovereign Military Order of Malta).

The **Strahov Premonstratensian Monastery** was established in 1140 and the **Doksany Premonstratensian Convent** in the same year. Next to the Bridge of Judith, the **Commandry of the Order of Knights of Saint John of Jerusalem** was established in 1150s-60s. The complex had the form of a fortified castle surrounded with ramparts and included a three-nave basilica, hospital, convent, parish school, bathhouse, or brewery. The **Cistercian Monastery in Sedlec** was established in 1142 and in **Plasy** in 1144.

The Premonstratensian **Monastery in Louka (Znojmo)** was established by Conrad II, the Duke of Bohemia in 1190. It was plundered by the Hussites in 1425. **Basilica of Saint Procopius (Třebíč)** was built on the place of the original Chapel of Virgin Mary in the period between 1240 and 1280 as a part of the Benedictine monastery. (It was put on the UNESCO list in 2003.)

Castle **Přimda** is a ruin of the oldest known stone castle on our territory. It was built by Vladislaus I in 1121. The oldest written document about its existence is in the Chronica Boëmorum written by Cosmas of Prague. The **Zdík Palace**, also known as the **Přemyslid Palace**, was built by the Bishop of Olomouc Jindřich Zdík in 1130s. The torso of the Romanesque palace is a part of the Castle complex situated on the Wenceslas Hillock. Wenceslas III, the last male member of the Přemyslid dynasty, was killed there in 1306. The **Cheb Castle** is a Romanesque Pfalz built for the Emperor Friedrich Barbarossa around 1180. Its Romanesque-Gothic Chapel of Saints Erhard and Ursula is an architectural rarity. Each floor of the two-storey object represents a different style. The lower floor is Romanesque, the upper one is early Gothic.



Přimda:  
<http://www.envic.cz/upload/9235-120458.jpg>



Zdík Palace:  
[http://www.muo.cz/gfx/contentimg/0040\\_0428.jpg](http://www.muo.cz/gfx/contentimg/0040_0428.jpg)  
[http://www.olmuart.cz/gfx/contentimg/0653\\_4066.jpg](http://www.olmuart.cz/gfx/contentimg/0653_4066.jpg)



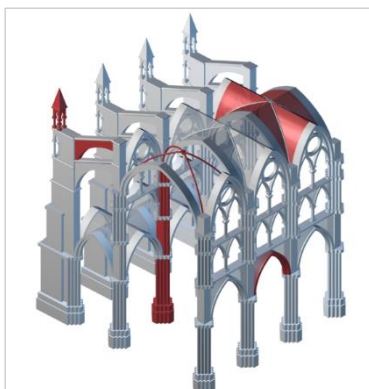


## GOTHIC STYLE

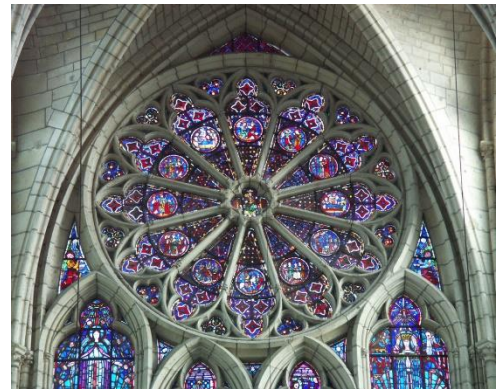
**Gothic architecture** is an architectural style of the high and late medieval Europe that originated in the 12-century France and lasted into the 16 century. (It was succeeded by Renaissance style.) A typical Gothic building is built from stone and its main characteristic feature is verticality, slenderness pointing upwards suggesting an aspiration to the God and Heaven. The style is marked by pointed arch, ribbed vault, clustered columns, flying buttress, and towers and spires. Also Gothic openings such as doorways, windows, arcades and galleries have pointed arches. Vertical mouldings around doors, figurative sculpture, and plastic details with figural, animal, and plant themes are also typical. Tall narrow windows with pointed arches should resemble the hands clasped in prayer. They are often infilled with stained glass usually depicting narratives from the Bible, or life of Christ, or representing saints or patrons. Some windows are round and are called rose windows. They are usually very large and situated above the portal. The roofline, gable ends, buttresses and other parts of the building are often terminated by small pinnacles. Gargoyles, typically in the form of grotesque, are another frequent decoration designed with the aim to convey water from a roof and away from the side of a building. The Gothic style developed primarily in ecclesiastical architecture, i.e. numerous great cathedrals, abbeys and churches, but its principles and characteristic forms were also applied in many castles, palaces, town halls, guild halls, universities, city walls and bridges.



<http://media0.webgarden.name/images/media/0:4c30e9a6345f7.jpg/P1160846%20chrlic.jpg>



<http://cs.wikipedia.org/wiki/Soubor:Gotic3d2.jpg>



[http://upload.wikimedia.org/wikipedia/commons/f/f7/Soissons\\_cathedral\\_120.JPG](http://upload.wikimedia.org/wikipedia/commons/f/f7/Soissons_cathedral_120.JPG)

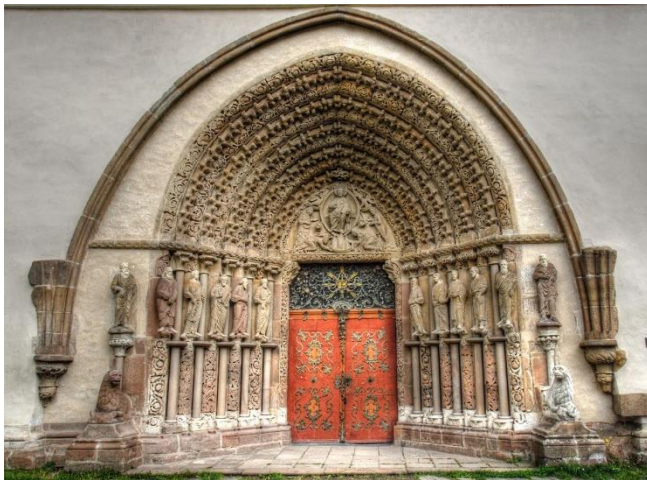
The greatest number of surviving Gothic buildings are churches ranging from tiny chapels to large cathedrals. Although many have been extended and altered in different styles, a large number remains either substantially intact or sympathetically restored, demonstrating the form, character and decoration of Gothic architecture.

The Gothic style penetrated the Czech Lands in the first half of the 13 century. Many monasteries, convents, cities, towns and villages were founded. It was the time of colonization of the still uninhabited areas of the Kingdom.

### **EARLY GOTHIC – PŘEMYSLID GOTHIC (13 to early 14 century, Ottokar II of Bohemia)**

The oldest Gothic building in Prague is the **Convent of Saint Agnes** founded in 1231 by the Bohemian Princess Agnes of Bohemia (later canonised). It was the first convent of the

Poor Clares outside Italy. The **Church of Saint Francis**, the first church of this convent, was completed in 1234 and it is said to be the oldest vaulted mendicant (begging) order church north of the Alps.



[http://www.tisnoviny.cz/sites/default/files/Data/portal\\_dsc7713.jpg](http://www.tisnoviny.cz/sites/default/files/Data/portal_dsc7713.jpg)



[https://commons.wikimedia.org/wiki/File:Agneskloster\\_Kapitell\\_2.jpg](https://commons.wikimedia.org/wiki/File:Agneskloster_Kapitell_2.jpg)

The Church of the **Premonstratensian Abbey in Teplá** consecrated in 1232 is one of the oldest Gothic churches in Bohemia. Another important Early Gothic building is the **Cistercian Monastery in Osek** with its unique Chapter Hall. The first Gothic building in Moravia was the **Cistercian Convent Porta Coeli** in Předklášteří u Tišnova founded by Constance of Hungary, Queen of Bohemia in 1233. There are the oldest traceries of rose windows in the Czech Lands and a very fancy portal built in the style of French cathedrals. The Cistercian monasteries **Zlatá Koruna** (founded in 1263) and **Vyšší Brod** (founded in 1259) were completed in the High Gothic style. A very precious Early Gothic Chapter hall from 1285 has been preserved in Vyšší Brod.

The **Basilica of Saint Procopius** in Třebíč (former Benedictine Abbey church) is considered to be the most bizarre work of the European architecture of the second third of the 13 century. Its architecture is a unique mixture of Romanesque and Gothic style. It was not built in the transitional Romanesque-Gothic style but the builders used elements of both styles in their mature forms and hence created a building which is purely Romanesque and purely Gothic at the same time. Therefore it is listed in the UNESCO World Heritage List.

In the second half of the 13 century, the **Stone Bridge in Písek** spanning the Otava River was built. It is the oldest bridge in our country and one of two oldest bridges in Central Europe. It is about 110 metres long and 6.25 metres wide. It is built on six pillars, has seven arches, and is decorated with Baroque statues and a cross.



[https://img.ephoto.sk/images/content/old/File/photopoint\\_cr/jihocesky\\_kr/pisek/Obrazok4.jpg](https://img.ephoto.sk/images/content/old/File/photopoint_cr/jihocesky_kr/pisek/Obrazok4.jpg)



**Zvíkov Castle** has a central court surrounded by arcades in two levels inspired by the cloister – a typical element of the monastic architecture. The Chapel of Saint Wenceslas, completed in 1270, is a masterpiece of early-Gothic architecture with mural decorations depicting the patron saints of Bohemia, the Virgin Mary the Protector, the Suffering Christ and the Martyrdom of Saint Erasmus.

The royal **Bezděz Castle** with its beautiful chapel was built between 1260-1280 and it used to be one of the most important Gothic castles in the Czech Lands until its destruction in the Thirty Year's War. It is the only preserved example of an unaltered castle of the 13 century.

Other important early-Gothic castles include Křivoklát Castle in Bohemia, and Špilberk, Veverčí, Buchlov or Hulvaldy in Moravia.



<http://www.travelguide.cz/facilities/tg/full/20-629-1.jpg>



<http://upload.wikimedia.org/wikipedia/commons/1/1c/Bezdez.jpg>

**Old New Synagogue** in the Jewish Quarter of the Old Town was built around 1270 by the stonemasons from the royal workshop who also built the Convent of Saint Agnes. This twin-nave synagogue is one of the oldest preserved in Europe and the oldest still active in Europe.

### **HIGH GOTHIC – LUXEMBOURG GOTHIC (14 to early 15 century, Charles IV, Wenceslas IV)**

The High Gothic period in the Czech Lands started during the reign of the King Wenceslas II in the 1290s. In that time the Gothic style in the Czech Lands changed. The new buildings started to emphasize the verticality and light very strongly.

The **Church of the Assumption of Virgin Mary and Saint John the Baptist** was built in the Cistercian Abbey in **Sedlec** around 1300. Although it was rebuilt in the 18 century in the Baroque Gothic style, its presbytery, main nave and transept did not lose their original appearance. It is considered to be one of the first High Gothic buildings in our country (UNESCO). A very similar church was built in the Cistercian Monastery in **Zbraslav**. In its time it was the biggest church in Bohemia, 104 meters long. The Zbraslav Cathedral was destroyed during the Hussite Wars.

The heyday of the High Gothic art in the Czech Lands came with Charles IV. He became the Holy Roman Emperor and hence Prague became the imperial residence. His reign

was one of the very few periods when Czech art was at comparable level with the European development and even became the leading force in the development of European art.

Charles IV founded many new buildings such as the most important High Gothic building in the country – **Saint Vitus Cathedral** (founded by him, his father King John and the Prague Archbishop Arnošt of Pardubice) in 1344. The first architect was a Frenchman Matthias of Arras. After his death Peter Parler (who came from Germany) became the architect of the Cathedral and changed the older plans. He built a net vault (rib vault) in the main nave, one of the first net vaults in continental Europe. One of the most precious spaces of the cathedral is the Chapel of Saint Wenceslas which resembles the Chapel of the Holy Cross at the Karlštejn Castle in central Bohemia. Charles IV also ordered to rebuild the **Old Royal Palace** at the Prague Castle.



<http://www.visitpraha.cz/img/63b.jpg>



[https://www.hrad.cz/file/edee/public/2015/11/svatyvit\\_106.jpg](https://www.hrad.cz/file/edee/public/2015/11/svatyvit_106.jpg)

**Charles Bridge** is the second oldest stone bridge in the country. The Bridge as well as its Old Town Bridge Tower are also the works of Petr Parler. The Tower is one of the largest and most beautiful Gothic gates in Europe.



<http://www.petrpechac.cz/photos/nocni-praha-karluv-most-9058.jpg>



[https://www.sivekhotels.com/img/117/mostecka\\_vez.jpg](https://www.sivekhotels.com/img/117/mostecka_vez.jpg)



The most important Czech High Gothic castle is the **Karlštejn Castle** built in the period between 1348 and 1357 and decorated until 1367. The most valuable part of the Castle is its unique Chapel of the Holy Cross. It has walls decorated with precious stones and 129 panel paintings of saints created by Master Theodoric of Prague (also Dittrich or Dětřich). Its golden ceiling resembles the sky with stars, sun and moon. The most precious holy relics and jewels of the Kingdom of Bohemia and Holy Roman Empire were kept there.



<http://middleczech.kr-stredocesky.cz/wp-content/uploads/Karl%C5%A1tejn.jpg>



<https://www.hradkarlstejn.cz/pamatky/karlstejn/fotogalerie/interiery/2-okruh/z-kaple-sv.-krize.jpg>

During the reign of Wenceslaus IV, the Gothic style changed a bit into the so-called International Gothic that was characterized by replacing monumentality with elegance (therefore it is also known as the *Beautiful style*). Typical structures of the International Gothic architecture were hall churches. They usually had thin tall columns supporting the vault, nave and side aisles of approximately equal height, often united under a single huge roof. In contrast to a traditional basilica that lets in light through a clerestory, a high section of wall that contains windows in the upper part of the nave, a hall church is lit through windowed side walls typically spanning the full height of the interior. Typical examples are the south-Bohemian two-nave churches of **Saint Giles in Třeboň**, **Saint Vitus in Soběslav**, and the three-nave **Saint Vitus in Český Krumlov** built after 1407 as a hall church with a net vault in the main nave. The king himself ordered to rebuild the **Italian Court** in Kutná Hora and to build the **Točnick Castle** as his private residence. Točnick was built above the already existing Žebrák Castle after the large fire that destroyed it.

### **LATE GOTHIC – JAGIELLONIAN GOTHIC (15 century to 1526, Vladislaus and Ludwig)**

The heyday of the High Gothic architecture in the Crown of Bohemia was stopped by the outbreak of the Hussite Wars in 1419. Many churches, monasteries and castles were burnt down and many new buildings were left unfinished (such as the Cathedral of Saint Vitus at the Prague Castle). The amazing fortification system of the **Hussite town Tábor** is probably the only precious architectural work of that time. There was not enough money to build any precious buildings during the Wars and many years after them. The only important monuments of that time in Prague are the **Church of Our Lady before Týn** that was used as the main Hussite church in Bohemia and whose building continued after the Wars (began by Parler workshop in the 14 century, completed in 1510s under Matěj Rejsek), and the higher



tower of the **gate of the Charles Bridge in the Lesser Town** that was built at the expense of King George after 1464.



[http://www.tyn.cz/beta/moduly/objednavka\\_b\\_ohosluzeb/thumb-exterier01.jpg](http://www.tyn.cz/beta/moduly/objednavka_b_ohosluzeb/thumb-exterier01.jpg)



<http://www.prague.eu/file/edee/object/204/mmv1.jpg>

The situation of the Czech art caused by the Wars and political instability was improved after 1471 when a Catholic Polish prince Vladislaus Jagiellon (grandson of Bohemian Princess Elisabeth of Luxembourg, granddaughter of Charles IV) became the new king of Bohemia and especially after 1485 when religious freedom was approved (for Catholics and Hussites) and hence the religious Wars finally ended. While the Renaissance style flourished in Italy, the Czech art returned in its style to the legacy of the old Gothic masters (it was also the case of Austria, Bavaria, Saxony or England). Although they still used the Gothic style, they slowly started to mix it with Renaissance elements. (The Jagiellonian Gothic may also be regarded as the early phase of the Renaissance style in Bohemia.)

The most important architect of the Czech late Gothic style was Benedikt Rejt who rebuilt the Prague Castle. His masterpiece is the **Vladislav Hall** in the Old Royal Palace at the Prague Castle completed in 1502. It was the largest secular vaulted space (62m x 16m x 13m) at least in Central Europe. The complex stone vaulting system built without inner supporting columns spanned 16 metres. The third and highest floor of the palace, the Hall, was built above the Gothic second floor (Charles IV), and the lowest first floor is a Romanesque palace.



[http://imageproxy.jxs.cz/~nd06/jxs/cz~/344/890/5ca4e9ab8b\\_100219802\\_o2.jpg](http://imageproxy.jxs.cz/~nd06/jxs/cz~/344/890/5ca4e9ab8b_100219802_o2.jpg)



[https://foto.turistika.cz/foto/136136/84995/full\\_31e35f\\_dsc\\_07648.jpg](https://foto.turistika.cz/foto/136136/84995/full_31e35f_dsc_07648.jpg)

Benedikt Rejt also completed the **Church of Saint Barbara** in Kutná Hora using a vault very similar to the vault of the Vladislav Hall. This church has a typical late Gothic tent roof. The Church was completed by another important late Gothic architect Matěj Rejsek who was of Czech origin. Rejsek also built the **Gunpowder Gate** in Prague in 1475–84 that was inspired by the Old Town Bridge Tower.



[http://1gr.cz/fotky/idnes/15/122/org/WEB5fdb33\\_profimedia\\_0175981668.jpg](http://1gr.cz/fotky/idnes/15/122/org/WEB5fdb33_profimedia_0175981668.jpg)



[http://www.casopisstavebnictvi.cz/UserFiles/Image/0709/31\\_klenba.jpg](http://www.casopisstavebnictvi.cz/UserFiles/Image/0709/31_klenba.jpg)

The term **Gothic** originated as a pejorative description meaning “barbarous German style”. The term was attributed to the preceding period by Italian humanists (Giorgio Vasari) who considered its architectural features primitive and barbarous and described it as “the art of Goths”. The Goths conquered and destroyed Rome and hence they were associated with barbarism. (The style was called ogival (ogive = pointed arch) in France.)

## RENAISSANCE STYLE

**Renaissance architecture** is the architecture of the period between the early 15 and early 17 centuries demonstrating a conscious revival and development of certain elements of ancient Greek and Roman architecture. Developed first in Florence, it quickly spread to other Italian cities. The style was carried to other parts of Europe at different dates and with varying degrees of impact. The European Renaissance marked the transition between the late Middle Ages and Early Modern times.

Renaissance style places emphasis on symmetry, geometry and regularity of parts that mirror in neat arrangements of columns, pilasters and lintels. The plans of Renaissance buildings have a square, symmetrical layout. The main features include the attic, joint windows in a common frame, arcades, semi-circular arches, domes, niches and aedicules as well as paintings or sgraffiti. Vaults do not have ribs, they are semi-circular and on a square plan. There is a regular repetition of openings on each floor, and the centrally placed door is marked by a feature such as a balcony. The dome is used frequently, both as a very large structural feature that is visible from the exterior, and also as a means of roofing smaller spaces where they are only visible internally. Internal walls are smoothly plastered and surfaced with lime wash. For more formal spaces, internal surfaces are decorated with



frescoes. External walls are generally constructed of brick, rendered or faced with stone laid in straight courses. The corners of buildings are often emphasised by quoins (blocks at the corner of a wall). Buildings are often topped by a cornice. The effort to make the environment more agreeable and comfortable is significant, noble mansions and palaces were built,



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[https://upload.wikimedia.org/wikipedia/commons/a/a2/Prachatice\\_Hevdlův\\_dům\\_Ko](https://upload.wikimedia.org/wikipedia/commons/a/a2/Prachatice_Hevdlův_dům_Ko)



<http://www.infoslany.cz/data/ImageMo>

<dRes/big/turisticke-cile/nelahozeves.jpg>

religious monuments were relatively rare.

The Renaissance style flourished in the Czech Lands from the late 15 century to the first half of the 17 century, i.e. in the early-Modern period. It was accepted slower and its development was delayed in comparison with Italy. It was partly caused by the situation in the Czech Crown after the Hussite Wars. The Bohemian/Hussite Reformation was suspicious of the influences coming from the papal Italy and rather respected the traditional values expressed with the older Gothic style. The Gothic style kept its position especially in the church architecture as it was considered timeless and therefore able to express the eternity of the God. The Renaissance style first appeared in the Bohemian Kingdom in the 1490s and the first examples of Renaissance architecture can be found in the domains of the Catholic aristocracy or the Catholic king. Renaissance architecture coexisted with the Gothic style in Bohemia and Moravia until the late 16 century (e. g. the residential part of a palace was built in the modern Renaissance style but its chapel was designed with Gothic elements). The facades of Czech Renaissance buildings were often decorated with sgraffiti (figural or ornamental). The decorations usually drew inspiration from the Bible or ancient mythology.



[http://krasnesvetlo.cz/wp-content/uploads/2014/09/Trebova\\_5.jpg](http://krasnesvetlo.cz/wp-content/uploads/2014/09/Trebova_5.jpg)



[https://upload.wikimedia.org/wikipedia/commons/7/78/Zámek\\_Tovačov\\_renesanční\\_portál.JPG](https://upload.wikimedia.org/wikipedia/commons/7/78/Zámek_Tovačov_renesanční_portál.JPG)

The earliest known elements of Renaissance architecture in the Czech Lands are the portals of two Moravian **castles** in **Moravská Třebová** and **Tovačov**. **Vladislav Hall**, the newly built great ceremonial hall at Prague castle, has been illuminated by a row of big rectangular windows that are the earliest Renaissance architectural elements in Prague. One of them bears the date 1493. The architect of Vladislav Hall was Benedikt Rejt who also built the **Louis' Wing of the Royal Palace** (1503–1509), considered the oldest Renaissance residential building in Bohemia.

The direct influence of the Italian Renaissance architecture came first after the accession of Ferdinand I of Habsburg to the Bohemian throne. Ferdinand built the **Royal Summer Palace** (also known as Belvedere) in the newly established Royal Garden of Prague Castle in 1538–1563. The Summer Palace with relief decorations and arcades in the basement that support the large balcony is considered the purest sample of the Italian Renaissance architecture north of the Alps. **Star Villa** is another summer palace for the royal family that was built on the White Mountain near Prague in the shape of a six-pointed star in 1555–1558.



[https://upload.wikimedia.org/wikipedia/commons/thumb/2/2d/Pražský\\_hrad\\_Letohrádek\\_královnny\\_Anny\\_02.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/2/2d/Pražský_hrad_Letohrádek_královnny_Anny_02.jpg)



<http://www.portalymest.cz/obrazky/letohradek-hvezda-6.jpg>

The transformation of medieval Prague into a Renaissance city was accelerated by the great fire of the Lesser Town, Hradčany and Prague Castle in 1541. After the fire, many originally civic houses were rebuilt into aristocratic residences, e. g. the **Schwarzenberg Palace**, **Martinic Palace** and **Palace of the lords of Hradec**, all of them with rich embellished sgraffito facades.



<http://www.vyletnik.cz/images/vylet/uzivatele/vlasta79/schwarzenbersky-palac-a05.jpg>



[http://cdn.i0.cz/src/public-data/98/56/cd4fe23a30e5b6b6be502b0ef128\\_base\\_optimal.jpg](http://cdn.i0.cz/src/public-data/98/56/cd4fe23a30e5b6b6be502b0ef128_base_optimal.jpg)



In the 16 century the humanist-educated nobility moved from uncomfortable Gothic castles to newly built spacious Renaissance chateaux with elegant arcade courtyards and geometrically arranged gardens with fountains and statues. Emphasis was placed on comfort, and buildings for entertainment purposes also appeared (such as ball-game halls or summer houses). The most significant Czech Renaissance chateaux are **Litomyšl**, **Telč**, **Český Krumlov**, **Kratochvíle**, **Jindřichův Hradec**, **Nelahozeves**, **Opočno**, **Velké Losiny**, and many others.



<http://4.bp.blogspot.com/s1600/kratochvile-02.jpg>



[http://www.vyletnik.cz/images/vylet/uzivatele/vlasta79/jindrichuv-hradec-03\\_1.jpg](http://www.vyletnik.cz/images/vylet/uzivatele/vlasta79/jindrichuv-hradec-03_1.jpg)



<http://www.zemefilmu.cz/uploads/locations/15163-zamek-opocno.jpg>



Numerous towns are famous for their Renaissance urban architecture such as **Český Krumlov, Telč, Pardubice, Jindřichův Hradec, Slavonice, Chrudim and Prachatice**. Also many town halls were built in the Renaissance style such as **Litoměřice, Nymburk, Prostějov, Stříbro, Plzeň, Hradčany** and the Lesser Town.



Pardubice:

[https://upload.wikimedia.org/wikipedia/commons/thumb/8/85/Pardubice\\_Pernštýnské\\_náměstí.JPG/JPG](https://upload.wikimedia.org/wikipedia/commons/thumb/8/85/Pardubice_Pernštýnské_náměstí.JPG/JPG)



Český Krumlov:

[http://foto.turistika.cz/foto/136136/116770/lrg\\_dsc09664.jpg](http://foto.turistika.cz/foto/136136/116770/lrg_dsc09664.jpg)



Stříbro:

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Litoměřice:

[http://img21.rajsce.idnes.cz/d2102/811/8111471\\_230c238501a3a25f0f6319832ab0ac32/images/SAM\\_4195.jpg](http://img21.rajsce.idnes.cz/d2102/811/8111471_230c238501a3a25f0f6319832ab0ac32/images/SAM_4195.jpg)



Slavonice:

[http://i.idnes.cz/08/092/org/TOM25d928\\_slavonice\\_pro34855.jpg](http://i.idnes.cz/08/092/org/TOM25d928_slavonice_pro34855.jpg)



Plzeň:

<http://static.panoramio.com/photos/original/8456008.jpg>



Prachatice:

<http://syryavino.wz.cz/foto/radnice.jpg>



Hradčany:

[http://www.hnyppnw.kralovskacesta.cz/data/media/foto/large/img\\_9704.jpg](http://www.hnyppnw.kralovskacesta.cz/data/media/foto/large/img_9704.jpg)



Nymburk:

<http://www.polabi.com/data/galerie/2355.jpg>

During the reign of the Holy Roman Emperor and Bohemian King Rudolph II, the city of Prague became one of the most important European centres of the late Renaissance art (so-called Mannerism). The Italian architect Giovanni Maria Philippi rebuilt and extended the New Royal Palace. Only some parts of it have been preserved such as **Matthias Gate** (that is due to its overall impression and monumentality also considered to be one of the first Baroque structures in the country) or **Spanish Hall**. Very important late Renaissance building is the Italian **Chapel of the Assumption of Virgin Mary** adjoining the Jesuit College Clementinum.

### Sacral architecture

As the result of the Bohemian Reformation, the position of the church institutions was very weak. During the Hussite Wars (1419–1434) many monasteries were destroyed or lost their goods. Their property was secularised and the church institutions in Bohemia did not have enough resources (until the 17 century) to finance the construction of new religious buildings. Therefore, the Renaissance ecclesiastical architecture is rarer than the Gothic or Baroque. The monastic architecture is rather exceptional, the newly built churches were mostly sponsored by noble families, municipalities or by the royal court.

The Czech Renaissance churches were usually strongly inspired by the Gothic sacral architecture, they often combine the Renaissance architecture with some Gothic elements



such as rib vaults or stone traceries in the windows. The Catholic **Holy Trinity Church** in **Opočno** built in 1567 has three naves and a Gothic groin vault supported by 10 Renaissance Corinthian columns. The Catholic **Church of Saint Rochus** in Hradčany was built in the period between 1602 and 1612 on an unusual composite ground plan. It has the shape of rectangle with bevelled corners (hence evoking an oval impression) with three apses. The nave has a barrel vault. (<https://www.petrjanecek.cz/obrazky/denik/2012/opocno/04.JPG>; Opočno, Church of the Holy Trinity)

During the 16 century, three new synagogues were built in Prague. The oldest parts of the **Pinkas Synagogue** contain late Gothic elements (rib vaulting, tracery). The Maisel Synagogue lost its Renaissance appearance but the **High Synagogue** has been very well preserved. Behind its very plain facade with three windows, there is a very valuable Renaissance interior.



<http://www.kultura.cz/runtime/cache/files/lightbox/pinkasova-synagoga5.jpg>



[http://img17.rajce.idnes.cz/d1703/7/7666/7666347\\_527943b785680121f9af5715e73ebe4e/images/12-12-02\\_07\\_Josefov\\_-\\_Pinkasova\\_synagoga\\_-\\_hlavni\\_lod.jpg](http://img17.rajce.idnes.cz/d1703/7/7666/7666347_527943b785680121f9af5715e73ebe4e/images/12-12-02_07_Josefov_-_Pinkasova_synagoga_-_hlavni_lod.jpg)



The Italian **Chapel of the Assumption of Virgin Mary** adjoining the former Jesuit College Clementinum built in 1590–1600 for Italians residing in Prague is very important for the development of sacral architecture in Bohemia because it is one of the first religious buildings without any Gothic elements. It has an elliptical ground plan, therefore it is even sometimes considered one of the earliest Baroque architectural forms in Bohemia.

### **TRANSITIONAL PERIOD – MANNERIST STYLE (turn of 16 and 17 century, Rudolph II, Matthias)**

Prague was one of the main centres of **Mannerist art** (late Renaissance style, foreseeing early Baroque) under Rudolph II (1576–1611). At the end of his reign and during the reign of his brother Matthias (1611–1619) there were some late Renaissance or Mannerist buildings with Early Baroque elements built in Prague. It is hard to distinguish between the Mannerist style and the Early Baroque style because there is no clear break. Therefore some scholars consider these buildings to be Early Baroque while others consider them Mannerist.

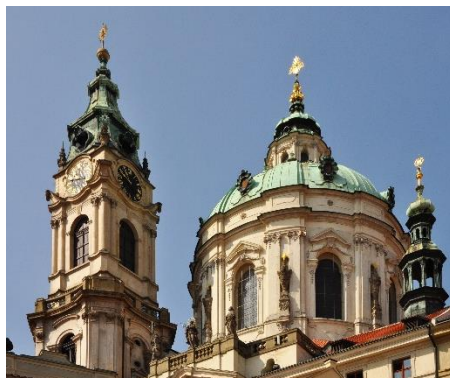
One of the most significant transitional buildings is the Italian **Chapel of the Assumption of Virgin Mary** adjoining the former Jesuit College Clementinum. Although it is a Late Renaissance or Mannerist chapel, it is very important for the Czech Baroque architecture because of its elliptical ground plan which is much more typical for Baroque than for the rational Renaissance style.

### **BAROQUE STYLE**

**Baroque architecture** is the architectural style of the period between the end of the 16 and the first half of the 18 century. It developed to express the wealth and power of the Catholic Church and the absolutist state and it manifested itself in the context of the new religious order, the Jesuits, in particular. By the middle of the 17 century, Baroque had found its secular expression in the form of grand palaces, first in France and then throughout Europe. Baroque style was characterized by new explorations of form, light and shadow, and dramatic intensity. The early Baroque prefers straight lines and rectangularity on facades and ground plans of buildings. The top Baroque has more curves, mutually penetrating cylinders and other bodies, domes, colonnades, monumental staircases and statues. The overall impression is emphasised by expensive materials, gold and artificial marble, rich interiors, splendid painted decoration and contrast of light and dark. It was characterised by its extensiveness and extraordinariness. Baroque architecture arrived into the Czech Lands in the 17 century and it changed the character of the Czech countryside as churches and chapels in the Czech countryside are mostly Baroque.



<http://www.praha.cz/wp/praha/chram-sv-mikulase.jpg>



[https://upload.wikimedia.org/wikipedia/commons/d/d3/kostel\\_sv\\_Mikuláše\\_v\\_Praze.jpg](https://upload.wikimedia.org/wikipedia/commons/d/d3/kostel_sv_Mikuláše_v_Praze.jpg)



<http://gid.travel/sites/default/files/gallery/16211.jpg>

## EARLY BAROQUE (1620s to 1680s)

The clear Baroque style came to the Crown of Bohemia during the Thirty Years' War (1618–1648) when it finally replaced the Renaissance style. The Baroque style, coming from Catholic Italy, was strongly supported by the rich Catholic aristocracy and the Catholic Church (that became the only legal church in the Kingdom of Bohemia in 1627 and in the Margraviate of Moravia in 1628). The architects of early Baroque in the Czech Lands were foreigners, mostly Italians. **Matthias Gate** of the Prague Castle built before 1614 by Giovanni Maria Filippi is traditionally designated the first Baroque structure in Prague.

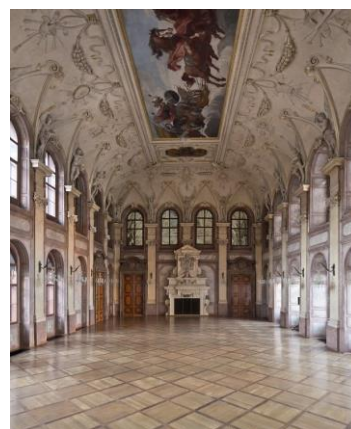
**Wallenstein Palace** was the first Baroque palace in Prague, built for a Czech nobleman, general of the Imperial Army in the Thirty Years' War Albrecht von Wallenstein. It was designed and built by Italian architects Giovanni Pieroni and Andrea Spezza.



<http://www.photointo.com/ZOOMS/733cadcf3f944991dcfd98a31f160ce0.jpg>



[http://all-czech.com/wp-content/gallery/lesser-quarter/sala\\_terrena\\_velky.jpg](http://all-czech.com/wp-content/gallery/lesser-quarter/sala_terrena_velky.jpg)



<http://mladez.senat.cz/assets/frontend/img/gallery/hlavni-sal.jpg>

The **Church of Our Lady Victorious** in the Lesser Town is considered to be the first Baroque church in Prague. It was built in the late Renaissance style in 1611-13. In the 1620s, the church became Catholic and was rebuilt in the early Baroque style. The new Baroque facade was completed in 1644.



<http://www.prague.eu/file/edee/object/109/2237.jpg>



<http://www.prague.eu/file/edee/object/109/1193.jpg>



[https://upload.wikimedia.org/wikipedia/commons/8/8b/Kostel\\_Svateho\\_Salvatora\\_Krizovnicke\\_namesti.jpg](https://upload.wikimedia.org/wikipedia/commons/8/8b/Kostel_Svateho_Salvatora_Krizovnicke_namesti.jpg)





[http://img19.rajce.idnes.cz/d1902/7/7119/7119169\\_8011d64\\_0a5109826379aad32b1aa7bb4/images/P1090457.jpg](http://img19.rajce.idnes.cz/d1902/7/7119/7119169_8011d64_0a5109826379aad32b1aa7bb4/images/P1090457.jpg)



<https://www.nkp.cz/aktuality/resolveuid/ed7bf691a19d4b0aa7cc40c096e726d8>

**Carlo Lugano** was a significant architect of the early Baroque style in Prague. He came from Italy and worked for the Jesuits. He rebuilt **Clementinum** and the **Church of the Holy Saviour** (Old Town, Kostel u Salvátora), and built the **Church of Saint Ignatius** (Charles Square), or the **Humprecht Chateau** with an interesting elliptical ground floor (Bohemian Paradise, Sobotka). Another Italian architect who settled in the Czech Lands was **Francesco Carrati** who designed the **Černín Palace** in Prague. An Italian-Swiss architect **Filiberto Lucchese** and then an Italian architect **Giovanni Pietro Tencalla** renovated the residence of the **Archbishops of Olomouc** in Kroměříž. **Jean Baptiste Mathey**, an important French architect, built the **Church of Saint Francis Seraph** (Old Town) and **Troja Palace** for the Count of Sternberg. His works foreshadow the High Baroque style in the Czech Lands.



<http://static.panoramio.com/photos/original/4471994.jpg>



[http://imageproxy.jxs.cz/~nd06/jxs/cz~/479/388/7c31e93aca\\_101548140\\_o2.jpg](http://imageproxy.jxs.cz/~nd06/jxs/cz~/479/388/7c31e93aca_101548140_o2.jpg)



[http://www.stredoceske-zamky.cz/mapa\\_stredoceskeho\\_kraje/zamky/troja/troja2velka.jpg](http://www.stredoceske-zamky.cz/mapa_stredoceskeho_kraje/zamky/troja/troja2velka.jpg)



## HIGH BAROQUE (around 1690 to the mid-18 century)

The heyday of the Baroque style in the Czech Lands can be seen in the early 18 century when the country was one of the leading artistic centres. Czech Baroque architecture is considered to be a unique part of the European cultural heritage. Leading architects of the High Baroque style were **Christoph Dientzenhofer** (who came to Bohemia from Bavaria and lived in Prague) and his son **Killian Ignaz Dientzenhofer**. They are known for their style called “radical Baroque” that was inspired by examples from northern Italy and that seeks to express movement. It is characterized by the curvature of walls and intersection of oval spaces. Together, the father and son Dientzenhofers built the **Church of Saint Nicolas** (Lesser Town) in 1702-1715 and 1737-1751 that is considered to be one of the most important Baroque churches in Europe.



<http://www.prague.eu/file/edee/obje ct/166/3146.jpg>



[https://upload.wikimedia.org/wikipedia/commons/2/21/Chlumec -  
Karlova\\_koruna.jpg](https://upload.wikimedia.org/wikipedia/commons/2/21/Chlumec_-_Karlova_koruna.jpg)

Other important high Baroque architects in the Crown of Bohemia were **Giovanni Battista Alliprandi** (born in Italy) who worked mainly for aristocracy and built the Kuks and Opočno chateaux, Lobkowitz Palace (Lesser Town), or Hrzán Palace (Old Town), **František Maxmilián Kaňka** (Karlova Koruna Chateau) and **Johann Blasius Santini-Aichel**.

One of the most precious high Baroque secular buildings in Prague is the **Clam-Gallas Palace** built by famous Austrian architect **Johann Bernhard Fischer von Erlach** in 1714-1718. He also designed the Baroque rebuilding of **Vranov nad Dyjí Chateau**. Precious high Baroque terraced palace gardens were built below the Prague Castle in the Lesser Town such as Small and Great Palffy Gardens, Kolowrat and Small Fürstenberg Gardens.

The **Holy Trinity Column** in Olomouc is the greatest Baroque sculptural group in our country. It was built by Wenzel Rener in 1714-1754. Its main purpose was a spectacular celebration of the Catholic Church and faith, partly caused by feeling of gratitude for ending a plague that struck Moravia (1713-1715). The column was also understood to be an expression of local patriotism since all artists and master craftsmen working on the monument were Olomouc citizens. The column is listed on the UNESCO World Heritage List.

## BAROQUE GOTHIC (around 1690 to the mid-18 century)

The Baroque Gothic style is a unique feature of the Czech High Baroque art which connects the Bohemian radical baroque style with Gothic elements. The creator and main

representative of this style was the Bohemian architect **Johann Blasius Santini-Aichel**. The **Pilgrimage Church of saint John of Nepomuk** is probably the most significant structure built in this style in 1720s. It is listed on the UNESCO World Heritage List. Other important Santini's works include the Monastery **Church of the Assumption of Virgin Mary and Saint John the Baptist** in Sedlec (UNESCO World Heritage Site), the Convent of the Cistercian Monastery in Plasy, Monastery Church of the Assumption of Virgin Mary, Saint Wolfgang and Saint Benedict in Kladruby, Monastery Church of the Nativity of Virgin Mary in Želiv, Pilgrimage Church of Virgin Mary in Křtiny, Church of Saint Wenceslas in Zvole, Church of Saint Peter and Paul in Rajhrad, or the Karlova Koruna Chateau in Chlumec nad Cidlinou, Zbraslav Chateau, and many others.



[http://www.baroko2015.cz/uws\\_images/7-tyden/10w34412a70sq2e7s454796j9o3a9ce5.jpg](http://www.baroko2015.cz/uws_images/7-tyden/10w34412a70sq2e7s454796j9o3a9ce5.jpg)



[http://www.schnablova.net/Ceske\\_pamatky/Baroko/Fotky/SedlecNPM5.jpg](http://www.schnablova.net/Ceske_pamatky/Baroko/Fotky/SedlecNPM5.jpg)

## LATE BAROQUE AND ROCOCO (1740 – 1780)

The Late Baroque style was usual in the Crown of Bohemia during the reign of the Queen Maria Theresa (1740-1780) and paved the way for Rococo style that is very similar to Baroque but differs from it by its ornamental decoration. During her rule the Neo-Classical style came to the Czech Lands and after her death replaced the Baroque style. The examples of the late Baroque architecture (with Rococo elements) in Prague are the **Archbishop's Palace** or the **Goltz-Kinsky Palace** on the Old Town Square. One of a few Rococo structures in the Czech Lands is the Nové Hrady Chateau sometimes called Little Schönbrunn or Bohemian Versailles.



[https://upload.wikimedia.org/wikipedia/commons/6/69/Prague\\_Palace\\_Kinsky\\_PC.jpg](https://upload.wikimedia.org/wikipedia/commons/6/69/Prague_Palace_Kinsky_PC.jpg)



[http://www.vyletnik.cz/images/vylet/uzivatele/vlasta79/nove\\_hrady-693.jpg](http://www.vyletnik.cz/images/vylet/uzivatele/vlasta79/nove_hrady-693.jpg)



## CLASSICISM (1780s to the end of the 19 century)

Classicism originated as a kind of response to the extensiveness and extraordinariness of Baroque and was inspired by ancient Greece and Rome. It places emphasis on symmetry, proportion, geometry and the regularity of parts. It is characterised by flat facades, triangle gables, columns and modest decorations. It originated in France in the 1750s (during the reign of Louis XIV). This phase is sometimes called Baroque Classicism as it mixed Baroque and Classicist elements (from the historical point, it belongs to the Baroque culture). The following Rococo turns away from Classicism to a certain extent. The new arrival of Classicism came with the enlightened absolutism of the 18 century (Josephinism, 1765–1790) when it became the style of royal courts, and the French Revolution (1789 until 1799) when it spread to rich burghers. The next wave of Classicism came with the Napoleonic Empire (1800s-1820s) and it is termed **Empire style**. In the second half of the 19 century, the Classicist architecture became the style of common urban development. The term Neo-Classicism is used in the Czech Lands to denote this period. (It is very similar to Renaissance but it did not pay attention to the hopes and desires of an individual but rather stressed the necessity of his submission to the public order of the society.)



[http://www.stredoceske-zamky.cz/mapa\\_stredoceskeho\\_kraje/zamky/kacina/kacina3velka.jpg](http://www.stredoceske-zamky.cz/mapa_stredoceskeho_kraje/zamky/kacina/kacina3velka.jpg)



[https://www.zbraslavice.eu/cl\\_img/6.jpg](https://www.zbraslavice.eu/cl_img/6.jpg)

The examples of Neo-Classical architecture include the **Černín Palace** or **Estates Theatre** in Prague. Whole towns or quarters were also built in this style such as **Terezín** or **Smíchov, Vinohrady, Karlín, Žižkov**, or the centre of the town of **Brno**.



<http://www.czecot.cz/results/zobrobr.php?w=st&id=481207&orig=1>



[https://upload.wikimedia.org/wikipedia/commons/thumb/9/99/Terezin\\_CZ\\_Engineers\\_Barracks\\_696.jpg/1200px-Terezin\\_CZ\\_Engineers\\_Barracks\\_696.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/9/99/Terezin_CZ_Engineers_Barracks_696.jpg/1200px-Terezin_CZ_Engineers_Barracks_696.jpg)

During the 19 century, the revival architectural styles were very popular in the Czech Lands. Many churches were restored to their presumed medieval appearance and many new buildings were constructed in the **Neo-Romanesque**, **Neo-Gothic**, **Neo-Renaissance** or **Neo-Baroque** styles.

**Neo-Romanesque** architecture was applied mainly in building churches, chapels and synagogues. Examples include the Synagogues in Krnov, Břeclav or Český Krumlov. Main **Neo-Gothic** monuments include the Basilica of Saints Peter and Paul (Vyšehrad), the Church of Saint Nicolas (Ludgeřovice), Schwarzenberg Vault in Domanín, Bouzov Castle, Hluboká nad Vltavou Castle or Lednice Castle (both Tudor Gothic). Most important **Neo-Renaissance** buildings are **Rudolfinum**, **National Theatre** and **National Museum**. **Neo-Baroque** architecture may be seen in Antonín Dvořák Theatre in Ostrava, the Church of Virgin Mary in Ostrava (Mariánské Hory), or Kramář Villa and Straka Academy in Prague.



<http://www.dobratrasa.eu/upload/gallery/krnov-s5.jpg>



<http://www.info.hlucin.com/foto/texty/full/142-1.JPG>



<http://www.prague.eu/file/edee/object/79/1-ester-havlova.jpg>



[http://i.wp.pl/a/f/jpeg/35874/bouzov\\_CzechTourism.jpeg](http://i.wp.pl/a/f/jpeg/35874/bouzov_CzechTourism.jpeg)



## 20 CENTURY ARCHITECTURE ART NOUVEAU

At the turn of the 19 and 20 centuries a new style appeared in the Czech Lands – Art Nouveau. The best-known representatives of Czech **Art Nouveau** architecture were Osvald Polívka, who designed the **Municipal House** in Prague and Josef Fanta, the architect of the **Prague Main Railway Station**. Its main features include paintings, stuccoes, mosaics, marble facings, metal elements and coloured glass.



[http://www.campanus.cz/kejzlarova/wp-content/uploads/sites/4/2014/07/Obecni\\_Dum2.jpg](http://www.campanus.cz/kejzlarova/wp-content/uploads/sites/4/2014/07/Obecni_Dum2.jpg)



[https://stavbaweb.dumabyt.cz/files/files/2013\\_02/fant\\_kavarna.jpg](https://stavbaweb.dumabyt.cz/files/files/2013_02/fant_kavarna.jpg)

## MODERNISM (MODERNA)

This style strived to be a new concept corresponding to the tastes and requirements of contemporary life. The beginnings of this style date back to the period 1905-1906 and it lasted until 1914 when it was stopped by the First World War. It emphasised single geometrical shapes and flat roofs. Its main architects in Bohemia were **Jan Kotěra** and **Josef Gočár**. One of the best examples is the Kotěra's villa in Prague (Vinohrady).



[https://upload.wikimedia.org/wikipedia/commons/9/9a/Praha\\_%2C\\_Kot%C4%9Brova\\_vila.JPG](https://upload.wikimedia.org/wikipedia/commons/9/9a/Praha_%2C_Kot%C4%9Brova_vila.JPG)



[https://upload.wikimedia.org/wikipedia/commons/thumb/2/2/Kotěrova\\_vila-Chrudim.jpg/1200px-Kotěrova\\_vila-Chrudim.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/2/2/Kotěrova_vila-Chrudim.jpg/1200px-Kotěrova_vila-Chrudim.jpg)



[https://media.novinky.cz/631/366314-top\\_foto1-Iqisx.jpg?1364882404](https://media.novinky.cz/631/366314-top_foto1-Iqisx.jpg?1364882404)



## CUBISM

Cubism derives its name from the Latin term cubus (cube). It was based on the presumption that the cube is the fundamental shape of all bodies. In Czech architecture, Cubism dominated mainly in the second decade of the 20 century. The buildings were decorated with plastic fronts. An important cubistic monument is the **Black Madonna House** (Josef Gočár) in Celetná Street in Prague.



<http://www.prague.eu/file/edee/2015/11/17b.jpg>



[http://www.stavebnictvi3000.cz/obr/2011/07\\_kaspar\\_5.jpg](http://www.stavebnictvi3000.cz/obr/2011/07_kaspar_5.jpg)

## DECORATIVISM – ARCH STYLE (1920s)

Being the second stage of cubism, it accentuates the decor and ornaments. The facades are decorated by various geometrical shapes, mainly arches. The best example is the **Legiobanka** in Prague (Josef Gočár).



<http://www.prahaneznamy.cz/wp-content/fotogalerie/2015-prispevky/mysak-03.jpg>



[http://img.ceskatelevize.cz/program/porady/1024681598/foto/09/298323230620073\\_gal\\_02.jpg?1347878862](http://img.ceskatelevize.cz/program/porady/1024681598/foto/09/298323230620073_gal_02.jpg?1347878862)

## CONSTRUCTIVISM AND FUNCTIONALISM (1920s and 30s)

Constructivism makes the construction visible in the final realisation of the object. Functionalism emphasises the function of the object, its practical utilisation in accordance with the purpose it was built for. Both the styles mostly penetrate or overlap each other using new materials such as reinforced concrete and glass. The outer parts of buildings are either plastered or lined with ceramics, they may also be made of burnt bricks. The best example is the building of the **General Pension Institute** in Prague (Josef Havlíček, Karel Honzík).

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**Acropolis** is an “upper town”, a central heavily fortified part of an antique/early medieval town, a fortified hill with sacral structures and a palace.

An **aedicula** is a small shrine. Originally aediculas were household altars holding small statues. Later they were small flat chapels with a picture or statue inside that resemble the front facade of ancient temples. Aediculas became a fashionable way to frame a painted or bas-relief portrait, window or door (with side columns or pilasters) in Renaissance.

An **apse** (sometimes written *apsis*; plural *apsides*) is a semi-circular termination of the main building at the east end where the altar is situated.

An **attic** is a story or low wall above the cornice (horizontal decorative moulding that crowns a building of a classical facade).

**Baptistry** (from Greek – bathing place) is an early-Christian stone structure (independent, or main interior space) surrounding the baptismal font (those to be baptised were immersed three times). It was usually built on an octagonal space.

**Chapter hall** is a building or room (part of a cathedral or monastery) in which larger meetings of the community are held.

A **cloister** (from Latin *claustrum* – enclosure) is a covered walk, open gallery, or open arcade running along the walls of buildings and forming a courtyard.

A **crypt** is a stone chamber beneath the floor of a church and it typically contains coffins, sarcophagi, or religious relicts.

A **flying buttress** is a specific form of buttressing. The purpose of any buttress is to resist the lateral forces pushing a wall outwards (arising from stone vaulted ceilings or roofs) by redirecting them to the ground. The defining characteristic of a flying buttress is that the buttress is not in contact with the wall. The system has two key components – a massive vertical masonry block (the buttress) on the outside of the building and a segmental or quadrant arch bridging the gap between that buttress and the wall (the flyer).

A **lintel** is a structural horizontal block that spans the space or opening between two vertical supports. It can be a load-bearing building component, a decorative architectural element, or a combined ornamented structural item. It is often found over portals, doors, windows, and fireplaces.

**Military orders** are monastic societies of monks-knights originally established as Catholic religious societies during the medieval Crusades (11-12 century) for the protection of Christians in Europe (against the Islamic conquest) and the Holy Land. Most members were laymen but they took vows such as poverty, chastity, and obedience.

A **niche** is an ornamental recess in a wall often determined for a statue.

A **pfalz** is a type of early medieval castle in the Holy Roman Empire. The Emperor did not rule from one place but moved with his court around the Empire. The Empire castles/palaces, i.e. pfalzes provided him the necessary conveniences.

A **pilaster** is an architectural element used to give the appearance of a supporting column with only an ornamental function. It consists of a flat surface raised from the main wall surface with a capital (head, topmost part of a column) at the top, plinth (base) at the bottom, and various other elements.

A **portal** is an opening in a wall of a building, gate or fortification, especially a grand entrance to an important structure.

A **tracery** is the stonework elements that support the glass in a Gothic window.

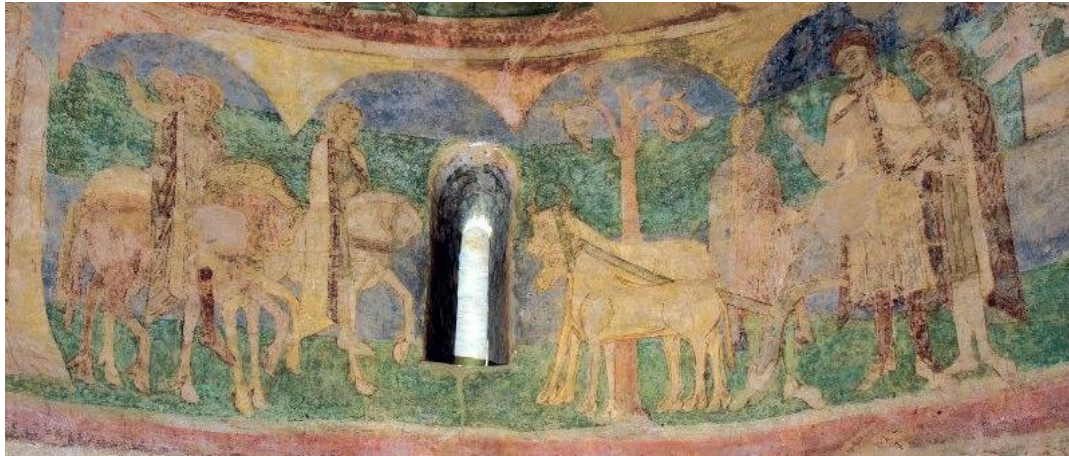
A **transept** is an area set crosswise to the nave in a cross-shaped church/cathedral.



## FINE ARTS

### PAINTING

Examples of fine arts since the **Romanesque period** (10 to 13 centuries) can be found on the territory of our country. All the Romanesque churches were decorated with frescoes. The oldest and at the same time the most significant are the mural paintings in the **Rotunda of Saint Catherine** in Znojmo. Its walls are covered with 11-century frescoes depicting biblical scenes and illustrating the life of Přemyslids such as *Calling Přemysl on the throne* (*Povolání Přemysla na trůn*).



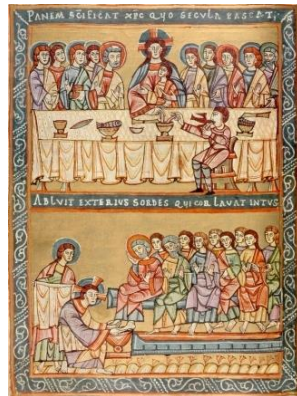
<http://kralovskedilo.ktf.cuni.cz/assets/data/c837046460b59690547359ee4290eb29c4a173202e923fe43e7550fb44455795-medium-7fb0c6032d6142f42e01edd7087a1710.jpg>

Book illumination was very popular during the Romanesque period. The most magnificent piece of art, incomparable within Europe, is **Codex Vyssegradensis** (*Vyšehradský kodex*), an illuminated manuscript from 1085 with extremely rich iconography. In addition to many initials, it also contains the earliest known representation of the *Tree of Jesse* (Jišaj, Isaj; the father of David who became the king of the Israelites), four pages depicting the ancestors of Christ, the Four Evangelists and scenes from the Old and the New Testament. Our largest illuminated book, **Codex Gigas**, also known as the **Devil's Bible** (because of a large illustration of the devil inside) originated in the Benedictine monastery in Podlažice in the first half of the 13 century. It was taken as war booty by the Swedish during the Thirty Years' War (1648), and now it is preserved at the Royal Library in Stockholm. The Book is 92 by 50 by 22 cm large and weights 75 kilogrammes.



[https://upload.wikimedia.org/wikipedia/commons/4/4f/Kodex\\_vysehradsky1\\_cropped.jpg](https://upload.wikimedia.org/wikipedia/commons/4/4f/Kodex_vysehradsky1_cropped.jpg)

[https://upload.wikimedia.org/wikipedia/commons/4/42/Kodex\\_vysehradsky2\\_cropped.jpg](https://upload.wikimedia.org/wikipedia/commons/4/42/Kodex_vysehradsky2_cropped.jpg)



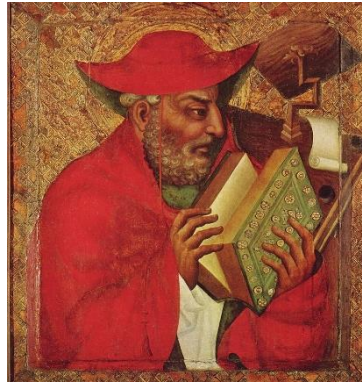
[https://upload.wikimedia.org/wikipedia/commons/thumb/2/24/Codex\\_Gigas\\_facsimile.jpg/1280px-Codex\\_Gigas\\_facsimile.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/2/24/Codex_Gigas_facsimile.jpg/1280px-Codex_Gigas_facsimile.jpg)



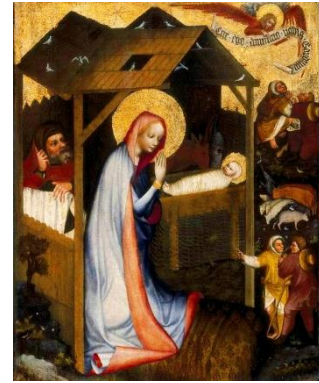
Painting of the **Gothic period** (12 to 15 century) as well as major part of medieval art (frescoes, panel paintings, book illumination) is religious in its nature. Many fine panel paintings have been preserved from the 14 century. One of the most outstanding works is the cycle of nine altarpieces depicting scenes from the life of Jesus Christ created for the Cistercian Monastery by so-called **Master of Vyšší Brod** (*Mistr vyšebrodského oltáře*) and his students in the mid-14 century. A number of other paintings have been assigned to the Master including the Madonna of Zbraslav, Madonna of Vyšehrad and Madonna of Vevří (National Cultural Monument, 2016). The mastery of Gothic art is probably best demonstrated in the Chapel of the Holy Cross at Karlštejn Castle with walls and ceiling inlaid with gem stones and decorated with the unique cycle of 129 medieval panel paintings of Jesus Christ, saints and biblical prophets created by **Master Theodoric** in the mid-14 century. Another significant example of marvellous Gothic art is the altar created for the Augustinian convent in Třeboň by **Master of the Třeboň Altarpiece** (*Mistr třeboňského oltáře*) in the late 14 century. The triptich depicts *Christ on the Mount of Olives*, *The Tomb of Christ*, and the *Resurrection*.



<http://www.encyklopedie.ceskoslovenska.cz/img/96.jpg>



[https://upload.wikimedia.org/wikipedia/commons/thumb/0/01/Meister\\_Theoderich\\_von\\_Prag\\_002.jpg/800px-Meister\\_Theoderich\\_von\\_Prag\\_002.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/0/01/Meister_Theoderich_von_Prag_002.jpg/800px-Meister_Theoderich_von_Prag_002.jpg)



<https://upload.wikimedia.org/wikipedia/commons/1/11/Trebon-Adorace.jpg>

**Velislav biblia picta** (*Velislavova bible*) is an outstanding Gothic illuminated manuscript created in the first half of the 14 century. It contains 747 pen and ink drawings from the Old Testament, or from the legend about the lives of Saint Wenceslas and Saint Ludmila (National Cultural Monument, 2005). **Pasionál abatyše Kunhuty** (*The Passional of Abbess Kunigunde*) is another significant illuminated manuscript from the beginning of the 14 century (National Cultural Monument, 2005). **Wenceslas Bible** (*Bible Václava IV*) is an exceptional multi-volume illuminated manuscript that originated in 1390s. The Bible contains 646 miniature illustrations, many of them of “secular” character depicting the King himself.



<https://upload.wikimedia.org/wikipedia/commons/d/da/Vel2.jpg>



<https://upload.wikimedia.org/wikipedia/commons/thumb/2/21/PasionálKunhuty.jpg/800px-PasionálKunhuty.jpg>







[https://upload.wikimedia.org/wikipedia/commons/2/2f/Meister\\_der\\_Wenzel-Werkstatt\\_002.jpg](https://upload.wikimedia.org/wikipedia/commons/2/2f/Meister_der_Wenzel-Werkstatt_002.jpg)



<https://upload.wikimedia.org/wikipedia/commons/5/5c/Lednak1.jpg>



[http://img17.rajce.idnes.cz/d1703/6/6123915\\_47d6562f2eb614be56f377ae81db371d/images/PTDC0028.jpg](http://img17.rajce.idnes.cz/d1703/6/6123915_47d6562f2eb614be56f377ae81db371d/images/PTDC0028.jpg)



[http://stavitele-katedral.cz/images/galerie\\_karta/velka/v2832\\_p1310949.jpg](http://stavitele-katedral.cz/images/galerie_karta/velka/v2832_p1310949.jpg)

**Renaissance art** (late-15 to first half of 17 century) is represented by *Master of the Litoměřice Altarpiece* whose name comes from an altarpiece painted for Litoměřice at the beginning of the 16 century. He also completed the decorations for the Chapel of Saint Wenceslas in Saint Vitus Cathedral in Prague. He painted 36 scenes depicting various parts of Saint Wenceslas legend. He also painted a triptych for the Strahov Monastery and the altarpiece for the Church of Our Lady before Týn.



[http://www.artmuseum.cz/resources/works/mistr\\_lit\\_olt\\_02.jpg](http://www.artmuseum.cz/resources/works/mistr_lit_olt_02.jpg)



[http://www.artmuseum.cz/resources/works/mistr\\_litomerickeho\\_oltare\\_01a.jpg](http://www.artmuseum.cz/resources/works/mistr_litomerickeho_oltare_01a.jpg)



[http://www.tyrkys.cz/w/files/image/2015\\_obrazky/svatovaclavska\\_kaple.jpg](http://www.tyrkys.cz/w/files/image/2015_obrazky/svatovaclavska_kaple.jpg)

*Jenský kodex* is a richly decorated manuscript that originated at the turn of the 15 and 16 centuries (its name comes from Jena in Germany where it was kept for centuries). It contains texts in Czech and Latin. The Codex consists of several manuscripts and one incunabulum on 111 paper and nine parchment sheets with 122 illuminations. Especially famous are illustrations depicting scenes from Hussite history such as burning John Hus at the stake, or the blind Jan Žižka leading the army.



<http://husitsvi.cz/wp-content/uploads/g23.jpg>  
[https://wikipedia/commons/Jensky\\_kodex\\_Zizka.jpg](https://wikipedia/commons/Jensky_kodex_Zizka.jpg)



[https://i.ytimg.com/vi/3gZYIv\\_du2s/maxresdefault.jpg](https://i.ytimg.com/vi/3gZYIv_du2s/maxresdefault.jpg)



Illuminated *Žlutický kancionál* created in the second half of the 16 century (in 1558) contains Czech utraquist (Calixtine) text for the Holy Mass and other songs with notes with remarkable paintings. The Hymnal contains 471 parchments (originally 494; 63 by 40 by 16 cm) and weighs 28 kg. It contains 16 miniatures in initials, arabesques on the sides of some of the parchments, scenes from the Old and the New Testament, full-page coats of arms of Žlutice and some noble families, important personalities of the Czech history such as Saint Wenceslas or John Hus, kneeling donators with their coats of arms as well as scenes from everyday life of burghers. The Hymnal was created for the municipality of Žlutice (National Cultural Monument, 2016).



[https://cs.wikipedia.org/wiki/Žlutický\\_kancionál\\_Památník\\_národního\\_písemnictví\\_v\\_Praze.jpg](https://cs.wikipedia.org/wiki/Žlutický_kancionál_Památník_národního_písemnictví_v_Praze.jpg)

An important part of Renaissance painting is sgraffito decoration on facades as well as fresco decoration of the interiors. Facades of palaces and burgher houses as well as interior walls were decorated, frequently by unknown artists, with floral motives, scenes from the Bible (especially those from the Old Testament), allegories (personification of Virtues and Vices, acts of mercy and sins as well as secular themes such as the seasons of the year, months and the elements). Wall paintings included scenes reminding important events of the Czech history or events connected with a particular dynasty and its representatives. The donator is often depicted as a part of the featured scene. (Castles Častolovice, Litomyšl, Český Krumlov, Telč, Nelahozeves or Doudleby, Prague (Schwarzenberg Palace), Slavonice, Prachatice, Litoměřice (Dům u Černého orla), and many others.)



[https://commons.wikimedia.org/wiki/File:Litoměřice\\_dům\\_U\\_černéh\\_o\\_orla\\_Mírové\\_nám.\\_čp.12.JPG](https://commons.wikimedia.org/wiki/File:Litoměřice_dům_U_černéh_o_orla_Mírové_nám._čp.12.JPG)



<http://www.prague.eu/file/edee/object/1736/8102581239-3ea9b66527-b.jpg>

The most prominent painter of the **early Baroque** period was *Karel Škréta* (17 century), a creator of religious topics and portraits. He painted altarpieces in the Church of Our Lady before Týn and in the Church of Saint Procopius (Žižkov), or the Passion cycle in the Church of Saint Nicolas (Lesser Town).

The most significant **High Baroque** painter *Petr Brandl* (17/18 centuries) created mainly the altarpieces – the Birth and the Assumption of Virgin Mary in Doksany, the Assumption of Virgin Mary in Sedlec, Baptism of Jesus in Manětín, or seven altarpieces in the Břevnov Monastery (Church of Saint Margaret).



**Václav Vavřinec Reiner** (Wenzel Lorenz; 17/18 centuries) painted not only the altars but especially the wall frescoes such as the Gigantomachy (Zápas gigantů) on the staircase vault in the Czernin Palace, or the frescos in the Church of Saint John in Hradčany. He also painted portraits, e.g. of the counts of Wallenstein.



Škréta:  
<http://www.address.cz/data/www.sanquius.cz/files/4713.jpg>



Brandl:  
[https://upload.wikimedia.org/wikipedia/commons/f/fa/Petr\\_Brandl\\_-\\_Simeon\\_with\\_Infant\\_Jesus\\_-\\_Google\\_Art\\_Project.jpg](https://upload.wikimedia.org/wikipedia/commons/f/fa/Petr_Brandl_-_Simeon_with_Infant_Jesus_-_Google_Art_Project.jpg)



Reiner:  
[http://pms.ofm.cz/pics/chram/slides/03\\_zvestovani2.jpg](http://pms.ofm.cz/pics/chram/slides/03_zvestovani2.jpg)

## 19 AND 20 CENTURY PAINTING

Probably the most prominent personality of the **classicist period** was **Antonín Mánes** (1784-1843). His work underwent a vivid development from composed classical landscape with ancient temples to rugged scenery, romantic ruins and stormy clouds to very realistic landscapes, with natural daylight (*Krajina s Kokořínem a Křivoklátem v bouři* (NG), *Hrad Okoř*, *Skalnatý kraj*, *Krajina s oráčem*, etc.)

**Josef Navrátil** (1798-1865) was a superb landscape painter, but most of his work focussed on still lifes and figurative paintings and sketches. (In his paintings there is a mixing of various styles.) His wall paintings decorate different objects in Prague including Prague Castle, Vávrův Mlýn in Prague (seat of the Postal Museum), or Sala terrena in Liběchov (cycle *Vlasta a Dívčí válka*). He also decorated 20 rooms in the imperial castle in Zákupy with historical and genre paintings, ornaments, and allegorical works.



Mánes:  
[https://upload.wikimedia.org/wikipedia/commons/9/91/Antonin\\_Manes\\_1784-1843\\_-\\_Krajina\\_s\\_Kokorinem\\_a\\_Krivoklatem\\_v\\_bouri\\_-\\_Krajina\\_v\\_bouri.jpg](https://upload.wikimedia.org/wikipedia/commons/9/91/Antonin_Manes_1784-1843_-_Krajina_s_Kokorinem_a_Krivoklatem_v_bouri_-_Krajina_v_bouri.jpg)



Navrátil:  
<http://www.patriksimon.cz/files/obrazky/autori/autori-940-NAVRaTIL-Josef-Henrietta-Grosserova-v-rolu-Normy-Dve-herecky.jpg>

**Josef Mánes** (1820-1871), a son of Antonín, painted landscapes, portraits, genre scenes, and ethnographic and botanical paintings. He created numerous national costume studies (*Líbánky na Hané, Hanák Josef Šoustal, Hanačka Marina*, etc.), and designed the costume and many flags for the Sokol association. His most famous work is the Calendar plate on the Astronomical Clock, the cycle of the twelve months. He is considered one of the greatest Czech painters.

**Antonín Chittussi** (1847-1891) was an important landscape painter (realism, impressionism) but he also painted history and genre scenes and portraits (*Z Českomoravské vysočiny, Krajina se zříceninou hradu Ronov, Údolí Doubravky za soumraku*; NG).



Mánes:

<https://upload.wikimedia.org/wikipedia/commons/thumb/b/bd/ManesSvadlenka.png/800px-ManesSvadlenka.png>

Chittussi:

<https://s-media-cache-ak0.pinimg.com/originals/24/68/d2/2468d2cb82347fb5354c4d180ca677f1.jpg>

Important artists of the 19 century are denoted as the **Generation of National Theatre**. These were painters and sculptors who participated in the decoration or created during the period of its building and were representatives of **realism** and **Neo-Renaissance** style in Bohemia. The group included architects Josef Zíték (National Theatre) and Josef Schultz (National Theatre, National Museum), sculptor Josef Václav Myslbek, and painters Mikoláš Aleš, František Ženíšek, Vojtěch Hynais and many others.

**Mikoláš Aleš** (1852-1913) is regarded to be one of the greatest Czech artists. He is estimated to have had over 5,000 published pictures; he painted for everything from magazines to playing cards to textbooks (ABC book). He is famous for the cycle *Vlast* – 14 lunettes in the foyer of the National Theatre. Other significant paintings include *Jan Žižka, Setkání Jiřího z Poděbrad s Matyášem Korvínem, Svatý Václav, Pobití Sasíků pod Hrubou Skálou* (one of the largest paintings in the world; 10 by 8.5 m), or the sgraffito on the Rott House.

**Vojtěch Hynais** (1854-1925) designed the curtain of the National Theatre, painted the allegories of four seasons for its Royal Lounge and of the Czech Lands for the staircase, decorated a number of buildings in Prague and Vienna, and was a founding member of the Vienna Art Nouveau. His probably most famous painting is *Paridův soud (The Judgment of Paris)*.



**František Ženíšek** (1849-1916) painted the first curtain for the National Theatre (destroyed by fire), decorated the ceiling of its auditorium with allegories of the Muses, and the ceiling in its foyer. He also painted the lunettes for the National Museum as well as over 80 portraits. His most famous painting is *Oldřich a Božena*.

**Julius Mařák** (1832-1899) was the only landscape painter who participated in the decoration of the National Theatre where he painted the famous places of Bohemian history (*Říp, Blaník, Vyšehrad*). His landscape paintings decorate also the staircase of the National Museum.



Aleš:

[https://upload.wikimedia.org/wikipedia/commons/f/f0/Mikolas\\_al\\_es\\_zizka.jpg](https://upload.wikimedia.org/wikipedia/commons/f/f0/Mikolas_al_es_zizka.jpg)



Hynais:

[https://upload.wikimedia.org/wikipedia/commons/9/95/Vojt%C4%Bch\\_Hynais\\_-\\_The\\_Judgement\\_of\\_Paris%2C\\_1892.jpg](https://upload.wikimedia.org/wikipedia/commons/9/95/Vojt%C4%Bch_Hynais_-_The_Judgement_of_Paris%2C_1892.jpg)



Ženíšek:

<https://upload.wikimedia.org/wikipedia/commons/5/53/Ženíšek.Oldřich.a.Božena.jpg>



Mařák:

[https://1gr.cz/fotky/idnes/14/012/org/VHA5079b2\\_18.JPG](https://1gr.cz/fotky/idnes/14/012/org/VHA5079b2_18.JPG)

**Václav Brožík** (1851-1901) is the author of three paintings in the Royal Lounge, i.e. *Tři doby země české (Přemyslovci, Lucemburkové, Habsburkové)*. His most famous paintings include *Mistr Jan Hus před koncilem kostnickým*, *Svatební poselstvo krále Ladislava na francouzském dvoře Karla VII.*, or *Zvolení Jiříka z Poděbrad za krále českého*.

**Max Švabinský** (1873-1962) was an excellent painter, draughtsman, and graphic artist. He is considered to be one of the most notable artists in the history of Czech painting. He painted the murals for the Municipal House in Prague and design for three stained glass windows of the Cathedral of Saint Vitus (*Průvod českých králů*). At the same time, he is the author of portraits of *Tomáš Garrigue Masaryk* and *Josef Mánes*, several postage stamps and banknotes (100 Kč, 1931; 1000 Kč, 1934; 50 K, 1940).



**Alfons Mucha** (1860-1939), a painter and decorative artist known for his distinct style, is almost a synonym for Art Nouveau style. He became famous for his works in the area of applied art since he produced many posters, advertisements, postcards, calendars, menus, book illustrations, decorative and portrait paintings as well as designs for jewellery, carpets, wallpapers and theatre sets. He became famous almost overnight due to the advertising theatre poster featuring the Paris actress Sarah Bernhardt. He decorated the Academy of Fine Arts, created the murals in the Mayor Office at the Municipal House, and designed the windows at the Cathedral of Saint Vitus depicting the scenes from the life of Saints Constantine and Methodius. After the establishment of independent Czechoslovakia, he designed new postage stamps, banknotes, and other government documents for the new state. His masterpiece is the **Slav Epic**, a series of twenty huge paintings depicting and celebrating the history of Slavic people. After the occupation of the country in 1939, Mucha was among the first persons arrested by Gestapo. During his interrogation he became ill with pneumonia and died due to lung infection in July.



Brožík:  
<http://www.campanus.cz/zizkova/wp-content/uploads/sites/31/2014/09/Jan-Hus-Brožík.jpg>



Švabinský:  
<http://www.rodon.cz/admin/upload/ModuleObraz/644.jpg>



Mucha:  
<https://s-media-cache-ak0.pinimg.com/originals/f0/23/55/f02355d9e8ad2ff72a5ea2342b8e5351.jpg>



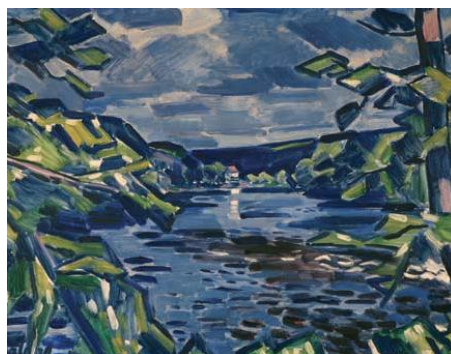
Other famous painters of the modern art were **Jan Zrzavý** (painter, graphic artist, and illustrator; stage settings for the National Theatre; *Údolí smutku*, *Kleopatra*), **Václav Špála** (painter, graphic designer and illustrator; painted mainly landscapes and still lifes), **Emil Filla** (cubism painter and graphic designer; first day of WWII arrested, Dachau, Buchenwald; *Salome*, *Bathers*; cycle *Boje a zápasy* (Fights and Struggles); later mainly landscapes), or **Josef Čapek** (painter, illustrator and writer; first day of WWII arrested, Dachau, Buchenwald, Sachsenhausen, Bergen-Belsen; reaction on Munich – cycles *Oheň* and *Touha*; *Povídání o pejskovi a kočičce* – wrote and illustrated).



Zrzavý:  
[http://www.artbohemia.cz/20887-large\\_default/doli-smutku-1908.jpg](http://www.artbohemia.cz/20887-large_default/doli-smutku-1908.jpg)



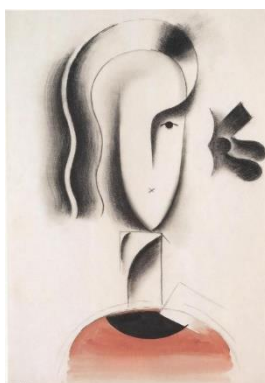
Filla:  
<https://www.topzine.cz/wp-content/uploads/2012/01/Emil-Filla-Zapas-selmy-s-bykem.jpg>



Špála:  
<http://www.artplus.cz/web/uploads/image/09-Spala.jpg>



Čapek:  
<http://dekoracedoplky.cz/items/3761127/photo/detail/3888848.jpg>  
[http://www.simonak.eu/images/obrazky\\_ostatni\\_strany/g\\_u4\\_15.jpg](http://www.simonak.eu/images/obrazky_ostatni_strany/g_u4_15.jpg)



<https://s-media-cache-ak0.pinimg.com/736x/f8/95/60/f895606a266dc010f5318818c41147a3.jpg>  
[http://www.galerie-dolmen.cz/data/images//aukce-grafiky-unor-2016/22739\\_1\\_m3.jpg](http://www.galerie-dolmen.cz/data/images//aukce-grafiky-unor-2016/22739_1_m3.jpg)

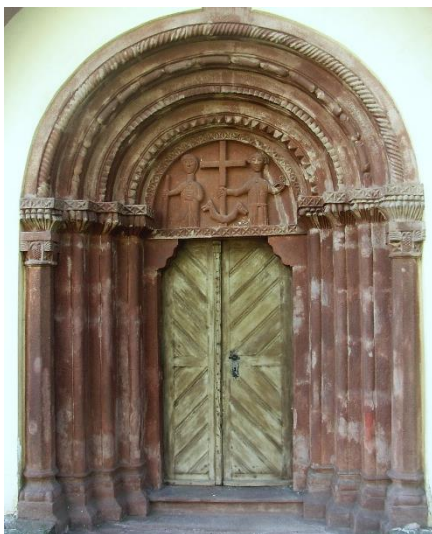
## SCULPTURE

The art of sculpture belongs to ancient arts and its origins date back to the prehistoric times. We are still fascinated by figures used for magic purposes such as success in hunting, protection of fertility of women, etc. Topics of sculpture art change hand in hand with the changes of society, starting with primary figures of women, animals, or fighters used for magical rituals, to statues of gods, kings, and Madonnas, images of saints, plastic art, busts of prominent personalities, equestrian statues, depiction of muses inspiring artists, etc.

At the beginning, there was a woman, or actually a statuette of a woman, 11.1 centimetres high and 4.3 centimetres wide (at its widest point) of oval shapes made from a mixture of ash and clay. The so-called *Venus of Věstonice* was found broken into two pieces in Dolní Věstonice in 1925. Dating back to 29-25,000 B.C., the ceramic figure of a nude female is the oldest known ceramic article in the world.

The art of sculpture in the **Romanesque period** (10 to 13 century) is closely linked to architecture and fulfils the **decorative function** predominantly with religious themes but also floral and animal topics (lions, bears, dragoons, infernal monsters). Stone is the main material used (wooden sculptures have not been preserved) and creators are anonymous. Geometrical and floral decors are frequently used on portals and columns. Figurative plastic art, predominantly stiffed figures without facial expression, is adjusted to architecture such as between pillars or on column capitals. Remains of polychrome prove that Romanesque statues were often coloured.

Preserved examples of relief Romanesque sculpture include the windows of the Zdik Palace in Olomouc, an ornamental moulding of the portal in the Church of Saint Procopius (Záboří nad Labem), reliefs of Saints Wenceslas, Adalbert and Jacob, Jesus and two angels in the Church of Saint Jacob (Jakub u Kutné Hory), relief of a man on his knees and another one on the throne on the Lesser Town Bridge Tower (the smaller one), or the triptych in the Basilica of Saint George (Prague Castle) with reliefs of Ottokar I, Saint Agnes, and Virgin Mary on the throne.



[http://upload.wikimedia.org/wikipedia/commons/8/84/Hrusice\\_CZ\\_St\\_Wenceslas\\_church\\_Romanesque\\_portal.148.jpg](http://upload.wikimedia.org/wikipedia/commons/8/84/Hrusice_CZ_St_Wenceslas_church_Romanesque_portal.148.jpg)



[https://commons.wikimedia.org/wiki/Category:Church\\_of\\_Saint\\_James\\_the\\_Greater\\_\(Jakub\)#/media/File:Jakub-kostel-sv.Jakuba2009i.jpg](https://commons.wikimedia.org/wiki/Category:Church_of_Saint_James_the_Greater_(Jakub)#/media/File:Jakub-kostel-sv.Jakuba2009i.jpg)



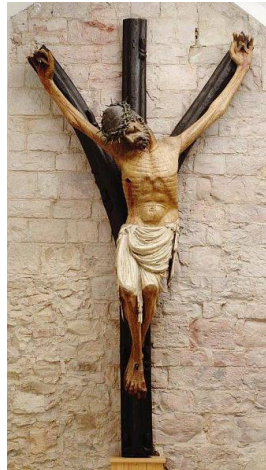
The art of sculpture in the **Gothic period** (12 to 15 century) was at its beginning still closely linked to architecture. Later, samples of sculptures independent of architectural ornament originated, i.e. **Madonnas** (with baby Jesus), Jesus on the cross, **Pietas**, and sculptures of **saints**. Originally stiffed sculptures gradually evolved into spatial, tall, slim and slightly S-shaped figures with faces expressing human feelings (happiness or suffering). Stone is replaced with coloured, usually linden wood (polychrome). Portals were decorated with statues of apostles with their attributes on both sides (6 and 6), gradually statues appeared on altarpieces and walls. Later more complex scenes with many figures originated.



<http://previous.npu.cz/download/1338817540/Madonna+z+Bečova+u+Mostu%2C+60.+léta+14.+století+322x600.jpg>



[http://docplayer.cz/docs-images/42/11471114/images/page\\_13.jpg](http://docplayer.cz/docs-images/42/11471114/images/page_13.jpg)



[http://img.radio.cz/XKAdhQBj8\\_smwJWDkJMuITbENco=/fit-in/1200x1200/pictures/vystavy/velikonocni\\_liturgie\\_strahov12/02.jpg](http://img.radio.cz/XKAdhQBj8_smwJWDkJMuITbENco=/fit-in/1200x1200/pictures/vystavy/velikonocni_liturgie_strahov12/02.jpg)



<https://upload.wikimedia.org/wikipedia/commons/thumb/5/57/PietaLutin.jpg/1024px-PietaLutin.jpg>

Preserved examples of early Gothic art of sculpture include portal decoration in the Cistercian Monastery in Předklášteří u Tišnova, the Church of Saint Francis in the Convent of Saint Agnes, or the portal of the Church of Saint Bartholomew in Kolín. High Gothic left us several valuable polychromed Madonnas such as Madonna of Plzeň, Madonna of Krumlov, or Madonna of Strakonice, and Pietas such as Pietà of Cheb or Pietà in the Church of Saint Thomas in Brno. Peter Parler (and his workshop) is the author of the polychromed statue of Saint Wenceslas in Saint Vitus Cathedral, busts in the Saint Vitus triforium (a shallow arched gallery within the thickness of an inner wall, above the nave of a church; Charles IV and his wives, John of Luxembourg, Eliška Přemyslovna, Peter Parler, Matthias of Arras, Arnošt of Pardubice, and the saints Wenceslas, Ludmila, Adalbert, Procopius, Vitus, Constantin and Methodius, and many others), or the tombstones of Bohemian kings, the facade of the Old Town Tower Bridge, or the bronze equestrian statue of Saint George at the Prague Castle. The most significant monuments of the Late Gothic period include the decoration of the royal Chapel at Křivoklát Castle or the works of Benedikt Ried/Rejt, i.e. the royal oratorium (prayer room) in Saint Vitus Cathedral and the decoration of Vladislav Hall, and the works of Matěj Rejsek, i.e. the decoration of the Gunpowder Tower.

**Renaissance art of sculpture** (15 to 17 century) in the Czech Lands developed mainly in the area of **stonemasonry** (decoration elements of architecture, fountains, tombstones, busts, independent sculptures), **carving** (altarpieces and coffered ceilings), **metal casting** (baptismal fonts, bells, fountains) and **stucco decorations of interiors**.

The first monuments of Renaissance plastic art appeared on facades and in interiors of late-Gothic buildings. The most famous examples are the moulding of the Vladislav Hall windows with inscription and the year 1493 (Benedikt Ried), or relief portraits of the castle owners in Moravská Třebová (1495) and the Castle portal with inscription (*Ladislaus de Boskovic et Nigromonte Dominus castri humus me fecit sub anno Domini 1492*). Other examples of magnificent Renaissance portals include the portal of the castle in Pardubice (1529) or the south portal of the Basilica of Saint George at the Prague Castle with Saint George fighting the dragon depicted at tympanum (semi-circular or triangular decorative wall surface over an entrance) created by the workshop of **Benedikt Rejt**.



[https://upload.wikimedia.org/wikipedia/commons/b/be/Praha%2C\\_Hrad%2C\\_Bazilika\\_sv.\\_Jiří%2C\\_tympanon.jpg](https://upload.wikimedia.org/wikipedia/commons/b/be/Praha%2C_Hrad%2C_Bazilika_sv._Jiří%2C_tympanon.jpg)



<http://www.zamekmoravskatrebova.cz/wp-content/uploads/2016/08/relief-01.png>  
<http://www.zamekmoravskatrebova.cz/wp-content/uploads/2016/08/relief-02.png>

Decoration of the arcades at Belvedere (Royal Garden of Prague Castle) is an example of **High Renaissance** (1538-1540). **Paolo della Stella** created a relief cycle with motives from Greek mythology that is the most important and extensive Renaissance cycle in central Europe. **Singing fountain** in front of Belvedere (1562-1568), richly decorated with figural motives, was made of bronze by **Tomáš Jaroš**, the most significant representative of Renaissance metal casting and bellfounding who also created the great bell of Saint Vitus Cathedral (1550s).

**Stucco decoration** of the **Summer Palace Hvězda** at the White Mountain (1556-1563) with 334 picture fields on the vault of the ground floor hall present scenes from ancient mythology and history of Rome. Another example of great stucco decoration has been preserved in **Bučovice Castle** (around 1585). **Mannerist decoration** of the Empire Room represents one of the most important works of central-European stucco art. 90 columns around the courtyard are decorated with 540 relief carvings picturing battle scenes, coats of arms, fantasy animals and creatures, masks and musical instruments (work of Elia Canavale and Antonio Silva, two Italians living in Bohemia). The mannerist fountain in the courtyard is the work of Pietro Materna. The fountain with themes of sea sirens, dragons and a sculpture of Bacchant is one of the most beautiful fountains in Central Europe.

The Royal mausoleum in Saint Vitus Cathedral (1566-1589) was made from marble by **Alexander Colin**. Apart from the traditional lying tomb figures of Ferdinand I, his wife Anne of Bohemia and Hungary (Anna Jagellonská) and their son Maximilian II, there is also a



standing figure of Christ the Saviour. Considering the tombstones, the epitaph of Jan Popel of Lobkowitz in Saint Vitus Cathedral (1569) may be mentioned.

The origin of independent plastic art is connected with the activities of sculptors at the royal court of Rudolf II. The most significant of them was a Dutch sculptor *Adrian de Vries* (1545/60-1626) who created bronze busts of Rudolf II and decorated the Wallenstein gardens with a collection of bronze statues and sculptural groups of ancient gods and goddesses and horses (all these statues were taken as war booty by the Swedish in 1648). His work is evidence of high mannerism (late Renaissance style, foreseeing early Baroque).



[http://www.papilio.cz/img/a30/a30\\_906\\_v.jpg](http://www.papilio.cz/img/a30/a30_906_v.jpg)



[https://upload.wikimedia.org/wikipedia/commons/thumb/9/9d/614px-Adrian\\_de\\_Vries\\_Venus\\_Adonis.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/9/9d/614px-Adrian_de_Vries_Venus_Adonis.jpg)



<http://www.prague.eu/object/1868/04.jpg>

**Baroque art of sculpture** (17 to 18 century) continued in the tradition of Mannerist style that still existed in the beginning of the 17 century, mainly in the works of Adriaen de Vries. It was closely bound to architecture as the works predominantly served as decorations of bridges, castle courtyards, gardens and churches. The main themes were the statues of saints, religious scenes and allegories. Many precious **plague** and **Marian columns** were erected. These were religious monuments depicting Virgin Mary on the top, often built in thanksgiving for the ending of a plague or for some other help and also to celebrate the church and the faith (Holy Trinity columns). Other saints were also portrayed.



[http://www.braunstein.cz/pictures/original/morovy\\_sloup\\_Jindrichuv\\_Hradec.jpg](http://www.braunstein.cz/pictures/original/morovy_sloup_Jindrichuv_Hradec.jpg)



<http://ostravskesochy.cz/original/971.png>



[https://foto.turistika.cz/foto/136136/83843/full\\_69d236\\_dsc00416.jpg](https://foto.turistika.cz/foto/136136/83843/full_69d236_dsc00416.jpg)



<http://static.panoramio.com/photos/large/109112507.jpg>



The most significant early-Baroque sculptor was **Jan Jiří Bendl** who is the author of carved statues decorating the altarpiece in the Church of Our Lady before Týn, the decoration of the Marian column at the Old Town Square (the oldest Marian column on the territory of the Czech Lands), and the Jesuit Church of the Holy Saviour (the statues of twelve Apostles carved from linden wood and statues made from stone on the front facade).

**High Baroque** art of sculpture is connected with the names of Jan Brokoff, Ferdinand Maxmilian Brokoff and Matthias Bernhard Braun.

**Jan Brokoff** is the author of the first statue on the Charles Bridge, the bronze statue of Saint John of Nepomuk (1683) that later became a kind of model of the Saint's statues not only in our country but also in Europe. He is also the author of the statuary group of Saint Elisabeth, Saint Margaret and Saint Barbara on the Charles Bridge (together with his sons), and the decoration of the Tuscany Palace (or Thun-Hohenstein Palace, Hradčany) where he created the allegories of seven liberal arts (*septem artes liberales*; grammar, logic, rhetoric, arithmetic, geometry, music and astronomy) on the attic and two coats of arms on the front facade. His other works include the wooden statues of saints in the Church of Saint Barbara in Manětín, and statues in Klášterec nad Ohří, Červený Hrádek and Libochovice Castles.



<http://kiosky.praguewelcme.cz/img/ede/e/u/visit/karluv-most/8.jpg>

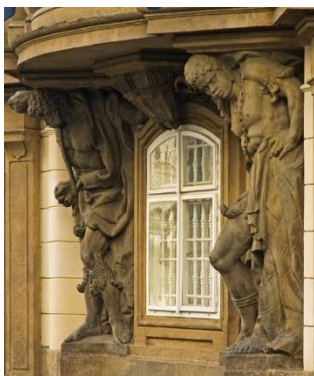


[http://www.kralovskacesta.cz/data/media/foto/medium/img\\_6457.jpg](http://www.kralovskacesta.cz/data/media/foto/medium/img_6457.jpg)



[http://www.kralovskacesta.cz/data/media/foto/medium/img\\_8971.jpg](http://www.kralovskacesta.cz/data/media/foto/medium/img_8971.jpg)

Although most of the statues of the Brokoff family workshop were signed by Jan Brokoff, it is indisputable that most works (not only for the Charles Bridge) were created by his sons *Michael Johann Joseph Brokoff* and mainly by **Ferdinand Maxmilian Brokoff** (1688-1731). The latter is the author of several statues on the Charles Bridge such as Saint



Francis Xavier, Saint Francis Borgia, Saint Cajetan, Saint Adalbert (together with his brother), Saint Vitus, and sculptural groups of Saint Vincent Ferrer and Saint Procopius, or Saint John of Matha, Saint Felix of Valois and Saint Ivan. His other significant works include the decoration of the Morzin Palace (heraldic statues of Moors carrying the balcony above the main entrance, allegories of Day and Night and of four continents),



sculptural group of Saint John the Baptist with angels on the Maltézské Square (Lesser Town), the Marian Column on the Hradčany Square, and many other works on the whole territory of Bohemia as well as abroad, e.g. Wrocław Cathedral, or Michaelerkirche and Karlskirche in Vienna. ([http://www.kralovskacesta.cz/data/media/foto/medium/img\\_8982.jpg](http://www.kralovskacesta.cz/data/media/foto/medium/img_8982.jpg); [http://www.digital-guide.cz/media/thumbs/digital\\_guide/pamatky\\_by\\_divine/Mala\\_Strana/Morzinsky\\_palac/002\\_Morzinsky\\_Palac.jpg](http://www.digital-guide.cz/media/thumbs/digital_guide/pamatky_by_divine/Mala_Strana/Morzinsky_palac/002_Morzinsky_Palac.jpg))

**Matthias Bernard Braun**, another significant Baroque sculptor, is the author of several statues on Charles Bridge such as Saint Lutgardis, Saint Ludmila with small Saint Wenceslas, or Saint Ivo. He decorated numerous Prague palaces such as the Clam-Gallas Palace, Kolowrat Palace, or Vrtbovský Palace (courtyard and garden). His works decorate the castle gardens in Veltrusy (twelve months and four seasons), Lysá nad Labem, or Valeč, or the castle gate in Konopiště. Braun is probably most famous for his work in Kuks where he decorated the Hospital with the cycle of allegories of Virtues and Vices, and the tomb of the Spork family. The grounds of the nearby New Forest is a unique sculpture-landscape complex called **Bethlehem**. Braun cut his sculptures in sandstone directly in the terrain (hermits Onufrius and Garin).



<http://www.muzeumkarlovamostu.cz/data/files/articles/116-sv-ludmila-116/sv-ludmila-jpg.jpg>



<http://popamatkach.cz/wp-content/uploads/2012/09/sochy.jpg>



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**Ignaz Franz Platzer** is a significant sculptor of late Baroque and its transition to Classicism. He decorated the Church of Saint Nicolas in the Lesser Town, the Monastery church in Teplá, the Spork Palace (Piccolomini Palace) in the Lesser Town, the attic of the Archbishop Palace in Hradčany, or the (Golz-)Kinský palace in the Old Town Square. His sculptures of Titans decorate the main entrance of the Prague Castle.



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The greatest sculptor of the 19 century was *Josef Václav Myslbek* (1848-1922) whose principal work is the *statue of Saint Wenceslas* in the Wenceslas Square. It took him over 30 years to complete but the statue has become one of Prague's most noticeable landmarks and a symbol of the Czech statehood. Being a member of the National Theatre Generation, he participated in the decoration of the Theatre – the statues of Drama and Opera above the side entrance or the statue of Music in the foyer. His four pairs of statues *Libuše a Přemysl*, *Lumír a Píseň*, *Záboj a Slavoj* (heroic brothers from the manuscript of *Králův Dvůr*), and *Ctirad a Šárka* (characters from the Maidens' War, a traditional Bohemian tale) can be seen at Vyšehrad. Myslbek also created the statues of Jan Žižka for the towns of Tábor and Čáslav.



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An **epitaph** is a short text honouring a deceased person inscribed on a tombstone or plaque.

**Genre painting** depicts aspects of everyday life by portraying ordinary people engaged in common activities. Common scenes from everyday life include markets, domestic settings, interiors, parties, inn scenes, or street scenes.

An **incunable** is a book or any other material that was printed material before the year 1501.

**Parchment** is a material made from processed animal skin and used for writing on.

The **Passion** (from Latin – suffering) is the short final period in the life of Jesus covering his entrance visit to Jerusalem and leading to his crucifixion on Mount Calvary.

The **Pieta** is a subject in Christian art depicting Virgin Mary cradling the dead body of Jesus.

## MUSEUMS AND GALLERIES

Museum (*musaion* – the Temple of the Muses) is a permanent non-profit institution at service of society and its development, open to the public. The purpose of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the purpose of enjoyment, study and education of the public. Museums are, above all, storehouses of knowledge aiming for the increase and dissemination of knowledge.

According to their focus and content (exhibitions and depositories), they are classified as general (national, of national history) and specialised museums (within one field). Unlike museum depositories, museum exhibitions are accessible to the public. Types of museums vary from large institutions, covering many fields, to very small institutions focusing on a specific subject, location, or a notable person. Museums can focus on history, natural history, cultural history, science, technology, anthropology, war, fine arts, applied arts, or crafts. Institutions collecting and displaying art collections are called galleries.

The continuing process of digitisation of information combined with the increasing capacity of digital information storage is causing the traditional model of museums (i.e. as static collections of three-dimensional specimens and artefacts) is expanding to include virtual exhibits and high-resolution images of their collections. As for 2014, according to the World Museum Community, ICOM – International Council of Museums, there are more than 55,000 museums in 202 countries. The city with the largest number of museums is Mexico City with about 130 museums. Some of the most attended museums include the Louvre in Paris, the National Museum of China in Beijing, the Smithsonian Institution in Washington, D.C., the British Museum and National Gallery in London, and The Metropolitan Museum of Art in New York City.

Due to the extensive cultural heritage, the Czech Republic can boast an extraordinary amount of museums and galleries. More than 700 museums and galleries can be found on the territory of the country.

The oldest (1814) and the third largest (2,400,000 artefacts) museum in our country is the **Silesian Land Museum** (founded as Gymnaziální museum/Grammas School Museum). The Museum administers and displays collections documenting nature development, prehistory and history primarily with regard to the history of Silesia as well as north and north-west Moravia in the field of mineralogy, geology, paleontology, botany, zoology, entomology, dendrology, archaeology, ethnography, museology, numismatics, history, art history including history of music, literature, theatre and military history. The Museum also manages Arboretum in Nový Dvůr, War Memorial in Hrabyně, Czechoslovak Fortification Complex in Darkovičky, and Memorial and Chalet of Petr Bezruč. The **Second World War Memorial** in Hrabyně commemorates one of the most intense battles on the territory of our country. The aim of the Memorial is to illustrate the history of the Second World War period, to acquire thematically related exhibits and to gather information on members of the Czechoslovak domestic and foreign resistance and on the victims of persecution by the Nazi regime. It also focuses on the study of and research into the wartime period. The complex includes a symbolic cemetery containing the names of more than 13,000 Red Army soldiers, as well as of inhabitants of Silesia and North Moravia who died on all fronts during the War

or who perished in concentration camps. **Hlučín-Darkovičky Czechoslovak Fortification Complex** is a unique artefact of its type, and of great value in European context. It is an exhibition of military technology that includes a group of structures that were created as a part of the Czechoslovak border defence system, and that are amongst the best-preserved in Europe. The Complex consists of five different fortifications, both in the condition and with the fitting as they were in 1938, as well as the condition they were in at the end of the War. The complex is also a symbol of key events in Czechoslovak history, being closely linked to the Munich Agreement and loss of the Sudetenland – one of the most dramatic moments in the history of Silesia. **Petr Bezruč Memorial** is based at the site of native house of the Silesian poet, the author of Silesian songs. The building where he was born was destroyed during the Second World War but another building was built at that site in 1956. The exhibition outlines the most important moments in the life and works of Bezruč and the Memorial is a centre for literary studies and an exhibition site. Its depository contains over 200,000 documents from the estates of around 85 writers, which makes the Silesian Land Museum the largest after the Museum of Czech Literature in Prague. The **Arboretum** in Nový Dvůr is a botanical garden with a special focus on dendrology (study of trees). It is a complex of botanical gardens and a refined landscape park with rare plants of five continents and greenhouses with tropical and subtropical plants. The Arboretum prides approximately 7,000 different types of plants, woody plants and herbs.



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<http://www.cz-museums.cz/UserFiles/adresar/757/10410.jpg>

**National Museum in Prague** is the most important and largest museum institution in the Czech Republic. It was established in 1818 by Kaspar Maria von Sternberg with the historian František Palacký strongly involved. The Museum is aimed at a variety of scientific disciplines (from natural to social sciences) and it administers and displays its collections consisting of almost 14 million items in dozens of buildings in Prague as well as in other places in the country. National Museum consists of five specialised institutes: Natural History Museum, Historical Museum, National Museum Library, Náprstek Museum (Náprstkovo muzeum asijských, afrických a amerických kultur) and Czech Museum of Music. **Natural History Museum** has the departments of mineralogy, paleontology, mycology, botany, entomology, zoology and anthropology, as well as scientific laboratories. **Historical Museum** (Departments of Prehistory and Protohistory, Department of the Old Czech History, Department of Ethnography, Department of Numismatics, Department of Theatre, Archives



of the National Museum) contains extremely rich collection of artefacts of painting, sculpture and decorative arts, jewellery, embroidery, panel painting, wooden sculpture, liturgical objects (chalices, reliquaries), glazed tiles, porcelain and glass collections, coins and medals, and weapons. In addition to their historical value, most objects are also of high artistic value. *Archives of the National Museum* contains rare manuscripts, collection of personal legacy (written sources of famous personalities of Czech history), seals and seal dies (containing about 3,000 items). *National museum* is also the name of the impressive Neo-Renaissance historical main building of the Museum standing at the top of Wenceslas Square. It was built by Josef Schultz and opened in 1891 (originally the collections were based at several aristocratic palaces such as Sternberg or Nostitz). The building was badly damaged by bombing in 1945 and in 1968 by strong Soviet machine-gun fire (this can be still seen as lighter sandstone was used to repair the bullet holes). The *Lapidarium* of National Museum houses valuable stone sculptures dating from the 11 to the 20 century (collection of about 2,000 artefacts).

**National gallery** in Prague administers extensive collections of Czech as well as world works of art in a number of historical buildings. The Convent of Saint Agnes of Bohemia houses the Art of the Middle Ages in Bohemia and Central Europe, the Monastery of Saint George displays collection of old masters (Baroque and Rudolf II collections), Kinsky Palace (Lesser Town) houses Bohemian landscape painting from 17 to 20 century, Sternberg Palace houses European Art from Antiquity to the Baroque period, Schwarzenberg palace (Hradčany) displays Baroque in Bohemia, Kinský Palace (Old Town) houses Art of Asia and Art of the Ancient World, Trade Fair Palace (Veletržní palác) houses modern and contemporary art (19 to 21 century), House of the Black Madonna (Dům U černé matky Boží) is the seat of the Museum of Czech Cubism.

**Moravian Gallery in Brno** is the second largest art museum in the Czech Republic, established in 1961 by merging of two older institutions. The Gallery administers not only collections of painting, drawing, graphics and sculpture from the earliest period to the present day but also collections of photographs, applied arts, graphic design and architecture. Since 1963, the Gallery has organized the International Biennale of Graphic Design (*Mezinárodní bienále grafického designu*).

**National Technical Museum** in Prague, founded in 1908, is the largest institution dedicated to preserving information and artefacts related to the history of science and technology in the Czech Republic. Its exhibits include astronomical devices from the 16 century that Tycho de Brahe used, the first Czechoslovak automobile, or the aeroplane that Jan Kašpar flown his flight from Pardubice to Velká Chuchle in 1911. The Museum also manages substantial archives.

**Museum of Decorative Arts** in Prague (Uměleckoprůmyslové muzeum v Praze) was founded in 1885. Its rich collections include decorative and applied arts and designs ranging from Late Antiquity (transition from classical Antiquity to the Middle Ages) to the present day with focus on European objects, particularly arts and crafts created in the Czech Lands. The impressive permanent exhibition, *Stories of Materials*, displays the history and development of decorative arts in the fields of glass, ceramics, graphic art, design, metal,

wood and other materials, as well as jewellery, clocks and watches, textiles, fashion, toys and furniture.

**Jewish Museum in Prague** (Židovské muzeum v Praze), founded in 1906, is a museum of Jewish heritage in the Czech Republic. Its collection of Judaica (Jewish ceremonial art; objects used by Jews for ritual purposes) is one of the largest in the world. It contains about 40,000 objects, 100,000 books, and a rich archive documenting history and customs of Jewish communities in Bohemia and Moravia. During the Second World War, the properties of the Jewish community (valuable works of art) were stored in the Museum. Approximately 80 000 of Bohemian and Moravian Jews fell victims to the War. Consequently, there was almost nobody to claim the confiscated objects, preserved in the Museum. Currently, administrative activity of the Museum includes the Maisel Synagogue, Pinkas Synagogue, Spanish Synagogue, Klausen Synagogue, Old Jewish cemetery, Ceremonial hall of the Prague Jewish Burial Society, and Robert Guttmann gallery.

**Olomouc Museum of Art**, established in 1951, is the third largest institution of its kind in the Czech Republic. The Museum houses more than 200,000 collection items (paintings, sculptures, drawings, graphic art, photographs, applied art and architectural designs) administered in three different locations. *Museum of Modern Art* houses collections of mainly 20 and 21 century art. *Archdiocesan Museum Olomouc* was established in 1998 in cooperation with the Olomouc Archbishopric as the first museum in the Czech Republic focused on spiritual culture. Its collections present masterpieces that originated from the 12 to 18 century. Its premises also include the Romanesque Palace of the Moravian Bishops near the Basilica of Saint Wenceslas at Olomouc Přemyslid Castle. *Archdiocesan Museum Kroměříž* was established in 2007 (again in cooperation with the Olomouc Archbishopric) as a part of the Museum at the Archbishop Palace in the town of Kroměříž. It administers all the local collections (paintings, drawings, graphic art, collections of coins and medals, music archive, collection of household goods and library) amounting to some 135,000 items. Apart from the gallery and historical libraries, a permanent exhibition of gardening in the Czech Lands will be opened.

**Museum of Moravian Slovakia** (Slovácké muzeum) in Uherské Hradiště has a special status among the other Czech and Moravian museums. Since its foundation in 1914, the Museum has focused on archaeology and ethnography, history and visual art were added later. Its scope of research and collections cover the whole of the Slovácko (Moravian Slovakia) ethnographic region. The professional and highly specialized institution is located in several buildings: the Main building in Smetanovy sady housing a permanent exposition of Moravian Slovakia along with various other ethnographic, archaeological and historical exhibitions, the Slovácké Museum Gallery (Galerie Slováckého muzea) presenting visual art of south-east Moravia as well as works of both domestic and foreign authors, the Memorial of Great Moravia (Památník Velké Moravy) in Staré Město displaying the exhibition documenting an important era of Czech history, Folk Distillery Museum (Muzeum lidových pálenic) in Vlčnov, and Open-Air Museum in Topolná presenting folk architecture of the region. The Museum also maintains four archaeological sites with reconstructed foundations of Great Moravian churches in Uherské Hradiště, Staré Město, Modrá near Velehrad and Osvětimany that were declared National Cultural Monuments.

**Terezín Memorial** (Památník Terezín), originally called National Suffering Memorial (Památník národního utrpení), was established in 1947. The former Baroque military fortress from the 18 century served Nazis as a Jewish ghetto, concentration camp and prison during the Second World War. Approximately 32,000 men and women passed through the gates of the Small Fortress Gestapo prison from 1940. They were later sent to the extermination camps, mainly to Mauthausen. The Jewish Ghetto was opened in 1941 and soon became overcrowded. Approximately 7,000 people lived in Terezín before the War and about 30,000 to 40,000 on average lived in the Ghetto. Altogether about 155,000 Jews including 15,000 children passed through it. Although it was not an extermination camp, almost 35,000 people died there mostly due to the inhuman conditions, malnutrition and diseases. About 87,000 people were deported in 63 transports mainly to the Auschwitz extermination camp, but also to Majdanek, Treblinka, Sobibor or Chelmno (only 3,600 of them returned). The Terezín Memorial has been established in the Small Fortress, the Museum of Ghetto in the building of the former school and the National Cemetery in front of the fortress. The key mission of Terezín Memorial, the only institution of its kind in the Czech Republic, is to commemorate the victims of the Nazi political and racial persecution during the occupation of the Czech Lands, to promote museum, research and educational activities, and look after the memorial sites connected with the suffering and death of dozens of thousands of victims of violence. Terezín was declared National Cultural Monument in 1962.



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## HISTORY OF CZECH MUSIC

We have no substantial evidence of the state of musical culture and the forms of music and singing in the Bohemian Lands before the advent of Christianity. Christianity and its liturgical chant began to make real progress on our territory in the late 9 century. After the Fall of Great Moravia (soon after 900), the Slavonic liturgy survived in the Sázava Monastery (1032-1097) but prevailed by the Latin liturgy, and with it the canonical Gregorian Chant (unaccompanied sacred song). Secular music and song undoubtedly existed from earliest times but there are only vague references to it in the chronicles up to the 13 century. Hence, we lack reliable testimony and musical sources.

The first significant pieces of Czech music include two chorales that in their time performed the function of anthems – *Hospodine pomiluj ny* (Lord, Have Mercy on Us) from around 1050 and *Svatý Václave* (Saint Wenceslas) from around 1250.

A number of well-known German minnesingers were certainly present at the royal court of the last Přemyslids and then the Luxemburgs to sing the praises of the Czech kings. King Wenceslas II (1271-1305) organised the first major musical event that drew the attention of all Europe. He held a musical competition in Prague, inviting the most famous minnesingers and troubadours of Europe. The King took part in the competition personally, as a minnesinger. We have records of Czech love songs of courtly type such as *Dřevo se listem odievá* (Trees Are Putting on Leaves) from the 14 century, but in most cases the texts have survived without the music.

In 1348, Charles IV founded a university in Prague, where a department of musicology operated from the very start. In the 15 century, the Hussite movement arose in the Lands of the Bohemian Crown and had a serious impact on musical culture. The Gregorian Chant was translated from Latin to Czech, and Hussite songs, sacral and war, became the prototype of the form called protestant chorale. The most famous war songs are *Ktož sú boží bojovníci* and *Povstaň, povstaň, veliké město Pražské*. These, as well as many other sacral songs have been preserved in the *Jistebnice Hymnbook* (around 1420). During the Bohemian Reformation (1440-1620) various changes in liturgical and sacred singing continued. Church singing was provided by so-called Literate Brotherhoods (literátská bratrstva), societies of educated burghers. Nonetheless, elements of Renaissance music style were reaching the country from the mid-15 century. Roughly around the mid-16 century church singing shifted from Latin to Czech. A significant change was the striking increase in participation of the congregation in the religious service through the singing of Czech sacred songs. This explains the huge number of hymnbooks (collections of sacred songs) produced by all the religious groups, many of them printed, especially in the case of the Unity of the Brethren (so-called *Žlutický kancionál*, 1558; *Šamotulský kancionál*, 1561).

From the 1570s, the musical culture of the Czech Lands moved closer to the culture of Western Europe, both in basic conditions (school system linked up to music institutions, printing of music, manufacture of musical instruments), in musical practice (town trumpeters and organists, amateur circles of burghers, cappellae and instrumental ensembles of nobility, e. g. at the courts of the Rosenberg families in the South of Bohemia where contemporary European secular music was also played), and in original musical production. During the

reign of Rudolph II (16-17 century), Prague (the seat of the Holy Roman Emperor) again became one of the centres of events in Europe. Rudolf passionately supported art and sciences. In the field of music, he established what was called the court cappella/Imperial Ensemble, a unique phenomenon in that era that performed internationally popular secular genres at the court (madrigals, canzonettas, ensaladas, etc.). Among Bohemian composers of the era, the nobleman and leading Rudolphine courtier Kryštof Harant of Polžice and Bezručice can be mentioned.

In the beginning of the 17 century, the early Baroque style started to rise. The development of new kinds of music in the Czech Lands was strongly affected by the removal of the royal court with its huge cultural potential and the institution of the court cappella to Vienna (1612). Major European composers were not attracted to the country, and opera, the most important and prestigious musical genre of the time, was not cultivated here systematically for a long time. The most important places for the cultivation of music were ecclesiastical institutions – churches, monasteries and colleges. Domestic musical production was focused on various kinds of Catholic sacred music for the whole period.



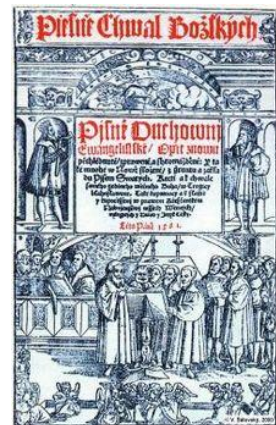
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The first important Czech composer of the Baroque age was *Adam Václav Michna of Otradovice* (c.1600-1676). His work includes both collections of sacred songs that are outstanding for their original musical treatment and distinctive poetic qualities such as *Česká mariánská muzyka* (Czech Music in Honour of the Virgin), and church music with instrumental accompaniment on Latin texts (*Missa Sancti Wenceslai*).

The most distinguished composer to follow Michna was probably *Pavel Josef Vejvanovský* (1640-1693), the trumpet player and Kapellmeister in the service of the Bishop of Olomouc Karl Liechtenstein in Kroměříž. His extensive output (about 130 at least partially preserved pieces) contains not only figural church music, but also many instrumental pieces for various instrumental combinations. Apart from sonatas for performance in church (e. g. *Sonata vespertina*), they also included the secular dance suites called balletti.

The turn of the 17 and 18 centuries saw a visible revival of musical life in Prague, where a dense network of parish and monastic church choirs were cultivating figural music. The most important, from the musical point of view, were the churches of the Jesuit colleges, the Order of the Cross Church of Saint Francis Seraphic by Charles Bridge, and the Cathedral

of Saint Vitus. The most important composer of the Bohemian Baroque was *Jan Dismas Zelenka* (1679-1745). He wrote a series of pieces for the Prague Clementinum. Apart from three sepulchres (cantatas sung at the Good Friday in front of the Holy Sepulchre), it was mainly music for the Latin school drama *Sub olea pacis et palma virtutis conspicua orbi regia Bohemiae Corona – Melodrama de Sancto Wenceslao (Pod olivovníkem míru a palmou ctnosti Koruna česká nádherně září celému světu)*, on the occasion of the coronation of Charles VI the King of Bohemia in 1723. His sacred vocal-instrumental music (250 works) includes over 20 masses, four extensive oratorios (large musical composition for orchestra, choir and soloists), requiems (Mass for the dead), Magnificats (also known as the *Song of Mary*) and Te Deum (Te Deum laudamus; Tebe Bože chválíme) settings, many litanies (form of prayer used in services and processions consisting of a number of petitions), psalms, and hymns.

Opera was rarely heard in the Czech Lands for a long time. When performed at all it was usually a part of visits of the imperial court. At the beginning of the 18 century, a few Italian touring companies gave isolated performances. Count Jan Adam Questenberg begun to stage opera at his chateau in Jaroměřice nad Rokytinou. The repertoire was primarily Italian, but it seems to be here that Czech was first used in opera, in a translation of the opera *L'origine di Jaromeritz in Moravia (On the Origin of Jaroměřice, 1730)*. Invited to Bohemia by Count František Antonín Špork in 1724, the Italian opera company of impresario Antonio Denzio played for ten years in Prague and at Kuks, presenting operas by Italian composers. Opera productions were also presented at the seat of the Bishop of Olomouc in Kroměříž.

“Bohemian Classicism” (1740-1820), a new type of music accessible to everyone, was exceptionally important for whole Europe. Every school leaver was usually a trained singer and instrumentalist, and active musical knowledge was a socially valued attribute. Relatively dense network of music centres had developed, and grammar schools and colleges famous for their music were often located even in smaller towns. The country monasteries, which had schools and professional ensembles, were also important centres. Singing was one of the main subjects in rural schools. Regenschori (heads of church choirs) in small churches wrote music for the simplest listeners. The English traveller Charles Burney called the Lands of the Bohemian crown “Europe’s conservatory”. Often the same arias as in the theatre were performed in church choirs. Composed music drew inspiration from folk music. The Czech Lands became distinctive for over-production of talented and well-trained musicians who influenced the culture of many European centres. Despite the quantity and extension of musical activity, there was no large centre where the best home musicians could make their careers. Hence, Bohemian musicians (composers, Kapellmeisters and instrumentalists) were leaving to follow careers in neighbouring countries where dozens of courts needed a cappella and theatre in order to keep up their reputation (Germany, Vienna, Hungarian Lands). In spite of the strong competition, Bohemian musicians were sought out when orchestras were being founded, and obtained many prestigious positions. (The reforms of Josef II (1741-1790) affected almost all aspects of life. In a few years the institutional structures that had maintained the standard of musical life were in ruins. The policy of Josef II consisted in restraining the influence of the church on education. His liturgical reforms banished elaborate music from the churches that at that time had often fulfilled the function of concert halls).



Drama and opera theatre built at the expense of Count F. A. Nostitz-Rhieneck was opened in Prague in 1783. It was one of the largest theatres in Central Europe in its time (originally Nostic Theatre; today Estates Theatre). In 1786, Wolfgang Amadeus Mozart came to Prague for the production of his opera *The Marriage of Figaro* (*Le nozze di Figaro*). In 1787, his opera *Don Giovanni*, commissioned by the Prague impresario Guardasoni, was premiered with triumphant success at the Nostic Theatre. It was Prague and the Lands of the Bohemian crown where Mozart earned true recognition and fame. Mozart perceived the county as an island of honour and understanding. His quote “My Praguers understand me” is famous. Bohemian aristocrats passed him from house to house and from ball to ball, and the common people whistled arias from *The Marriage of Figaro* that (following adaptations) was played even in pubs. Mozart’s new music literally amazed the entire kingdom. A mere week after Mozart’s death, his *Requiem* was performed in the Church of Saint Nicholas to commemorate him.

**František Xaver Brixi** (1732-1771) was among the most striking and creative composers to remain in the Czech Lands. At the age of 27 he obtained the prestigious (lifetime) post of Kapellmeister at the Prague Cathedral. As a composer he mainly wrote church music, but he also composed oratorios and instrumental pieces. **Josef Mysliveček** (1737-1781) was one of the few foreigners to make a name for himself as an opera composer in Italy. He composed for leading Italian theatres in Naples, Milan and Rome.

In the beginning of the 19 century, concert life based on private patronage started to awaken in Prague and other larger towns. The patriotic nobility financed the Estates Theatre and founded a conservatory in Prague. First half of the 19 century (c. 1810–1860) has traditionally been considered a comparatively unimportant period in the history of music in the Czech Lands, a mere dull echo of the rich musical life of previous years. The greatest interest continued to be opera, which at that time relied mainly on new pieces from the contemporary French-Italian repertoire. In contrast to the 18 century practice, it was performed in translation, i.e. in German or very occasionally in Czech as well. The conductors of Prague Opera included the famous German composer Carl Maria von Weber (1813-1816), and later **František Škroup** (1801-1862; 1827-1857), the author of the Czech national anthem *Kde domov můj* (1834) and several serious operas on Czech and German texts.

Prague Conservatory, the first institution of its kind in Central Europe, was established in 1811 and Organ School in 1830. Entertainment music was primarily dance music and the Czech Lands “exported” the polka, which from the end of the 1830s quickly spread throughout Europe and to the American continent. Entertainment music of the time also included social singing for all kinds of occasions. In the Czech-speaking society, this is represented particularly by the song collection *Věvec ze zpěvů vlastenských* published in 1835-1839 by František Škroup, and by the male choral works on texts of Moravian folk poetry composed by the priest and Augustinian monk **Pavel Křížkovský** (1820-1885), later the teacher of Leoš Janáček.

Mozart was not the only one who was close to the Lands of the Bohemian crown. At the end of the classical era, Ludwig van Beethoven also visited the country, travelling to Prague, the spas in Western Bohemia, Teplice, and Hradec nad Moravicí (1806). Carl Maria

von Weber conducted in the Estates Theatre in Prague (1813-1817), Ferenc Liszt visited the country several times and gave concerts in 1840 and 1846, as did Hector Berlioz, and later Peter Ilyich Tchaikovsky who conducted the premiere of his opera Eugene Onegin in Prague in 1888, as well as Robert and Clara Schumann (1846, 1847) – in short, the European musical elite.

The second half of the 19 century may rightly be considered the culminating era in the history of music in the Czech Lands. Music became the most important and internationally the most successful aspect of Czech culture based on a new bourgeois society and reflecting the gradual transformation of the multinational Habsburg monarchy into a modern constitutional state. Opera was at the centre of efforts to create a new national art. *Prozatímní divadlo* (Provisional Theatre), designed exclusively for Czech performances, was opened in Prague in 1862. *National Theatre* was built in 1868-1881, and after a fire in August 1881, it was re-opened in November 1883. German opera production continued to be performed in the *Estates Theatre* (Ständetheater, Stavovské divadlo) and from 1888 to 1945 by the *New German Theatre* (Neues Deutsches Theater; today State Opera) in Prague. Plzeň had its own permanent Czech opera stage from 1868, and Brno from 1884.

In contrast, public concert life in Prague and other towns (with the exception of the West Bohemian spa centres) lacked a professional symphony orchestra for many years, and acquired one only at the beginning of 1896 in the form of the *Czech Philharmonic*. Concerts of chamber music (previously mainly performed in private settings) were organised by the *Prague Kammermusikverein* (Association for Chamber Music) from 1876, and by *Český spolek pro komorní hudbu* (Czech Association for Chamber Music) from 1894. The Prague choral society *Hlahol* established in 1861 presented many major choral works, cantatas and oratorios from the Czech and international repertoire as well as *Beseda brněnská Choir* or the Olomouc *Žerotín choir*. In 1863, *Umělecká beseda* was formed, bringing together Czech writers, musicians and fine artists. Its foundation fund *Hudební matice* (HMUB) financed the publication of major works by Czech composers.

**Bedřich Smetana** (1824-1884) is considered to be the father of the Czech national music. He worked as a music teacher, pianist, composer and conductor in Prague (1848-1856), and in Göteborg in Sweden (1856-1861). In these years, he mainly composed piano pieces and symphonic poems. From 1861, Smetana worked in Prague as the conductor of the Hlahol choir, music and theatre critic, music director of the Provisional Theatre (1866-1874) and composer of choral music and operas. *Braniboři v Čechách* (The Brandenburgers in Bohemia) was an attempt at a grand historical opera on the French model, *Prodaná nevěsta* (The Bartered Bride) was soon proclaimed the example and prototype of Czech national opera. The tragedy *Dalibor* (on French model) was rejected by the public and the critics as “unCzech”. The ceremonial mythological opera *Libuše* was first performed at the opening of the National Theatre in 1881. His other works include operas *Dvě vdovy* (The Two Widows), *Hubička* (The Kiss), *Tajemství* (The Secret) and *Čertova stěna* (The Devil’s Wall) on texts by the poet Eliška Krásnohorská, the piano cycle *České tance* (Bohemian Dances), the monumental cycle of six symphonic poems *Má vlast* (My Country) and string quartets.

**Antonín Dvořák** (1841-1904) was one of the greatest and most versatile European composers of the latter half of the 19 century. He worked as a violist at the Provisional Theatre and organist in the Church of Saint Adalbert in Prague, and later he was appointed first professor of composition at the Prague Conservatory and director of the National Conservatory of Music in New York (1892-1895). His works include operas *Čert a Káča* (The Devil and Kate), *Rusalka*, *Král a uhlíř* (The King and Charcoal Burner), *Vanda*, *Tvrdé palice* (Stubborn Lovers), *Šelma sedlák* (The Cunning Peasant), *Jakobín* (The Jacobiner), *Armida*, cantatas *Dědicové Bílé Hory* (The Heirs of the White Mountain), *Stabat mater*, chamber music (String Quartet in C Major and in F Major, Piano Trio in F Minor, Piano Quintet in A Major), songs and other pieces such as *Moravské dvojzpěvy* (Moravian Duets), *Slovanské tance* (Slavonic Dances), *Cigánské melodie* (Gypsy Melodies), *Biblical Songs*, and many others. He also wrote symphonic poems *Vodník* (The Water Goblin), *Polednice* (The Noon Witch), or *Zlatý kolovrat* (The Golden Spinning Wheel) based on poems by Karel Jaromír Erben. Out of his great Symphonies, the Symphony No. 9, ***From the New World*** written during his stay in America, is the most famous.

**Zdeněk Fibich** (1850-1900) composed symphonies, overtures, symphonic poems, chamber and piano pieces, songs, cantatas and melodramas. His trio of stage melodramas *Hippodamie* on the text by the poet Jaroslav Vrchlický (Námluvy Pelopovy (The Courtship of Pelops), *Smír Tantalův* (The Atonement of Tantalus), *Smrt Hippodamie* (Hippodamia's Death)) represented a unique stage experiment in its time.

Other opera composers who enjoyed success were **Vilém Blodek** (1834-1874), the author of the comic one-acter *V studni* (*In the Well*), or **Karel Kovařovic** (1862-1920), the harpist and conductor of the National Theatre orchestra who wrote the operas *Psohlavci* and *Na Starém bělidle* on popular stories by Alois Jirásek and Božena Němcová respectively. The composer and conductor of Czech origin **Eduard Nápravník** (1839-1916) was the first conductor of the Court Opera in St Petersburg for almost half a century. At the turn of the 19 and 20 century, the dramatic soprano **Emma Destinnová** (1878-1930) won worldwide fame, as did the violin virtuoso **Jan Kubelík** (1880-1940). **František Kmoch** (1848-1912) became famous in the field of popular dance, marching and military music.

Czech music culture in the period before the First World War was a highly distinctive and rich complex, comparable in quality of composition, representation of genres and kinds and breadth of musical production with the cultures of the major European nations.

There is no doubt that the towering personality of these years was **Leoš Janáček** (1854-1928). He worked in Brno as a choirmaster, conductor, professor and director of the local Organ School (that he founded) and as a collector of folksongs. His most famous works include *Lašské tance* (Lachian Dances), operas *Její pastorkyňa* (Her Foster-Daughter; known as *Jenufa*), *Káťa Kabanová*, *Liška Bystrouška* (The Cunning Little Vixen), *Věc Makropulos* (The Makropulos Affair) and *Z mrtvého domu* (From the House of the Dead), the male choral works *Kantor Halfar* or *Maryčka Magdonova* on words by the Silesian poet Petr Bezruč, piano work *Po zarostlém chodníčku* (On an Overgrown Path), the orchestral rhapsody *Taras Bulba* and the great *Glagolská mše* (Glagolitic Mass).



**Vítězslav Novák** (1870-1949) was inspired by Moravian and Slovak folk music and this was reflected in his arrangement of folksongs *Slovenské spevy* (Slovak Songs), *Slovácká suita* (Slovakian Suite), or *Jihočeská suita* (South Bohemian Suite). **Josef Suk** (1874-1935), a violinist in the *Bohemian Quartet*, the first professional Czech quartet ensemble, is famous for *String Serenade in E flat*, stage music for Julius Zeyer's fairytale play *Radúz a Mahulena*, *Čtyři skladby* (Four Pieces) for violin and piano, and especially the *Second String Quartet*. **Oskar Nedbal** (1874-1930), a violist of the *Bohemian Quartet* and later a well-known conductor, is the author of a ballet *Z pohádky do pohádky* (From Tale to Tale) and the operettas *Polská krev* (Polish Blood) and *Vinobraní* (The Vintage).

**Bohuslav Martinů** (1890-1959) was a true renaissance personality, both in terms of the breadth of his work and its forms. He worked as a violinist in the *Czech Philharmonic Orchestra*, in Paris (1923-1940), the USA, Italy and Switzerland. (After the communist takeover he could never return to his homeland.) Of the more than 400 works, we should mention the cantata *Česká rapsodie* (Czech Rhapsody), operas *The Marriage* (after Gogol), *The Greek Passion* (after Kazantzakis), the sung ballet *Špalíček* and the opera-ballet *Divadlo za bránou* (The Theatre behind the Gate), six symphonies, *Memorial to Lidice* (1943; for large orchestra), concertos for piano and orchestra, violin, cello and oboe concertos, seven string quartets (for chamber and smaller ensembles), *Concerto grosso* for string orchestra, or *Double Concerto* for two string orchestras, piano and timpani. His outstanding achievements in cantata and oratorio include *Kytice* (Bouquet of Flowers) on folk poetry, *Polní mše* (Field Mass), *The Epic of Gilgamesh*, or cantata *Otvírání studánek* (The Opening of the Wells).

Probably the most famous representative of the first half of the 20 century is **Jaroslav Ježek** (1906-1942) known as the conductor and composer of songs at the popular *Osvobozené divadlo* (Liberated Theatre) such as *Bugatti-step*, *Život je jen náhoda*, *Klobouk ve křoví*, *Pochod optimistů* (Hej Rup!), *David a Goliáš*, or *Nebe na zemi*. His works are still part of the repertoire and they are considered a part of the golden treasury of Czech music. Nevertheless, he also composed two string quartets, a *Concerto* and *Fantasia* for piano and orchestra, the *Sonata* for piano, etc.

The outstanding Czech reputation in the field of orchestral and opera performance owes much to **Václav Talich** (1883-1961) who became famous as a conductor of the works of Suk, Janáček and Martinů. He became the concertmaster (the second most significant person in orchestra after the conductor) of the *Berlin Philharmonic*, then he conducted in *Tiflis* (Tbilisi), *Ljubljana* with the *Slovenian Philharmonic*, and *Plzeň*, and worked as violist of the *Bohemian Quartet*. He conducted the *Czech Philharmonic* from 1919 to 1941 raising its prestige to world levels, touring widely with it, and recording Czech music for *EMI* (Electric and Musical Industries was a British multinational music recording and publishing company, and electronics device and systems manufacturing company; sold to *Universal Music Group* and *Sony BMG* in 2011). Concurrently he was chief conductor of the *Scottish National Orchestra* (1926–27) and of the *Royal Stockholm Philharmonic Orchestra* (1926-1936).

The phenomenal pianist **Rudolf Firkušný** (1912-1994) escaped the Nazis in 1939 and settled permanently in the USA. Although he had a broad repertoire (he performed Mozart, Beethoven, Schubert, Chopin, Mussorgsky, Debussy, etc.), he became known especially for

his performances of the Czech composers such as Smetana, Dvořák, Janáček, and Martinů (who wrote a number of works for him).

**Rafael Kubelík** (1914-1996), a son of the violinist Jan Kubelík, was a conductor and composer who made his debut with the Czech Philharmonic Orchestra at the age of 19. After 1948, he left the country and was a music director of the Chicago Symphony Orchestra (1950-1953), The Royal Opera in London (1955-1958), and the Bavarian Radio Symphony Orchestra (1961-1979). He was also a frequent guest conductor for leading orchestras in Europe and America. He composed five operas, three symphonies, chamber music, choral works, and songs. Kubelík is famous for refusing to greet the Nazi Reichsprotektor Karl Hermann Frank with a Hitler salute and to conduct Wagner during the War. In 1946, he was one of the founders of the Prague Spring Festival, and conducted its opening concert.

**Jarmila Novotná** (1907-1994) was a celebrated Czech soprano who starred in Verona, Naples, Milan, Paris, London, Berlin, or Vienna. Following the Anschluss, she emigrated for the USA where she became a star of the Metropolitan Opera (1940-1956).

Considering popular music, **Jaromír Vejvoda** (1902-1988) is the author of the world famous melody *Škoda lásky* (Wasted Love) that he composed in 1927 and that became incredibly popular. Its first text was written in 1934 by Václav Zeman. In June 1939, the Beer Barrel Polka (Barrel Polka, Roll Out the Barrel; German version is called Rosamunde) was No. 1 on the Hit Parade. During the Second World War, versions in many other languages were created and the song was popular among soldiers regardless the army.

Since the establishment of the Prague Spring Festival in 1946, Prague has repeatedly drawn the world's greatest soloists such as Sviatoslav Richter (Russian pianist, considered one of the greatest pianists of the 20 century), Louis Armstrong (American trumpeter, composer and singer who was one of the most influential figures in jazz), David Oistrach (Russian violinist), Arthur Rubinstein (Polish pianist), Dmitri Shostakovich (Russian pianist), or Leonard Bernstein (American pianist), as well as large orchestras.

Czech music has become a significant part of the world scene primarily due to the amazing number of excellent orchestras and soloists of various focuses. *Vlach* and *Smetana String Quartets* have achieved world recognition, as well as *Suk Trio* (who play their entire repertoire from memory), or the *Prague Chamber Orchestra* (that has no conductor). The *Czech Philharmonic Orchestra* with their philharmonic choir and numerous soloists go on tours all over the world. The outstanding contemporary Czech performers include **Pavel Šporcl** (violin virtuoso combining a talent for classical music with a rather unorthodox presence, with a characteristic headscarf), **Magdalena Kožená** (mezzo-soprano; London, Brussels, Vienna, Munich, Paris, Amsterdam, Munich, Tokyo, Yokohama and Sapporo, etc.), or **Dagmar Pecková** (mezzo-soprano; Dresden, Berlin, Paris, London, Zurich). Both Czech performers and composers enjoy great acclaim in Japan. Leoš Janáček and Bohuslav Martinů, two names that are famous worldwide, are currently the most frequently played Czech composers.

Czech folk singers are an integral part of contemporary music, always responding to events in society. During the socialist era, they were the unofficial spokesmen of the public.

The most popular are probably *Jaromír Nohavica* and the late *Karel Kryl*. But popular music figures who arose in the previous era, such as *Karel Gott* and *Helena Vondráčková*, also have permanent spots on the Czech stage. The Czech scene also has outstanding bands and singers playing world music based on Czech folklore, the most popular include *Čechomor* or *Iva Bittová*. In 2008, the Czech singer *Markéta Irglová*, together with the Irishman Glen Hansard, won an Oscar for the song in the film 'Once'.

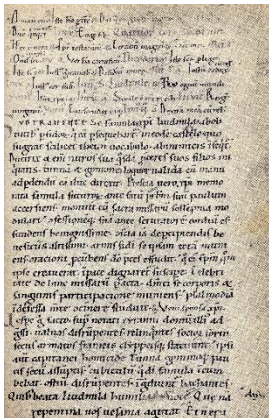
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**Good Friday** is a Christian religious holiday commemorating the crucifixion of Jesus Christ and his death at Calvary.



## DOCUMENTARY HERITAGE – HISTORY OF LITERATURE

**Czech literature** is the literature written by Czechs, mostly in the Czech language, although other languages like Old Church Slavonic, Latin or German have also been used. The



beginnings of Czech literature are connected with Great Moravian Empire and the Christian mission of Constantin and Methodius who created Glagolitic alphabet, the first alphabet used to transcribe Old Slavonic that also became the language of liturgy. The brothers translated a part of the Bible into the Old Slavic. Latin began to penetrate the Czech territory together with the Catholic Church during the 10 century and became the official language of liturgy and culture in Moravia and Bohemia. Mainly religious literature and legends originated, later also chronicles. The *Legend of Christian*, written in Latin verse in the latter half of the 10 century, describing the lives of

Saint Ludmila and Saint Wenceslas is the greatest surviving work. (<https://upload.wikimedia.org/wikipedia/commons/thumb/4/44/Christianslegende.jpg/1200px-Christianslegende.jpg>).

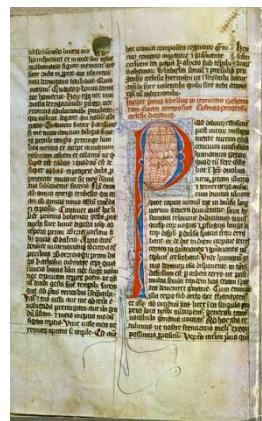
In the Přemyslid Bohemia of the 12 and early 13 century, all preserved literary works are written in Latin. Historical chronicles and hagiographies (biographies of saints) comprise the majority of works preserved. Bohemian hagiographies focus exclusively on Bohemian saints, i.e. Ludmila, Wenceslas, Procopius, Cyril and Methodius, and Adalbert. The most important chronicle of the period is the *Chronica Boemorum* by Cosmas (Kronika Čechů; Kosmova kronika česká) that is the oldest chronicle describing the history of Czechs. Written in Latin by Cosmas, the dean of the Saint Vitus chapter, in 1119-1125, it approaches its topics with the then-contemporary politics in mind, and attempts to legitimise the ruling dynasty. Cosmas chronicle was updated and extended by several authors in the latter part of the 12 and during the 13 centuries and nowadays we know 15 copies. The original manuscript has not survived.



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<https://www.megatour.cz/ne/ws/wp-content/uploads/2013/12/110705141118.jpg>



<http://historie.stoplusjedni.cka.cz/sites/default/files/obrazky/2016/09/kosmas.jpg>



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During the first part of the 13 century, the Přemyslid rulers of Bohemia expanded their political and economic influence westward and came into contact with the political and cultural kingdoms of Western Europe. This cultural exchange was evident in literature through the introduction of German courtly poetry, or Minnesang (lyric and song writing in

Germany; mine means love) in the latter part of the 13 century. Since then, German remained an important literary language in Bohemia until the 19 century. Extensive chronicles were written of which the *Chronicle of Dalimil* and *Chronicon Aulae Regiae* (the *Zbraslav Chronicle*; mid-14 century) are the most striking examples.



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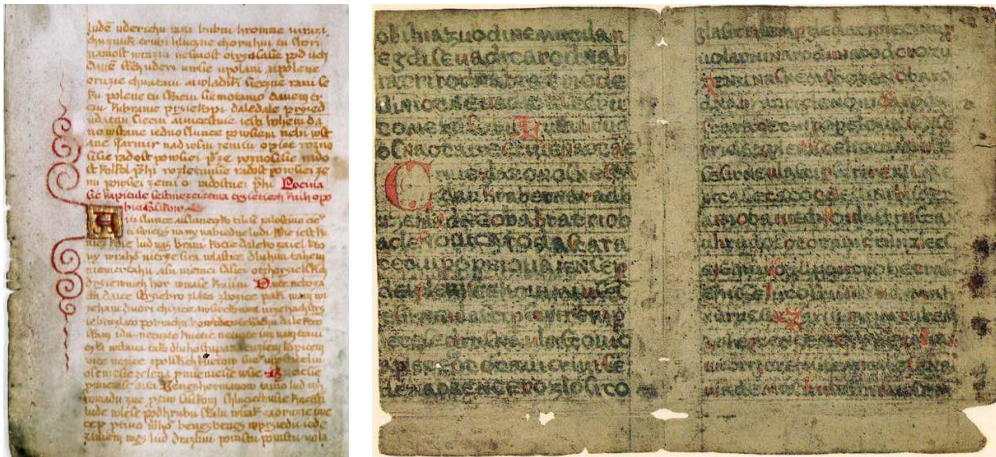
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The Hussite revolution of the 15 century forms its own separate history within Czech literature. The main aim of this literature was to communicate and argue for a specific religious doctrine and its form was generally prose. John Hus wrote his theological writing first in Latin, later in Czech, and this divide remained for much of the later period: poetry and intellectual prose used primarily Latin, whereas popular prose was written in Czech or German. Hus also created rules of orthography and grammar that were used to create the foundations of modern Czech in the 17-18 centuries. Gutenberg's printing press (invented in 1440s) made books more accessible.

An outstanding personality of literature of the 17 century is the Protestant theologian John Comenius, a philosopher and reformer of education. His works include grammars, theoretical tracts on education, and works on theology. At the end of the 18 century, Josef Dobrovský (*Geschichte der böhmischen Sprache und Literatur, Deutsch-böhmisches Wörterbuch*) and Josef Jungmann put the foundation stone of the national revival with their linguistic work. Perhaps the greatest figure of the 19 century is Josef Jungman who translated many classics of world literature (Milton, Schiller, Goethe) and spent his life establishing Czech literature as a serious, rich literature capable of great development (Historie literatury české). František Palacký took up the challenge of re-examining Czech history. As a part of the effort to establish the origin for Czech literature and culture, Czech historians of the time sought evidence of heroic epics of the Middle Ages. They appeared to find such evidence in *Rukopis královédvorský* and *Rukopis zelenohorský* (*Dvůr Králové Manuscript, Zelená Hora Manuscript*), although both were later proven fakes. By the 1830s, the foundations of Czech literature were laid and authors began to focus more on the artistic merits of their work and less on developing the idea of Czech literature and culture as a whole. *Babička* (*The Grandmother*) written by Božena Němcová is considered a classic of Czech literature. Alois Jirásek wrote a series of historical novels filled with faith in the nation and in progress toward freedom and justice. His most famous works include the *Old Bohemian Legends* (*Staré pověsti české*), *Mezi proudy* and *Proti všem* (about the Hussite movement), *Temno* (about the



post-1620 period), *F. L. Věk* (about the beginnings of the Czech National Revival), or the dramas *Jan Hus*, *Jan Žižka* and *Jan Roháč*.



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The 20 century and especially the establishment of independent Czechoslovakia stimulated the development of culture enormously and gave rise to numerous excellent literary works. Jaroslav Hašek, a famous writer of the interwar period, wrote his famous anti-war comedy novel *The Good Soldier Švejk* with illustrations of Josef Lada. The novel was a huge success and has been translated into 58 languages. Karel Čapek, another world famous writer, is best known for his science fiction including his play *R.U.R.* (*Rossum's Universal Robots*) that introduced the word “robot”, and politically charged plays in response to the rise of fascist dictators *Mother*, *White Disease*, or a novel *War with the Newts*.

After the Munich Agreement in 1938, literature mirrored the current political present and called for national solidarity and return to the past. During the Second World War, many authors of the interwar generation did not survive or went into exile. Emigration went on also after the War, especially after the victory of communists in 1948 that brought severe censorship, and after 1968 with the period of normalisation that restored tight censorship, shut down most of literary magazines and newspapers, and silenced authors who did not conform. Hence, the Second World War marks the origin of the 3-way split of literature that continued throughout the socialist years until 1989, i.e. domestic published, domestic illegal, and exile literature.

One of the most famous writers who went to exile was Josef Škvorecký. He settled in Toronto where he founded the exile publishing house **68 Publishers** that became the centre of the Czech exile literature, and published and supported the banned Czech literature written by Václav Havel, Milan Kundera or Ludvík Vaculík, among many others. Škvorecký's most famous works include *The Cowards*, *Tankový prapor*, or *Prima sezóna*. The list of writers in exile also includes Milan Kundera (France; *The Joke*, *The Unbearable Lightness of Being*), Pavel Kohout (Austria; *Konec velkých prázdnin*), Arnošt Lustig (USA; *A Prayer For Katerina Horowitzowa*), or Ferdinand Peroutka (USA). The works of banned authors were also published as samizdat, small underground presses that hand-published much of the work of the underground, illegal authors. The largest samizdat editions were organised by Ludvík Vaculík or Václav Havel.



Some writers stood on the border between the official and unofficial literature, being banned or allowed to publish in different periods such as Hrabal, Pavel, or Seifert. Bohumil Hrabal became the most prominent of the contemporary prose authors. He was banned from publishing in 1968. His most famous works include *I Served the King of England*, *Closely Observed Trains*, *Cutting It Short*, *Larks on a String*, or *Snowdrop Festival* (all of them translated into English and made into films directed by Jiří Menzel). Most significant works by Ota Pavel include *Golden Eels*, *How I Came to Know Fish* (both translated into English and adapted for the film). Jaroslav Seifert (*Zhasněte světla*, *Všechny krásy světa*) is the only Czech writer awarded the Nobel Prize in Literature (1984). Thanks to the Prize, his later works had to be accepted again officially.

The fall of communism in 1989 marked another break in Czech literature – free literary production is possible again. The works of many of the illegal and exiled authors were published for the first time and many of them returned to public life and publishing.

Literature is a very important part of cultural heritage not only of a particular nation but of the humanity as a whole. Being aware of this fact, UNESCO established the **Memory of the World Programme** in 1992. It is an international initiative launched to safeguard the documentary heritage of humanity against collective amnesia, devastation caused by time and climatic conditions, and intentional destruction. It calls for the preservation of valuable archival holdings, library and private collections all over the world for future generations, the reconstitution of dispersed or displaced documentary heritage, and the increased accessibility to these items.

The programme began as a way to preserve and promote documentary heritage, which can be a single document, a collection, or archival funds that are believed to be of such significance that exceeds the boundaries of time and culture. This recorded memory reflects the diversity of languages, people, and cultures. To this end, the Memory of the World Programme was established with the aim of preserving and digitizing the documentary heritage of humanity.

In 2004, the Jikji Prize was established (in cooperation with the South Korean government) to further promote the aims of the Memory of the World Programme. (Jikji is a Korean Buddhist document printed in 1377, the world's oldest surviving book printed with movable metal type that was put on the List in 2001). The award recognises institutions that have contributed to the preservation and accessibility of documentary heritage. In 2005, the Czech National Library in Prague received this award.

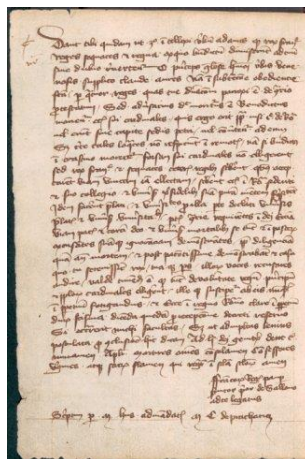
The documentary heritage includes any information fixed in documents of any kind that have the form of a text (manuscripts, books, newspapers, magazines, posters, etc.), audio and video recordings, and films. Consequently, also original digital heritage has been added. The National Library in Prague has been participated in the activities of the Programme from the very beginning.

As for 2015, five pieces of Czech documentary heritage have been included into the Memory of the world.

- **Collection of medieval manuscripts of the Czech Reformation** is an artificially created collection of primary importance for Czech, European and world history. The main part of the collection consists of the works of the key priests and lay-preachers, mostly Hussite manuscripts (so-called Hussitica) and the manuscripts of the Unity of Brethren but also of John Wyclif that inspired the process of the Czech Reformation. The manuscripts contain primary historical narrative that maps the early stages and development of one of the key turning points of the history of European and world civilisation which resulted in political, cultural and social transformation of Europe and created a new religious landscape of Western Christianity. (2007)



[http://img.radio.cz/u72ewROIWrFGE1GjK3DNaFsad\\_0=fit-in/1200x1200/1120226884\\_pictures/historie/husite.jpg](http://img.radio.cz/u72ewROIWrFGE1GjK3DNaFsad_0=fit-in/1200x1200/1120226884_pictures/historie/husite.jpg)



<http://oldknihovna.nkp.cz/knihovna72/obrazky/72014b.jpg>



<http://oldknihovna.nkp.cz/knihovna72/obrazky/72014a.jpg>

- **Collection of Russian, Ukrainian and Belorussian émigré periodicals 1918-1945** (newspapers and journals preserved by the Slavonic Library) represents a unique set of materials originating from the interwar period. The collection represents the heritage of the members of the so-called first wave of Russian emigration who following their departure from Bolshevik Russia settled all over the globe. The size of this emigration and the scale of its activities led to a specific cultural phenomenon called “Russia outside Russia”. A new émigré culture was established, separated from its original roots, yet preserving the original traditions and cultural values. The interwar Czechoslovakia was one of the key world cultural centres of this emigration and due to the financial support of the Czechoslovak government it represented the world main depository of archival collections and published items. The collection contains items published in all the important centres of émigré life all over the world. (2007)
- **Collection of 526 prints of university theses from 1637-1754** is the largest collection of its kind related to a single educational establishment, in this case Charles University. It is a unique representation of Baroque culture in the European university environment. The textual part of this historical source adds to our knowledge of the nature of university philosophical studies and the official university ceremonies in the 17 and 18 centuries. The visual component significantly enriches our understanding of the highly sophisticated Baroque iconography and graphic art. (2011)

- **Libri Prohibiti: Collection of periodicals of Czech and Slovak Samizdat in the years 1948-1989** is the largest collection in the world. The completeness and uniqueness of a large number of documents attest to the fight against the communist totalitarian regime and is important for the study of the history of the 20 century. It is also important from the standpoint of the history of professional journalism, science and ethics. (2013)
- **The moving picture shows of Émile Reynaud.** Charles-Émile Reynaud was a French inventor responsible for the first projected animated cartoons. He projected the first animated film in public in Paris in 1892. The technical and aesthetic properties of these picture shows are testament to the research that enabled the invention of cinema. Today, only two of these strips remain. (2015, submitted by France and the Czech Republic)

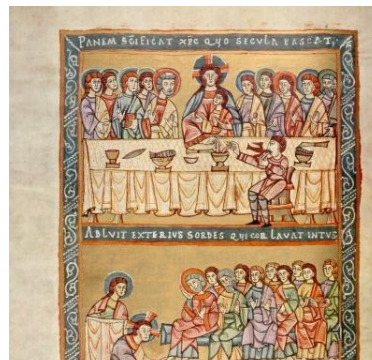
**National Cultural Monument**, declared by the Czech government, is the most significant part of cultural heritage of the nation. As for 2015, six documents or their collections have been declared National Cultural Monument. These include:

✓ **Vyšehradský kodex (*Codex Vyssegradensis*)**

The Latin illuminated Gospel Book, considered the most important and most valuable manuscript kept in Bohemia, originated on the occasion of the coronation of the first Bohemian king Vratislaus in 1085. Hence, it is also known as the *Coronation Gospels of King Vratislaus*. The manuscript originated in the monastery scriptorium, very probably in Regensburg and consists of 108 parchment folios. Its extremely rich iconography and its visual components rank it among the most precious illuminated manuscripts. (2005)



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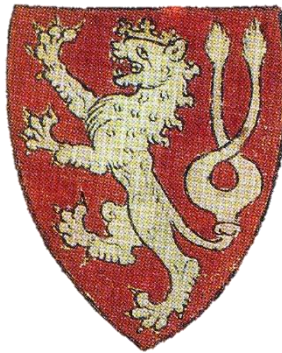
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✓ **Pasionál abatyše Kunhuty (*The Passional of Abbess Kunigunde*)**

It is an illuminated Latin manuscript that originated in the Benedictine Convent of Saint George in the period between 1312 and 1321. The manuscript was created by canon Beneš and Dominican friar Kolda of Koldice. It was commissioned by Abbess Kunigunde of Bohemia, the daughter of King Ottokar II of Bohemia and Kunigunda of Hungary/of Halych. The earliest surviving coloured depiction of the heraldic emblem of the Bohemian Kingdom can be found in the manuscript, so-called Eagle of



Saint Wenceslas of black colour flying out of flames with three-leaf clovers in its wings and a silver double-tailed lion in a red field. (2005)



<https://upload.wikimedia.org/wikipedia/commons/thumb/2/21/PasionalKunhutny.jpg/250px-PasionalKunhutny.jpg>

[http://www.heraldika-terminologie.cz/sc\\_img/realie/5.jpg](http://www.heraldika-terminologie.cz/sc_img/realie/5.jpg)

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✓ **Velislavova bible (*Velislai biblia picta*)**

The Velislav Bible is a Latin illuminated manuscript created in Bohemia by an unknown author in the period between 1325 and 1349. It consists of 188 parchment folios (307 by 245 mm). It is a picture Bible in fact, as the text is limited to brief titles or descriptions of the 747 pen and ink drawings from the Old Testament, Apocalypse and from the legends of the saints, especially Saint Wenceslas. Most of the pictures are only in ink, though some colour is used. The codex was created by several artists and commissioned by Velislav, the canon (Saint Vitus), diplomat and notary of John of Bohemia and his son Charles IV. It is deposited in the National Library in Clementinum and used to be a part of Lobkowitz collections that is why it is sometimes called the Lobkowitz Bible. (2005)



[http://manuscriptminiatures.com/media/cache/manuscriptminiatures.com/original/104-27\\_large.jpg](http://manuscriptminiatures.com/media/cache/manuscriptminiatures.com/original/104-27_large.jpg)



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✓ **Dalimilova kronika/Kronika tak řečeného Dalimila – fraction of Latin translation**

The illuminated Chronicle of Dalimil is the first chronicle written in the Czech language. It was composed in verse by an unknown author between 1330 and 1340

and compiles information from older Czech chronicles and also the author's own experiences. Due to the fact that the Chronicle was very popular, it survived in several copies. These include fragments from the first half of the 14 century, and several complete copies from later periods. The Chronicle was translated into German and Latin. The only evidence of the existence of the Latin text is a fragment discovered in a private collection in France in 2005 that was purchased by the Czech State. It is most likely that this particular copy was intended for the young Charles IV. It contains scenes from the Czech history from the end of the 9 until the mid-11 century. (2010)



[http://www.praha.eu/public/9b/96/e1/1310614\\_209680\\_dalimil\\_titul\\_original.jpg](http://www.praha.eu/public/9b/96/e1/1310614_209680_dalimil_titul_original.jpg)

✓ **Žlutický kancionál**

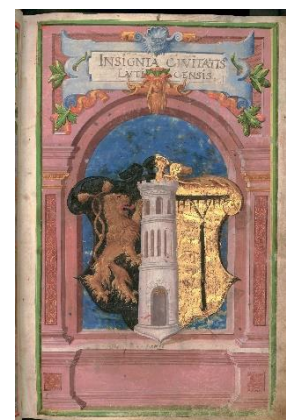
The illuminated Žlutice hymnal was created by an unknown author of the Prague calligraphic workshop of Jan Táborský z Klokotské Hory in the period between 1558 and 1565 for the burghers of Žlutice. It contains Czech utraquist (Calixtine) text for the Holy Mass and other songs with notes. The Hymnal contains 471 parchments (originally 494; 63 by 40 by 16 cm) and weighs 28 kg. (2015)



[http://www.muzeumrakovnik.cz/DATA/images/original/24\\_87.jpg](http://www.muzeumrakovnik.cz/DATA/images/original/24_87.jpg)



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✓ **Archiv české koruny/Archivum Coronae regni Bohemiae, 1158-1526**

The Archive originally consisted of 2,525 charters, mostly deeds. With all the subsequent additions and confirmed copies, the Crown Archive nowadays contains a total 2,822 records from the period between 1158 and 1935. The core of the Bohemian Crown Archive consists of exceptionally important documents legally ensuring the



status of the Bohemian King and the State in Europe, in relation to the Holy Roman Empire in particular. The oldest are Latin, first German document dates back to 1310 and the first Czech to 1395. Largest part of the Archive (1,558 charters) dates back to the reign of Přemyslid and Luxembourg dynasties. The Archive contains privileges, papal bulls, peace treaties, treaties of alliance, fief commitments, etc. (1988)

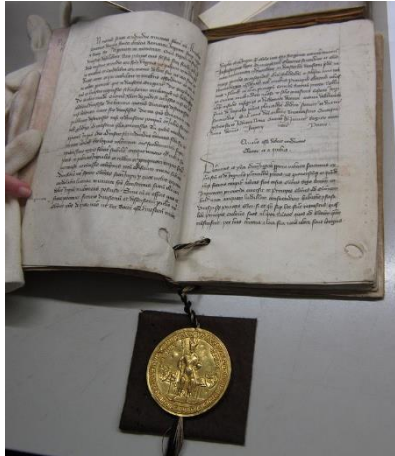
- **The oldest preserved document** was issued by the Roman Emperor Frederick Barbarossa in Regensburg in 1158. This Charter allowed the Prince Vladislaus II to hereditary wear a headdress on large holidays. The Archive also contains the document granting the Royal title to Vladislaus II (as the King – Vladislaus I).



- **The most famous document** of the old Czech history is the Golden Bull of Sicily issued by the Emperor Frederick II in 1212 that confirmed Ottokar I of Bohemia the hereditary Royal title as well as the integrity and sovereignty of the Bohemian Kingdom. At the time of the issue, Frederick was not crowned yet and hence he did not have the imperial seal. Therefore he added the seal he used as the King of Sicily.

(<http://historie.lusa.cz/wp-content/uploads/2014/08/0458.jpg>)

- The deeds documenting the political rise of the Bohemian Kingdom during the reign of the last Přemyslids and Luxembourgs include the collection of **17 documents issued by Charles IV** as the Roman King in 1348 confirming the privileges and rights of the Czech rulers (*Corona regni Bohemiae*).



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- Another famous document is **the Letter of Majesty** (Rudolfův majestát) from 1609 granting religious freedom to the Czech non-Catholic estates.
- Last documents include the record from 1911 considering the opening of the Crown Chamber in the Cathedral of Saint Vitus and two more documents considering the same act in the period of the First Republic. The last two charters from 1928 and 1935 describe the adaptations of the Royal Tomb.



In addition to the above mentioned monuments situated on the territory of the Czech Republic and registered in one of the lists of cultural monuments, there is a number of other valuable or notable written sources that are **deposited abroad** but culturally and historically **connected with the Czech Lands**.

These are in particular monuments associated with Silesia that used to be a part of the Bohemian Crown from the mid-14 century until the mid-18 century but nowadays it belongs to Poland. At least the **Liber foundationis claustrae sanctae Mariae Virginis in Heinrichow** (*Kniha založení kláštera sv. Marie Panny v Jindřichově*) should be mentioned that originated after 1268. It is a narrative source by an anonymous author, probably a monk of the Cistercian Abbey in Silesian Jindřichov (Heinrichau, today Henryków). The Chronicle contains the oldest old-Polish text. It is kept in the Archdiocesan Archive in Wrocław (Muzeum Archidiecezjalne). The book was listed in the UNESCO Memory of the World in 2015.

The Österreichische Nationalbibliothek Wien (Austrian National Library) keeps the **Golden Bull of Charles IV**, the Charter set with a “gold” seal, rearranging the relations within the Holy Roman Empire that was adopted in Nuremberg in 1356. The Charter affirmed the Bohemian King as one of the seven electors of the Roman King. The Bull was listed in the UNESCO Memory of the World in 2013. The Library also keeps the **Wenceslas Bible**, a unique multi-volume illuminated manuscript commissioned by the Bohemian and Roman King Wenceslas IV in 1390s. The Bible is written in German and it is very precious not only because of its text, which is one of the earliest German translations of the Bible, but also because of its splendid 646 miniature illustrations. Many of them are of “secular” character, they depict the King himself, female bath attendants washing the King Wenceslas, or famous kingfisher, the personal emblem of Wenceslas.



[http://artalk.cz/wp-content/uploads/2013/04/Nad\\_kr%C3%A1sou\\_st%C5%99edov%C4%Bku\\_II.jpg](http://artalk.cz/wp-content/uploads/2013/04/Nad_kr%C3%A1sou_st%C5%99edov%C4%Bku_II.jpg)



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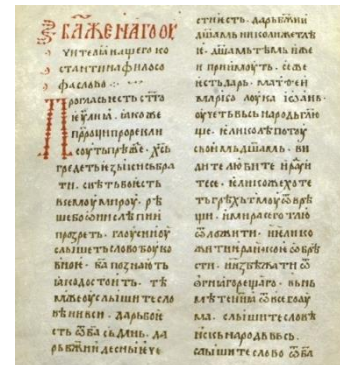
The largest surviving medieval manuscript in the world, **Codex Gigas** (Giant Book), is of Bohemian provenance. It is also known as the **Devil’s Bible** (Ďáblova Bible) because of a large illustration of the devil inside and the legend surrounding its creation. It originated in the Benedictine monastery in Podlažice (near Chrudim) in the first half of the 13 century. It was created by an unknown author who strived to “cover all the knowledge” of his contemporary world. Hence, the Bible contains a number of texts of different character all written in Latin. In the 16 century, it became a part of the Cabinet of Curiosities of Rudolf II. During the Thirty Years’ War in 1648, the entire collection was taken as a war booty by the Swedish, and

now it is preserved at the Royal Library in Stockholm. The Book originally contained 320 parchments (nowadays 310), it is 92 by 50 by 22 cm large and weights 75 kilogrammes.

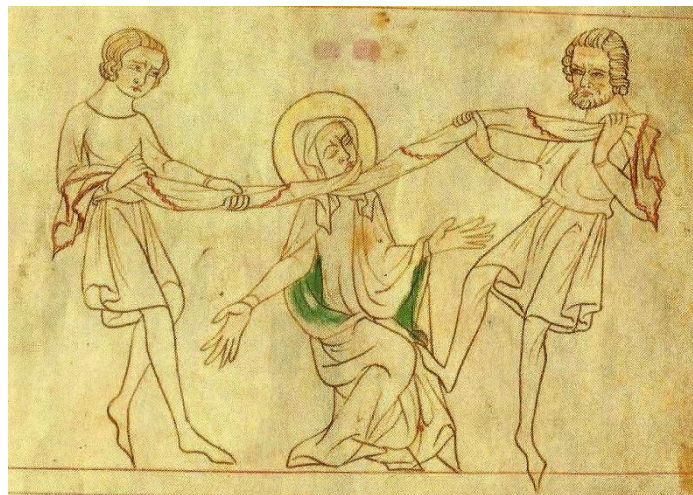
## OTHER IMPORTANT MONUMETS

- **Proglas**, the oldest Czech literary monument (2 half of the 9 century) written in Old Church Slavonic, is the foreword to the Old Church Slavonic translation of the four Gospels. It was written in verse, probably by Saint Constantine (originally written in Greek). The text is primarily a defence of the rights to have the Old Slavonic translation of the Bible (to oppose the idea that the only Bible languages should be Latin, Greek and Hebrew).

[http://rodon.cz/admin/upload\\_tinyce/1260.jpg](http://rodon.cz/admin/upload_tinyce/1260.jpg)



- **Život Konstantinův** and **Život Metodějův** are hagiographies of the two saints. Their literary significance is extraordinary as they are the first untranslated, original Old Church Slavonic texts that originated in Great Moravia. They portray the lives of Constantine and Methodius moving between historiography and legend.
- **Vita et passio sancti Venceslai et sanctae Ludmilae aviae eius** (*Život a utrpení svatého Václava a svaté Ludmily, babičky jeho*) known as **Legend of Christian** (**Kristiánova legenda**) originated at the end of the 10 century. Although written in Latin, it defends the Old Slavonic tradition. The author calls himself Christianus which may mean “Christian” as well as “Kristián”.

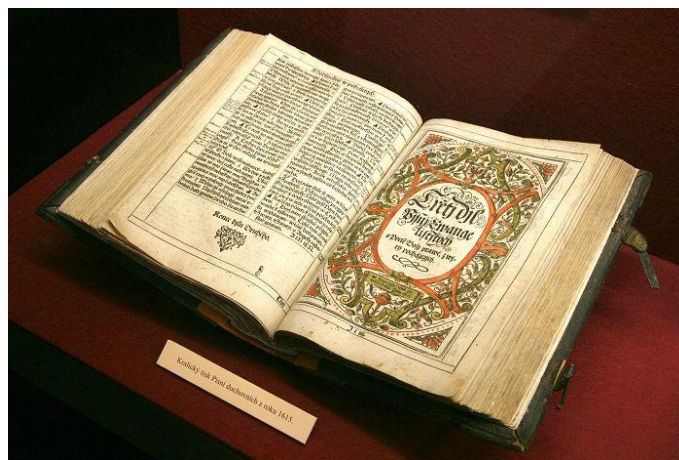


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- **Hospodine, pomiluj ny** (*Lord, Have Mercy on Us*) is the oldest religious hymn from the turn of the 10 and 11 centuries. Its text preserves traces of its clearly Old Slavonic origin. The song, almost unmodified, is still used during liturgy.
- **Saint Wenceslas Chorale** (*Svatý Václave, vévodo české země*) is a religious hymn and one of the oldest known religious anthems written in Old Czech. Its roots can be found in the 12 century and it is still regularly sang at the end of a Sunday Mass and during major Christian holidays. It originally consisted of three strophes, six more were added over the centuries. The content is a prayer to Saint Wenceslas, the Czech patron

saint to protect his nation. In 1918, it was discussed as a possible candidate for the national anthem.

- **Alexandreis** (*Alexandreida*) is an epic poem about the fates of the Macedonian King Alexander the Great written by an unknown author at the turn of the 13 and 14 centuries. Some researchers believe that, through the fate of Alexander and his father Philip, the author actually speaks about the Czech King Ottokar II of Bohemia and his son Wenceslaus II (however, this is also disputed). *Alexandreida* is denoted as the first large literary work written in Czech language.
- **Bible kralická** (*The Bible of Kralice*) was the first complete translation of the Bible from the original languages (Hebrew, Aramaic and Greek) into the Czech language. It was translated by the Unity of Brethren at the turn of the 16 and 17 centuries and printed in the town of Kralice nad Oslavou.



[http://www.regionvysocina.cz/uws\\_images/firmy/083199/clanky/bible-kralicka-slavi-vyznamne-vyroci/000000\\_h.jpg](http://www.regionvysocina.cz/uws_images/firmy/083199/clanky/bible-kralicka-slavi-vyznamne-vyroci/000000_h.jpg)

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The **elector**, or prince-elect, of the Holy Roman Empire had the privilege of electing the King of Romans who would be crowned (by the Pope) as Holy Roman Emperor. The King of Bohemia was one of the seven electors (three ecclesiastical and four secular).



## CULTURAL HERITAGE OF CZECH SILESIA

The concept and perception of the cultural heritage of Silesia is the result not only of the historical and cultural development of the country and its regions and sub-regions, but also of the complicated destinies of its inhabitants in previous generations.

Silesia is a complex area with regions where the traditional ties were severed due to radical, not natural, change of inhabitants, regions where the culture and everyday life of the original population have been forgotten and replaced by the culture of new residents, and regions where this “new culture” (often growing from completely different roots and only rarely influenced by the original local culture) has become the cultural heritage not only of the new settlers and their descendants but also of the place, region or country. Hence, Silesia (or at least its substantial part) is an area where the cultures have not only been meeting for centuries but also partly or completely replaced each other in the course of recent decades.

Within this chapter, we deal with the cultural heritage of that part of Silesia that is situated within the territory of the contemporary Czech Republic. Resulting from the repeated splitting in 1742 and 1918-1920, Czech Silesia represents only about one sixth of the historical territory of Silesia. Some areas of Czech Silesia have undergone a complicated, and at the same time varied from the perspective of particular sub-regions, cultural-social development that is reflected in the relation towards the history of regions as well as towards their cultural heritage.



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<http://www.maticeslezska-opava.cz/photo/slezsko2.jpg>

In the **western part of Czech Silesia**, i.e. in Bruntál, Krnov and Jeseník regions, the expelled German population was gradually replaced by settlers from the Czech inland (of uneven social and cultural level). While urban centres were settled without major problems, rural villages in mountainous areas and smaller towns faced (and are still facing) the lack of population. The varied societies – Czechs of different social background, Greeks (who left their homeland from political reasons), and Gypsies who all brought their own culture, lifestyle, customs and traditions – quickly submitted to modern influences and were not interested in following the pre-war German traditions. Numerous historical sites were neglected or even damaged. After expelling the German population, the historical town of Osoblaha with its centre completely damaged at the end of the War was left to its destiny and consequently demolished. The same concerned many other sights especially of religious character such as the pilgrimage Church of Virgin Mary the Helpful at Zlaté Hory

(demolished in 1973), the Calvary on the Uhlířský vrch near Bruntál, etc. Many castles and mansions fell into disrepair being used as storehouses or granaries such as Dívčí Hrad, Janovice or Linhartovy, or as institutions of health and social care such as Bílá Voda. Numerous village houses were rebuilt into weekend cottages losing their original appearance and function. On the other hand, some of the expelled villages in Osoblaha or Zlaté Hory regions that were not resettled preserved their tangible heritage in a state that enables their registration as village reserves or zones.

In the **eastern part of Czech Silesia**, i.e. in Těšín region (mainly in Frýdek and Jablunkov districts), the society has developed rather continuously, regardless the industrialisation of the region and transformation of the purely rural foothill lifestyle into suburban. Substantial replacement and consequent severing of continuity did not take place there, hence many elements of traditional culture have survived at least during holidays, significant anniversaries, feast connected with the liturgical calendar, etc. While the demonstrations of material culture in clothing and housing are at the edge of everyday life, traditional dishes as well as some rituals and customs are still alive. Folk songs, music and dance are kept by numerous folk associations, and the awareness of the belonging to the region is rooted here regardless the Czech majority or Polish minority. A specific Těšín dialect has also survived. At the same time, it cannot be ignored that many mansions have been left to their destinies or destroyed resulting from mining activities or unconcern.

**Opava region** is to a certain extent a mixed region in the cultural social context. Before the Second World War already, the region was settled both by the Czech population (mainly the countryside, Hlučín district) and by the German population (towns, especially Opava). Although the post-war expulsion of the predominant majority of Germans overshadowed their traditions, at least some customs, traditions, folk festivities and evidence of culinary culture of the Czech population have been preserved.

The development of cultural heritage of Silesia has also been influenced by urbanisation and development of large cities, industrialisation and development of new towns on the place of previous rural settlements resulting in the extinction of rural lifestyle and loss of many cultural traditions and customs (from the 19 century already). On the other hand, industrialisation has resulted (in some regions) into creation of local professionally conditioned culture and consequently cultural heritage such as in Ostrava-Karviná coal district. This development led to the influx of workers, officers and entrepreneurs from the surroundings as well as from farther countries who often were of different roots and cultures. This process was naturally connected with transfer of cultural elements, manners and traditions and change of everyday life. The development of industrial areas has led to the development of new towns or town quarters with full public facilities and with the potential to become a cultural heritage of industrial society such as Vítkovice developed at the end of the 19 century. During the socialist era of heavy industry development, compact urban and architectural concepts of towns in the so-called style (architecture of socialist realism) originated. In late 1940s, a mining housing estate was built on the territory of seven villages in Těšín district that was called Havířov (elevated into town in 1955). A similar project of town with entrance arched gate, extensive boulevard and modern residential houses with courtyards, originally called New Ostrava, was built for the workers of Ostrava mines and steelworks on

the territory of a former noble large farm estate in the village of Poruba in 1950s. Both Havířov and Ostrava-Poruba were declared protected town zones and particular buildings such as the residential and shopping complex Věžičky (with sgraffito decoration) in Poruba or the House of culture in Havířov have been declared cultural monuments.

Unfortunately, in the course of time and especially during the Second World War, a substantial part of Silesia used to be repeatedly an area of military campaigns that affected a substantial part of towns as well as rural areas. Consequently, many historical centres as well as industrial quarters and villages were destroyed.

### TANGIBLE CULTURAL HERITAGE

Although representing only about one sixth of the historical territory of Silesia, Czech Silesia is rather rich in cultural heritage. Its territory consists of only three larger historical town centres (Opava, Krnov, Bruntál), modern industrial towns (Ostrava, Karviná, Orlová) and their surroundings, and less populated mountain and foothill areas of the Beskydy and Jeseníky Mountains. Considering the western part of Czech Silesia affected by the population exchange, a part of tangible heritage has been destroyed and most of intangible heritage has been forgotten.

As for 2015, Czech Silesia can boast eleven **National Cultural Monuments** that include three important illustrations of castle architecture, two religious objects, two industrial sites, solitaire samples of town and village architecture and two monuments connected with the Second World War.

For centuries, seats of nobility, castles, chateaux, strongholds, water fortresses, etc., used to be the dominants of cultural landscape of the country.

- ✓ **Chateau Bruntál** (*Freudenthal*), situated in the centre of the town, was built in the 15 century and a century later it was rebuilt into a magnificent Renaissance Chateau. Its contemporary appearance results from the Baroque adaptation in the 18 century. Its interiors boast valuable Rococo paintings, a picture gallery, library and armoury. It can also pride an arcade gallery around a triangle courtyard and a charming Sala Terrena in the surrounding park from the 16 century where also remains of town walls with a bastion can be seen. In the period between 1621 and 1945, it was the property of the Order of Brothers of the German House of Saint Mary in Jerusalem, commonly the Teutonic Order or German Order. The Chateau was declared National Cultural Monument in 2001.



[http://www.images.atlasceska.cz/images/pamatky/velka/10945/v35650\\_Zamek-Bruntal.jpg](http://www.images.atlasceska.cz/images/pamatky/velka/10945/v35650_Zamek-Bruntal.jpg)



- ✓ **Chateau Hradec nad Moravicí** (*Grätz*) is a complex of buildings within an extensive English park (end of the 18 century). The first mention dates back to 1060. In the 13 century, a royal castle was built that passed to Nicholas I, Duke of Opava (Duke of Troppau; Mikuláš I Opavský), an illegitimate son of Ottokat II of Bohemia. Hradec is



connected with a romantic story of the Queen-widow (Queen Regent) Kunigunda who settled here after the death of Ottokar II (Battle on the Marchfeld, 1278) and lived here with a prominent Bohemian nobleman Zavis of Falkenstein. The older building, the White Chateau, was built on the site of an important Přemyslid castle from the 11 century. At the end of the 16 century it was rebuilt into a Renaissance chateau and after a fire in 1796 in the Empire style. The Neo-Gothic White Tower, Red Chateau and fortification wall inspired by medieval German castles were built at the end of the 19 century. The owners of the castle, the

wealthy Lichnowsky family, transferred it into an important cultural and musical centre in the 19 century with visitors including Ludwig van Beethoven, Franz Liszt or violin virtuoso Niccolò Paganini. Lichnowsky family owned the Castle until 1945 when it was confiscated by the Czechoslovak state. The Chateau was declared National Cultural Monument in 2001. (<http://iszp.kr-moravskoslezsky.cz/assets/kultura/hradec-nad-moravici.jpg>)

- ✓ **Chateau Jánský vrch** (*Schloß Johannesberg*) stands on a hill above the town of Javorník (*Jauernig*; it was a part of the Duchy of Nysa). The original castle was built by Prince Bolko I of Svídnik (Świdnica) at the turn of the 13 and 14 centuries. For most of its history (from the beginning of the 16 century), the Castle belonged to the



Prince-bishops of Breslau (Wrocław, Vratislav). The original fortified castle was rebuilt in the Renaissance style by the Bishops John Roth in the late-15 century and John Turzó in the early-16 century. In the 18 century, it was rebuilt Baroque by Philipp Gotthard von Schaffgotsch who made it his primary residence. During this time, the Castle (and the town) became the centre of culture

and art with court cappella led by Carl Ditters von Dittersdorf, a renowned Viennese composer, Kapellmeister and violinist. It was declared National Cultural Monument in 2002. ([http://www.navstivtejeseniky.cz/data/fotografie/205/6805\\_velke](http://www.navstivtejeseniky.cz/data/fotografie/205/6805_velke))

In addition to the National Cultural Monuments, Czech Silesia has many castles, chateaux and ruins with a lower level of protection (most commonly cultural monuments) that

were of crucial importance especially for the development of sub-regions and particular localities. The most significant include former castle complexes of princes.

- ✓ **Silesian Ostrava Castle** (originally called Polish Ostrava) was built on the site of an older fortified settlement as a guarding castle on the border with Moravia by the Dukes of Opole at the beginning of the 13 century. It was first mentioned in a papal deed of Gregory IX from 1229. The castle experienced its largest boom under the rule of Sedlnitzky von Choltitz (Sedlničtí z Choltic) in the 16 century. It was rebuilt in the Renaissance style and became the seat of the Těšín region estates gatherings. In the period between 1714 and 1945, the Castle and its extensive dominion was in the possession of the Wilczek von Guttenland (Vlčkové z Dobré Zemice). Due to their activities in coal mining in Silesian Ostrava, the Castle dropped about 16 metres below its original level and most of it became a ruin (even a demolition assessment was issued in 1954). Nevertheless, it has been restored recently and has become one of the most important tourist attraction of the city. Apart the Baroque entrance gate with adjoining wings, only the torso of the original palace has survived. The complex has been completed with a modern imitation of castle premises.



<http://www.otevrte13komnatu.cz/img/b4/8.jpg>



<https://www.zkrajedosveta.cz/wp-content/uploads/2016/02/letbalonem-066.jpg>

- ✓ **Frýdek Castle** was built by Casimir I (Kazimierz, Kazimír), the Duke of Těšín (*Teschen, Cieszyn*) at the beginning of the 14 century to protect the trade route from Moravia to Silesia. It was rebuilt into a Renaissance chateau under the Wrbna von Freudenthal (Bruntálští z Vrbna) in the 16 century, and after the fire in the 17 century. It acquired its Classicist appearance under the Habsburgs in the 19 century. The Castle passed to the possession of the Czechoslovak state in 1918. Nowadays, it is the seat of an important regional Museum of Beskydy Region (Muzeum Beskyd).



[http://visitfm.cz/images/sobipro/entries/109/DSC\\_2490.jpg](http://visitfm.cz/images/sobipro/entries/109/DSC_2490.jpg)



The medieval history of Czech Silesia is documented by numerous ruins of castles. Most of them are situated in its western part:

- ✓ **Edelštejn** (*Edelstein*), once one of the most extensive Silesian castles, was first mentioned in 1281. It was built by the Bohemian king to protect the Moravian-Silesian border and silver mines. The Castle was repeatedly pledged. Being the Hussite base against the Catholic Silesia in the 15 century, it was seized and demolished by the military campaign of the Bishop of Breslau.
- ✓ **Fulštejn** (*Füllstein*) was a castle in the Osoblaha region (*Hotzenplotzer Ländchen*) built up in 1255. The Bishop of Olomouc, Bruno von Schauenburg, handed the Castle over to Herbort, the founder of the Fulštejn family that owned the Castle and the village of Bohušov (Fulštejn until 1950) until the 16 century. In 1648, the Castle was used as a base of the Swedish army that blew it up afterwards.
- ✓ **Kaltenštejn** (*Kaltenstein*) was a castle in the Duchy of Nysa, on the territory of the Černá Voda (*Schwarzwasser*) municipality. The Castle was in the possession of the Bishop of Breslau no later than from the end of the 13 century (first mentioned in 1295). It was repeatedly pledged, not maintained from the 15 century, and partly demolished in the 16 century. Remains of a palace and a bergfried (free-standing tower) can be seen in the terrain nowadays.
- ✓ **Cvilín** (*Schellenburg*), originally a royal castle, was first mentioned in 1253. It belonged to the Dukes of Opava from the end of the 13 century and was repeatedly pledged. It was restored after being seized by Matthias Corvinus in the 15 century. The castle lost its function after the Thirty Years' War (1618-1648) when it fell into ruin.
- ✓ **Vikštejn** (*Wiegstein*) is the ruin of a castle near Vítkov (Wigstadt). It was established by the Lords of Kravaře (Herren von Krawarn) and it was first mentioned in 1377. The Castle was repeatedly seized, destroyed and restored, and finally abandoned only in the 18 century after the castle in Horní Vikštejn was built up.



[http://www.vitkov.info/evt\\_image.php?img=640](http://www.vitkov.info/evt_image.php?img=640)

The above mentioned castles and chateaux represent a group of imposing seats of wealthy and influential owners with history dating back far into the Middle Ages. Nevertheless, the Silesian noble society was rather varied and its seats that completed the Silesian cultural landscape were rather fortresses, smaller castles and manors, or even just



objects at the farmyard. These objects can be considered typical representatives of the cultural heritage of Silesian noble society. Several dozens of such objects can be found on the territory of Czech Silesia. The most imposing include:

- ✓ **Jeseník** (*Freiwaldau*; called Frývaldov until 1947), a water stronghold, is the only monument of its kind in Czech Silesia. It was built in the 15 century and owned by the Bishops of Breslau until the 20 century. The residential fortified keep (tower) surrounded by a moat and standing in the centre of the town was rebuilt Baroque in the 18 century. It is the seat of Museum of National History of the Jeseník Region.



[https://upload.wikimedia.org/wikipedia/commons/thumb/1/1e/Jesenik\\_2.jpg/250px-Jesenik\\_2.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/1/1e/Jesenik_2.jpg/250px-Jesenik_2.jpg)

- ✓ **Kravaře** (*Krawarn*) is a Baroque castle in the Opava region built on the site of a former stronghold by the Eichendorffs in the beginning of the 18 century. It used to be a famous centre of the Baroque court culture. It houses the Museum of Hlučín Region (Hultschiner Ländchen) nowadays. Another seat built in Silesia by the Eichendorffs is **Šilheřovice** (*Schillersdorf*), a Classicist castle with Neo-Baroque elements that originated at the end of the 18 century.



<http://www.kolibik-foto.cz/assets/uploads/2015/05/Zámek-Šilheřovice-1.jpg>



[https://upload.wikimedia.org/wikipedia/commons/thumb/9/96/Zámek\\_Kravaře\\_\(3\).JPG/1280px-Zámek\\_Kravaře\\_\(3\).JPG](https://upload.wikimedia.org/wikipedia/commons/thumb/9/96/Zámek_Kravaře_(3).JPG/1280px-Zámek_Kravaře_(3).JPG)

- ✓ **Raduň** (*Radun*), originally a Renaissance stronghold in the Opava region was adapted into an Empire style chateau by Johann Graf Larisch von Mönnich (Jan Larisch-Mönnich) in the 19 century. The Chateau was gradually enclosed by an extensive picturesque landscape park, decorative gardens, Classicist orangery, and numerous ponds. In 1912, the Castle passed on the Blücher family. The Chateau is one of the

most popular tourist attractions in Silesia. (Most of its interior was taken away by the Blüchers before the Second World War already.) An outstanding fortified Church of the Holy Trinity with preserved Renaissance exterior from the turn of the 16 and 17 centuries is situated in the vicinity of the Castle.



[http://www.kubikfoto.cz/pic\\_snimky/1869\\_radun\\_zamek\\_01.jpg](http://www.kubikfoto.cz/pic_snimky/1869_radun_zamek_01.jpg)



<https://media-cdn.tripadvisor.com/media/photo-s/0c/3a/73/ea/oranzerie.jpg>

We have documents giving evidence of numerous castles and manors on the territory of Czech Silesia that do not exist anymore. These include the castle in Opava (established by Přemek I, the Duke of Opava at the turn of the 14 and 15 centuries; demolished in 1892), Hrabyně, Dobroslavice, Ostrava-Třebovice, Pusté Jakartice (damaged during the military campaign at the end of the Second World War), Hynčice (demolished in 1960s), Ondřejovice (demolished in 1970s), Štítina, Horní Heřmanice, or Město Albrechtice (demolished in 1980s). Several castles were demolished also in the Těšín region such as the castles in Brandýs, Karviná (1950s), Stanislavice, Prostřední Suchá, Stonava (1960s), Orlová (1970s), Horní Suchá, Ráj, Starý Bohumín, or Ostrava-Radvanice (1980s).

Czech Silesia can also boast valuable cultural heritage of religious character such as churches and monastery complexes. These include:

- ✓ **The Church of the Assumption of Virgin Mary** in Opava is a Gothic structure built by the German Order in the 13 century and adopted in the 15 century and consequently after the fire in 1689. Its interior houses the late-Baroque marble epitaph of Karl, the Prince of Liechtenstein created by the workshop of Opavian carver Johann Georg Lehner in the second half of the 18 century. Several Renaissance and Baroque gravestones can be seen at the exterior. Following the establishment of the Roman Catholic Diocese of Ostrava-Opava in 1993, the Church was elevated into co-cathedral. It was declared National Cultural Monument in 1995.



<http://static.panoramio.com/photos/original/18199487.jpg>



[http://www.images.atlaseska.cz/images/pamatky/velka/18134/v32599\\_Konkatedrala-Nanebevzeti-Panny-Marie--Opava.jpg](http://www.images.atlaseska.cz/images/pamatky/velka/18134/v32599_Konkatedrala-Nanebevzeti-Panny-Marie--Opava.jpg)



- ✓ **The Chapel of the Holy Cross** in Opava, also called the Swedish Chapel, is an exceptional example of Silesian brick Gothic built on the octagon plan. It was founded by Přemek I, the Duke of Opava around 1400. Thirteen original late-Gothic frescoes have been preserved in its interior. It was declared National Cultural Monument in 1995.



<http://www.szm.cz/smn-2013/html/files/oko-04.png>



[http://www.slezgymopava.cz/storage/09\\_06\\_04\\_kaple\\_sv\\_kriz\\_e/dsc06001.jpg](http://www.slezgymopava.cz/storage/09_06_04_kaple_sv_kriz_e/dsc06001.jpg)

- ✓ **Bílá Voda** (*Weißwasser*), a Piarist college, was founded by Jakob Ernst von Liechtenstein-Kastelkorn in 1723 in the vicinity of the Church of the Annunciation dating from 1604. The College also included a trivial school, grammar school, music seminary (theological college), and philosophical studies from 1751. After the reform of 1818, only an ordinary school and parish administration remained. In 1876, the Silesian congregation of the Poor Clerics of the Mother of God (*Chudé školské sestry naší Paní*) resettled here from Wrocław. The nuns ran a kindergarten, primary school, and economic school for girls with dormitory, and later also a shelter for elderly nuns. The schools were run here until the Second World War. In 1950, after the abolishment of all the convents in Czechoslovakia, a detention convent and later an internment convent were established in Bílá Voda where up to 450 at one time, and about a thousand of nuns in total lived.



[http://blog.idnes.cz/blog/9689/188783/010-DSC\\_0016.jpg](http://blog.idnes.cz/blog/9689/188783/010-DSC_0016.jpg)

- ✓ **The pilgrimage Baroque Church of Our Lady of Sorrows and the Exaltation of the Cross** (*Panny Marie Sedmiboletné a Povýšení svatého Kříže*) situated on the Cvilín Hill is a landmark of Krnov and its surrounding. It was built in the period between 1722 and 1728. Fourteen chapels of the Calvary were built in the beginning



of the 19 century and a stairway with 222 steps leading to the Church in 1870s. The Church was declared Cultural Monument.



<http://static.panoramio.com/photos/large/90564830.jpg>



[http://img19.rajce.idnes.cz/d1902/3/3710/3710481\\_ces ta/images/02-u\\_kostela.JPG](http://img19.rajce.idnes.cz/d1902/3/3710/3710481_ces ta/images/02-u_kostela.JPG)

- ✓ **The pilgrimage Baroque Church of the Visitation of Virgin Mary** in Frýdek (Navštívení Panny Marie; Mary visited her relative Elizabeth, Mary pregnant with Jesus and Elizabeth with John the Baptist) was built in 1777 on the place where a miraculous statue of Virgin Mary was found in the mid-17 century. The Church was elevated into basilica minor in 1999.
- ✓ **The Church of the Assumption of Virgin Mary in Hrabyně** (*Hrabín*) was built on the place of a former wooden chapel (mentioned in 1497) in the period between 1723 and 1731. The Church is a target destination of the pilgrimage to Virgin Mary of Hrabyně (Matka Boží Hrabyněská).
- ✓ **The pilgrimage Baroque Church of Virgin Mary the Helpful** situated on Uhlířský Hill (*Köhler Berg*) near Bruntál was built on the place of a former wooden pilgrimage chapel (from 1653) in the period between 1756 and 1765. A linden alley planted in 1766-1770 connects the Church with the town.
- ✓ **The Church of Saint Martin** in Bohušov was established by Herbord von Fülme (later of Füllstein/Fulstein; z Fulštejna) and his sons on the place of an older burial site in the late 13 century. The Church was rebuilt after 1486 and its contemporary appearance is from the 19 century when it was rebuilt after a fire that almost destroyed it. During the reconstruction of 1999-2000, a burial ground was discovered below its presbytery with tombstones of the bishop Heinrich von Fulstein (Jindřich Sup z Fulštejna; the Sup/Herbord family), Erik von Fulstein (Erik Sup z Fulštejna) and Wenceslas Sedlnitzky von Choltitz that are unique documents of Silesian Gothic sculpture.



<http://static.panoramio.com/photos/large/104707362.jpg>



[https://foto.turistika.cz/foto/0/44636/th\\_544656\\_f\\_normalFile3-img\\_3691.jpg](https://foto.turistika.cz/foto/0/44636/th_544656_f_normalFile3-img_3691.jpg)

- ✓ **The Church of Saint Peter of Alcantara** in Karviná-Doly is a Baroque church from 1732-1736. Due to the coal mining activities, the terrain has dropped about 32 metres below its original level and the Church leans at an angle of 6.8 degrees. It is an exceptional evidence of the negative impact of mining on the cultural landscape as the Church is a uniquely preserved object of the former built-up area of the former vanished village of Solca and the town of Karviná demolished in the 1950s.



<http://bigblogger.lidovky.cz/blog/12377/402829/2014-12.JPG>

- ✓ **Zlaté Hory (Cukmantl)** boasts the restored pilgrimage **Church of Virgin Mary the Helpful**. The original church **Maria Hilf** was built on the place of a forest chapel with a picture of Virgin Mary from the mid-18 century. The Church was completed with chapels, Calvary, well, Lourdes cave, and pilgrimage house. Up to 100 thousand pilgrims came to the Church every year in the interwar period. Following 1945 and expulsion of the German population, the Church fell into disrepair, the pilgrimages were forbidden and the Church was blasted away in 1973. It was built anew with the financial help of the displaced people and consecrated in 1995. A Pilgrimage of three nations with the presence of pilgrims and priests from the Czech Republic, Germany and Poland takes place here every September.



[http://www.images.atlasceska.cz/images/pamatky/velka/16424/v22671\\_atlasceska.jpg](http://www.images.atlasceska.cz/images/pamatky/velka/16424/v22671_atlasceska.jpg)

- ✓ **Žulová (Friedberg; Frýdberk)** has a Classicist **Church of Saint Joseph** built in the beginning of the 19 century integrating parts of the original Gothic castle established around 1300 by the Knight Johann von Wüstehube. The Castle was rebuilt Renaissance by Martin of Gerstmann, the Bishop of Breslau. During the Thirty Years' War in 1636, it was burnt down and partly demolished by the Swedish Army. The

preserved stone bergfried (the main round castle tower) was used as the church tower with a small bell tower added. The Church was declared Cultural Monument.



<http://www.hrady-zriceniny.cz/img/foto/20151/DSC54882.JPG>

The Těšín region boasts an exceptional group of old wooden sacral structures representing genuine treasures of local folk (so-called gorol) architecture. These churches and chapels are unique as they are not open-air museum exhibits but functioning churches in their original locations. The most valuable include:

- ✓ The **Church of Corpus Christi** in Guty is probably the oldest wooden church built in 1563 (according to the dating on the portal). The interior has its appearance from the 17 and 18 centuries and the preserved bell dates 1565.
- ✓ The pilgrimage **Church of Saint Anthony of Padua** was built by Georg von Oppersdorff on the top of the Malá Prašivá Hill (706 m above the sea level; Moravian-Silesian Beskydy) in 1640. The sacristy (room for keeping robes, sacred vessels, etc.) and choir (area that provides seating for the clergy and church choir) date back to the 18 century and the organ is from 1801.
- ✓ The **Church of All the Saints** in Sedlišťe is one of the largest churches of its kind in the Czech Republic with many original elements. It was built in the period between 1624 and 1638 probably on the place of an older predecessor.



<http://www.nejkacka.eu/wp-content/uploads/2013/06/sedliste.jpg>

Czech Silesia is not very rich in Jewish monuments. It is a result of the complicated attitude of the local people towards the Jewish minority in the Opava and Krnov districts especially in the older period, and mainly of the demolition of synagogues after 1938. Among



the preserved monuments, the **Jewish Synagogue in Krnov** should be mentioned. It was built in the Neo-Romanesque style with the interior in Moorish style in 1871-1872. Due to the decision of the municipality administration to convert it into a market hall, the Synagogue was protected from the destruction during the Second World War. It was used for the purposes of archives after the War and nowadays it is used as a cultural-social centre.

Most towns in Czech Silesia were more or less damaged at the end of the Second World War and consequently insensitively restored and completed. Resulting from the fact that basically no locality has been preserved in its original historical form, Czech Silesia has not any town reserve registered. On the other hand, as for 2015, it can boast 14 town zones situated on the Moravian Silesian border (out of 255 in the Czech Republic).

- ✓ **Opava (Troppau)** used to be the capital of historical Principality of Opava (Opavské knížectví) or Duchy of Opava (*Herzogtum Troppau*; Opavské vévodství) and the capital of Austrian Silesia from 1743. The oldest verifiable mention of Opava dates back to 1201 and it was awarded the town rights around 1220. Its contemporary appearance has been affected by the modern development, especially by the destruction of a part of its historical core in 1945 and the consequent insensitive development. The landmarks of the town include **Hláška**, the Watch Tower originally belonging to the medieval trade centre (draper shops) from the 14 century that has



[http://www.pepasport.cz/Hálska-Opava\\_1.jpg](http://www.pepasport.cz/Hálska-Opava_1.jpg)

served as the Town Hall since the mid-20 century, the two-tower **Church of the Assumption of Virgin Mary** built in the Gothic style and declared National Cultural Monument, the Minorite Monastery with the **Church of the Holy Spirit** and the burial ground of the Opavian Přemyslids, the Jesuit grammar school with the **Church of Saint Adalbert** (originally the Church of Saint George) that later served as the seat of the Land Government and nowadays the Land Archives, the former Franciscan monastery with the deconsecrated **Church of Saint Wenceslas** with adjoining Gothic chapels with polychromic decorations. Other remarkable buildings that should be mentioned include the **Silesian Theatre** built in the beginning of the 19 century, or the seat of the military headquarters **Arma**, nowadays the seat of the **Silesian University**. **Blücher Palace** and **Sobek Palace** situated in the Masaryk Street give evidence of noble urban architecture. Only a torso of burgher houses in their original form situated around the two medieval squares, the Upper and the Lower Square, and along the Mezi Trhy Street has survived such as the Baroque **House U mouřenína** with late-Gothic arches and a column in the interior, or the Renaissance houses **Boží koutek** and **U bílého koníčka**. The native house of Joy Adamson (given name Friederike Victoria Gessner), a famous African wildlife activist and writer, is situated in the Na Rybníčku Street. A park surrounding the historical centre was established on the site of the medieval town walls and Baroque fortifications demolished before the mid-19 century already. The

exhibition building of the **Silesian Land Museum** from the late 19 century, situated in the park on the site of the demolished princely palace, boasts rich collections of Silesiacal provenance.

- ✓ **Bruntál** (*Freudenthal*) originated around 1210, first mention dates back to 1223. In the Middle Ages, the town prospered due to gold, silver and ore mining. It was the property of the German Order from 1621, belonged either to Opava or Krnov Duchy, and was the seat of independent Bruntál Duchy in 1680-1682. It boasts more than 30 cultural monuments. Apart the Chateau and burgher houses, these include the Church of the Assumption of Virgin Mary from the beginning of the 14 century, the former Piarist monastery with the Church of Our Lady of Consolation (Panny Marie Těšitelky) from the late 18 century, seminarium puerorum Petrinium from 1920s, the Baroque statue of Saint John of Nepomuk, the Holy Trinity Column, etc.



[http://upload.wikimedia.org/wikipedia/commons/thumb/0/03/Bruntál \(Freudenthal\) - market square.jpg/508px-Bruntál \(Freudenthal\) - market square.jpg](http://upload.wikimedia.org/wikipedia/commons/thumb/0/03/Bruntál_(Freudenthal)_-market_square.jpg/508px-Bruntál_(Freudenthal)_-market_square.jpg)

- ✓ **Frýdek** (*Friedek*), established by Casimir I, Duke of Cieszyn in the 14 century, was a centre of the state country from the 16 century. It was then successively owned by several significant Silesian noble families. The town experienced a rapid development of textile industry in the 19 century. Frýdek represents a well-preserved urban whole with a number of cultural monuments such as the Castle, the pilgrimage Church of the Visitation of Virgin Mary, the Church of Saint Judoc (Saint Joyce; Svatý Jošt), the Church of Saint John the Baptist, remains of town walls, Jewish cemetery and about forty burgher houses from the 16 to 20 centuries including the Art Nouveau house with the restaurant Radhošť.



<http://www.kamim.sk/fotkym/cz-frydek-mistek-02.jpg>



The town zones also include localities of regional importance, usually the seats of historical dominions or cultural historical centres preserved in their original urban arrangement and with interesting collections of religious as well as secular buildings. These include **Bílovec**, **Hlučín**, **Hradec nad Moravicí**, **Budišov nad Budišovkou**, **Fulnek** and **Odry** in Opava region, **Javorník**, **Vidnava** and **Zlaté Hory** in Jeseník region and **Karviná** in Těšín region. A specific character place among the town zones belongs to **Poruba**, a satellite housing development built in the so-called style (architecture of socialist realism) representing an elaborated urban whole consisting of residential houses with courtyards, shopping and cultural social premises and schools.



<http://static.panoramio.com/photos/large/1606959.jpg>



[https://upload.wikimedia.org/wikipedia/commons/2/2b/Fulnek%2C\\_Komenský\\_square.jpg](https://upload.wikimedia.org/wikipedia/commons/2/2b/Fulnek%2C_Komenský_square.jpg)

Up to the 19 century, a predominant part of population (not only in Silesia) was settled in the countryside and was engaged in agriculture. Nevertheless, resulting from the process of industrialisation and consequent urbanisation of substantial part of Czech Silesia, only a few remainders of traditional folk buildings have been preserved. Given the specific conditions of the post-war development, individual rural buildings and even complete cores of villages can be seen predominantly in the western part of the country.

**Kosárna**, a smithy, in **Karlovice** (*Karlsthal*) in Bruntál region is considered to be a rather unique monument. The house built in 1600 and adapted in 1759 consists of a walled ground floor and a wooden first floor with a carved gallery and columns, topped with a high saddle roof that is a typical example of a foothill building of western Austrian/Czech Silesia. It has been a museum since 1992. Kosárna Karlovice was declared National Cultural Monument in 2014.



[http://www.images.atlasceska.cz/images/pamatky/velka/12253/v35646\\_Byvala-kosarna-v-Karlovicich.jpg](http://www.images.atlasceska.cz/images/pamatky/velka/12253/v35646_Byvala-kosarna-v-Karlovicich.jpg)



**Village reserves**, i.e. localities with preserved buildings of folk character and well-preserved urban structure in Czech Silesia include:

- ✓ **Heřmanovice** (*Hermannstadt*), a village in Bruntál district, was first mentioned in 1339. The municipality developed due to gold mining in the Middle Ages and due to iron ore mining in the Modern period. The village has a group of exceptionally preserved houses of the east-Sudeten type, i.e. ground-floor timbered houses with stone foundation wall, with saddle shingle, later slate roof, with a large living area, store room, hallway (exceptionally with a preserved black kitchen), another store room and a stone animal stalls. They usually have gable boarding, three wooden framed windows in the front facade and whitewashed walls. The village boasts 14 protected houses, remains of medieval stronghold, the Church of Saint Andrew and a Renaissance Schultheiß house. Remains of the castles Drachenburg (Drakov) and Quinburk (Hrad Sokolí), probably founded by the bishops of Breslau (the owners of the dominion) in the 14 century, can be seen in the surroundings of the village. The latter is protected as a cultural monument.



[http://voztrans.cz/upload/lenka1/Stěhování\\_Heřmanovice3.jpg](http://voztrans.cz/upload/lenka1/Stěhování_Heřmanovice3.jpg)



<http://www.lidove-stavby.cz/files/hermanovice-3.jpg>

- ✓ **Lipina** (*Lippein*), a village in Opava district, was first mentioned in 1377. It was later abandoned and was resettled by German population in 1783 when the basis of the contemporary protected complex of folk homesteads originated. These are gabled walled buildings of the east-Sudeten type, partly with preserved interiors.



[http://img16.rajce.idnes.cz/d1603/11/11388/11388625\\_ed3ef42771514d1be0e6925e93576cb2/images/P1740109\\_Lipina.jpg](http://img16.rajce.idnes.cz/d1603/11/11388/11388625_ed3ef42771514d1be0e6925e93576cb2/images/P1740109_Lipina.jpg)



[http://www.technicke-pamatky.cz/soubory/images/103%20Lipina%20DSC\\_0323.JPG](http://www.technicke-pamatky.cz/soubory/images/103%20Lipina%20DSC_0323.JPG)

Czech Silesia can boast eight protected **village zones**, three of them in the Jeseník district and six in the Bruntál district. Most important among them are:

- ✓ **Horní and Dolní Údolí** (*Ober Grund, Nieder Grund*; until 1949 Horní Grunt, Dolní Grunt) are hamlets first mentioned in 1450 but archaeological findings date them to the 13 century. Both settlements originated in connection with gold mining. Both settlements have several wooden folk buildings, and cultural monuments of Horní Údolí also include the Church of Saint John the Baptist with a cemetery and the ruin of the Castle Koberštejn established probably by the bishops of Breslau to protect the border. Nowadays, both hamlets are parts of Zlaté Hory.
- ✓ **Karlova Studánka** (*Karlsbrunn, or Bad Karlsbrunn*) is a village first mentioned in 1554. Its mineral waters were known no later than in the mid-17 century. The German Order (the owner of the dominion) established a spa centre here, originally just small wooden houses with baths around the healing springs, in 1880s. The core of the protected zone is created by a complex of wooden spa buildings such as the Silesian House (originally Lothringen, Lotrinský), or the Drinking Pavilion (Pitný pavilion; originally Wilhelmsquelle).



[http://argenta-penzion.wbs.cz/karlova\\_studanka.jpg](http://argenta-penzion.wbs.cz/karlova_studanka.jpg)



[https://cs.wikipedia.org/wiki/Karlova\\_Studánka#/media/File:Karlova\\_Studánka-Bad\\_Karlsbrunn2.JPG](https://cs.wikipedia.org/wiki/Karlova_Studánka#/media/File:Karlova_Studánka-Bad_Karlsbrunn2.JPG)

- ✓ **Malá Morávka** (*Klein Mohrau*), first mentioned in 1594, is a small village in Bruntál district. The zone includes the historical core with the Church of the Holy Trinity, presbytery, vogt house and about fifty village houses or farmsteads, and the Chapel of the Holy Trinity on the **Kapličkový Hill** that is a private museum today.



[http://inforymarov.cz/images/phocagallery/clanky/obce/mala\\_moravka/thumbs/phoca\\_thumb\\_1Untitled-56.jpg](http://inforymarov.cz/images/phocagallery/clanky/obce/mala_moravka/thumbs/phoca_thumb_1Untitled-56.jpg)



[http://inforymarov.cz/images/phocagallery/clanky/obce/mala\\_moravka/thumbs/phoca\\_thumb\\_1\\_p5090052%202.jpg](http://inforymarov.cz/images/phocagallery/clanky/obce/mala_moravka/thumbs/phoca_thumb_1_p5090052%202.jpg)



- ✓ **Petrovice** (*Petersdorf*), a village in Osoblaha district, was first mentioned in 1267. Its historical development is a typical example of the destiny of once highly developed foothill settlement with textile production first affected by the disruption of economic contacts after the split of Silesia in 1742, then by the decline resulting from industrialisation of town centres and finally by the expulsion of German population. It had more than 1,300 inhabitants in 1869, 1,025 in 1910, less than 800 in 1930 and only 142 in 2001. The village zone is created by a complex of log houses and the hall Church of Saint Roch of a simple Classicist type from the mid-19 century.
- ✓ **Rejvíz** (*Reihwiesen*) is a mountain, originally pastoral and logging hamlet that is a part of the National Natural Reserve. It originated in 1794 within the late colonisation activities of Philipp Gotthard von Schaffgotsch, the Bishop of Breslau.



[https://1gr.cz/fotky/idnes/16/021/cl6/WEB612da4\\_1.JPG](https://1gr.cz/fotky/idnes/16/021/cl6/WEB612da4_1.JPG)

The only locality in the eastern part of Silesia registered as a protected village zone is **Komorní Lhotka** (*Kameral Ellgoth*), a climatic spa in Frýdek district with preserved wooden folk architecture. Apart the Carpathian log buildings from the 19 century (typical for the Těšín area) situated in the village, an exceptionally well-preserved farmer log building with a barn, animal stalls and shed is situated in the valley of Ráztoka. There is also a toleration church situated in the village, originally a prayer room from 1782. It was rebuilt in the first half of the 19 century, furnished with galleries and completed with a tower.



<https://mw2.google.com/mw-panoramio/photos/medium/101674392.jpg>



[http://img21.rajce.idnes.cz/d2103/11/11925/11925312\\_640160e18865607d26196185b1cf18a4/images/e.jpg](http://img21.rajce.idnes.cz/d2103/11/11925/11925312_640160e18865607d26196185b1cf18a4/images/e.jpg)



Czech Silesia, with rapidly developing textile and mainly mining, iron and steel industries from the 19 century, also has objects of **industrial character** that have been declared National Cultural Monuments:

- ✓ A unique complex of buildings of “Alois Larisch and sons” (later Karnola) **textile factory in Krnov**, i.e. former spinning mill, weaving mill, sample workshop including the machines from the 19 and beginning of 20 centuries. The sample workshop houses the archives, rich collection of sample books, samples of fabrics created for particular seasons, bobbins, etc. documenting the advanced level of textile industry development in Silesia.

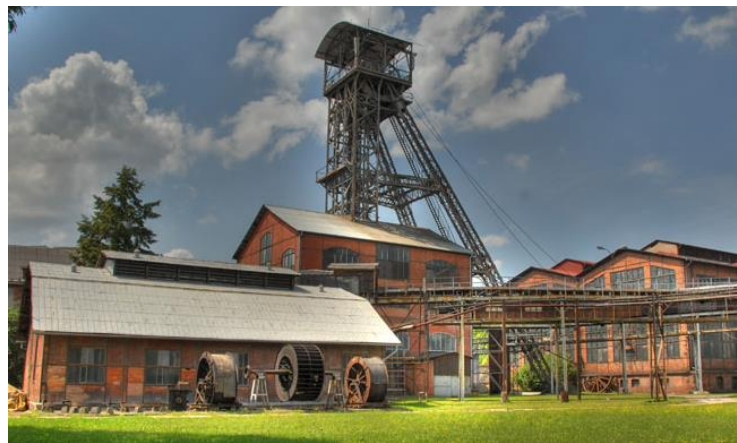


[http://www.ceskatelevize.cz/ct24/sites/default/files/styles/scale\\_1180/public/images/1310416-16739.jpg?itok=8l2Pkg07](http://www.ceskatelevize.cz/ct24/sites/default/files/styles/scale_1180/public/images/1310416-16739.jpg?itok=8l2Pkg07)



[http://www.krnov.cz/assets/Image.ashx?id\\_org=7455&id\\_obrazky=16687](http://www.krnov.cz/assets/Image.ashx?id_org=7455&id_obrazky=16687)

- ✓ **Mine Michal in Ostrava-Michálkovice**, is a unique complex of buildings and technical devices of a black coal mine established in the 19 century and modernised in 1915. A part of the site is an exceptional complex of electrical mining machines and compressors from the beginnings of electrification. Works in the mine were terminated in 1994.



<http://previous.npu.cz/download/1272436727/externi%20C3%A9r+2.jpg>

Two other former mines are also remarkable cultural monuments. **Mine Anselm**, the oldest drift mine, was established in Petřkovice in 1830. It was owned by Rotchilds from 1843 and nationalised in 1945. Mining was terminated here in 1991. The Mine was converted into a museum with expositions above as well as below the ground. It is a part of the Landek Park, archaeological, natural and mining area that was declared National Natural Monument in 1993. **Mine Alexander** was established in Kunčičky in 1896. The above-ground complex was built in the form of Neo-Baroque court of honour with two headframes. The complex further includes two shaft buildings, a “garage for carriages”, administrative building, boiler house, and chimney.

The underground mining has resulted in a substantial change of the cultural landscape and environment that may also be considered cultural heritage. Apart the industrial complexes, new type of residential buildings and complexes, more and more frequent manifestations of under-mining resulting in disruption and consequent demolition of the original built-up areas, i.e. particular objects as well as whole settlements and town districts (Orlová, Karviná), new elements have appeared in the country – *pit heaps* created of gangue, a commercially worthless material that surrounds the coal. One of the natural landmarks of Ostrava is the **Pit Heap Ema** (Ema-Terezie) with a tourist path in Silesian Ostrava that reaches 315 metres above the sea level.

Cultural heritage of a region is created also by historical events, historical memory connected with them and consequently the **Places of Memory**. Two objects commemorating events of the Second World War in Czech Silesia were included in the List of National Cultural Heritage:

- ✓ **Monument to guerrilla movement “Noční přechod” in Morávka** is a sculptural group of three partisans created by Miloš Zet in 1968. It was erected to commemorate the fights of partisans in the Beskydy area who significantly participated in the anti-Nazi resistance. The Monument is also dedicated to the locals who supported them. In December 1944, the Nazis captured the guerrilla group and their supporters were sentenced – 14 people were executed and 10 were deported into a concentration camp.



<http://www.drobnepamatky.cz/files/2015/moravka-12237.jpg>

- ✓ **Monument to the Životice tragedy** commemorates the victims of the Nazi terror in the village of Životice (a part of Havířov). Resulting from the gunfight between the Gestapo and partisans in a local pub in August 1944, 36 people were shot and other 31 people deported into concentration camps.



[https://upload.wikimedia.org/wikipedia/commons/9/93/Životice%2C\\_památník\\_životické\\_tragédie.JPG](https://upload.wikimedia.org/wikipedia/commons/9/93/Životice%2C_památník_životické_tragédie.JPG)

Other monuments connected with the War events or the period preceding its outbreak include:

- ✓ **Czechoslovak military fortification** was built in the period between 1935 and 1938 to line the then Czechoslovak-German, now Czech-Polish, border in Silesia. **Hlučín-Darkovičky Czechoslovak Fortification Complex** consists of five different fortifications, both in the condition and with the fitting as they were in 1938, as well as the condition they were in at the end of the War. The Complex, declared Cultural Monument, is a part of the Silesian Land Museum and open to the public.



<http://www.szm.cz/media/img/3/dsc-6449-4dda65dd1fcc6.jpg>

- ✓ **Monuments connected with Ostrava Operation** that took place in March to May 1945 with the aim of the Red Army and the First Czechoslovak Army Corps led by General Ludvík Svoboda to break into Moravia from the north. The front ran from Nisa via Krnov and Opava towards Český Těšín. The Operation is commemorated by the **Second World War Memorial in Hrabyně** with a ceremonial cemetery, the installed **Czechoslovak tank in Sudice**, or the **tank of the First Czechoslovak Army Corps**, a reminder of the liberation of Ostrava standing on the Silesian (Těšín) bank of the Ostravice River.

**Specific Places of Memory** include:

- ✓ **Ostrá hůrka** is a hill in Chabičov (*Chabitschau*; today part of Háj ve Slezsku, *Freiheitsau*) perceived as an important site of Silesian revival. First gathering took place here on the occasion of the transport of Bohemian Crown Jewels from Vienna to Prague in August 1867. Two years later, the first mass public meeting to support the Silesian rights and against Germanisation took place here with more than 15 thousand participants from the whole Silesia. Silesia claimed the state unity with Moravia and Bohemia and spoke out against the Germanisation of Czech education system. Gatherings took place here several more times, for example on 21 September 1918 to support the Czechoslovak state, on 25 September 1938 as a call to protect the country against the imminent occupation and war, on 23 September 1945 for equality of Silesia, etc. Since 1990, Ostrá hůrka has been a place of meetings on significant political and social events.
- ✓ **Landek** is a forested hill over the confluence of Odra and Ostravice in Petřkovice on the border between Moravia and Silesia, a place of varied evidence considering the history of this place from prehistoric until modern times and at the same time linking the elements of cultural, historical and industrial heritage with natural-geological conditions. A settlement of mammoth hunters has been discovered on the top of the



hill with a female (headless) figure called the Venus of Petřkovice and remains of coal used as fuel. In the Middle Ages, a castle was built on this strategically located hill (on the site of a fortified Slavonic settlement from the 8-10 century) by Ottokar II of Bohemia to protect the Amber Trade Route and the land border. The Castle was destroyed during the wars with Matthias Corvinus in the 15 century (only its relief can be seen in the terrain nowadays). At the foot of Landek, black coal seams running on the surface are noticeable. (Coal started to be mined below the surface in 1782 – mine Anselm.)



[https://upload.wikimedia.org/wikipedia/commons/thumb/5/54/Landecká\\_Venuše.jpg/220px-Landecká\\_Venuše.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/5/54/Landecká_Venuše.jpg/220px-Landecká_Venuše.jpg)



[https://1gr.cz/fotky/idnes/13/072/cl6/AMA4c8bb9\\_vendadolfu.JPG](https://1gr.cz/fotky/idnes/13/072/cl6/AMA4c8bb9_vendadolfu.JPG)

- ✓ **Archaeopark Chotěbuz-Podobora** presents a reconstruction of a Slavic hillfort from the 9 century on an authentic place of the most significant and best documented archaeological locality in the Těšín region. It is an exact copy of a wooden palisade fortified area with a hall structure and half-dugouts.



[http://www.muzeumct.cz/data/48/tinyfiles/100/UserFiles/Image/Archeopark Chotebuz-Podobora.JPG](http://www.muzeumct.cz/data/48/tinyfiles/100/UserFiles/Image/Archeopark%20Chotebuz-Podobora.JPG)



<https://www.do-muzea.cz/img/muzea/223/14333198980.jpg>

## MOVEABLE CULTURAL HERITAGE

The most important institution that collects, preserves, studies and presents cultural heritage of Silesia is the **Silesian Land Museum** in Opava. It continues in the activities of its predecessors, i.e. Grammas School Museum (Gymnaziální museum) established in 1814, Silesian Land Museum for Arts and Crafts (Schlesisches Landesmuseum für Kunst und Gewerbe) established in 1882, Muzeum of Matice opavská (Silesian Association) founded in

1884 and Opavian City Museum as it took over their collections after 1945. The Museum concentrates on historical, archaeological, ethnographic and folklore collections.

**Museum of Těšín Region** (Muzeum Těšínska) boasts rich collection of historical, ethnographic and iconographic character documenting the history and traditions of the Těšín region society that are displayed in exhibition areas in Český Těšín, Karviná, Havířov and Petřvald. **Museum of Beskydy Region** (Muzeum Beskyd) in Frýdek-Místek documents the historical, cultural and social development of the Frýdek-Místek district. Its most valuable collections are those of archaeology, crafts, art crafts and cast iron, and a rich collection of photographs. The **Open-Air Museum of Folk Traditions and Crafts** in Bolatice in the Hlučín region presents the documents of rural everyday life in authentic environment.

The most attractive and valuable items of rich moveable tangible heritage of Czech Silesia include:

- ✓ **The Venus of Petřkovice**, also called the Venus of Landek, is a headless torso of female, 4.6 centimetres high, carved from hematite (iron mineral coloured black to steel-grey, brown to reddish brown, or red). It was found in 1953. Its uniqueness lies not only in the material used but mainly in the fact that it depicts a young and slim woman. Its age is estimated at 23,000 years.
- ✓ **Ducat of Přemek I, the Duke of Opava** is a gold coin of a significant Duke Přemek I (1365/1381-1433). The only surviving specimen is deposited in the National Museum in Prague. The obverse/head depicts the ruler in a robe with attributes and inscription DUX OPPAVIA, the reverse/tails depicts the emblem of the Duchy of Opava and inscription PRSEMISLAVS DEI GRACIA.



[http://www.nume.cz/uploads/files/Události/Výstavy/Unikátní dukát opavského vévody 2015/dukatAv\(1\).jpg](http://www.nume.cz/uploads/files/Události/Výstavy/Unikátní dukát opavského vévody 2015/dukatAv(1).jpg)



<http://www.nume.cz/uploads/files/Události/Výstavy/Unikátní dukát opavského vévody 2015/dukatRv.jpg>



<https://www.aurea.cz/wh/960-720/img/catalog/img/zcd2011ab.jpg>

- ✓ **Rifle “těšínska”**, a hunting single-barrel gun with a wheellock and an outer spring, was produced by Těšín gunsmiths from the 16 century. Its butt was usually decorated with a rich intarsia (wild animals, hunting scenes, etc.) made from horn, mother of pearl, brass, etc. Těšínska rifles were owned by leading European aristocrats including the Habsburg rulers.



<http://www.arthousejeitmanek.cz/cs/aukce/puska-s-koleckovym-zamkem-tesinka-12836>



- ✓ **Conciliation crosses** are stone crosses in villages or countryside that were set up in places where a murder or accident had happened. Dating back to the 16-18 century, they are situated in Budišovice, Dobroslavice, Polanka nad Odrou and Stará Ves u Bílovce in the Opava region, in Bartultovice, Nová Véska, Horní Benešov in the Bruntál region, and in Horní Údolí, Javorník, Vidnava, Zlaté Hory in the Jeseník region.



[http://www.masopavsko.cz/evi\\_image.php?img=1964](http://www.masopavsko.cz/evi_image.php?img=1964)



<http://www.regionopavsko.cz/wp-content/uploads/2011/08/Smirčí-kříž-Budišovice.jpg>



[http://www.kamennekriže.cz/images/5315/IMG\\_5142.JPG](http://www.kamennekriže.cz/images/5315/IMG_5142.JPG)

- ✓ **Těšín costume jewellery**, i.e. wrought and filigree silver women's belts, buckles, double hooks (*hočky*) for lacing (*šnurování*), necklaces of several connected rows of chains (*orpanty*), chains with pendants arranged in a garland way hung on bodices (*lancušky* or *přodky*), and men's buttons (*gombíky*) for waistcoats (*brucfleky*) and coats (*kamizole*) imitated the noble Renaissance jewellery. They were worn in the Těšín and Jablunkov regions. The oldest are documented in the 16 century.



<http://www.regionalni-znacky.cz/upload/products/wawrzyk-1.jpg>



<http://www.vychodni-morava.cz/photo/3425/>



<https://s-media-cache-ak0.pinimg.com/736x/ec/67/ea/ec67eaf3369fc7a24bcc3192e9d00682.jpg>



[http://g.denik.cz/66/aa/ftg\\_sperky\\_kroje\\_vystava\\_pech2\\_denik-630.jpg](http://g.denik.cz/66/aa/ftg_sperky_kroje_vystava_pech2_denik-630.jpg)



✓ **Land coats of arms** symbolising particular historical lands originated in the Middle Ages.

- Silesia – black eagle with a silver perisionium, golden crown and red armour in a golden field; originally the family coat of arms of the (Lower-)Silesian Piasts, later the coat of arms of the whole Silesia; nowadays a part of the Coat of arms of the Czech Republic (third field of the quartered shield)
- Duchy of Opava – pale shield, silver and red
- Duchy of Teschen – golden eagle with red armoury in a blue field
- Duchy of Nisa – six silver fleur-de-lis (stylised lily) in red field



<http://m.salon24.pl/800px-s-scheibler452ps-e2595921f.1200,900,0,0.jpg>



[https://upload.wikimedia.org/wikipedia/commons/thumb/9/99/Dux\\_Oppavie\\_Wernigeroder\\_Wappenbuch.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/9/99/Dux_Oppavie_Wernigeroder_Wappenbuch.jpg)



[http://en.academic.ru/pictures/enwiki/68/Dux\\_Tessinensis\\_Wernigeroder\\_Wappenbuch.jpg](http://en.academic.ru/pictures/enwiki/68/Dux_Tessinensis_Wernigeroder_Wappenbuch.jpg)



<https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcTOUOmeDzCRzJtN65r0VPR7f1kbs2VGKpqQYC-ud58EV3zGyjLx>

## INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage is linked to human memory, tradition and oral transfer. It includes language, tradition, customs, rituals, oral tradition, music and singing, knowledge, experience as well as collective memory.

As far as language is considered, the territory of Silesia used to be a melting pot of German and Polish languages, and to a lesser extent also Czech and Yiddish (*jüdisch*). Resulting from this fact, local/regional language varieties, i.e. dialects have developed. Silesian dialects, slowly becoming extinct and replaced by common Czech and Polish, represent cultural heritage themselves. At the same time, they fix information considering the history of the country, its population, material and spiritual everydayness and hence also considering cultural heritage of different character.

Historically, the language situation in Czech Silesia was complicated. Gwara, or rather its Těšín variation gwara cieszyńska (*po našymu*; the way we speak) was used in the Těšín region. In larger towns, German was used until the mid-20 century. Lach dialect was used in the Opava and Hlučín regions. German was used in local dialects in western part of Silesia, mainly in Krnov, Bruntál and Nisa (Jesenicko) regions, and partially in the Opava region (Opava, Odry, Bílovec and surroundings) until the end of the Second World War.

A substantial part of intangible cultural heritage is created by **folklore**, i.e. folk customs and rituals, songs and dances. Although they share many similar elements,

expressions and character, they are of purely regional character. They were often connected with important **holidays of the liturgical year** (Christmas, Easters, Advent, Shrovetide), **religious holy days** connected with a local church (Kermesse – hody in Moravia, krmáš in Silesia; pilgrimage – odpust in the Hlučín Region), **family events** (christening, wedding, funeral) or **agricultural year** (dozhinki; wine festival). Manifestations of traditional folklore have been preserved in their original form mainly in the areas without a significant swap of population, i.e. mainly in the eastern part of Upper Silesia, in the Těšín, Hlučín, and partly Opava regions.

Apart from rather uniform customs such as Christmas and Easter **carolling**, Shrovetide **contrabass funeral** or **walking the bear**, Easter **egg painting**, watering or whipping girls, specific ways of celebrating holidays and important events existed in Silesia. These include **Easter riding procession**, a procession of riders on horses dressed in festive costumes who, singing songs, ride around a village in front of the faithful. Such Easter riding called **Rajtování** has been preserved in Lukavec (part of Fulnek).

**Gorolski Święto** (Highlander's Festival) has been organised every first weekend in August since 1947. It is an ethnographic festival and international folklore meeting in Jablůnkov. An international folklore festival **Silesian days** is organised every first or second weekend in September in Dolní Lomná. Apart from performances of folk ensembles, traditional crafts are also performed. **Lomňanský jarmark** (Annual Fair in Lomná), organised in Dolní Lomná in October includes folk ensembles performances, presentation of folk natural healing, and offer of regional dishes and products.

When discussing cultural heritage, namely knowledge and skills verifiably connected with Silesia, we cannot miss out the **healing methods and procedures** of **Vincenz Priessnitz**, the founder of natural healing in the Jeseník Region, generally considered the founder of modern hydrotherapy. In the beginning of the 19 century, based on his personal experience, he started treatment using water and cold wrapping that resulted in the establishment of a spa in **Gräfenberk** near **Frývaldov** (*Freiwaldau*; Jeseník) in 1837. His method became world-famous and a basis of a spa tradition in the region lasting up to now.

Also the modern literary and musical activities can undoubtedly be considered cultural heritage, especially when arising from the roots of a particular area describing its traditions or present days, and become a testimony of a particular time and society. From this point of view, we cannot omit **Petr Bezruč**, a native of Opava (connected with Frýdek) whose collection **Silesian Songs** (*Slezské písně*) is one of the fundamental books of Czech poetry.

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**Court of honour** is a courtyard surrounded by a main central building and two symmetrical secondary wings containing minor rooms.

**Toleration churches** originated after the Patent of Toleration (*Toleranzpatent*) was issued by Joseph II in 1781. The Patent extended religious freedom to non-Catholic Christians who were legally permitted to hold “private communal worship” on condition that it is discreet and not conducted in public spaces. The churches were not allowed to have towers and bells, entrance from main streets and arched windows, hence they reminded ordinary village barns.

## UNESCO MONUMENTS IN THE CZECH REPUBLIC

**UNESCO**, the United Nations Educational, Scientific and Cultural Organization, was established on 16 November 1945 in London. It has 195 member states and nine associate members and is headquartered in Paris. Its purpose is to contribute to peace and security by promoting international collaboration through educational, scientific, and cultural reforms in order to increase universal respect for justice and human rights along with fundamental freedom. One of its basic tasks is protection of cultural heritage of humanity.

The Convention for the Protection of Cultural Property in the Event of Armed Conflict was signed in The Hague in 1954. The Contracting Parties undertake to protect cultural heritage and to prevent any form of theft, pillage, misappropriation, and vandalism directed against cultural property situated in own as well as in the territory of another Party. The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was signed in Paris in 1970.

On 16 November 1972, the General Conference of UNESCO adopted the **Convention Concerning the Protection of the World Cultural and Natural Heritage**. Based on this Convention, the World Heritage Committee for safeguarding the cultural and natural heritage of outstanding universal value was established in 1976, and the first sites were inscribed on the **World Heritage List** in 1978. As of July 2015 there are 1,031 World Heritage Sites, places of outstanding cultural or natural importance to the common heritage of humanity – 802 cultural, 197 natural and 32 mixed properties in 163 states. (Czechoslovakia was one of the founding members of UNESCO in 1945.)

The Czech Republic is a beautiful country with a rich history. It is a real treasure of numerous artistic and architectonic jewels. Various rulers have reigned the country leaving their mark on it, skilful craftsmen built and decorated hundreds of castles, chateaux, cathedrals, churches and monasteries and contributed to the architectural appearance of the Czech towns. Hence, the country can pride numerous magnificent monuments that are parts of its rich history and document the great cultural tradition of the country and its inhabitants. Thanks to the UNESCO protection, the expertise of architects, painters, sculptors, and other master craftsmen from the past times can be enjoyed by future generations. The country can boast twelve sites of outstanding beauty that have been put on the List of World Cultural and Natural Heritage with the first three – the historical centres of Prague, Český Krumlov and Telč inscribed in 1992. Apart from the twelve sites, the Czech Republic has other four items in the category of intangible cultural heritage.

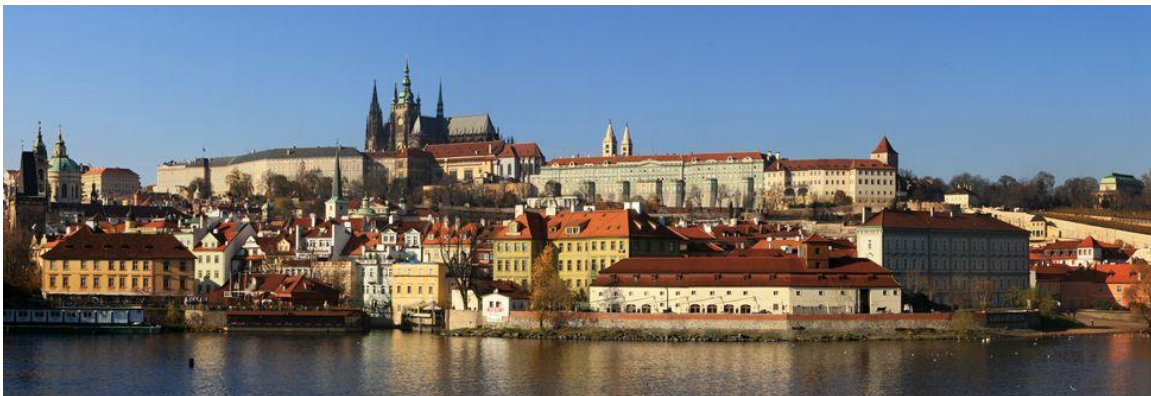
One of the first Czech sites that have been put on the UNESCO list in 1992 is the historical centre of **PRAGUE** consisting of the Old Town, Josefov (former Jewish Quarter), the Lesser Town, Hradčany with the Prague Castle, the New Town, and Vyšehrad. Prague was put on the List due to its exceptional concentration of numerous unique historical monuments of all the periods. It has been celebrated as one of the most beautiful cities in the world ever since the Middle Ages. Founded during the Romanesque and flourishing during the Gothic, Renaissance and Baroque periods, Prague has been the capital of the principality, kingdom and the later republic, and the residence of rulers and archbishops, for an uninterrupted period of thousand years. In the 14 century under the rule of the Emperor



Charles IV, it was the capital of the whole Christian World as well as the seat of the first Central European University. About 250 years later, during the reign of Rudolf II, a mysterious metropolis was full of artists, scientists and learned rabbis. Its importance has been mirrored in its architectural appearance. Thousands of monuments bear testimony to the thousand-year history of the city from the Romanesque period, when Prague is mentioned for the first time, up to the present day. The historical city centre is a living textbook of all the architectural styles as it represents a unique symbiosis of Romanesque rotundas, Gothic towers, Renaissance noble palaces, Baroque churches, Art Nouveau blocks of flats, Functionalist villas as well as latest works of contemporary architects.

The Romanesque period is represented by the Basilica of Saint George at Prague Castle or the ruins of the Přemyslid residence at Vyšehrad. The most important buildings of the Gothic period are Saint Vitus Cathedral at Prague Castle, the Old Town Hall on the Old Town Square, Charles University and Charles Bridge with 30 statues from the Baroque period. Beautiful Renaissance palaces were built for important noble families such as the Rosenberg Palace at the Prague Castle, or the Martinic and Schwarzenberg Palaces at Hradčany Square. Examples of the unique Prague Baroque include Saint Nicholas Church in the Lesser Town, the Czernin Palace or the Prague Loretto at Hradčany Square. The National Theatre and National Museum are Neo-Renaissance buildings while the Municipal House on the Republic Square represents Art Nouveau style and the House of the Black Madonna in Celetná Street is an outstanding example of Cubist architecture. Dancing House (Fred and Ginger Building), Main Point, BB Centre Philadelphia or Golden Angel represent the contemporary architecture of Prague.

According to the Guinness Book of Records, the **Prague castle** dominating the city is the largest castle complex in the world. It is also the oldest preserved site of early medieval fortified settlement in Europe founded by Bořivoj, the first documented Christian Prince of Bohemia, in 880s. The Romanesque Basilica of Saint George is the oldest preserved building within the Castle. During the centuries, numerous religious buildings as well as noble palaces, gardens and defence towers were built in the area of the Castle giving the evidence of the growing importance of the city. The Bohemian Crown Jewels are kept within a hidden room inside **Saint Vitus Cathedral** that is considered to be the heart of the Castle. Its most precious part is the Chapel of Saint Wenceslas that was built over the grave of the Saint.



[http://www.praguecityline.cz/wp-content/uploads/2010/11/Pra%C5%BESk%C3%BD-hrad8\\_panorama1.jpg](http://www.praguecityline.cz/wp-content/uploads/2010/11/Pra%C5%BESk%C3%BD-hrad8_panorama1.jpg)

The **Lesser Town**, situated below the Prague Castle, is full of palaces built for noble families of the Bohemian Crown such as the Houses of Hradec, Kolowrat, Kounic, Liechtenstein, or Nostitz. Probably the most extensive of them is the Wallenstein Palace, the contemporary seat of the Senate. The dominant feature of the Lesser Town is the Baroque Saint Nicolas Church built by Dienzenhofers. **Charles Bridge**, connecting the Lesser and the Old Town, is the second oldest bridge in the country. The unique 600-years old Bridge with Gothic towers on both sides is decorated with Baroque statues creating an exceptional open-air gallery of saints. The **Old Town** is crowded with historical monuments. Its heart is the Old Town Square that originated as a marketplace on the crossroads of European trade routes. Its main attractions are the Old Town Hall with the Astronomical Clock, a masterpiece of medieval clock making, 27 white crosses inlaid in the pavement (commemorating the 27 Czech leaders of the Estate Uprising against the Habsburgs executed here on 21 June 1621), and the Gothic Church of Our Lady Before Týn with the tomb of Tycho de Brahe. Other valuable historic monuments of the Old Town include the Bethlehem Chapel, Carolinum, Clementinum, Rudolfinum, the Gunpowder Tower, the Municipal House, or the precious old Jewish Quarter with the well preserved Jewish cemetery and synagogues – the Gothic Old-New Synagogue, the Pinkas Synagogue, a mixture of the late Gothic and Renaissance style, or the Spanish Synagogue built in the Moorish Revival style. The Wenceslas Square is the heart of the **New Town**. The dominating feature of the Square is the Statue of Saint Wenceslas, the Patron Saint of Bohemia, surrounded by the statues of four other Bohemian patron saints – Ludmila, Agnes, Procopius and Adalbert. At the top of the square, the Neo-Renaissance building of National Museum is situated. Another important sight of the New Town is the Neo-Renaissance National Theatre, one of the most important monuments for the Czechs. Most prominent artists of the time took part in its decoration such as Josef Mánes, Mikoláš Aleš, Josef Myslbek, František Ženíšek, or Vojtěch Hynais. The Prague fortress of **Vyšehrad** is located on the right bank of the Vltava River. According to the legend, Vyšehrad was the location of the first settlement that later became Prague. On a rock over the Vltava River, there is a ruin of a historic fort and the Residence of Přemyslid Princes, the Romanesque Rotunda of Saint Martin from the 11 century, the originally Romanesque Basilica of Saints Peter and Paul established in the 11 century, and the National Cemetery, the final resting place of many outstanding Czechs.



[https://cs.wikipedia.org/wiki/Malá Strana#/media/File:MalaStranaFromHill.jpg](https://cs.wikipedia.org/wiki/Mal%C3%A1_Strana#/media/File:MalaStranaFromHill.jpg)





[https://cs.wikipedia.org/wiki/Karluv\\_most#/media/File:Pohled\\_z\\_Karlova\\_Mostu.jpg](https://cs.wikipedia.org/wiki/Karluv_most#/media/File:Pohled_z_Karlova_Mostu.jpg)



<http://www.kralovskacesta.cz/data/media/foto/large/pa152936.jpg>



<http://www.staromestskaradnicepraha.cz/img/edee/generated/etail-1280x1024/cs/p.2.4/1/01.jpg>



[https://cs.wikipedia.org/wiki/Staroměstské\\_náměstí#/media/File:Prague\\_07-2016\\_View\\_from\\_Old\\_Town\\_Hall\\_Tower\\_img3.jpg](https://cs.wikipedia.org/wiki/Staroměstské_náměstí#/media/File:Prague_07-2016_View_from_Old_Town_Hall_Tower_img3.jpg)



[http://www.fotografovani.cz/old-idif/fotografovani/images/5/sony\\_h70\\_rathaus.jpg](http://www.fotografovani.cz/old-idif/fotografovani/images/5/sony_h70_rathaus.jpg)



<http://www.visitpraha.cz/img/127b.jpg>

Several monasteries are situated on the territory of Prague. The **Strahov Monastery**, founded in 1143, is the oldest Premonstratensian abbey in Bohemia. Nowadays the Monastery is the seat of the Monument of National Literature, one of the most valuable and best preserved historical libraries not only in the Czech Republic. The oldest book kept in the Library is the Strahov Evangeliary from about 860. The Benedictine **Břevnov Monastery**, founded in 993, is the oldest male monastery in Bohemia. It was founded by Saint Adalbert,



the second Bishop of Prague, and the prince Boleslaus II. The **Convent of Saint Agnes** was founded in 1231 by Agnes of Bohemia, the youngest daughter of King Ottokar I of Bohemia who also became the abbess of the convent.



[https://cs.wikipedia.org/wiki/Strahovský\\_klášter#/media/File:CZ-Prag-kloster-strachov-petrin.jpg](https://cs.wikipedia.org/wiki/Strahovský_klášter#/media/File:CZ-Prag-kloster-strachov-petrin.jpg)



[http://1gr.cz/fotky/idnes/08/103/maxi/LPO269982\\_151446\\_8037787.jpg](http://1gr.cz/fotky/idnes/08/103/maxi/LPO269982_151446_8037787.jpg)

Various attributes have been given to Prague reflecting its exceptional beauty and importance – City of a Hundred Spires, Golden City, or Mother of Towns.

The historical centre of the South Moravian town **TELČ**, situated in the southern part of the Bohemian-Moravian Highlands, was inscribed on the UNESCO List in 1992. The main sights of the town include the beautiful Renaissance chateau with an English park (the chateau retaining substantial evidence of its Gothic predecessor), the inner town containing a unique complex of Renaissance and Baroque houses, and Marian plague column and Baroque fountain situated on the square.



<https://upload.wikimedia.org/wikipedia/commons/f/fa/Telč.jpg>

Telč was founded as a royal water fort at the crossroads of major trade routes in the 13 century. The town developed around a market square in the form of an elongated triangle and most of the houses were originally built of wood. After a fire in the late 14 century, the town was rebuilt in stone and surrounded by stone walls and a network of artificial ponds. The Parish Church of Saint Jacob was built in 1360-72, and the Gothic Castle was reconstructed in High Gothic style in the late-15 century. The second half of the 16 century was a period of great prosperity of the town under Zacharias of Hradec. Following another devastating fire, he rebuilt the inner town and market place in the Renaissance style and began the reconstruction of the Castle. Their Renaissance appearance has been preserved almost



intact up to the present days. In the 17 and 18 centuries, the Jesuit order made significant additions to the appearance of Telč. The town acquired Baroque elements by building a Jesuit college (1651-65) and the Church of the Name of Jesus (1666-67). At the same time, Baroque gables were added to the facades of some of the houses in the marketplace; Rococo and classical elements followed in later adaptations.

Telč is the best-preserved surviving example of the period of building planned settlements in the areas of original border virgin forests for reasons of political control and economic expansion in the later Middle Ages. Although decorated with facades from various periods, the houses in the market place are basically Renaissance. Telč was not affected by the desire for over-restoration of the 19 century, hence both the individual buildings and the townscape retain authenticity in materials and design.



[http://www.telc.eu/userfiles/image/mesto/DSCF2091\\_letu\\_pro-www.jpg](http://www.telc.eu/userfiles/image/mesto/DSCF2091_letu_pro-www.jpg)

**ČESKÝ KRUMLOV**, namely its picturesque medieval town centre together with the chateau and castle on the rock, was put on the UNESCO List in 1992. It is a charming town situated on the banks of the Vltava River. There are two main historic areas – the Latrán area below the Castle and the town proper on the opposite bank in the meander of the Vltava River. It flourished in the 14 to 16 centuries under the Lords of Rosenberg, who made Český Krumlov the centre of their large estate.



<http://www.historickasidla.cz/galerie/obrazky/imager.php?img=499881&x=3500&y=2333&hash=49ad567a60d384c1223699056d904589&ratio=1>

Český Krumlov, located in Southern Bohemia, grew up at a crossing of the Vltava River at the junction of ancient routes connecting Bohemia with Austria, Bavaria and Northern Italy. It developed within a horseshoe bent of the Vltava River in the 13 century. The core of the Castle, so-called Little Castle (Hrádek) dates to the same century. The settlement developed to the east of the Castle fortifications (Latrán) as well as on the opposite bank of the river around the central square. The dominion was the seat of the influential House of Rosenberg from 1302 until 1602. In the 17 century, it became the property of the Eggenberg family, an Austrian dynasty who converted the Castle into an impressive Baroque seat. The town later passed to the influential House of Schwarzenberg who owned it from 1719 until 1947. The wealth and importance of the town is reflected in many of the burgher houses from the Gothic period onwards that pride beautiful facades as well as internal layouts and decorative details, especially carved wooden ceilings. Other important sights include the Gothic Church of Saint Vitus with frescoes from the 15 century, the Renaissance Jesuit College, the Baroque seminary, the Town Hall (created by combining several burgher houses and embellishing them with a Renaissance facade), or the Renaissance armoury in Latrán. Remains of the medieval fortifications include the Budějovice Gate, a Renaissance structure modelled on Italian originals. The town has a regular street layout with streets radiating out from the central square and a circular intra-rampart road.

The Castle, a complex of forty buildings (second largest castle complex in Central Europe), is dominated by the Little Castle with a round tower. In the 16 century, the simple early-Gothic Little Castle was reconstructed Renaissance. Radical Baroque reconstructions were carried in the 17 and 18 centuries. It took almost 80 years during the 17 and 18 centuries to build an extensive bridge over a deep gap in the rock, so-called Cloak Bridge that is a covered three-storey corridor on massive pillars vaulted together on each storey. The corridor in the lower storey connects the Masquerade Hall with the Castle Theatre, and the Connecting Corridor located in the upper storey of the bridge enables passage up to the castle park. The Castle boasts a rarity unparalleled elsewhere in the world – a Baroque chateau theatre (1684) with original theatre fund that has survived intact to these days.



[http://www.globtroter.pl/zdjecia/czechy/b194739\\_czechy\\_kraj\\_poludniowo\\_czeski\\_czeski\\_krumlov.jpg](http://www.globtroter.pl/zdjecia/czechy/b194739_czechy_kraj_poludniowo_czeski_czeski_krumlov.jpg)

Český Krumlov is the finest surviving example illustrating organic urban development in medieval and Renaissance Central Europe in terms of its intactness and the quality of its buildings and townscape. It is an outstanding example of a small central European medieval



town whose architectural heritage mirrors its economic importance and has remained intact thanks to its peaceful development over more than five centuries.

The Pilgrimage Church of Saint John of Nepomuk at **ZELENÁ HORA** was inscribed on the UNESCO List in 1994. The Church is situated not far from the town Žďár nad Sázavou in Moravia near the border with Bohemia. It is dedicated to Saint John of Nepomuk, the most popular Central European saint in the Baroque period. The Vicar General of the Prague Archbishopric, John of Pomuk, died a martyr's death in 1393. He is celebrated as a saint representing the seal of confession. According to the legend, he was drowned because he refused to tell the king what the queen had disclosed to him during confession. The Church was built in the first half of the 18 century according to the plans of Johann Blasius Santini Aichel, one of the greatest figures of Central European Baroque. It has a form of a five-pointed star in accordance with the legend that tells that a five-star crown appeared above the body of the martyr drowned in the Vltava River. The Church is built in Baroque Gothic style, i.e. Baroque with Gothic elements. It retains many of its original furnishings including the main altar, designed by Santini that represents the celebration of Saint John of Nepomuk in heaven and the four side altars (also designed by Santini) depicting the four Evangelists.



<http://www.66.hk/www/play/photos/1511/ZelenaHoraSlide.jpg>

**KUTNÁ HORA**, namely its historical town centre with the Church of Saint Barbara and the Cathedral of the Assumption of Our Lady and Saint John the Baptist at Sedlec, was inscribed on the UNESCO List in 1995. Due to the rich silver mines, the town of Kutná Hora used to be the richest town of the Bohemian kingdom. The town flourished during the 14 and 15 centuries when it was one of the most important political and economic centres of Bohemia. Its medieval centre and the churches are outstanding examples of architectural development symbolising its prosperity and testifying its importance. The main sights of the town include the Gothic Church of Saint James, the Church of Saint Barbara, splendid burgher houses (Stone House), the former mint at the Italian Court from the late 13 century with the Minting Museum, or the Gothic fountain. Apart the Cathedral, there is a fascinating ossuary in the Monastic Chapel of All Saints in the nearby Sedlec.

The rich deposits of silver ore determined the earliest settlement in the historic centre of the town where numerous scattered mining settlements existed in the 13-16 centuries. Silver mining quickly developed in the 13 century during the reign of Wenceslas II. In 1300, Kutná Hora became a royal mining town and the first Prague *groschen* were minted at the

Italian Court. The town became the cultural, political and economic centre of Bohemia, competing for importance even with Prague.



<http://www.pstours.cz/wp-content/uploads/2015/07/DSC6481.jpg>



[https://upload.wikimedia.org/wikipedia/commons/thumb/b/b2/KUTNA\\_HORA\\_\(js\)\\_14.jpg/1200px-KUTNA\\_HORA\\_\(js\)\\_14.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/b/b2/KUTNA_HORA_(js)_14.jpg/1200px-KUTNA_HORA_(js)_14.jpg)

The Cathedral in Sedlec was built on the place of an earlier Romanesque church as a part of the Cistercian Abbey (the oldest in the Czech Lands founded 1142) between 1280 and 1320. The monastery was burnt down by the Hussites in 1421. The reconstruction was conducted by Johann Blasius Santini Aichel in his original Baroque Gothic style in the beginning of the 18 century. Santini also conducted the reconstruction of the Cemetery Chapel of All the Saints dating to around 1400. Its lower level is used as an ossuary that is estimated to contain the skeletons of between 40,000 and 70,000 people whose bones have also been arranged to form decorations and furnishings for the chapel (chandelier, altar, monstrances). The Monastery was abolished in 1783.



[https://upload.wikimedia.org/wikipedia/commons/thumb/b/b3/Kostel\\_Nanebevzetí\\_Panny\\_Marie\\_\(exteriér\).jpg/1200px-Kostel\\_Nanebevzetí\\_Panny\\_Marie\\_\(exteriér\).jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/b/b3/Kostel_Nanebevzetí_Panny_Marie_(exteriér).jpg/1200px-Kostel_Nanebevzetí_Panny_Marie_(exteriér).jpg)

At the beginning of the 14 century, Kutná Hora was enclosed by massive stone walls, wooden houses were replaced by substantial stone ones, and the Church of Saint Jacob (and other six churches) were built. Work on the monumental church of Saint Barbara, the patron saint of miners, began in 1380s as an expression of the importance and power of the town. The Cathedral was built during the late 14 and 15 to the first half of the 16 century as a five-nave church. The first architect was Peter Parler. Other outstanding architects were Matthias



Rejsek (1489 until his death in 1506) and Benedikt Rejt/Ried (died in 1534). In 1558, the Cathedral was completed with the construction of the facade and three tent roofs. Its interior is decorated with medieval frescoes depicting the secular life of the medieval mining town of Kutná Hora.

At the beginning of the 16 century, the mines in the city centre were gradually exhausted and abandoned. The relative lack of Renaissance buildings in the town illustrates the sudden decline in its fortunes in the early 1540s.

The **LEDNICE–VALTICE** cultural landscape consisting of castles, a huge mosaic of rivers, canals and parks has been a part of the World Heritage since 1996. The complex is a result of the effort of the ruling dukes of Liechtenstein who transformed their domains in southern Moravia into a striking landscape in the period between the 17 and 20 centuries. It combines Baroque architecture (mainly the work of Johann Bernhard Fischer von Erlach) and the Classical and Neo-Gothic style of the castles of Lednice and Valtice with countryside created according to English romantic principles of landscape architecture. At 200 km<sup>2</sup>, it is one of the largest artificial landscapes in Europe. The area is nicknamed the Garden of Europe or the Garden of Paradise.

When Karel I of Liechtenstein acquired the title of a duke in the early 17 century, he made Valtice his main residence and Lednice his summer seat. A system of avenues and paths connecting the individual parts of the estate was created providing vistas and rides during the 17 and 18 centuries. The English concept of the park was applied in the early 19 century with smaller parks on the English model, so-called Englische Anlagen, around three large ponds – Mlýnský, Prostřední and Hlohovský. An important element in the appearance of the area is the very wide range of native and exotic tree species.



[http://gotravelaz.com/wp-content/uploads/images/Lednice\\_16727.jpg](http://gotravelaz.com/wp-content/uploads/images/Lednice_16727.jpg)

The Chateau of Valtice, originally a medieval castle, underwent successive reconstructions in Renaissance, Mannerist and, most significantly, Baroque style. Along with the Baroque Church of the Assumption of Virgin Mary, it is the dominant feature in the system of avenues. On the contrary, the Lednice Chateau is not widely visible, the dominant role being taken by the exotic minaret. Lednice was built as a Renaissance villa around 1570. Then it was gradually rebuilt following the Baroque, Classical and Neo-Gothic fashions. The Neo-Gothic reconstruction in 1850 put the Chateau into harmony with the prevailing romanticism of this part of the landscape – architecture and landscape are closely interrelated.





<http://www.cykloraj.com/pic/Valtice-zamek.jpg>

A number of romantic buildings built in the period between 1900s and 1920s are scattered throughout the whole complex. These include Minaret (62-metres tall Neo-Moorish Revival structure serving as lookout tower), John's Castle (Neo-Gothic "artificial ruins"), Temple of the Three Graces (semicircle gallery with allegorical statues of Sciences and Muses and statue of the Three Graces), Rajsna (Classicist Colonnade), Rendezvous or Temple of Diana (hunting lodge in a form of a Classicist arch), St Hubert Chapel (Neo-Gothic column structure dedicated to the patron saint of hunters), Apollo Temple (Classicist hunting lodge), New Farm (Nový dvůr; Classicist farm originally used for sheep husbandry, nowadays for horse breeding), Border House (Hraniční záměček; Classicist chateau built directly on the former (until 1920) borderline between Lower Austria and Moravia), Lány (Empire hunting lodge), Belvedere/Hunting Lodge (Lovecký záměček), Fishpond Manor House (Rybniční záměček), or Pohansko Manor (Empire hunting lodge).



<http://www.pametnik.cz/images/gallery/369/1224.jpg>



<http://www.legiotour.sk/wp-content/uploads/2014/minaret.jpg>



<https://www.janmiklin.cz/photos/dianin-chram-rendezvous-4228.jpg>

The Lednice-Valtice cultural landscape is of outstanding universal value as an exceptional example of the designed landscape that evolved in the Enlightenment and afterwards under the care of a single family. It succeeds in bringing together in harmony cultural monuments from successive periods and both native and exotic natural elements to create an outstanding work of human creativity.

**HOLAŠOVICE**, as one of the best-preserved examples of folk architecture referred to as South Bohemian Folk Baroque, was put on the UNESCO List in 1998. It is a very typical South Bohemian village situated in its heart, 15 kilometres west of České Budějovice and

18 kilometres north of Český Krumlov. It has a central square lined by 23 houses of similar design, dating from the first two thirds of the 19 century. In the centre of this square there is a small pond that was used for fish farming.



<http://www.unesco-czech.cz/repository/624567140fecc40163fed3c45a959a7c2062f>

The settlement of Holašovice originated during the period of extensive colonization of the forested border regions of Bohemia in the first half of the 13 century. Until the beginning of the 16 century, the area was settled by Czechs, but the plague that ravaged Bohemia in 1521 left only two inhabitants alive. Consequently, the Cistercians brought in settlers from Bavaria and Austria and the population remained predominantly German until the establishment of the Czechoslovak Republic in 1918. Czechs remained in a minority until the end of the Second World War when the ethnic Germans were expelled.



<https://www.unesco-czech.cz/repository/d563cb0699fbe7bc92d64815915918cd20617>



<http://www.unesco-czech.cz/repository/39016cfe079db1bf359ca72fcb3fd820611>

The village underwent considerable rebuilding between 1840 and 1880. The style adopted, known as Folk Baroque, is characteristic of this region. All the farmsteads (with the exception of the barns) were built of stone (not timber-framed as was the case in most of the villages of Bohemia at that time). It consists of 120 structures, i.e. 23 homesteads that are protected architectural monuments along with their attached farm buildings (barns, stables, etc.) and gardens, arranged around an elongated village square with a small chapel. The farmsteads are all built with their gable-ends facing the square. Farmstead No. 8 is the largest in the village. The main farmhouse is a modest building with two rooms. Adjoining long cow house is divided into two vaulted rooms. This wing is dated on the facade to 1861. A massive



three-storey granary to the right of the entrance dates from the mid-19 century. The courtyard is closed at the back by a spacious stone barn, built towards the end of the 19 century to replace an earlier timber structure. There are also several farm workers' cottages that are much smaller and simpler in design. The village smithy and the smith's house are located in the middle of the village square. Both buildings are single-storey structures with saddle roofs, and the smithy has a characteristic arched opening on the square. The Chapel of Saint John of Nepomuk is a small structure with a tall bell-shaped front. The rectangular interior is vaulted with two lunettes. The chapel has a saddle roof hipped at one end with a spire containing a bell. It appears to date from the mid-18 century.

Holašovice is an exceptionally complete and well-preserved example of a traditional rural settlement built in South Bohemian Folk Baroque that preserves a ground plan dating from the Middle Ages.

**KROMĚŘÍŽ**, namely its Archbishop's Castle built in the Baroque style and its pleasure gardens, was put on the UNESCO List in 1998. Kroměříž is located on the site of an earlier ford across the river Morava. An early medieval market village received the status of a town in 1260. The Bishops of Olomouc who were the owners of Kroměříž since the 12 century had their summer residence there. The landmarks of Kroměříž are the Baroque Chateau with its historical interiors, picture gallery, library, Assembly and Vassal Halls (Sněmovní sál, Manský sál) and two gardens – the Flower Garden and the Podzámecká Garden.

In 1497, the wealthy and well-connected Stanislav Thurzo became the Bishop of Olomouc and he started the reconstruction and modernisation of the Castle in Kroměříž. The reconstruction started in the late Gothic style but as the work proceeded, Renaissance elements were applied. Thurzo also established a garden, comprising orchard, kitchen garden and flower garden. The town was badly damaged during the Thirty Years' War (1643). In 1660, the educated and wealthy bishop Karel of Liechtenstein started the reconstruction of Kroměříž and his residence where he placed a collection of masterpieces by leading European painters and established a large library full of rare books. A mint was built outside the Chateau where special coins and medals were minted.



[http://www.kromeriz.eu/img1024x768\\_Velke-namesti\\_download/kapitoly/texty\\_mf124.jpg](http://www.kromeriz.eu/img1024x768_Velke-namesti_download/kapitoly/texty_mf124.jpg)



<http://poznejte-cesko.eu/wp-content/uploads/2016/03/Zámek-Kroměříž.jpg>



In 1770s, the Castle Garden was restyled in accordance with the Romantic approach of the late 18 century. The work on the Garden continued into the 19 century with the construction of arcades, bridges and even a model farmstead. However, it preserved its Baroque geometrical layout. The main building of the Castle is a free standing structure with four wings round a central courtyard. It contains three storeys with an attic half-storey above. According to custom, the first floor of the Castle is the piano nobile where the main rooms are located, i.e. the Throne Room, the Conference Hall and two dining rooms. The second floor houses the guest rooms, the Library, the Vassal Hall and the Chapel.

The Flower Garden, also known as Libosad, is situated in the south-western part of the historic centre of Kroměříž. It reminds a late Renaissance Italian style garden with an arcaded gallery containing many statues and busts, historic greenhouses, fountains and ponds.



<https://s-media-cache-ak0.pinimg.com/originals/f8/20/23/f820233fda35557808dabe154d5fa93c.jpg>



[https://d34-a.sdn.szn.cz/d\\_34/c\\_A\\_C/G8vcOr.jpeg?fl=res,400,225,3](https://d34-a.sdn.szn.cz/d_34/c_A_C/G8vcOr.jpeg?fl=res,400,225,3)

The Gardens and Castle in Kroměříž are an exceptionally complete and well-preserved example of the European Baroque princely residence and its associated landscape of the 17 and 18 centuries. The Castle complex and Gardens played a significant role in the development of Baroque garden and palace design in Central Europe.

**LITOMYŠL CASTLE** is an exceptional example of a Renaissance arcade-castle decorated with sgraffiti that was added to the World Heritage List in 2000. This landmark of Litomyšl was built by Vratislaus of Pernštejn in 1568-81. Litomyšl is the birthplace of the prominent Czech composer Bedřich Smetana who was born on the premises of the Chateau brewery.

Litomyšl is located at an important communication junction on the main road between Bohemia and Moravia. There has been a settlement since at least the 10 century with its fortified core on the hill where the castle now stands. The town was destroyed several times, by the Hussites in 1425, and by fires in 1460, 1546, and almost completely in 1560. The ruined castle was reconstructed by Vratislaus of Pernstein between 1560s and 1580s. The decorations, envelope and figural sgraffiti on the facade and gables and two large-scale battle scenes in the main courtyard, were created primarily by Italian masters. Considerable modifications in the High Baroque style were carried by Franz Maximilian Kaňka from 1719 onwards. Major alterations took place in the interior in 1792-96 but the fine Renaissance

gables were preserved. Many rooms were decorated in Classicist style with both geometrical and landscape wall paintings. The in-house theatre was built in Neo-Classical style in the western wing in 1790s. It is constructed entirely of wood and the original painted decoration of the auditorium, stage decorations, and stage machinery have survived intact.



[http://peekworthy.com/wp-content/uploads/2015/03/031315\\_0631\\_MostBeautiful8.jpg](http://peekworthy.com/wp-content/uploads/2015/03/031315_0631_MostBeautiful8.jpg)



<http://litomysl.jecool.net/wp-content/uploads/2012/10/letecky-pohled.jpg>

The Chateau is a four-winged, three-storeyed structure with an asymmetrical disposition. The western wing is the largest, whereas the southern wing is no more than a two-storeyed arcaded gallery to close the square second courtyard, a feature that is unique to Litomyšl. The vaulted arcading continues round the western and eastern sides of the courtyard. The south-eastern corner of the eastern wing contains the Chateau chapel.

The buildings related to the Chateau were all built or rebuilt in accordance with the modifications that the Chateau itself underwent over time which is reflected in their architectural styles.

The Holy Trinity Column in **OLMOUC** was put on the List in 2000 as an exceptional example of the European Baroque sculpture and architectural production of the first half of the 18 century. The Holy Trinity Column is situated in the Central Moravian town of Olomouc, a town preserve that is the second oldest after Prague. The Column can be seen on the Upper Square near the Town Hall. The Holy Trinity sculptural group rises up 35 metres being the highest sculptural group not only in the Czech Republic but also in Central Europe. It also contains a small chapel. Several famous artists helped to build it in the period between 1716 and 1754. The most important figure was the author of this architectural jewel Wenzel Rener. The main aim of building the Column was a spectacular celebration of the Catholic Church and faith partially caused by the gratefulness for surviving the plague that ravaged Moravia in 1714-1716. Taking into consideration the fact that all the artists participating in its building were Olomouc citizens (sculptors Filip Sattler and Andreas Zahner, goldsmith Simon Forstner), the building of the Column was taken as an expression of local patriotism as well. Wenzel Rener, Olomouc master stonemason, financed and carried out most of the works himself.

The basic ground plan of the Holy Trinity Column derives from a circular base (17 meters in diameter) from which a staircase of seven steps rises to the first level that comprises a small chapel decorated with Baroque reliefs depicting characters from The Book



of Genesis. The first level is decorated with six over life-size statues of saints (220-240 cm), relief figures of apostles and rich masonry details. The same pattern is repeated on both the second and third levels. The statues of the saints include Constantin and Methodius, Adalbert, John of Nepomuk, John the Baptist, Wenceslas, etc. The third level supports a 10 meters high pillar that is richly decorated. The sculptural group of the Assumption of Virgin Mary is attached on the first third of the monolith. The figure of Virgin Mary is supported by a pair of angels. The group is of over life-size and in gilded copper. On the top of the pillar-monolith itself, there is a group of the Holy Trinity, i.e. God the Father giving a blessing and Christ with the cross, both placed on a globe, with the figure of the Archangel Michael below. The entire structure is completed by a star with a dove in the centre symbolising the Holy Spirit. The entire group is on an over life-size scale in gilded copper.



<http://www.unesco-czech.cz/repository/de9240f5c623bf031dcf0fca9770db44207be>



[https://foto.turistika.cz/foto/11684/41927/full\\_536ea2\\_f\\_normalFile1-original-hlavice-sloupu-nejsvetejsi-trojice-foto-ulrych-mir.jpg](https://foto.turistika.cz/foto/11684/41927/full_536ea2_f_normalFile1-original-hlavice-sloupu-nejsvetejsi-trojice-foto-ulrych-mir.jpg)



[https://www.npu.cz/portal/npu-a-pamatkova-pece/pamatky-a-pamatkova-pece/pamatkovy-fond/pamatky-s-mezinarodnim-statusem/fotografie-pamatek\\_UNESCO/Olomouc/2-olomouc-small.jpg](https://www.npu.cz/portal/npu-a-pamatkova-pece/pamatky-a-pamatkova-pece/pamatkovy-fond/pamatky-s-mezinarodnim-statusem/fotografie-pamatek_UNESCO/Olomouc/2-olomouc-small.jpg)

The Olomouc Holy Trinity Column represents a unique demonstration of religious faith in Central Europe during the Baroque period. It is one of the most exceptional examples of the culmination of Central European Baroque artistic expression.

The Tugendhat Villa in **BRNO** was put on the UNESCO List in 2001 as the first and only masterpiece of modern architecture in the Czech Republic and the fourth in the world. The glazed Villa with windows reaching from the ceiling to the floor is situated on a hillside above Brno. It was designed in 1920s by the famous German architect Ludwig Mies van der Rohe who used top quality materials and modern technologies of the early 20 century and also designed all the details of the interior equipment. The Villa was named after the owner of a Brno textile factory, Fritz Tugendhat, who had this jewel of the inter-war functionalistic architecture built for his family.

The architect took charge of the project down to the smallest detail, also designing all the furniture of the house, designs that have become world-renowned. The Villa was built between 1929 and 1930 but was inhabited by its owners for eight years only as they emigrated to Switzerland and later to Venezuela for the fear of the Nazis. The German state confiscated the Villa in 1939 and set up a design office of the Messerschmitt Works there. It lost most of its original furniture, and was a subject to some alterations and damage. After the War, the



Villa was taken over by the Czechoslovak state, served various purposes and unfortunately did not escape partial reconstruction and devastation. Nevertheless, its basic arrangement has been preserved in its original form. A scientific restoration of the building began in 1994. The building was furnished with replicas of the original designs and furniture that had been lost. Experts consider the Tugendhat Villa a breakthrough work of modern architecture.

The Villa is a detached house in a residential area of Brno. The entrance to the house is from the street on the north side. The building has three floors, one facing the street and two developing down towards the garden. It has a flat roof, and each floor has a different plan. The uppermost floor is entered directly from street level and includes a terrace that forms a balcony on the garden side. There is a small entrance hall and family bedrooms. From the hallway and from the balcony there are stairways leading down to the main floor that has three parts. The first part is the main living area with a winter garden, reception room, music corner, study and library, sitting areas and dining room. The second part has kitchen facilities, and the third part consists of the servants' area. The living area has large windows on two sides and is directly joined to the terrace that is partly open partly covered, and has a wide stairway leading down to garden level. The ground level has utility rooms and is used for technical purposes. The main structure of the house is made from reinforced concrete with steel frames. A structure of polished steel pillars supports the entire house. A steel skeleton also carries ceramic ceiling panels.



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<https://i.ytimg.com/vi/hC3xThxYIpc/maxresdefault.jpg>

The exterior of the house is painted white. The entrance is panelled with dark pallisander wood. The back wall of the living area is made from onyx, the glass wall opens towards the garden. There is ivory-coloured linoleum in the living hall. The original furniture, such as the so-called Tugendhat chair, was made in chromium-plated flat steel elements and padded in leather. Each piece of furniture in the living area had its specific place. The mechanical equipment designed and built for the house was also exceptional, including special structural solutions for the use of steel pillars, and for the electrically operated large steel-frame windows. The house had central heating and an air-conditioning system.



<https://img.ihned.cz/attachment.php/950/37138950/ai3458BCE7Gjk6OWbcdefghxy0SU29RV/ostra1.JPG>

The Tugendhat Villa in Brno is a masterpiece of the Modern Movement in architecture. Its particular value lies in the application of innovative spatial and aesthetic concepts that aim to satisfy new lifestyle needs by taking advantage of the opportunities afforded by modern industrial production. (On 26 August 1992, Václav Klaus and Vladimír Mečiar met in its rooms to conduct negotiations about the break-up of Czechoslovakia.)

Three distinct components, the Jewish Quarter, the old Jewish cemetery and the predominantly Romanesque Basilica of Saint Procopius were the reasons for inscribing **TŘEBÍČ** on the UNESCO List of World Heritage in 2003. The Jewish Quarter incorporating the Jewish Cemetery is one of the largest in Europe and the only Jewish sight outside Israel independently inscribed on the UNESCO list.

Třebíč is a historic town situated on both sides of the Jihlava River. The origins of the town are connected with the founding of the Benedictine monastery in 1101 around which a local trade centre developed. The Monastery was destroyed in the 16 century and a castle was built on its site.

The Romanesque-Gothic Basilica of Saint Procopius, situated on the hill overlooking the town, originated as a monastic Church of Virgin Mary in the early 13 century (now it is linked with the Castle). It is a three-nave basilica with an elongated presbytery, and two western towers. A significant Czech Baroque architect, František Maxmilian Kaňka, restored the Basilica in the first half of the 18 century. The Basilica is an exceptional combination of Romanesque, Gothic and Baroque elements and it can boast a rare example of a ten-part or 'botanical' rose windows, and a valuable crypt with pointed rib vaults. Original frescoes have been discovered in the choir.



[https://upload.wikimedia.org/wikipedia/commons/thumb/8/84/Trebic\\_podklasteri\\_bazilika\\_velka\\_apsida.jpg/1200px-Trebic\\_podklasteri\\_bazilika\\_velka\\_apsida.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/8/84/Trebic_podklasteri_bazilika_velka_apsida.jpg/1200px-Trebic_podklasteri_bazilika_velka_apsida.jpg)



<http://imgcdn.geocaching.com/cache/813e10a3-a0c1-47e7-bdc3-1e6db2aa4841.jpg>

The Jewish Quarter rises from the river up on the hillside, close to the monastery and the ford across the river. Its two main streets are linked with the riverside through a number of small medieval alleys, some of which go through the houses. The houses consist generally of a vaulted ground floor and one or two upper floors with wooden ceilings. There was often a shop or a workshop at the street level, the upper levels were reserved for residential use. Some of the facades have features dating from the Renaissance or Baroque period but many are of later date. The Jewish Quarter had its own self-government. It has preserved all essential



social functions, synagogues, schools, town hall, poorhouse, etc. The oldest mention of a synagogue dates back to 1590. The present Old (Front) Synagogue (1639-42), a simple Baroque building, is used as a Hussite church today. The New (Rear) Synagogue dates from the 18 century and serves as a museum and meeting room. In the 1920s, the area merged with the town of Třebíč and the population started being mixed. In 1890, there were nearly 1,500 Jews in this area, but in the 1930s only 300. All Jewish residents were deported during the Second World War, and none is left at present.



[http://www.region-vysocina.cz/fotogalerie//1575\\_foto.jpg](http://www.region-vysocina.cz/fotogalerie//1575_foto.jpg)



<http://www.mkstrebic.cz/data/5/2normal.jpg>



<http://www.tyden.cz/obrazek/4a1fb0e67e112/02-trebic-dudak-3-resize-4a1fb219dbe43.jpg>

The Jewish Cemetery is situated above the Jewish Quarter, behind the hill. The current cemetery has two parts, the first part from the 17 century and the second from the 19 century. There are approximately more than 3,000 stones at the Cemetery and some of them bear important carvings. The oldest readable stone bears the date 1631. At the entrance, there is a ceremonial hall, built in 1903.



[https://farm3.staticflickr.com/2882/9232163482\\_eb4eba413bb.jpg](https://farm3.staticflickr.com/2882/9232163482_eb4eba413bb.jpg)



[http://www.cztip.eu/wp-content/uploads/2014/12/rsz\\_trebic106.jpg](http://www.cztip.eu/wp-content/uploads/2014/12/rsz_trebic106.jpg)

The Jewish Quarter bears an outstanding testimony to the different aspects of the life of this community as well as to the cultural traditions related to the Jewish diaspora in Central Europe. The ensemble of the Jewish Quarter, the old Jewish cemetery and the Basilica of Saint Procopius in Třebíč give evidence of the co-existence as well as of the interchange of values between two different cultures, Jewish and Christian, over many centuries from the Middle Ages to the 20 century.



## INTANGIBLE CULTURAL HERITAGE

Cultural heritage consists of the products and processes of a culture that are preserved and passed on through the generations. Some of that heritage includes tangible artefacts such as buildings, monuments, or works of art. However, many parts of culture are of intangible character, including songs, music, dance, cuisine, crafts or festivals. They are forms of culture that cannot be touched or stored in physical form but only experienced.

Considering the UNESCO approach, the content of the term cultural heritage has changed considerably in recent decades. It does not end at monuments and collections of objects anymore. It also includes traditions on hhr living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills necessary to produce traditional crafts. They all have been passed from one generation to another, have developed in response to the environment and contribute to give us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

**Intangible cultural heritage** is promoted by UNESCO as a complement to the World Heritage. In 2003, UNESCO proposed the Convention for the Safeguarding of Intangible Cultural Heritage with the aim to protect and promote it. The List of Intangible Cultural Heritage was established with the aim to ensure better protection of important pieces of intangible heritage worldwide. Within the programme, two lists are compiled. The longer Representative List of the Intangible Cultural Heritage of Humanity includes cultural practices that demonstrate the diversity of this heritage and raise awareness of its importance. The shorter List of Intangible Cultural Heritage in Need of Urgent Safeguarding contains such cultural elements that are in danger and require urgent measures to keep them alive. Facing growing globalisation, intangible cultural heritage is an important factor in maintaining cultural diversity.

As for 2015, the Representative List of the Intangible Cultural Heritage of Humanity contains 314 items and the List of Intangible Heritage in Need of Urgent Safeguarding includes 38 elements. The Czech Republic has four pieces of intangible cultural heritage inscribed on the Representative List.

### **Slovácko Verbuňk, Recruit Dances**

The Slovácko verbuňk (from German Werbung meaning recruitment), inscribed on the Representative List in 2005 as the first item in the Czech Republic, is an improvised dance performed by boys and men living in South Moravian and Zlín districts. Today, it is performed by folk dance groups in most towns and villages of the Slovácko region, mostly in connection with festivities, such as the annual Hody community celebration.

The verbuňk is danced to music called New Hungarian songs and it usually consists of three parts. At the beginning, a song is performed. The song is followed first by slow movements and then by faster dancing parts. The dancing does not have precise choreography. It is characterised by spontaneity, improvisation, and individual expression including jumping contests of the dancers. It is performed by groups of dancers and each

dancer within this group interprets the music in his own way. These dances are an essential part of local customs, ceremonies, festivities and celebrations. They are also performed at the annual contest of the best dancer within the International Folklore Festival in Strážnice.



<http://www.centrumnews.cz/sites/default/files/clanky/2016/12/verbunk.jpg>



[http://img8.rajce.idnes.cz/d0801/5/5080/5080809\\_083a239942b869a3c02d98df/images/verbunk\\_06.jpg](http://img8.rajce.idnes.cz/d0801/5/5080/5080809_083a239942b869a3c02d98df/images/verbunk_06.jpg)

### **Shrovetide Door-To-Door Processions and Masks (Villages of the Hlinecko Area)**

The original Shrovetide processions, inscribed on the Representative List in 2010, take place in the town of Hlinsko and six nearby villages in the Hlinecko area in Eastern Bohemia. This traditional and popular carnival custom takes place at the end of winter, during Shrovetide, the period just before the Christian Lent. Village men and boys wearing traditional masks that represent traditional characters (red masks for boys and black for married men) go from door to door around the village, accompanied by a brass band. The procession stops at each house and four of the men perform a ritual dance. This dance should secure a rich harvest and prosperity for the family. In return, the masked men receive treats and collect a fee. After visiting the last house of the village, a symbolic ‘Killing of the Mare’ ritual takes place. A mare, one of the masks, is sentenced during this ritual for its supposed sins and a humorous testament commenting various events in the village as well as in the society is read out. This ritual symbolises the end of winter and a new beginning, the upcoming spring, as following the execution, the mare is revived with alcohol. This is a signal for the beginning of dance and frolic of the masks with the bystanders. The Shrovetide processions play an important role in influencing social relations, strengthening the sense of unity and belonging, and in securing interrelations within the village community.



<http://www.hlinsko.cz/foto/26/2323.jpg>

## Ride of the Kings in the South-East of the Czech Republic

The Ride of the Kings, inscribed on the Representative List in 2011, takes place during the spring, as a part of the Pentecost traditions, in the towns of Hluk and Kunovice and the villages of Skoronice and Vlčnov situated in the Slovácko region. A group of young men ride through a village in a ceremonial procession. The ride is headed by chanters, followed by pageboys with naked sabres who guard the King, and the rest of the royal procession. The King, a young boy with his face partially covered and holding a rose in his mouth, and the pageboys are dressed in women's ceremonial costumes. The King and his retinue ride on richly decorated horses, stopping to chant short rhymes that comment humorously on the character and conduct of the spectators. The chanters receive donations for their performance, placed either in a money-box or directly into the riders' boots. The King's retinue returns home after a few hours of riding, and celebrates at the house of the King with a small feast, music and dancing in the evening. The traditional paper decorations for the horses and the ceremonial costumes in particular, are made by women and girls. The colour patterns and shapes are specific to each village. The Ride of the Kings is a symbolic rite of passage ritual for young unmarried men. The most popular Ride of the Kings is the one taking place in Vlčnov. It has more than 200-year-long tradition as it has been held annually since at least 1808. The Ride of the Kings in Hluk is held every three years as a part of the Dolňácko Festival. The Ride in Kunovice is held every two years, and in Skoronice it is a part of the Slovácko Year festival.



[http://g.denik.cz/62/6e/jizda-kralu-vlcnov-simon-pestl-290516\\_denik-630.jpg](http://g.denik.cz/62/6e/jizda-kralu-vlcnov-simon-pestl-290516_denik-630.jpg)



<http://img.blesk.cz/img/1/full/1284174-img-jizda-kralu-kunovice-v0.jpg?v=0>

## Falconry

Falconry, inscribed on the Representative List in 2012, is the traditional activity of keeping and training falcons and other birds of prey in their natural state. Predominantly carried on along migration flyways, it is practised by amateurs and professionals, men and women of all ages. Falconry was originally a way of obtaining food, nowadays it is identified with the sense of belonging and sharing. Falconers develop a strong relationship and spiritual bond with their birds, and commitment is required to breed, train, handle and fly the falcons. Falconry is transmitted as a cultural tradition by mentoring, learning within families and formalised training in clubs. In hot countries, falconers take their children to the desert and train them to handle the bird and establish a mutual relationship of trust. Although falconers



come from different backgrounds, they share common values, traditions and practices such as the methods of training and caring for birds, the equipment used and the bonding process. Falconry forms the basis of a wider cultural heritage including traditional dress, food, songs, music, poetry and dance, sustained by the communities and clubs that practise it. Falconry is a social tradition respecting nature and the environment and it is inscribed on the Representative List on an extended basis that could contribute to the development of cultural diversity and intercultural dialogue worldwide. Apart from the Czech Republic, the countries that share the inscription include Belgium, France, Spain, Slovakia, Morocco, Qatar, Saudi Arabia, Syria, United Arab Emirates, Mongolia, and Korea.



[http://www.cbs-cz.com/photos/dravci/0038\\_big.jpg](http://www.cbs-cz.com/photos/dravci/0038_big.jpg)



<http://www.unesco-czech.cz/repository/680390c55bbd9ce416d1d69a9ab4760d1f98b>

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**Lent** begins on Ash Wednesday (40 days before Easter) and ends approximately six weeks later, before Easter Sunday. The purpose is the preparation of the believers through prayer and fasting for the resurrection of Jesus Christ.

**Pentecost** is celebrated fifty days after Easter Day. It falls on the tenth day after Ascension Thursday. It refers to the occasion of the descent of the Holy Spirit upon the Apostles and other followers of Jesus Christ.

**Piano nobile** (noble floor or noble level) is the first and principal floor of a large noble house with an ornate outer staircase and large windows. This floor contains the principal reception rooms and bedrooms of the house. It is usually built in one of the styles of Classical Renaissance architecture.

**Shrovetide** is the Christian period of preparation before the beginning of the liturgical season of Lent. It starts on the ninth Sunday before Easter and ends on Shrove Tuesday. The following day, the Ash Wednesday, is the first day of Lent.

## Vocabulary

### CULTURE AND CULTURAL HERITAGE – BASIC TERMS

accessory	doplňky, příslušenství
<b>applied arts</b>	<b>užité umění</b>
appreciation	uznání, porozumění, pochopení
approach	přistoupit
attitude	postoj
attribute	charakteristická vlastnost/rys
<b>auditory art</b>	<b>muzická umění, hudba</b>
belief	víra
behaviour	chování
cave dwelling	jeskynní příbytek/obydlí
capability	schopnost
challenge	výzva
core	jádro
craft	řemeslo, řemeslná dovednost/zručnost
craftsmanship	řemeslná zručnost/dovednost/um
deal with	zabývat se
<b>decorative arts</b>	<b>dekorativní umění</b>
desirable	žádoucí
distinctive	charakteristický, osobitý, typický
encompass	zahrnovat
expectation	očekávání
farmstead, farmhouse	statek, usedlost
feature	rys
<b>fine art</b>	<b>krásná umění</b>
goldsmith	zlatník
habitat	přirozené prostředí
handicraft	ruční práce
hardstone carving	kamenictví
homestead	usedlost, statek
immovable	nemovitý
indigenous	domorodý, původní
inherit	zdědit
inscription	nápis
intangible	nehmotný
involve	zahrnovat, týkat se
ivory	slonovina
legacy	dědictví, odkaz
mastery	mistrovství
metal casting	odlitek
morals	morálka, morální/mravní zásady
movable	movitý
<b>performing arts</b>	<b>múzická/scénická/performativní umění</b>
pilgrimage	pout'
pottery	keramika, hrnčířství
practice	praktika
puppetry	loutkářství
quarry	lom
relic	pozůstatek, památka
representation	znázornění, zobrazení

retrace	zpětně vystopovat
rite	obřad, ritual, ceremoniál
rural area	venkovská oblast
strive	snažit se, usilovat
tangible	hmotný
value	hodnota
<b>visual arts</b>	<b>výtvarná umění</b>

## HISTORY OF THE CZECH LANDS

alien	cizí
ally	spojit se
annihilation	zničení, vyhlazení
antique	starožitnost
assassin	úkladný vrah, atentátník
assassination	atentát
badge	znak
basin	kotlina
betray	zradit
chivalric	rytířský
clergy	duchovenstvo, kněží
coat of arms	erb
coin	vytvořit, vymyslet
combat	boj
crest	klenot (heraldický, umístěný nad přilbou)
cruel	krutý
deliberate	promyšlený, záměrný
dismal	bezútěšný, katastrofální
elector	kurfiřt
estate	stav; majetek
eternal	věčný
expulsion	vyhoštění, vyhnání
fake	falešný, padělek, podvrh
famine	hladomor
flat tax	rovná daň
forsake	opustit
heir	dědic (trůnu)
heresy	kacířství
inobservance	nedodržování
merchant	kupec
offender	pachatel
onslaught	nápor, příval
oppression	útlak, útisk
pave	připravit cestu
peasant	rolník, venkovan
plague	mor, epidemie
ploughman	oráč
preacher	kazatel
principality	knížectví
proclaim	prohlásit
realm	říše
salvation	spása
secede	oddělit se, odtrhnout se
seer	věštec, jasnovidce



serf	nevolník
statehood	státnost
submit	podrobit se, podřídít se
successor	následník
succession	nástupnictví, dědictví
suppress	potlačit
surrender	kapitulace
sword	meč
trial	proces
worship	vyznání, vyznávat, konat pobožnost
wrath	hněv, zloba

### **NATURAL HERITAGE & NATURAL HERITAGE PROTECTION.**

alder	olše
arable land	orná půda
beech	buk
black stork	čáp černý
bog Mountain Pine	borovice blatka
bog spruce	smrk černý
broad-leaved	listnatý
brook	potok
coniferous	jehličnatý
ditch	příkopa, strouha
dwarf pine	kosodřevina, borovice kleč
elk	los
European otter	vydra říční
fir	jedle
floodplain	naplaveninová oblast
glacial lake	ledovcové jezero
glacial kettle	kar, ledovcový kotel
grassland	louka
Greater Pasqua flower	koniklec velkokvětý
hamlet	osada, víska
insect	hmyz
limestone	vápenec
lynx	rys
marsh	močál, bažina, mokřina
meadow	louka
moorland(s)	vřesoviště
orchard	ovocný sad
peat bog	rašeliniště
peregrine falcon	sokol stěhovavý
pine	borovice
plain	planina
precious stone, gemstone	drahokam
primeval forests	prales
reed	rákos
sedge	ostřice (vodní rákos)
shrub	křovina
solitary	osamocený
spruce	smrk
swampland	bažina
velvet plant (verbascum)	divizna

virgin forest	prales
wetland(s)	mokřad
willow	vrba
wood grouse	tetřev hlušec

## ARCHAEOLOGICAL HERITAGE

abandon	opustit
amber bead	jantarový korálek
armament	zbraně, zbrojní
bivalvia	mlž
burial	hrob
burial ground	pohřebiště
casting	odlévání
charcoal	dřevěné uhlí, uhel
chieftain	velitel
clay	jíl, hlína
dagger	dýka
ditch	příkop
dwelling	příbytek
earthwork	násep, val
enamel	smalt, email, glazura
engraving	rytina
excavation	vykopávka
fossil	zkamenělina
Funnelbeaker culture	kultura s nálevkovitými poháry
Globular Amphora culture	kultura kulovitých amfor
grave field	pohřebiště
hillfort	hradiště
jaw bone	čelist
limestone	vápenec
Linear Pottery culture	kultura s lineární keramikou
loom	tkalcovský stav
mammal	savec
masonry building	zděná stavba
melt	rozpouštět, tavit
offering	oběť, dar
ostracod	lasturnatka
owl	sova
primeval	pravěký, prehistorický
quarry	(kamenolom)
rainbow cup	duhovka (druh mince)
reveal	odhalit, odkrýt
reindeer	sob
rhino	nosorožec
seize	zmocnit se, obsadit, ovládnout
severe	vážný, kritický
sheet-metal	plech
smithy	kovárna
soil	půda, hlína, zemina
retrace	zpětně vystopovat
trace	stopa
Urnfield culture	kultura popelnicových polí
vessel	nádoba

vicinity	sousedství, blízké okolí
wrist band	náramek

### CULTURAL HERITAGE – ARCHITECTURE

acropolis	akropole
aedicule	edikula
agreeable	příjemný
aisle	postranní loď
arcaded courtyard	arkádové nádvoří
arch frieze	obloučkový vlys
Arch style	obloučkový sloh
attic	atika
baptistery	baptisterium
baptismal font	křtitelnice
barrel vault	valená klenba
bastion	bašta
battlements	cimbuří
belfry	zvonice
bevelled	zkosený
broken vault/arch	lomený klenba/oblouk
burgher	měšťan
burned tile	pálená taška
Chapter Hall	kapitulní síň
chastity	cudnost
civic	městský
clerestory ( <i>clear storey</i> )	bazilikální okno
clasp	sepnout, stisknout
cloister	křížová chodba
consecration	vysvěcení
convent	ženský klášter
cornice	římsa
cross vault	křížová klenba
curvature	zakřivení, ohyb
dome	kupole
draw bridge	padací most
draw on	čerpat, vycházet (z čeho)
drystone wall	suchá zeď (bez použití pojiva/malty)
ecclesiastic(al)	církevní
embellish	vyzdobit, zkrášlit
faced	obložený
fancy	zdobený, vybraný
flying buttress	opěrný system
font, baptismal font	křtitelnice
gable	štít
gargoyle	chrlič
granite	žula
groin vault	křížová klenba
grotesque	zrůda, šereda
guarding	strážní
guild hall	cechovní dům
half-timbered	hrázděný
hall church	halový/stejnolodní kostel
heyday	rozkvět, vrchol



hillock	kopeček, pahorek
joint windows	sdružená okna
lateral	boční
legacy	odkaz
lime washed	vybílený
lintel	překlad
mansion	panské sídlo
marble	mramor
martyrdom	(u)mučení, mučednická smrt
military orders	rytířské řády
moat	hradní příkop
monastery	mužský klášter
moulding	ozdobná lišta/rímsa
municipality	obec
mural	nástěnná malba
nave	hlavní loď
net vault	síťová křížová klenba
niche	výklenek, nika
nobility	šlechta
obedience	poslušnost
pilaster	polosloup
pillar, column	pilíř
pinnacle	fiála, věžička
plastered, rendered	omítnutý
pointed arch	lomený oblouk
prayer	modlitba
precious	vzácný, cenný
presbytery	fara
presumed	předpokládaný
pulpit	kazatelna
rampart	hradba, násep, ochranný val
recess	výklenek
render	omítnout
rib vault	žebrová klenba
rose windows	rozeta
rounded arch	kruhový oblouk
sacral	sakrální, posvátný
secular	světský
semi-arch	půloblouk
slenderness	štíhlost
stained glass	vitraj
stonemason	kameník
timber	dřevo
timeless	nadčasový
tracery	kružba
wayside cross/shrine	kříž u cesty/boží muka

## PAINTING

altarpiece	oltářní obraz/socha
ancestor	předek
assign	připsat
Assumption	Nanebevzetí
auditorium	hlediště

baptism	křest
Calixtine	kališník
curtain	opona
distinct	odlišný, jasně odlišitelný, specifický
draughtsman	kreslíř
elements	přírodní živly
genre painting	žánrová malba
Gigantomachy	Zápas gigantů
graphic artist	grafik
Holy Mass	mše svatá
hymnal	kancionál
incunabulum	prvotisk (tisk před rokem 1500)
interrogation	výslech
Jesse	Jišaj/Isaj; otec Davidův
landscape painter	krajinář
manuscript	manuscript/rukopis
mercy	milosrdenství
mural	nástěnná malba
panel painting	desková malba
pen and ink drawing	perokresba
parchment	pergamen
Passion	Pašije (vyprávění o utrpení a smrti Ježíše Krista)
prophet	prorok
Resurrection	Zmrtvýchvstání
rugged scenery	rozeklaná/drsná/skalnatá scenérie
sketch drawing	skica
sin	hřích
still life	zátiší
Virtue	Ctnost
Vice	Neřest
war booty	válečná kořist

## SCULPTURE

ash	popel
bellfounding	zvonařství
carving	řezbářství
Christ the Saviour	Kristus Spasitel
clay	jíl, hlína
coffered ceiling	kazetový strop
column capital	hlavice sloupu
courtyard	nádvoří, dvůr
deceased	zesnulý, zemřelý
equestrian statue	jezdecká socha
facial expression	výraz tváře
figurative plastic art	figurální plastika
hermit	poustevník
indisputable	nesporný, nepopíratelný
infernal monster	pekelná obluda
liberal arts	svobodná umění
linden wood	lípové dřevo
metal casting	kovolijectví
plague	epidemie, mor
plaque	plaketa, pamětní deska

plastic art	plastika
polychrome	polychromie (barevná výzdoba)
sandstone	pískovec
stiffed	strnulý
stonemasonry	kamenictví
tombstone	náhrobek, náhrobní kámen

## MUSEUMS AND GALLERIES

administer	spravovat, řídit
bullet	kulka
claim	nárokovat
commemorate	připomínat si
dedicate	věnovat
defence	obrana
depository	depozitář
chalice	kalich, pohár
embroidery	výšivka
extermination camp	vyhlazovací tábor
fitting	vybavení
gather	shromažďovat
malnutrition	podvýživa
masterpiece	mistrovské/vrcholné dílo
museum of national history	vlastivědné muzeum
native house	rodný dům
museum of natural history	přírodovědecké muzeum
perish	zahynout
persecution	pronásledování
resistance	odpor, vzdor
scope	rozsah, rámeček
seal	pečeť
seal die	pečetidlo
specimen	exemplář
victim	oběť
woody plant	dřevina

## HISTORY OF CZECH MUSIC

accompaniment	doprovod
advent	příchod, nástup
anthem	hymna
banish	vykázat, vahnat
chamber music	komorní hudba
chant	chorál
choirmaster	sbormistr
choral	sborový
commissioned work	práce na zakázku
conductor	dirigent
congregation	kongregace, církevní shromáždění
conservatory	konzervatoř
courtier	dvořan
courtly	dvorský
dull	nezajímavý, jednotvárný
figural music	figurální hudba (duchovní skladba s doprovodem nástrojů)
Good Friday	Velký pátek



Gregorian chant	gregoriánský chorál
headdress	čelenka
hymn	chvalozpěv
hymnbook	kancionál
Kapellmeister	kapelník
liturgical chant	liturgický zpěv, žalm, hymnus
musical treatment	hudební úprava/zpracování
overture	předehra
patriotic	vlastenecký
petition	žádost
praise	chvála
requiem	zádušní mše (za zemřelé)
restrain	potlačovat
sepulchral	pohřební
striking	pozoruhodný, výrazný
string	smyčcový
vague	nejasný, nekonkrétní
versatile	všestranný
whistle	pískat, hvízdát

## DOCUMENTARY HERITAGE

affirm	potvrdit
archival holding	archivní fondy
argue	zastávat se, obhajovat
attest	svědčit, potvrzovat
banned	(oficiálně) zakázaný
chapter	kapitula (sbor kanovníků/kněží)
canon	kanovník (kněz)
charter	listina
completeness	úplnost, kompletnost
conform	přizpůsobit se, vyhovovat
dean	děkan
deed	právní document
dispersed	rozptýlený, roztroušený
fate	osud
female bath attendant	lazebnice
fief commitment	lenní závazek
foreword	předmluva
friar	mnich (hlavně žebravý)
Gospel	evangelium
gospel book	evangeliář
intentional	úmyslný, záměrný
kingfisher	ledňáček
lay preacher	laický kazatel
manuscript	rukopis
merit	hodnota, význam
narrative	vyprávění, příběh
notary	notář
orthography	pravopis
peace treaty	mírová smlouva
re-examine	přehodnotit
safeguard	ochránit, zabezpečit
scriptorium	scriptorium (písařská dílna)

standpoint	hledisko, pohled, stanovisko
strophe	strofa, sloka
three-leaf clover	trojlístek
tract	traktát, pojednání
treaty of alliance	spojenecká smlouva
turning point	přelomový okamžik

### **CULTURAL HERITAGE OF SILESIA**

abolishment	zrušení
animal stalls	chlév
Annunciation	zvěstování
armoury	zbrojnice
attitude	postoj, stanovisko, přístup
awareness	povědomí
barn	stodola
blast away	odstřelit
blow up	vyhodit do povětří
bobbin	špulka
bodices	živůtek
boiler house	kotelna
built-up area	zástavba
brass	mosaz
buckle	spona
butt	pažba
call	výzva
capture	zajmout
carolling	koledování
carver	řezbář
cast iron	litina
ceremonial cemetery	čestný hřbitov
choir	kruchta
claim	hlásit se
conciliation cross	smírčí kříž
consecrate	vysvětit
court of honour	čestný dvůr
deconsecrated	odsvěcený
descendant	potomek
destiny	osud, úděl
detention convent	sběrný klášter
disrepair	zchátralý
dominion	panství
dormitory	internát
draper shops	soukenické krámy
drift mine	štolový důl
edge	okraj
entrance arched gate	vstupní (vjezdní) obloukovitá brána
equality	rovnoprávnost
expel	vyhnat, vypudit
the faithful	věřící
farmyard	hospodářský dvůr
feast	svátek, hostina
fuel	palivo
gable boarding	prkenný štít

gallery	ochoz
gangu	hlušina
garage for carriages	kočárovna
garland	girlanda (věnec)
granary	sýpka
guerrilla movement	partizánské hnutí
gunfight	přestřelka
gunsmith	puškař
half-dugout	polozemnice
hallway	síň
headframe	těžní věž
hook	háček
horn	rohovina
housing estate	sídliště
imminent	hrozící
imposing	výstavný
influx	přiliv
internment convent	internační klášter
Kermesse	posvícení
lacing	šněrování
Land Government	zemská vláda
living area	světnice
logging	dřevařský
log house	roubený dům
manor	panské sídlo, šlechtická usedlost
mansion	panské sídlo
mass public meeting	tábor lidu
military headquarters	vojenské velitelství
mother of pearl	perleť
neglect	zanedbat, zapomenout
noble large farm estate	šlechtický velkostatek
obverse/head/front	avers
oral tradition	ústní slovesnost
ore mining	těžba rudy
outer spring	vnější napínací pero
overshadow	zastínit, potlačit, zatlačit do pozadí
pale shield	polcený štít
parish	farnost
pastoral	pastevecký
pendant	přívěšek
perceive	vnímat
Piarists	Řád zbožných škol, piaristický řád, piaristé
pit heap	halda
Place of Memory	Místo paměti
pledge	zastavit, dát do zástavy
prayer room	modlitebna
predecessor	předchůdce
presbytery	presbytář, kněžiště
princely palace	knížecí zámek
provenance	provenience, původ
residential houses	obytné doma
resistance	odpor
reverse, tails	revers



robe	roucho
sacristy	sakristie
saddle roof	sedlová střecha
sample book	vzorník
sample workshop	vzorkovna
Schultheiß house	šoltýství (šoltys/rychtář)
seam	sloj
seize	obsadit, zmocnit se
seminary	seminář
seminarium puerorum	chlapecký seminář
sentence	odsoudit
severe	zpřetrhat
shaft building	jámová budova
shed	kůlna
shield	štít
shingle roof	šindelová střecha
Shrovetide	masopust
single-barrel gun	jednohlavňová puška
slate roof	břidlicová střecha
spinning mill	přádelna
state country	stavovské panství
steelworks	huť
stone foundation wall	kamenná podezdívka
store room	komora
stronghold	tvrz
suburban	příměstský
succumb	podlehnout
timbered house	roubená stavba
unconcern	nezájem, lhostejnost
under-mining	poddolování
vanish	zmizet, ztratit se
verifiable	prokazatelný
vogt house	rychta
waistcoat	vesta
weaving mill	tkalcovna
wheellock	kolečkový zámek
whipping girls	šmigrust
whitewashed	obílený vápnem
wine festival	vinobraní
wrought	tepaný

### UNESCO MONUMENTS IN THE CZECH REPUBLIC

alley	ulička
Ascension	nanebevstoupení
bent	ohyb
birds of prey	dravec
blessing	požehnání
brass band	dechovka
breakthrough	průlomový
chandelier	lustr
chant	skandovat
commitment	věrnost, závazek, odevzdání se
contest	soutěž, soupeření

craftsmen	řemeslník, umělec
dedicate	věnovat
descent	seslání
detached	samostatně stojící
dove	holubice
exhausted	vyčerpaný
falconry	sokolnictví
ford	brod
fortune	bohatství
frolic	zábava, veselí
gap	mezera, propast
gilded copper	pozlacená měď
horseshoe	podkova
husbandry	hospodaření
illicit	zakázaný
inner town	vnitřní město
intact	nedotčený
ivory	slonovina
junction	křižovatka
layout	rozvržení, dispozice
lent	(předvelikonoční) půst (40 dní před Velikonocemi)
lookout tower	vyhlídková věž, rozhledna
mare	kobyła, klisna
Marian plague column	Mariánský morový sloup
martyr	mučedník
mint	mincovna
misappropriation	zpronevěra
modest	skromný, neokázalý
nickname	přezdívat
ossuary	kostnice
pageboy	páže, mládenec (doprovázející nevěstu)
passage ritual	přechodový rituál
Pentecost	Letnice (svatodušní svátky, 50 dnů po Velikonocích)
pillage	rabování
poorhouse	chudobinec
prevailing	převládající, převažující
radiate	rozbíhat se (paprskovitě)
ravage	zpusťřit
recruitment	odvod
reinforced concrete	vystužený beton
resurrection	vzkříšení, zmrtvýchvstání
retinue	družina
rite	obřad, rituál
sabre	šavle
safeguarding	ochrana
scatter	rozptýlit, roztroušit
seal of confession	zpovědní tajemství
supposed sin	předpokládaný/údajný hřích
treat	pohoštění
utility room	technická místnost
vicar general	generální vikář (druhý nejvyšší úřed ve správě diecéze)
vista	výhled, vyhlídka
water fort	vodní tvrz

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