

Renaissance and Mannerist stucco north of the Alps

INTERNAL AND EXTERNAL TIES,
CONTEXTS, AND CORRELATIONS

Renesanční a manýristické štukatéřství v záalpských zemích

VNITŘNÍ A VNĚJŠÍ VAZBY, KONTEXTY A VZTAHY

Dear colleagues and conference participants,

this collection of abstracts presents a summarization of speeches from the conference *‘Renaissance and Mannerist stucco north of the Alps – Internal and External Ties, contexts and correlations’*, which takes place during October 26–27 2022 in Prague. The aim of the conference is to present the Renaissance stucco in a various and interdisciplinary context covering topics related to art history, technology, art-craft aspects and restoration.

The topics are predominantly focused on stucco art created up to 1620, concentrating on the Central European area north of the Alps which has a specific background in art history, having been influenced by the migration of artistic communities coming from the Lombard-Ticino lakes but also from other Italian art centres. Thanks to those artists, a specific Renaissance style of stucco art, new and hitherto unknown techniques and technologies which were applied to a wide range of stucco monuments, reached the Central European territory. It is a selection of these which we hereby present as part of the conference program. Another field given space is the *‘new life’* of these monuments in the 20th century, which was often determined by opinions and practical approaches dictated by the ideology and attitude to monument care at the time. The fates of some of these monuments and approaches to their restoration and presentation are outlined in several contributions. As a counterpoint, several posts presenting current restoration projects offer contrasting views which can raise further questions and discussion.

The conference, which brings together art historians, heritage professionals, scientists, architects, restorers and conservators, is organised as a 2-day meeting with a final excursion to the Hvězda (Star) Summer Palace which can be viewed as a symbol of Renaissance stucco art in Central Europe, and which is presented at the conference in many of the above-mentioned contexts. The conference is organised by the Faculty of Restoration, University of Pardubice, Czech Republic within the framework of the National Project of the Czech Ministry of Culture: *“Renaissance and Mannerist stucco in Bohemia and Moravia”*, project id: DG18P020VV005.

Renata Tišlová

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PROGRAMME

Wednesday **26. 10. 2022**

SESSION 1 ART HISTORY

- 9.00–10.00 REGISTRATION
- 10.00–10.15 Petr Fidler, Renata Tišlová
Univerzita Pardubice, Czech Republic
Opening words, Introduction
- 10.15–10.45 Eliška Fučíková 8–9
**Hans Mont, Adriaen de Vries,
Giovanni Battista Quadri and the stucco
decoration of the Prague Castle**
- 10.45–11.05 Piotr Krasny, Michał Kurzej* 10–11
Unwersytet Jagielloński, Poland
**The European context of early 17th century
ceiling decorations in Poland**
- 11.05–11.25 Andrzej Bruno Kutiak 12–13
Technische Universität München, Germany
**Stuck- und Putzdekor der frühneuzeitlichen
Herrenhäuser in der östlichen Oberlausitz**
- 11.25–11.45 Veronika Wanková 14–15
Univerzita Pardubice, Czech Republic
**Lost Dynamics of Space. The Role of Stucco
Statues in Context of the Illusionistic Pergolas
in the Czech Lands**
- 11.45–12.15 PLENARY DISCUSSION
- 12.15–13.30 LUNCH BREAK

* lead presenter

SESSION 2 RESTORATION A TECHNOLOGY

- 13.30–13.50 Peter Majoroš*, Renata Tišlová 16–17
 Univerzita Pardubice, Czech Republic
Reconstruction of the stucco technique at the Hvězda Summer Palace, Prague
- 13.50–14.20 André Glauche 18–19
 Werkstatt für Stuck und Stuckrestaurierung, Germany
Die Restaurierung der Pretiosensaal-Decke im Historischen Grünen Gewölbe im Dresdner Schloss
- 14.20–14.50 Sylvia Svorová Pawełkowicz*, M. Myślicka, M. Witkowski 20–21
 Akademie věd České republiky, Czech Republic
Stucco decoration of the coffered dome in Boim Chapel, Lviv (Ukraine)
- 14.50–15.10 Jana Waisserová*, Milena Hajná 22–23
 Univerzita Palackého v Olomouci, Czech Republic
Restoration of the stucco decoration of villa Kratochvíle in the context of interdisciplinary research
- 15.15–15.30 COFFEE BREAK

SESSION 3 MATERIALITY

- 15.30–15.50 Lucie Bartůňková*, Zuzana Auská 24–25
 Univerzita Pardubice, Czech Republic
Oberflächengestaltung von figurativen Stuckwerken der Renaissance
- 15.50–16.10 Katharina Fuchs 26–27
 Universität für angewandte Kunst Wien, Austria
Wegbereiter für den Barock – Marmorimitationen um 1600
- 16.10–16.30 Zdeňka Míchalová 28–29
 Univerzita Pardubice, Czech Republic
Sepulchral monuments in the Renaissance stucco context – three linked examples from Bohemia and Moravia
- 16.50–17.30 PLENARY DISCUSSION
 SOCIAL PROGRAMME

Thursday 27. 10. 2022

SESSION 4 RENAISSANCE STUCCO IN 20TH CENTURY

- 9.30–10.00 Invited lecture: Grégoiré Extermann*,
Jana Zapletalová* 30–31
Université de Genève, Switzerland
**New findings on the authorship of the stucco
decoration of the Hvězda Summer Palace in Prague**
- 10.00–10.20 Petra Hečková*, Zdeněk Kovařík 32–33
Univerzita Pardubice, Národní památkový ústav, Czech Republic
**Question of Authenticity in Restoration
of Renaissance Stucco During Era of Socialism
in Czechoslovakia**
- 10.40–11.00 Kinga Blaschke 34–35
Wyższa Szkoła Europejska im. ks. J. Tischnera, Poland
**Stucco Studies and National Mythology.
So called Lublin Renaissance in Poland.**
- 11.00–11.20 Zuzana Křenková, Vladislava Říhová, Pavel Waisser* 36–37
Univerzita Palackého v Olomouci, Czech Republic
**Demolished Beauty and what survived –
the Context of Late Renaissance Stucco
Decorations in Northwest Bohemia**
- 11.20–12.00 PLENARY DISCUSSION
- 12.00–13.30 LUNCH BREAK

SESSION 5 EXCURSION

- 13.30–13.50 Sylva Dobalová 38–39
Akademie věd České republiky, Czech Republic
**Iconography of the Star Summer Palace in Prague:
discussing methodological approaches**
- 13.50–14.20 Pavla Mikešová*, Kateřina Krhánková 40–41
Národní památkový ústav, Czech Republic
**Restoration of the stucco decoration of the Hvězda
Summer Palace led by Pavel Janák from 1948
to 1950. A modern architect's view.**
- 14.20–15.30 PLENARY DISCUSSION

Hans Mont, Adriaen de Vries, Giovanni Battista Quadri and the stucco decoration of the Prague Castle

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KEY WORDS

Prague Castle – New Spanish Hall – Hans Mont – terra-cotta –
Adriaen de Vries – Giovanni Battista Quadri

On the recommendation of the sculptor Giambologna, Emperor Maximilian II invited the sculptor Hans Mont to Vienna in 1575 to team up with the painter Bartholomeus Spranger for the painting and stucco decoration of Neugebäude Palace on the outskirts of Vienna. Regrettably, none of it remained. After the emperor's death, Rudolf II first admitted to his court only the sculptor Mont; however, the archival records from his short stay in Prague caused by his eye injury do not reveal the type of his tasks. The only proof of his work with the malleable sculptural material is a small terracotta relief featuring the dead Christ supported by angels that E.K.J. Reznicek erroneously published as Spranger's work. This work from the English collection of Baron Seilern is currently missing, but the surviving photograph provides evidence of the artist's extraordinary modelling skills. Similarly, ten larger-than-life stucco sculptures modelled by Adriaen de Vries for the niches in the New Hall, the emperor's glyptothèque, have not remained. The accounts disclose what they represented: their figural style and composition seem to have had analogies, for example, with de Vries's bronze statuette

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Giovanni Battista Quadri and his workshop, Detail of the stucco decoration of the northern wall of the Spanish Hall, after 1605. Picture credit: Prague Castle Collections.

Flora in the Museum of Fine Arts in Leipzig dated around 1612. After Pacassi's renovation of Prague Castle in the 1770s, they were removed from the hall and their traces disappeared. The figure of the Madonna and Child from the central part of the relief *The Adoration of the Magi* by Giovanni Battista Quadri is the only proof of de Vries's mastery of stucco modelling. As revealed from his accounts for the year 1611, de Vries asked for 300 thalers for the work. Giovanni Battista Quadri was summoned to Prague in 1605 to work with his assistants on the relief stucco decoration of the New Hall, the glyptothèque, at Prague Castle. The inevitable restoration of the hall's northern wall during 1989–1990 confirmed the inkling) that the original Rudolfine decoration of the frieze, the spandrels above the window arches, and the alcoves above niches were preserved. Besides Quadri, at least two other assistants contributed to this decoration. Because of the number of statues recorded in Prague Castle inventories and in the accounts of completed works, it can be assumed that by 1618 when Quadri died his contribution to the stucco decoration of the buildings at Prague Castle and Brandýs was extraordinarily substantial.

The European context of early 17th century ceiling decorations in Poland

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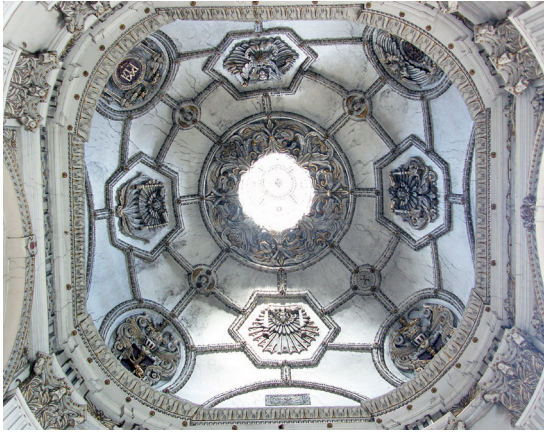
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KEY WORDS

stucco decoration – early modern art – early modern architecture – art in Poland – Central Europe

In the first half of the 17th a special type of vaulting stucco decoration became particularly popular at the borderlands of Lesser Poland and Red Ruthenia – in the vicinities of Lublin and Zamość, as well as near Kalisz in southern Greater Poland. Those decorations are composed of strips, covered with classical ornamentation such as ionic cymatium and astragal, and divided into effective networks. The strips divide the surface of the vaulting into fields, which were usually ornate not with paintings, but with ornamental plaques made of plaster. In Polish art history there was a long-held view that such decorations have a vernacular character and arose as a result of giving a more “modern” expression to late gothic rib vaults. However, it should be noted that the antique-like stucco decorations forming a network were a characteristic element of the buildings erected

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Lublin, Firlej family chapel by the Dominican Church, built and decorated by Jan Wolff, ca 1620-1630. Autor: M. Kurzej.

by the Roman workshop of Raphael. Later it was in frequent use by Giulio Romano, who attached such stripes to the medieval vaultings of Benedictine church in Polirone. Members of his Mantuan workshop transferred this type of decoration to the episcopal principality of Trento and to Bavaria, where they applied it in the ducal residence in Landshut. Those works started the popularity of stucco decorations in other lands of the Holy Roman Empire, which resulted in such exquisite works as those in the Hvězda (Star) Summer Palace near Prague. It is difficult to precisely determine the path by which the strip-network stuccoes reached Poland, but it can be said that they are definitely not a local idea, but just another example of the adaptation of artistic solutions developed in the most important centers of early modern art.

* lead presenter

Stuck- und Putzdekor der frühneuzeitlichen Herrenhäuser in der östlichen Oberlausitz

Andrzej Bruno Kutiak

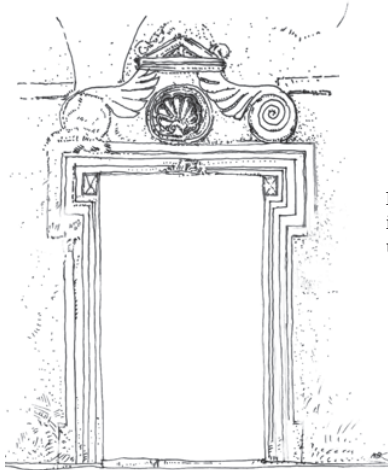
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KEY WORDS

Stuck – Putzdekor – Herrenhäuser – Gewölbe –
Oberlausitz – Frühe Neuzeit

In den Herrenhäusern der östlichen Oberlausitz, die zwischen den Jahren 1500-1620 errichtet wurden, lässt sich eine Reihe der Beispiele von den frühneuzeitlichen Stuck- oder Putzdekorationen erkennen, die einen Einblick in die Rolle und Formenschatz dieser Technik in damaligen kleineren Herrnsitzen erlauben. Mehrheit der Beispiele gehört zu der Gewölbeverzierung. Im Gegensatz zu den Görlitzer Bürgerhäusern sind Rippengewölbe, die gern bis weit in das 16. Jh. hinein in der Stadt vorkamen, unter den oberlausitzischen Herrenhäusern nicht bekannt. Eine Nachahmung des Erscheinungsbildes der Rippengewölbe ist aber in Ober Neundorf (1580-1600) zu erkennen. Dort bekamen Grate der Kreuzgratgewölbe Scheinrippen, die in Mörtel geformt wurden, wie auch kleine kegelförmige Abhänglinge in den Schnittpunkten der Rippen. Gewölbe in anderen Räumen dieses Hauses besaßen Dekoration, die als Derivate des Beschlagwerks zu interpretieren ist.

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Portal im Flur des Herrenhauses
in Hennersdorf (Jędrzychowice),
um 1611. Autor: A. B. Kutiak, 2021

Sonst sind einfache Rosetten in den Schlusssteinen der Kreuzgratgewölbe in der Kammer des Erdgeschosses Nieder Lichtenau (um 1610) und in der Diele in Lissa (um 1600?) zu erwähnen. Nur von einer Beschreibung ist eine Schlusssteinrosette der s.g. Ritterstube in Hennersdorf bekannt. Dort ist noch aber ein im Mörtel ausgeführtes Türportal im Flur des Nordanbaus (1611) teilweise erhalten, das mit Voluten und Muschelmotive dekoriert wurde. Sowohl die Rosetten von Nieder Lichtenau, Lissa, als auch das Portal und vermutlich der Schlussstein in Hennersdorf sind als in Mörtel und nicht in eigentlichem Stück ausgeführte Dekorationen zu betrachten.

Die Lauben in Sächsisch Haugsdorf (1570–1572) besaßen aber eine aufwändigere Dekoration, u.a. Inschrifttafeln mit Rollwerk-kartusche, die in echtem Stück ausgeführt werden konnten. Diese Ausstattung ist aber nicht mehr erhalten und nur dank Fotoaufnahmen bekannt.

Lost Dynamics of Space. The Role of Stucco Statues in Context of the Illusionistic Pergolas in the Czech Lands

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KEY WORDS

Renaissance – Stucco Statues – Bučovice – Illusionistic Pergola – Bird Chamber

The talk deals with the depiction of the open skies in the interiors of aristocratic residences in the 16th century in Czechia and the tools used to achieve their greater spatiality. One of the key elements was the involvement of a three-dimensional object – a sculpture.

In this period, the fictive pergolas and the ceiling space occupied by the sky and putti were in high demand and realized not only in Italy but also by Italian artists in other countries (Landshut Residence, Fuggerhaus Augsburg, Prague Castle). The Bird Chamber in Bučovice Château in Moravia is one of the few examples where the drama of the decoration culminated in the use of full-figure stucco statues.

The pergola decorating the room is combined with a non-spatial grotesque, oval medallion, and emblems. The Cupid in the center dominated the entire room, including the landscape

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The Bird Chamber in Bučovice Château.
Photo: Vojtěch Krajčů, 2021.

in the lunettes with Jupiter and Leda. In order to intensify their relationship, the artist made them three-dimensional and placed them in the viewer's real space. In addition, the restoration survey pointed out that the dramatic communication between the painting and the sculpture was probably supported by their original color. Presumably, they were of ivory color, which matched the sculptures in the Imperial Chamber of the château. The overall appearance of the chamber thus exhibited even greater contrast than we can see today.

Such a combination of all artistic expressions proves the quality and uniqueness of the preserved decoration. By comparing it with the relevant realizations in Czechia, we found out the decoration of the Bird Chamber represents a comprehensive realization directly connected to the Italian surroundings.

Reconstruction of the stucco technique at the Hvězda Summer Palace, Prague

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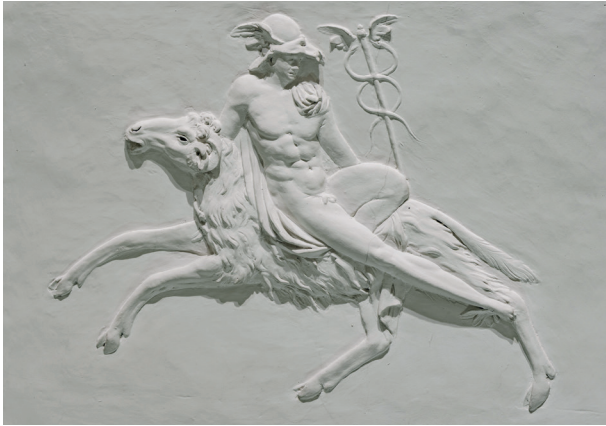
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KEY WORDS

renaissance – Hvězda Summer Palace – stucco decoration – mortar analysis – technology

This contribution offers a fresh look at interior stucco decoration executed in the middle of the 16th century and was the first such work to have been carried out in the *alla romana* style in Czech lands. The layout of the stucco decoration featuring scenes from Roman history covering the surfaces of the vaulting in singular designs. The grotesques, carried out in low relief work incorporated into richly decorated frames, are exceptionally subtle, and the delicate, artistically precise manner in which they were carried out is astounding, reminiscent of the Antique stucco and artwork of the early Modern Age in Italy. To create them, the Hapsburgs invited architects, builders, and comprehensively skilled craftspeople from the Ticino Lake area who had previously acquired experience with similar artistic and construction projects not only in Italy but also in Saxony. Archive sources suggest the participation of more collaborators – architects and artists – who participated in the construction and decoration of the summer palace. However, their competences and tasks during the execution of the Hvězda project had never been fully clarified. Proof of the development in the quality of the art and skills as well as the participation of more artists on the work can be found in the detailed study into the formal qualities of the stucco decoration, the highly individualized artists' approach, and the sculptural

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The Sala of Mercury,
Summer Palace Hvězda,
a detail of the relief with
god Mercury. Prague.
Photo Credits: Vojtěch Krajiček.

expression, all of which characterize and individualize the respective artists. Conversely, unifying features are the similarities in the layout of the interior structures, construction work, the *alla prima* application of the stucco material and, last but not least, the use of a similar recipe for the white *marmorino*. Such similarities suggest mutual inspiration and the transfer of technological processes throughout the execution of the commissioned work. This detailed research into the stucco decorative work was crucial for the interpretation and reconstruction of the technique and furthermore, for understanding the technological process during the work not only on the Hvězda Summer Palace, but also on other stucco works in Dresden's Royal Palace, and Chateau Telč, Moravia, both attributed to the same workshops or artistic circles.

Based on the results acquired *in-situ*, technological copies were made which facilitated a better understanding of the technique, the creative process and aided in the verification of the declared scientific and restoration interpretations. A further important revelation was the level of authenticity of the stucco work which, regardless of adverse historical development and restoration interventions during the 20th century, has survived virtually unchanged up to the present day.

* lead presenter

Renaissance and Mannerist stucco north of the Alps
INTERNAL AND EXTERNAL TIES, CONTEXTS, AND CORRELATIONS

26–27 October 2022, Prague

Die Restaurierung der Pretiosensaal- -Decke im Historischen Grünen Gewölbe im Dresdner Schloss

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KEY WORDS

Stuckrestaurierung – Freilegung – Antragstuck – Kalkmörtel –
Intonaco – Antonio Brocco

In meinem Vortrag werden die Gliederung der Decke und der werktechnische Aufbau angesprochen. Nach einer Zusammenfassung über den vorgefunden Zustand und die Schadensphänomene wird das Restaurierungskonzept vorgestellt. Mit Hilfe naturwissenschaftlicher Untersuchungen zum Fassungsaufbau und den Zusammensetzungen der verwendeten Mörtel wurde an einer Musterachse das Konzept erprobt. Ein Schwerpunkt der Restaurierung war die Freilegung / Dünnung der Farbschichten ohne die originalen Oberflächen zu schädigen. Der Zustand von 1555 wurde zugunsten der plastischen Feindifferenzierung angestrebt. Bei allen späteren Fassungen sind gerade die in den Intonaco eingezeichneten Linien, welche der Darstellungen dienen, teilweise verunklärt worden. Vor Beginn der eigentlichen

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Detail der Stuckdekoration,
Pretiosensaal-Decke im Historischen
Grünen Gewölbe im Dresdner Schloss.
Autor: André Glauche.

Arbeiten an der Decke war eine Notsicherung notwendig. Alle losen Teile wurden durch uns dokumentiert, beschriftet und eingelagert. Zusammen mit schon älteren gesicherten Stuckteilen ergab dies ein großes Konvolut. Beim mechanischen Freilegen sind alle Oberflächen drucktechnisch belastet worden. Somit haben wir passiv ihre Verbindung zu unteren Schichten und ihre Haftzugfestigkeit geprüft. Im nordwestlichen Teil der Decke wurde mit Hilfe von Kompressen die Salzbelastung minimiert. Sandende Oberflächen haben wir verfestigt und Hohlstellen verfüllt. Erst danach konnten Putzschichten und Gliederungsgesimse ergänzt, Gussteile hergestellt und versetzt werden. Weiterhin sind Formenergänzungen in Antragsstucktechnik an der Gliederung, an den Blüten und an den Arabeskenfeldern ausgeführt worden. Mit einer Kalklasur haben wir die Decke beruhigt.

Stucco decoration of the coffered dome in Boim Chapel, Lviv (Ukraine)

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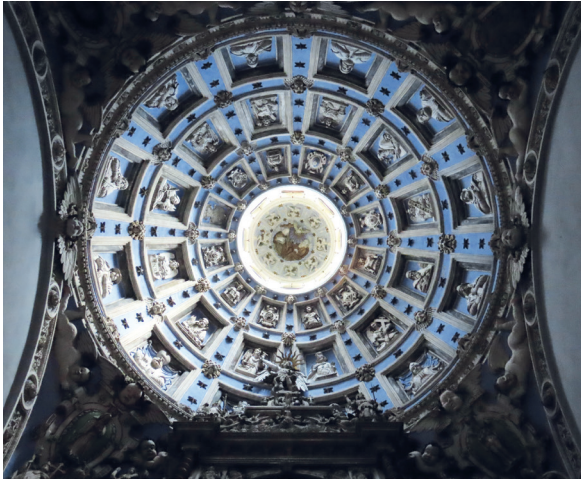
KEY WORDS

painted *stucco* – coffered dome – Mannerism –
Boim Chapel (Lviv) – Slava Ukraini!

The Boim Chapel in Lviv, erected at the beginning of the 17th c. (1609–1611) as a family mausoleum by Jerzy (Georg) Boim, a wealthy merchant originating from Hungary, since 1967 is part of the Lviv National Art Gallery. Although today it forms a visual dominant of the Cathedral Square, until the end of 18th c. it was surrounded by other funeral chapels as part of the city's cemetery. It represents one of the most important examples of Mannerist, profusely decorated, architectural style on the historical territory of the Polish-Lithuanian Commonwealth (covering today's territories of Poland, Lithuania, Byelorussia and western Ukraine).

Its exterior and interior decoration has mostly been executed in local stone except the stuccoworks in the coffered dome. The hemisphere has been divided into three rows of coffers, where

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Coffered dome,
Boim Chapel (Lviv, Ukraine).
Photo: Paweł Jędrzejczyk.

at the bottom portrait busts of the Boim family, in the middle of prophets and at the top of saints have been placed. The space between the coffers, painted most probably in 1925 in blue, has been decorated with gilded *stucco* stars.

In 2019, an archival and material research was launched to plan future restoration works in the chapel. For the time being, only a few samples have been taken to study the technique of stuccoworks in the coffered dome. The results of this preliminary research gave us an insight into the original technique and subsequent renovation works. The architectural decoration, such as frames, have been moulded on site, while the portrait busts and stars have been mounted as precast elements. The archival research was helpful in interpreting the material research results.

* lead presenter

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INTERNAL AND EXTERNAL TIES, CONTEXTS, AND CORRELATIONS

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Restoration of the stucco decoration of villa Kratochvíle in the context of interdisciplinary research

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KEY WORDS

Kratochvíle – stucco – renaissance – restoration – interdisciplinary research

The magnificent hunting lodge was built for the nobleman Vilém of Rosenberg at the end of the 16th century. The first efforts to restore the stucco decoration at Villa Kratochvíle date back to the second half of the 19th century. Contemporaries especially praised the owner of the castle, Adolf Josef of Schwarzenberg, for his positive approach to the care of the monuments. Further restoration interventions can be traced back and described in detail continuously throughout the 20th century. In 2005, the National Heritage Institute launched the project “Renaissance of Renaissance”. Its aim was to rehabilitate the villa as a Renaissance summer palace from the time of the last Rosenberg rulers, not only architecturally but also by modifying the interiors. In parallel, the project involved the extensive restoration of the interior stucco and paintings and the preparation of a new

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Kratochvíle,
The golden hall,
Brave Cloelia
(Cloelia crosses
the Tiber),
Livius II, 13.
Autor: Jana Waisserová.

interior installation, which, based on the study of rich written and iconographic sources, was to create a picture of everyday reality in a representative noble residence at the end of the 16th century. The relatively high degree of authenticity of the stuccoes implied great caution in the formulation of the restoration intent. Exceptional surviving archival material, supplemented by further research across the disciplines, suggested that the surviving appearance of the stucco differed from the intended original presentation. Authenticity, conveying the Renaissance “look” of Kratochvíle, was achieved mainly thanks to the interdisciplinary research that preceded the formulation of the restoration concept. Observation of samples of the stucco under a microscope, detailed analysis of archival materials and other research methods have uncovered much additional information from contemporary building and craft practices.

* lead presenter

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INTERNAL AND EXTERNAL TIES, CONTEXTS, AND CORRELATIONS

26–27 October 2022, Prague

Oberflächengestaltung von figurativen Stuckwerken der Renaissance

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KEY WORDS

Renaissancestuck – Polychromie – Oberflächengestaltung – Vergoldung – Epitaph

Der erste Teil des Vortrags befasst sich im Allgemeinen mit polychromer Oberflächengestaltung auf dem Stuck. Der Schwerpunkt ist gewidmet den Kunstwerken aus der Renaissance in den böhmischen Ländern. Der theoretische Hintergrund wird mit den Ergebnissen der Restaurierungsforschung verknüpft, welche im Rahmen des NAKI-Projekts Renaissance und manieristischer Stuck in Böhmen und Mähren durchgeführt wurde.

Der zweite Teil des Vortrags konzentriert sich auf Fallstudien von polychromen, hauptsächlich figürlichen Stuckwerken, bei denen die ursprüngliche Bearbeitung der Oberfläche nicht nur durch restauratorische Untersuchungen, sondern auch durch Laboruntersuchungen dokumentiert worden ist. Ein bedeutendes Objekt dieses Charakters ist zweifelsohne das Epitaph von Jan Hodějovský von Hodějov in Český Rudolec (Deutsch Böh-misch Rudoletz), dessen authentische Oberflächengestaltung

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Der Stuckdekoration mit polychromer Oberflächengestaltung auf dem Schloss Telč.
Autor: Lucie Bartůňková.

weitestgehend erhalten geblieben ist. Neben diesem exklusiven Werk wurden die ursprünglichen Farbschichten auch auf der Statue des Gottes Marthus, die Teil der Dekoration des Kaisersaals auf der Schloss Bučovice ist, auf der Stuckdekoration auf dem Schloss Telč, auf dem Schloss Kratochvíl und auch auf dem Epitaph von Václav st. Morkovský von Zástřizl und Kunka von Korotín in der Kirche des Heiligen Jakobus des Größeren in Boskovice mit Sicherheit identifiziert.

In einer kurzen Zusammenfassung werden auch die Ergebnisse zu Oberflächengestaltungen auf nicht-figurativem Renaissancestuck erwähnt, wobei es sich um einen wichtigen und bisher wenig bekannten Bereich handelt. Dazu wird als Fallbeispiel die Oberflächengestaltung der Stuckdekoration der Kirche in Dobruška vorgestellt.

* lead presenter

Renaissance and Mannerist stucco north of the Alps
INTERNAL AND EXTERNAL TIES, CONTEXTS, AND CORRELATIONS

26–27 October 2022, Prague



Wegbereiter für den Barock – Marmorimitationen um 1600

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KEY WORDS

Marmorimitation – Scagliola – Stucco lucido –
Entwicklung – Technik

Die Verwendung von Stuckmarmor, eine Mischung aus Gips, tierischem Leim und Pigmenten zur Nachahmung von dichtem und polierfähigem Naturstein, ist in der mittel-europäischen Kunst- und Architekturgeschichte eng mit dem Barock verbunden.

Jedoch entwickelte sich die Technik bereits in der Spätrenaissance, wo sie erstmalig um 1590 anhand von Scagliolaarbeiten, also der Stuckmarmor-intarsie, belegt werden kann. Die eigentliche Entstehung ist bis heute noch nicht gänzlich geklärt. Die Wandererschaft von Stuckateuren aus der Südschweiz und Norditalien in die Regionen nördlich bzw. nordöstlich der Alpen hat maßgeblich zu der Verbreitung von stilistischen, aber auch technischen Einflüssen beigetragen. Folglich sollten auch andere marmorimierende Techniken, die auf Kalk beruhen, berücksichtigt wer-

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Scagliola-Wandverkleidung (1629) aus der Münchner Residenz von Wilhelm Pfeiffer, späterer Einbau in Schloss Schleißheim. Autor: Katharina Fuchs.

den. Glänzende Marmorimitationen auf Kalkbasis können in der Südschweiz und in Norditalien bereits gegen Ende des 14. Jahrhunderts erfasst werden. Auch bei der Technik des Stucco lucido, eben einer solchen Kalkglättetechnik, kommt es bei späteren Arbeiten zu einer Imitation der Pietra dura, also der Steinintarsie. Dies kann auch bei den ersten Scagliolaarbeiten nachvollzogen werden. Anders als bei Stucco lucido wurde Scagliola vorerst als bewegliches Mobiliar verarbeitet und erst im Laufe des 17. Jahrhunderts im Gebäudeverbund miteinbezogen. Beide Techniken können unterschiedlichen Regionen zugeschrieben werden und wurden intensiv im Barock angewandt. Eine Annäherung hinsichtlich der parallelen Etablierung und Entwicklung der Techniken soll mit diesem Beitrag dargelegt werden.

Sepulchral monuments in the Renaissance stucco context – three linked examples from Bohemia and Moravia

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KEY WORDS

sepulchral monuments – renaissance stucco – art patronage

Renaissance stucco in the Czech lands is mostly tied to architecture, often as part of more complex decorative systems of residences and church buildings. In this context, sepulchral monuments appear as isolated solitaires. However, in the territory of southern Bohemia and south-western Moravia, three remarkable works created between 1568 and 1589 have survived: the Epitaph of Jáchym of Hradec in Jindřichův Hradec, the Family epitaph of Jan Hodějovský of Hodějov in Český Rudolec, and the funeral chapel of Zachariáš of Hradec and his family at the chateau in Telč.

The epitaph of Jáchym of Hradec was commissioned by Jáchym's wife Anna of Hradec (creation dated between 1568 and 1578). It is preserved only as a fragment, but its creation is quite well documented in written sources. The Hodějovský family epitaph was made in 1582. The epitaph represents a recent discovery of an extraordinary work for which no archival sources have

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The detail of childrens' portraits made of polychrome stucco at the Family epitaph of Jan Hodějovský of Hodějov in Český Rudolec (1582). Photo: Vojtěch Krajíček.

survived, but thanks to the restoration we can recognize exactly its materials and the technology of its creation including its unusual polychrome finish. The Hodějovský family epitaph has been connected by formal analysis with the funeral chapel of All Saints in Telč. The chapel of All Saints, which has the most complex decoration of the three presented examples mentioned, has been studied for a long time not only by local researchers. The chapel was built for important Moravian politician Zachariáš of Hradec in 1567 and decorated in the 1580s by unknown Italian artists and artisans.

These three outstanding monuments are linked by family and personal ties between the patrons, they are also partly linked by the artists who made them, and above all they are connected by their original material. The aim of the paper is to present the seemingly solitary works in a new context and to show the sepulchral monuments as a specific production of Renaissance stucco.

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New findings on the authorship of the stucco decoration of the Hvězda Summer Palace in Prague

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KEY WORDS

Summer Palace Hvězda – stucco decoration – Lugano Lake artists – Antonio Brocco – Ancient roman stuccoes – Baldassare Peruzzi

The stucco decoration in the Hvězda [Star] Summer Palace in what was originally the royal “New Game Preserve” not far from Prague is among the most valuable artistic display of the High Renaissance in Europe. Because of its quality, extensiveness and state of preservation, it complements in a special way the unique star-shaped architecture of the Palace. Its monochrome decoration, which covers the entire ground floor, unfolds a complex iconographic scheme and presents a great stylistic cohesion. Although the building is of great architectural and artistic importance, until now we have not known which artists and craftsmen created it, in spite of the considerable efforts made by earlier researchers, which resulted in some valuable findings and hypotheses.

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Prague, The Summer
Palace Hvězda,
Photo: Ivan Prokop Muchka.

The aim of our intervention is to renew the angle of approach, and consequently the knowledge of the Hvězda Palace, by proposing some original links with any hitherto little-known artistic contexts of the years 1530–1540 in Italy. The paper will also offer the opportunity, with new finding, attribution and deduction, to highlight the role of a dynasty of sculptors and architects originating from the Lake of Lugano area, who may have played a leading role in the decoration of the castle of Hvězda, but are also seminal in the development of the stucco technique and the implant of Italian forms in central Europe during the 16th century and at the court of the Archduke Ferdinand.

* lead presenter

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Question of Authenticity in Restoration of Renaissance Stucco During Era of Socialism in Czechoslovakia

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KEY WORDS

Restoration – Reconstruction – Monument Care – Rondel – Chateau Telč

The paper deals with the question of the extent to which monument restoration in former socialist Czechoslovakia influenced the present-day visual representation of Renaissance stucco monuments. The selected examples will be used to demonstrate the extent to which these interventions depended on the current state of expertise and the extent to which the requirements of authorities for further “cultural” use of the monuments affected the choice of tools and methods of intervention. The choice of methods was influenced not only by the current state of knowledge of the Renaissance stucco, but also by certain clichés concerning the art of the Renaissance and requirements for aesthetic appreciation of the monuments.

Among the examples of interventions where Renaissance stucco was part of a certain overall strategy of presentation of the monument are also leading landmarks of Renaissance art in Central Europe, such as Rondel in Jindřichův Hradec or the All Saints burial chapel in Telč.

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Interior of Rondel with terracotta and stucco decoration, current state after the restoration intervention of 1980s. Jindřichův Hradec castle. Photo: Vojtěch Krajíček.

The stucco and terracotta decoration in the monumental central pavilion (“Rondel”) in Jindřichův Hradec thus underwent two major restoration events during the 1940s and then in 1970s. In both cases, the motivation to achieve the supposed original appearance or renaissance decoration was the cause of completely different results. The change of concept of restoration during the intervention itself was similarly problematic, as will be demonstrated on the example of the burial chapel of All Saints of Zacharias of Hradec at Telč chateau. Respect for the authentic, albeit incomplete state of preservation and the possibility of its suitable representation was not taken into account.

* lead presenter

Stucco Studies and National Mythology. So called Lublin Renaissance in Poland.

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KEY WORDS

stucco – Lublin Renaissance – Polish art – early modern art

The proposed presentation examines the vision of the so called Lublin Renaissance as presented by art historians and popular science writers in Poland, especially in 1930s and the first decade after the II World War. It was considered a distinct consistent architectural style and an element of a purely Polish heritage, independent of harmful “cosmopolitan influences,” even though the majority of its examples were created by Italian stonemasons and stucco makers. The most important features of churches built in this “style” were single nave, a narrower chancel with a semicircular apse, and above all stucco-decorated barrel vault. It gained scholars’ interest in late 19th century as a proof of Polish renaissance art’ uniqueness, after Poland regained its independence at the end of World War I, Lublin Renaissance became one of the most popular topics of propaganda motivated studies, and in 1950s, nationalistic legitimisation of the communist authorities in Poland. In addition, this “provincial style” was supposed to be the best when it comes to representing the art of “masses”. The promotion of the Lublin Renaissance was accompanied by numerous institutional activities – exhibitions, conferences and publications. Despite that both nationalistic approach and soviet-style Marxist methodology

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were eventually abandoned in art history, many elements of the vision of 17th century art of Lublin and its surroundings, created in 1920s, have permeated popular books, guidebooks and internet tourist portals, hindering reliable research.

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Demolished Beauty and what survived – the Context of Late Renaissance Stucco Decorations in Northwest Bohemia

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KEY WORDS

stamped stucco – late Renaissance – northwestern Bohemia – residences – House of Steinbach – House of Vitztum – monument care – demolition

The paper deals with a group of North Bohemian residences with late Renaissance stucco decoration, which have not yet been sufficiently reflected by art historians in Czech Republic. The decoration of the castles in Ahníkov, Prunéřov, Vičice and Klášterec nad Ohří can clearly be attributed to one craft workshop due to the use of identical forms for decorative frames and small floral and figural motifs. All the above-mentioned buildings were rebuilt and decorated around 1610. The Ahníkov and Vičice castles are also linked by the ownership of the House of Steinbach, while the castles in Klášterec nad Ohří and Prunéřov were owned by the House of Vitztum. These families will be given a new emphasis in terms of the visual culture of the late Renaissance in the region. The castles of Prunéřov and Ahníkov were demolished in the 1980s when mining in the North Bohemian

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Demolished stucco ceiling decorations, Ahníkov Castle, Bohemia. Photo: Vl. Uher, March 1979. Source: Jan Muk – Pavel Zahradník, Zámek Ahníkov, Stavebně historický průzkum zámku, III. díl, Picture credit: SÚRPMO Praha 1979.

brown coal basin expanded. Due to the impossibility of saving these historical monuments, the buildings were thoroughly documented at least before and during demolition (photo documentation, building-historical survey, film documentation). These materials have been assessed for the first time in relation to the stuccoes, including stucco casts and relics of preserved original stucco transfers as a part of the fund of the collections of the Regional Museum in Chomutov. The fate of the monuments lost as a result of the planned mining was unfortunately not unique and will therefore be observed in the context of other demolition and preservation projects of the 1980s monument care in Czechoslovakia from the point of view of both: the executive and the expert cultural heritage field research.

* lead presenter

Iconography of the Star Summer Palace in Prague: discussing methodological approaches

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KEY WORDS

the Summer Palace Star – festivals – iconography – methodology – antiquity

The iconography of the decoration of the stucco ceilings of the Renaissance Summer Palace Star (Hvězda) in Prague, built by archduke Ferdinand II of Austria, has always raised many questions. A satisfactory interpretation couldn't be based on written sources or buildings that could be compared with Star, because they had not been preserved. Yet – or precisely because of this – Star has received several types of interpretation. Jan Bažant defines its meaning as a compact and coherent structure, celebrating the privileges of the Habsburgs. In the book *The Star* (2017) Ivo Purš defines two positions of the meaning of the stuccoes

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The Summer Palace Star, Interior. Photo: Petr Zinke, PhotoCredit: Institute of Art History of the Czech Academy of Sciences, Prague.

of the Star: cosmological-soteriological and ruler-mythological. At the same time, however, he takes issue with the notion of the Star as a “complex symbol” and warns against reading it as a literary text. He characterizes it as a subject of dynamic transformation of contexts. The paper will briefly summarize existing interpretations, but it will also draw attention to the hitherto unanalyzed relations of the decoration to the repertoire of festivals that Ferdinand of Tyrol was so fond of organizing. To conclude, different methodological approaches of the Star ceilings will be discussed.

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Restoration of the stucco decoration of the Hvězda Summer Palace led by Pavel Janák from 1948 to 1950. A modern architect's view.

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KEY WORDS

Hvězda Summer Palace – renaissance – stucco decoration – restoration survey – Pavel Janák

The modern history of the Hvězda Summer Palace in Bílá Hora in Prague has always been of great interest to the professional public. However, the restoration of the ground floor stucco decoration carried out by the architect Pavel Janák between 1948 and 1950 has, until recently, remained unnoticed. But Janák's literary estate has brought to light many new findings related to the restoration of the stucco decoration documented in the architect's records, personal notes, and thoughts.

Studies into those records clearly show Janák's tireless efforts to acquire a profound understanding of the nature of the original stucco techniques and technological processes as well as the aesthetic aspects of stucco decoration, whilst showing great respect towards the artwork itself. He constantly consulted the individual processes and interventions with professors at various prominent art schools and with representatives of the

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Čestmír Šíla, The Star Summer Palace, Stucco Decoration of the Main Hall, 1950, The National Heritage Institute, inv. nb. 43799.

National Heritage Institute. His opinions often clashed sharply with standard building restoration practice of the period (the pressure to reconstruct missing sections, use of unsuitable building materials by construction companies, etc.). Information provided by this archived information confirms the existence of a recent restoration survey carried out directly from the scaffolding in-situ. This survey proved that the intervention had only concentrated on essential repairs – filling in of distracting defects and reviewing secondary fillings and layers – all of which were eventually reversed as they were deemed to be detrimental to the integrity of the stucco work and degraded the aesthetics of the original decoration. Thus, the original figural scenes and rich fruit garlands stand out clearly on the vaultings before the observer, and it is safe to ascertain that the stucco decoration has been preserved to an unprecedented scale and in good condition. Janák's efforts resulted in a piteous repair, respecting the authenticity of the original stucco work. In the architect's own words, *“Work carried out on a monument is ideal when it is imperceptible on that monument brought back to life.”*

* lead presenter

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Renesanční a manýristické štukatérství v záalpských zemích

VNITŘNÍ A VNĚJŠÍ VAZBY, KONTEXTY A VZTAHY

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