

*Epitaf rodiny
Jana Hodějovského
z Hodějova
v Českém Rudolci*

Zdeňka Míchalová (ed.)

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Lektorovali:

Mgr. BcA. Petr Gläser

Mgr. Matěj Kruntorád, Ph.D.

PhDr. Zdeněk Vácha

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Obsah

Předmluva

s. 4

1.

**Kostel Narození sv. Jana Křtitele v Českém Rudolci na českomoravském pomezí:
místo bohoslužeb, posledního odpočinku a věčné paměti v pozdním středověku**

Roman Lavička

s. 7

2.

Epitaf rodiny Jana Hodějovského z Hodějova v uměleckohistorických souvislostech

Zdeňka Míchalová – Vladislava Říhová

s. 37

3.

Restaurování epitafu rodiny Jana Hodějovského z Hodějova

Lucie Bartůňková – Radka Zůfalá – Kateřina Šibravová –

Marián Grančák – Romana Čivrná

s. 55

4.

Technologický a materiálový rozbor epitafu rodiny Jana Hodějovského z Hodějova

Renata Tišlová – Vojtěch Krajiček – Alena Hurtová

s. 79

5.

Mikroklima v kostele Narození sv. Jana Křtitele v Českém Rudolci

Aleš Sládek – Oto Sládek – Renata Tišlová

s. 93

Summaries

s. 105

Prameny a literatura

s. 111

Seznam zkratk

s. 125

Předmluva

Zdeňka Míchalová – Zdeněk Kovářík

Fakulta restaurování Univerzity Pardubice společně s Katedrou dějin umění Univerzity Palackého v Olomouci a Národním památkovým ústavem započala v roce 2018 rozsáhlý výzkumný projekt financovaný Ministerstvem kultury s cílem systematicky a v širokém mezioborovém záběru prozkoumat renesanční a manýristické štukatéřství v českých zemích (NAKI II, Renesanční a manýristické štukatéřství v Čechách a na Moravě, DG18P02OVV005). V rozmanité oblasti výtvarného umění a architektury 16. století představuje štukatéřství velmi specifickou uměleckou produkci rozkročenou mezi figurální sochařství a dekorativní techniku výzdoby architektury, již u nás nebylo věnováno mnoho odborné pozornosti. Výjimku v badatelském zájmu tvoří několik špičkových památek s bohatými štukaturami – letohrádek Hvězda a arcibiskupský palác v Praze, zámky Nelahozeves, Kratochvíle, Bechyně, Jindřichův Hradec a Telč a kaple sv. Šebestiána v premonstrátském klášteře ve Znojmě–Louce. Okruh nejvýznamnějších objektů určených k nejpodrobnějšímu zkoumání byl na počátku projektu známý a zdánlivě

pevně daný. Situace se však změnila díky objevu epitafu rodiny Jana Hodějovského z Hodějova v Českém Rudolci, který významně rozšířil fond renesančních figurálních štuků na našem území.

Epitaf rodiny Jana Hodějovského z Hodějova nebyl dílem zcela neznámým – zmiňovala jej starší vlastivědná a topografická literatura a je také zapsán v Ústředním seznamu kulturních památek ČR, nicméně materiál, technologie zhotovení a stejně tak jeho výtvarné kvality byly donedávna skryty pod silnou vrstvou nátěrů, které zcela překrývaly a zaslepovaly jeho mimořádně hodnotnou renesanční podobu. Mimo vysoké umělecké kvality, řadící tento epitaf mezi vůbec nejvýznamnější práce renesančního štukatéřství českých zemí, tkví hodnota tohoto objevu v jeho intaktnosti a autenticitě. Díky poměrně časnému převrstvení a následnému přidávání dalších vápenných nátěrů bez snahy epitaf očistit a nějakým způsobem jej rekonstruovat bylo možné, po postupném sejmutí těchto druhotných vrstev, poznávat a detailně prozkoumat

techniku zhotovení reliéfů ve všech materiálových rovinách a nuancích. Hlubší poznání původních technologií umožnilo nejen následný kvalifikovaný restaurátorský zásah, ale v širokém spektru významně rozšířilo naše znalosti o renesančním sochařství.

V této publikaci se snažíme o ucelenou prezentaci všech důležitých poznatků získaných o epitafu v mezioborových souvislostech. Proto knihu otevírá text o stavebních dějinách kostela Narození sv. Jana Křtitele a jeho významu jakožto důležitého pohřebiště místních šlechticů. Následuje část představující epitaf rodiny Jana Hodějovského z Hodějova v kulturněhistorickém a uměleckohistorickém kontextu, v níž je podrobně představen objednatel a epitaf je srovnán s jinými renesančními díly sepulkrálního charakteru. Ve třetí kapitole jsou rozebrány nejzajímavější objevy restaurátorského průzkumu a zevrubně popsán postup restaurátorského zásahu. Následně jsou blíže představeny výsledky materiálových analýz a dalších přírodo-

vědných průzkumů, které umožnily rekonstruovat technologické postupy použité při vytváření díla. Závěrečná kapitola v návaznosti na přírodovědné průzkumy shrnuje výsledky klimatických měření v kostele, jež směřovaly k navržení dlouhodobých opatření na ochranu zrestaurovaného epitafu.

Na závěr bychom rádi poděkovali farnosti v Českém Rudolci a bratrům karmelitánům v Kostelním Vydří, kteří spravují kostel Narození sv. Jana Křtitele, za umožnění vstupního restaurátorského průzkumu. Na samém počátku jsme netušili, že tento prvotní průzkum motivovaný pouhou zvědavostí a snahou o pečlivé ověření nejasných indicií v důsledku povede ke komplexnímu restaurátorskému zásahu a obnově výjimečného díla. O to více si nyní ceníme vstřícného přístupu správce památky i podpory Fakulty restaurování, a především výsledku několikaleté poctivé práce restaurátorského týmu a dalších odborníků, kteří k restaurování přispěli.

Summaries

The Church of the Nativity of St. John the Baptist in Český Rudolec on the Bohemian-Moravian Border: A Place of Worship, Final Resting and Eternal Memory in the Late Middle Ages

The key story behind the Late Medieval appearance of the church in Český Rudolec is the story of a successful and wealthy man Václav of Maříž (documented in 1449–1494), who was a servant of the Lords of Hradec and the Burgrave in Telč (1449–1463), and who owned Český Rudolec from 1458 and the nearby village of Liděřovice from 1464. When his wife died in 1470, and he buried his only son Oldřich in 1482, Václav began to contemplate the salvation of his soul. He established several foundations to support the local altars in Český Rudolec and Telč, save himself and his ancestors, and leave something behind – something that would commemorate him and his family. Towards the end of his life, he also invested significant amounts of money in the reconstruction of the church which was to become his final resting place.

In the mid-1480s, a new chancel was built and its walls were decorated with paintings. A new baptismal font appeared in the church in 1488, and around the same time the wood carving of the Crucified Jesus was made. In 1485, a new *fabrica ecclesia* foundation by the St. Wenceslas Altar was established. Seven years later, Václav of Maříž wrote his testament, and after that (the exact date remains unknown) the reconstruction of the flat-ceiling

nave commenced. Once the perimeter walls were extended in height and the northern wall was buttressed by two piers, the vault of the two naves was made, inspired by the recent vault of the Church of St. Jacob in Telč where Václav was building another memorial at the same time by the Altar of the Ten Thousand (the work began in 1485). The built-in choir-loft came last, with the Lord's table inserted in the parapet and with a winding stone staircase which can be entered through a saddle portal with the motif of diamond bossage indicating that it was probably made at the end of the 15th century or later.

Problems related to the dating of the vaults in two-nave churches southwest of Telč would require a separate study; however, it is highly likely that the vaulting of the two naves in Český Rudolec was built before Václav of Maříž died (the last documented date of his life is 1494, and we know today that he was already dead in 1499). Since neither of his daughters, Barbora or Kateřina, took care of their father's tomb and left it unfinished (the date of his death was not carved in the tomb stone), one can hardly assume they invested in costly church reconstruction like their father before them.

The Family Epitaph of Jan Hodějovský of Hodějov: Art History Perspective

The Church of the Nativity of St. John the Baptist in Český Rudolec was an important *locus memoriae* for several generations of knights and their families in the Late Middle Ages and the Early Modern Period. The family epitaph of Jan Hodějovský of Hodějov was created in 1582 and needs to be studied in the context of that period. The piece is extraordinary for a number of reasons: its magnificent design, which stands above the usual production of sepulchral monuments of knight aristocracy in rural churches; its figurative parts of outstanding art quality; and last but not least its unique material combination of granite and lime stucco with polychrome that imitates marble and other materials. All of this makes it a very important sculptural work in Bohemia and Moravia in the Renaissance period.

However, the piece was not studied by scholars for a long time because of its past modifications and non-original condition. Due to many additional layers of secondary painting, the sculptural quality and unique material composition could only be fully appreciated after this work of art was completely restored by a specialist in 2021. A formal analysis clearly showed that the epitaph had been made by sculptors working for Zachariáš of Hradec in Telč in the 1570s and 1580s. The closest analogy of the figurative stucco part of the epitaph can be found

in the portraits on the tomb effigy of the Lord of Telč and in the decoration of the vaulting and altar in the Funeral Chapel of All Saints at the Telč Château. The stone epitaph of the Hodějovský family was created by the same sculptor who was making tomb stones for burghers in Telč, several of which have been preserved to date.

The epitaph is truly remarkable due to its extraordinary polychrome. The works of art made with stucco in the Renaissance period were usually presented in white with slight hints of gold or other colours while the epitaph in Český Rudolec has complete polychrome and its colours imitate more expensive materials to a large extent (marble most of all, but also onyx or agate). Due to this colour concept, the epitaph bears comparison with other exclusive works for which these luxurious materials were really used, such as the epitaph of Václav Morkovský of Zástřizly in Boskovice and the tomb stone of Jan Popel of Lobkowitz in the St. Vitus Cathedral in Prague. Marbles with interesting colouring, used for sepulchral monuments in the highest social circles, were usually delivered from Austria; however, Jan Hodějovský probably preferred a more affordable solution for his family memorial with less complicated logistics, so locally available materials were used instead.

The Restoration of the Family Epitaph of Jan Hodějovský of Hodějov

The Renaissance epitaph, which can be found in the older, northern wall of the church nave, is a combination of brickwork, granite and polychrome lime stucco. The architectural frame (aedicula) as well as the plinth with coats of arms were carved in granite. The figurative parts were modelled in stucco with added polychrome, which imitates various kinds of marble in the central part of the epitaph. First, a reinforcement lattice was made and covered with scratch coat plaster; the fine modelling stucco was applied later. The unusual colour of the stucco decoration surface imitating marble makes this recently restored work of art even more unique. Another extraordinary feature is the tow used to imitate the hair of the Crucified and Triumphant Jesus Christ.

The condition of the epitaph prior to the restoration was rather poor due to its old age and unprofessional long-term maintenance during which a number of thick secondary layers of paint were added. Both the stucco and the architecture had many additional layers on them, which completely covered the original modelling of the whole piece. Removing these layers fully exposed the actual extent of damage: particularly the loss of stucco

mass, stone and Renaissance polychrome in some areas as well as a number of cracks, large cavities, disintegration of the stucco layers and lower cohesion and adhesion of the polychrome. The numerous secondary repairs also became the source of sulfate salts.

The restoration specialist first removed all the secondary interventions (the layers of paint and stucco). Then the structure of the degraded material was reinforced, the cavities were grouted and the plasticity and colours of the piece were renewed. All the materials and technologies used were tested in laboratory conditions before it was attempted to use them *in situ*; these attempts helped select the best method or material to be applied on the whole piece. As a result, the epitaph is now similar to what it looked like at the end of the 16th century when it was created. Due to its memorial function, it was undesirable to present the epitaph as a fragment, which is why it received plastic and colour retouching, and it looks complete now. After the restoration was finished in the summer of 2021, the work of art was presented in its previously unseen form to experts and general public.

The Family Epitaph of Jan Hodějovský of Hodějov: Technological and Material Analysis

A detailed scientific analysis of the family epitaph of Jan Hodějovský of Hodějov in Český Rudolec was performed to provide an understanding of the technological construction and material composition of this sepulchral monument. It was closely connected to the finding of this work of art, its examination by a specialist and subsequent professional restoration, and it used advanced as well as traditional methods of the non-invasive and invasive spectrum.

Infrared thermography revealed new information about the construction of the piece. Detailed material analyses, petrography of the stucco mortars and the RTI technique, enabling interactive imaging of the surface, helped provide a detailed description of the materials and technology procedures used and determine the actual extent of damage of the stucco and colour layers on the monument.

The detailed technological and material analysis focused on the original polychrome. The outcomes include the description of the technique, the construction and the composition of the colour layers (which were not the same all over the epitaph). The analysis also dealt with the composition of other materials used for the piece and uncovered by the restoration specialist, such as the font fill

in the inscription of the dedication panel or the threads found in Jesus Christ's hair. In addition, the extent of damage and possible causes of such damage were examined: the main tasks included determining the level of humidity and salinity on the epitaph and its immediate surroundings because both factors were already harmful to the epitaph long time ago, perhaps even from the very beginning. The epitaph was probably also damaged by the only realized intervention (repair) performed not long after the monument had been created, possibly at the beginning of the 17th century. The plaster putty used at that time caused further damage to the monument.

The results of the analysis are discussed in the paper in the context of other stuccos created in the same period and compared to other sepulchral monuments, such as the tomb effigy of Zachariáš of Hradec or the stucco decoration in the Chapel of All Saints at the Telč Château with which the epitaph in Český Rudolec is connected not only by a similar formal appearance but also by the personal relationship of the two people who ordered these two works of art. The epitaph can be compared to other sepulchral monuments as well, such as the Renaissance epitaph of Václav Sr. Morkovský of Zástřizly and Kunka of Korotín in Boskovice.

Microclimate Measurements in the Church of the Nativity of St. John the Baptist in Český Rudolec

The indoor and outdoor climate was measured in the Church of the Nativity of St. John the Baptist in Český Rudolec for one year. The risk assessment of the indoor climate induced damage focused on the epitaph of Jan Hodějovský restored during the measurement period. The aim was to identify possible sources of humidity: the role of air humidity and humidity rising from the foundations of the church. Because the measurement period was only one year long, a chemical and technological analysis of the epitaph had to be carried out as well to provide further information and identify what impact the climate had on the artefact in the past (prior to the restoration). The data obtained through this analysis proves that the air coming

inside through the building envelope is a significant factor – indoor temperatures closely follow average temperatures in the outdoor environment. The humidity level near the epitaph is high but quite stable: the average relative humidity was 72.1% (ranging from 85.7% to 46.7% throughout the measurement). In winter, temperatures below zero were recorded as well, yet the wall temperature did not drop below the dew point as predicted due to air humidity condensation on the interior walls. The effect of the epitaph material composition on the acceptable range of microclimate values is discussed in the paper, and technical solutions for improving the indoor climate are briefly proposed.

Zdeňka Míchalová (ed.)

Epitaf rodiny Jana Hodějovského z Hodějova v Českém Rudolci

Jazyková korektura: Lenka Hájková

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Lektorovali: Petr Gláser, Matěj Kruntorád, Zdeněk Vácha

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