Prague 2023

Field Trip Booklet

May 22-27

Edited by:

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ITINERARY

DAY ONE, MON. 22 MAY

BRNO

We will meet at Vienna Hauptbahnhof at the base of the escalator to platform 9 (on the main concourse) at **7:50.**

The train leaves Vienna at 8:10.

We will arrive in Brno at 9:36 and explore the city. Your bags can be left in lockers at the train station.

BRNO TOWN HALL AND CHAPEL

✣ James Leadbetter: *The Hussites and Hussitism*

Lunch

BRNO DOMINICAN CLOISTER (MEDS ONLY)

VILLA STIASSNI AND MASARYK QUARTER (CH ONLY)

✣ Daniela Baçe: *Modernist Architecture of Brno: Preservation, Branding and Tourism*

The train leaves Brno at 17:09 and arrives in Prague at **20:11.** Tickets booked: Carriage 1, Seats 1-39

Check in to Hotel Zlatá Váha

DAY TWO, TUES. 23 MAY

PRAGUE

PRAGUE CASTLE

Leaving the hotel at 8:30 to walk to the castle

10:30: Visit to the triforium in the cathedral

✣ Bernát Rácz: *The Bronze Statue of Saint George in Prague Castle*
✣ Kornél András Illés: *Prague in the Period of Charles IV*
✣ Ece Derindere: *St. Vitus Cathedral as a Royal Burial Site and the Funeral Rite of Charles IV*

Lunch

- � Zorana Cvijanović: *Medieval Military Orders in Prague*
- ✤ Mustafa Ada Kök: *Bradác (the Bearded Man) in Prague: Extreme Weather Events in the Middle Ages*
- ✤ Batuhan Akkaya: *Prague and its Floods: Impact and Protection Measures*

WALKING TOUR OF ART NOUVEAU SITES (CH ONLY)

- ✤ Solveig Vanniez: *The Art Nouveau Architecture in Prague as Part of European Heritage*

WALKING TOUR OF PRAGUE CITY CENTRE (MED ONLY)

- ✤ Lauren Baker: *St. Agnes of Prague and her Convent*
- ✤ Tinatin Mirianashvili: *University Foundation in Prague*

Reception at Prague Centre for Medieval Studies (time to be confirmed)

DAY THREE, WED. 24 MAY

KARLŠTEJN

Train leaves Prague at 08:51 and arrives in Karlštejn at 09:31

- ✤ Roxane Pourchet: *Is Trdelník a Czech tradition?*
- ✤ Géza Kulcsár: *Astrology, Alchemy, and Magics at the Court of Wenceslas IV*

11:05: Chapel tour for Medieval Studies group 1

11:25: Chapel tour for Medieval Studies group 2

12:05: Chapel tour for Cultural Heritage students

Train leaves Karlštejn at 14:58 and arrives in Prague at 15:40

The evening is your own. The ticket to Prague castle lasts for two days. You may wish to revisit parts of the castle (buildings open until 17:00, grounds until 22:00). It will also be possible to visit the St. Agnes Convent.

DAY FOUR, THURS. 25 MAY

PRAGUE

Leaving hotel at 8:30

JEWISH QUARTER

- ✤ María Ruigómez Eraso: *Jewish Cemeteries: Issues for Archaeology and Heritage*

PRAGUE TOWN HALL

Tour booked for 12:30. 90 min long tour

Lunch

THE EMMAUS MONASTERY

- ✤ Fattima Naufil Naseer: *The Emmaus Monastery as a Difficult Heritage Site*

✁ Tvrtko Srdoc: *The Emmaus Monastery and the Revival of the Slavonic Liturgy*

VYŠEHRAD (MEDS ONLY)

Arriving by 16:30

✁ Rastko Stanojević: *In the Mist of National Narratives – the History of Vyšehrad Castle*

TBC: BABA COLONY (CH ONLY)

✁ Alena Brabencová: Werkbund *in Czechoslovakia: The Functionalist Project of Baba Colony*

7pm: Tynska Literary Kavarna

DAY FIVE, FRI. 26 MAY

KUTNÁ HORA

Leaving the hotel at 7:30

SEDLEC CATHEDRAL AND OSSUARY

✁ Pema Wangchuk: *Sedlec Abbey and Monastic Heritage between Religion and Tourism*
✁ Julia Cunha: *Sedlec Ossuary: Interpreting Morbid Heritage*

ST BARBARA'S CATHEDRAL

✁ Tetiana Akchurina: *Kutná Hora, The Cathedral of Saint Barbara and her Cult among the Miners*

Lunch

SILVER MINES

✁ Davide Politi: *Silver Mines in Medieval Bohemia*

Tours at: 13:00 and 13:30. No one will be asked to enter enclosed spaces who does not wish to.

Train leaves Kutná Hora at 17:32 and arrives in Prague at 18:37

DAY SIX, SAT. 27 MAY

RETURN TO VIENNA

Leaving the hotel at 8:15, arriving back in Vienna at 13:15

Tickets booked: Carriage 1, Seats 14-48

PRACTICAL INFORMATION

INSTRUCTIONS BEFORE TRAVEL

Please don't forget:

- Please bring your **passport**, **CEU student card** and (for non-EU citizens) your Austrian ID card.
- Please also bring your proof of health insurance.
- Every day we will visit a religious building so pack appropriate clothes. Shoulders and knees must be covered.
- Bring sunscreen.
- An umbrella would be useful in both rain and sunshine, as well as raincoats.
- We will walk a lot, including over unpaved ground and on uneven surfaces. Bring appropriate shoes and potentially blister plasters.
- You may want to bring paracetamol and earplugs.
- Phone charger.

You do not need to bring bedlinen and towels.

DURING THE TRIP

The department will cover all travel, accommodation and entrance fees. Breakfast at the hotel is included, however you will need to cover your other meals/drinks. It is unlikely there will be time to eat in restaurants at lunchtime. Bring snacks. There is a Billa 500m from the hotel.

Remember that Czechia does not have the euro. You can use your European debit cards almost everywhere and get cash from an ATM. The exchange rate fluctuates but 1 euro is approximately 23 Czech koruna.

Please add the following numbers to your phone in case an emergency arises:

EMERGENCIES

112 – Europe-wide emergency number

Please inform us if you call an emergency number.

HOTEL DETAILS

Hotel Zlatá Váha

Senovážné náměstí 981/21

Praha 1, 110 00, ČR

Phone numbers:

+420 245 001 540

+420 734 353 440

The Hussites and Hussitism

James Leadbetter (United Kingdom)

On the 6th of July 1415, in the city of Constance, Germany, a man who had refused to recant his criticism of the Catholic church was burnt at the stake. Supposedly, his last words were a promise that others would take up his cause of reform and not be suppressed. This man is known to history as Jan Hus. These supposed last words and hopes for reform were given prophetic weight by Martin Luther, who would nail his Ninety-Five Theses to the church of Wittenberg in 1517, 102 years after Hus' execution. Bohemia and Europe, however, would not need to wait a century to see others resist the Catholic church, and Hus', movement is known to history as the Hussites. What were the teachings of Jan Hus? What did he preach that resulted in such a condemnation?

The Hussites and Jan Hus were influenced in their desire for reform in part by the writings of John Wycliffe (1328-December 1384) and Lollardy especially. However, there was a difference in theological ideas, most especially on the matter of transubstantiation where Hus accepted the teachings of Rome. However, to label the beliefs of the Hussites as monolithic would be a disservice, as the Hussite movement was in fact made up of a range of factions with differing beliefs. As such, it is best to view the Hussites as the supporters of Jan Hus. Of the teachings of Hus, anti-corruption can be taken as a core belief. He preached against the sale of indulgences and against what he saw as the moral failings of the clergy, who must be answerable to the other believers when they stray from their responsibilities. As one would assume, Hus also condemned the wealth of the church, even the Pope, who he saw as living too lavishly.

During the decades following his execution, the teachings of Hus, would as one might expect, resulted in anti-clerical and anti-papal feelings, leading to discontent and violence. The Hussite movement also began to have national influence, and this reform movement became central to Czech identity, receiving support from many sections of Bohemian society, and involving preachers such as Jerome of Prague, and members of the nobility. It also received support from members of the royal household, as well as many of the laity and poor.

During 1419, and increasingly so after the death of Wenceslaus IV, Prague and much of Bohemia would experience unrest which would eventually result in the conflict which would become known as the Hussite Wars. This violence would result in the expulsion of many Germans who, among other things, were Catholic and therefore seen as too loyal to the Pope. This meant that they were considered a threat to the Hussites, although this of course was also used as an excuse and caused much resentment between the German and the Czech populations. Due to this, it can be argued that the Hussite Wars were an outlet for Bohemian and Slavic national feelings, as stated by Francis Lutzow. This feeling is also aided by the nature of the beginning of the wars, where after the death of Wenceslaus, Sigismund of Luxembourg, the Holy Roman Emperor at the time, claimed the throne of Bohemia. This claim was disputed as he had not been elected king, which the opponents of Sigismund (many of whom were sympathetic to the Hussites,) used as an argument, stressing that Bohemian tradition required kings to be elected, a tradition which had been reinforced in 1212 by Frederick II with the Golden Bull of Sicily. Sigismund, therefore, could not ascend to the throne. Upon a compromise being reached between Sigismund and the ruling council of Prague, some of the more radical Hussites such as Jan Zizka departed Prague and would eventually end up in the city of Tábor.

The first major battle of the Hussite Wars is often known as the Battle of Sudoměř. Taking place on the 25th of March 1420, it was a Hussite victory. The victory is often attributed to Jan Zizka and his use of Hussite war tactics, using war wagons loaded with men armed with firearms. The use of fortifications alongside gunpowder weaponry resulted in the opposing cavalry force suffering heavy

losses despite outnumbering the Hussites. These tactics and this style of warfare would become famous throughout Europe, resulting in many impressive successes. However, the Hussites would eventually be beaten after a schism between the factions: the Taborites (a more radical section of the Hussites) would be beaten by Calixitines who joined with Catholic forces at the battle of Lipany on the 30th of May 1434.

Lipany would not see the end of the Hussites or the importance of the Hussite wars. George of Podebrady, King of Bohemia from 1458-1471, would be seen as a king of two peoples, due to his being a Hussite leader but also treating Catholics fairly and tolerantly. Then, later in the 19th and 20th centuries, Hussitism (alongside its prominent figures) and the Hussitism Revolution as it would be referred to were idealized to aid Czech nationalism, notably when Tomas Garrigue Masaryk in Geneva gave a speech on the 6th of July 1915, 500 hundred years after Hus' execution, he purposefully linked the Czech struggles against Austrian imperial rule to the earlier struggles of the Hussites against Habsburg forces.

Overall, Jan Hus' fateful and potentially anachronistic last words would prove true, with the works of Martin Luther and the subsequent Protestant Reformation. As such, Hussitism is often viewed as proto-Protestantism, however, there is much more to the Hussites and their beliefs as well as their impact on history. They would remain a symbol of Czech identity and would see a revival of historical importance with the nascent Czech nationalist who looked to them as a part of a glorious heritage.

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Fig. 1: A Depiction of The Hussite Wagenburg.
Wien Bildarchiv der Österreichischen Nationalbibliothek (15th century) from a manuscript on the art of warfare, Code 3062, fol. 148r.
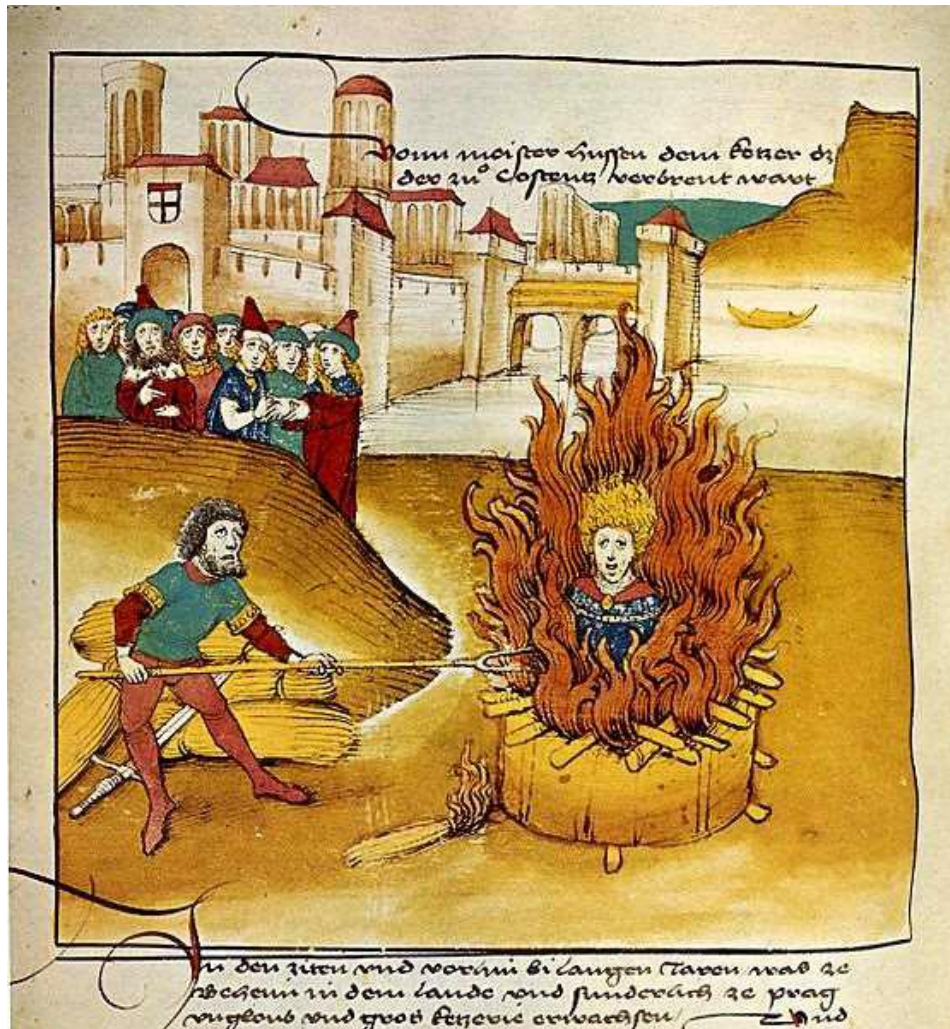
Fig 2: The Burning of Jan Hus at the Stake.
The Spiezer Chronik (1485) authored by Diebold Schilling the Elder (accessed 10.05.2023: https://commons.wikimedia.org/wiki/File:Spiezer_Chronik_Jan_Hus_1485.jpg)

<h1 style="text-align:center">Modernist Architecture of Brno: Preservation, Branding and Tourism</h1>

Daniela Baçe (Albania)

Brno, the second-largest city in the Czech Republic, is home to several iconic examples of modernist architecture. The city's unique blend of functionalist, cubist, and constructivist styles has earned a reputation as one of Europe's most important centers of modernist design. Therefore, today, there is a growing interest in preserving and promoting Brno's modernist heritage, both for its cultural value and its potential for tourism and economic development.

The Preservation of Modernist Architecture in Brno

In recent years, there has been a renewed effort to preserve Brno's modernist buildings, many of which were constructed during the interwar period between World War I and World War II. This has involved a combination of government funding and private initiatives, with the aim of restoring and maintaining these important cultural landmarks for future generations. The distribution of these buildings is in different districts. A few of the buildings that went through these processes are illustrated in the map of Figure 1. One notable example of modernist architecture in Brno is the UNESCO-listed Villa Tugendhat, designed by German architect Ludwig Mies van der Rohe in 1928-1930. L. Maurerová and J. Hirš point out the significant elements of passive solar architecture used in this building as demonstrated in Figure 2. Villa Tugendhat was well designed as it respects all technical elements (building orientation, plan thermal zoning, shading elements, internal thermal mass, and the dimension and orientation of glazing) to be categorized as unique. Nevertheless, the issue of preservation is still complex since it includes different stakeholders who share different opinions on its protection. The most challenging aspect is using the original materials and techniques that nowadays would require some special knowledge and extra funds to be applied. However, these buildings, along with others, are now protected by the city's Heritage Protection Act, which provides legal safeguards against their destruction or alteration.

Branding Brno as a Center of Modernist Architecture

Brno's modernist heritage is a key part of the city's identity and has the potential to attract visitors from around the world. There are a few events that take place each year and have their own brand and exclusivity to happen in Brno. This city organizes Brno Architectural Days Festival, an event that opens doors to many inaccessible monuments and modern buildings. However, Ilaria Brizi claims that the aim of the festival is not only to show the buildings but to spread knowledge of the past, present and future developments. It is an example of coexistence and appreciation of the values of the past nowadays. Moreover, to capitalize on this potential, the city has launched a branding campaign that emphasizes its modernist architecture and design. This campaign includes a variety of promotional materials, such as brochures, maps, and websites, that highlight Brno's modernist landmarks and encourage visitors to explore the city's unique architectural heritage. Furthermore, the city has also worked to establish partnerships with other organizations focused on modernist design, both in the Czech Republic and abroad. These partnerships have helped to raise awareness of Brno's modernist architecture and have created new opportunities for collaboration and promotion.

Tourism and Economic Development

As Brno's reputation as a center of modernist architecture grows, so too does the city's potential for tourism and economic development. Visitors from around the world are increasingly drawn to Brno's modernist landmarks, and this interest has created new opportunities for local businesses and entrepreneurs. For example, the Villa Tugendhat now hosts cultural events, concerts, and exhibitions and offers guided tours for visitors. Followed by Villa Stiassni, Villa Löw-Beer, and Jurkovič House

listed by Bright Nomad among the four best designs in modern architecture in Brno. Furthermore, the Avion shopping center, which was once a hub of modernist design and innovation, is now home to a range of shops, restaurants, and cafes that cater to both locals and tourists. In addition to promoting tourism, Brno's modernist architecture has also attracted the attention of international investors and developers and engages with new concepts and recent developments in the field of urbanism. Important to mention here Geotourism as a new promising field in this sector. Nevertheless, the city's unique architectural heritage is seen as a valuable asset that can help to attract new businesses and create new jobs, particularly in the creative industries.

To conclude, the preservation, branding, and promotion of Brno's modernist architecture represent a valuable opportunity for the city to showcase its cultural heritage and attract visitors from around the world. Through different pivotal and careful interventions, the modern architecture of Brno can still exist as an example for future generations. It is one way of demonstrating not only the architectural values and construction methods but to present the lifestyle and knowledge that is inherited from the past. Being part of the UNESCO World Heritage List is a further motivation for the preservation of such architecture and also improvements considering the authenticity that those buildings carry for the city. The question of the outstanding universal values that the modern architecture of Brno has, is established in different cultural and historical events that are organized by locals and invited foreign organizations. As the city continues to invest in its modernist landmarks and promote its architectural identity, it is likely to support further growth in tourism and economic development will take place in the years to come. In this way, Brno will offer more opportunities for the locals and tourists who want to know more about modern architecture and how it can coexist in its surrounding.

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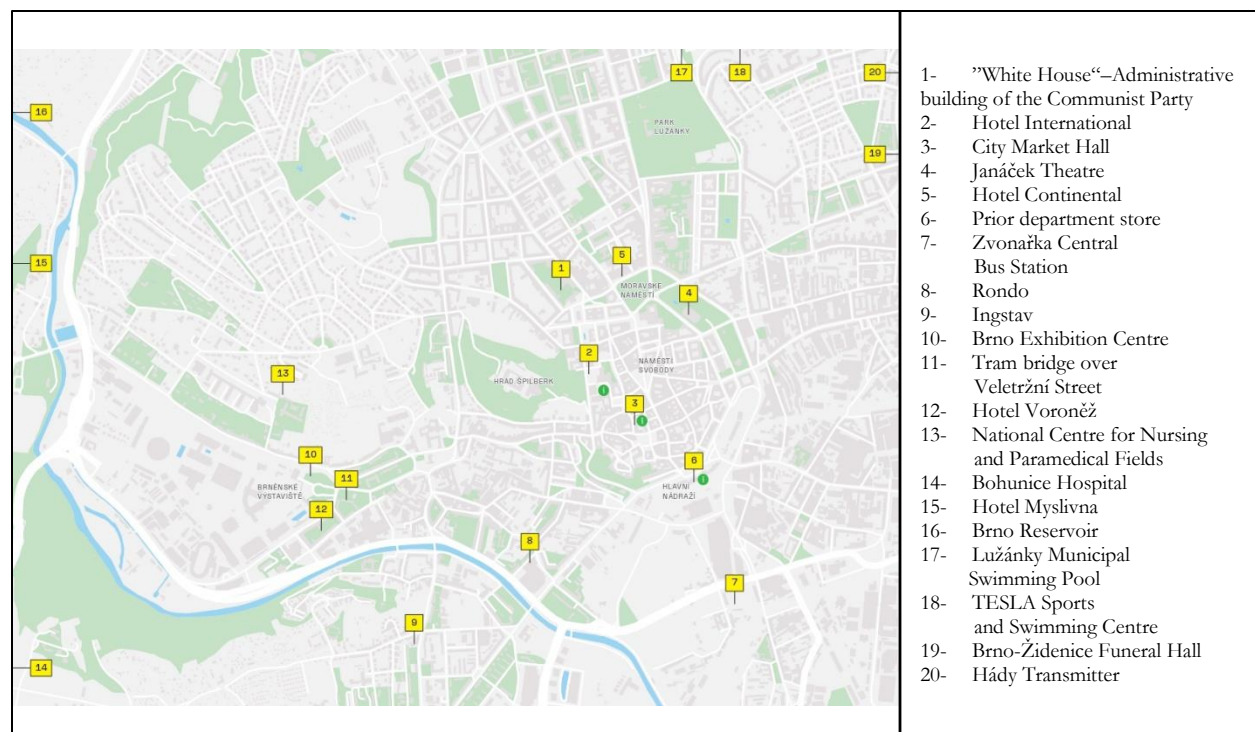|	
1-	"White House"–Administrative building of the Communist Party
2-	Hotel International
3-	City Market Hall
4-	Janáček Theatre
5-	Hotel Continental
6-	Prior department store
7-	Zvonařka Central Bus Station
8-	Rondo
9-	Ingstav
10-	Brno Exhibition Centre
11-	Tram bridge over Veletržní Street
12-	Hotel Voroněž
13-	National Centre for Nursing and Paramedical Fields
14-	Bohunice Hospital
15-	Hotel Myslivna
16-	Brno Reservoir
17-	Lužánky Municipal Swimming Pool
18-	TESLA Sports and Swimming Centre
19-	Brno-Židenice Funeral Hall
20-	Hády Transmitter

Fig. 1: Map of the Distribution of Modern Architecture Buildings in Brno.

Irena Lehkoživová, "Review: Brno Architecture Manual, by Rostislav Koryčánek and Plzeň Architecture Manual, by Petr Klíma," *Journal of the Society of Architectural Historians* 75, no. 2 (June 1, 2016): 245–46, https://doi.org/10.1525/jsah.2016.75.2.245.
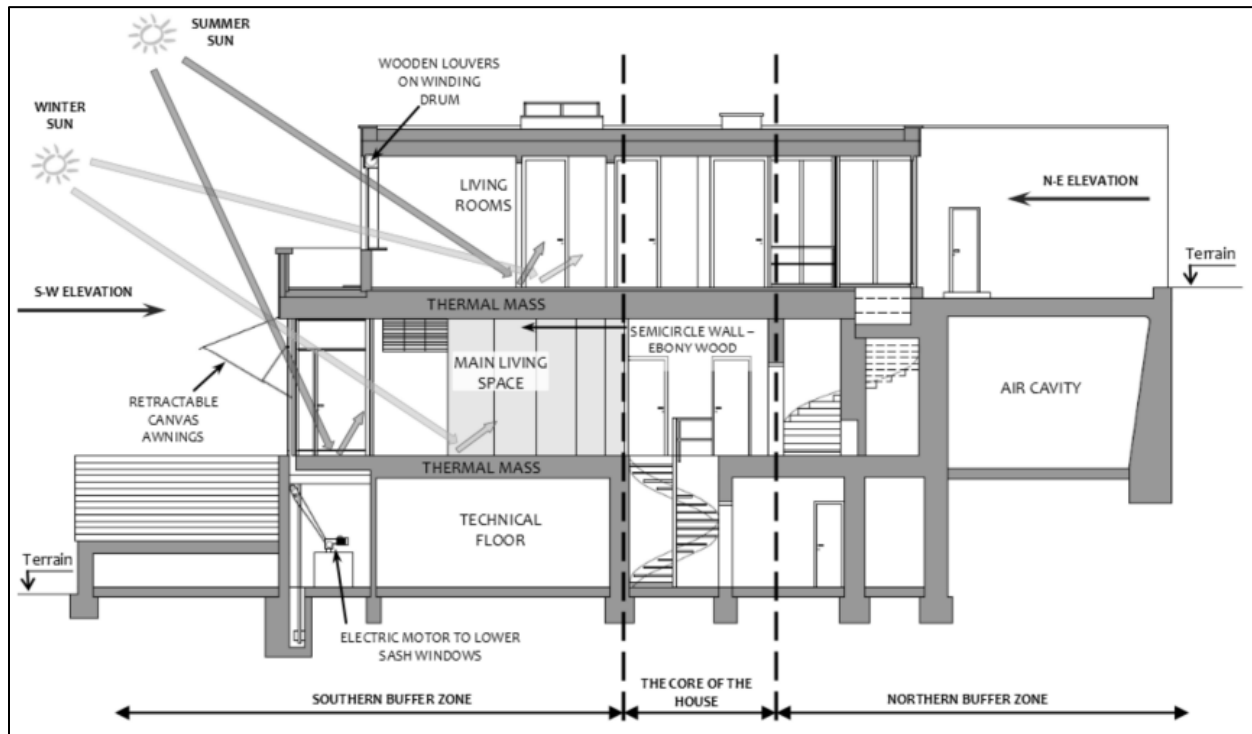
Fig. 2: Elements of the Passive Solar System in Villa Tugendhat.

Maurerová, Lenka and Hirs, Jiri. *Elements of Passive Solar Architecture in Villa Tugendhat,* 2014, https://www.researchgate.net/publication/269052999_Elements_of_Passive_Solar_Architecture_in_Villa_Tugendhat.

The Bronze Statue of Saint George in Prague Castle

Bernát Rácz (Hungary)

The statue depicting St. George slaying the dragon in the square of Prague Castle was made in 1373 by Martin and George of "Clussenberch" (Kolozsvár, Kingdom of Hungary – Cluj-Napoca, Romania). It is made of bronze (75% copper, 25% tin) and was originally gilded. The height of the statue is 196 centimeters (without the spear), the length of its base is 177 centimeters, and its width is 135 centimeters. The statue in the square today is a copy from 1967. The original monument can be seen on the "gothic floor" of the Old Royal Palace.

The composition recounts the popular story of the legend of St. George (died circa 300) in which the knight saved the daughter of a king from a dragon in the city of "Silena" (Libya). The inscription identifying the two artists was on the gold cross of the shield of St. George, which was stolen in 1749. As reconstructed by Ernő Marosi it read:

"A. D. M°CCC°LXX°III°. HOC. OPUS. IMAGINIS. S. GEORGII. P/er/. MARTINUM. ET. GEORGIUM. DE. CLUSSENBERCH. CONFLATU/m/. EST."

The background of the artwork's commission may be explained by the importance assigned to St. George's relics at the court of Charles IV (r. 1346–1378). In the 14th century, the Arm Reliquary of St. George was enshrined at St. George's Convent and a relic pertaining to the dragon was allegedly kept at Karlštejn Castle. In addition, the Banner of the Holy Warrior George, given to the St. Vitus Cathedral by Charles IV in 1355, was exhibited annually along with the relics of the Passion.

According to the chronicler Václav Hájek (d. 1553), the statue was damaged in the great fire of Prague Castle in 1541. The hand holding the spear was cut off. This incident is the first mention of the artwork and notably it specifies its location. In another incident in 1562, the statue was seriously damaged. This led part of the scholarship to believe that it was recast in the 16th century. What is lost from the monument, due to later interventions, is the daughter of the king, whom St. George saved. The original composition resembled the 14th-century English alabaster statuette preserved in the Washington National Gallery of Art (fig. 1). It is unknown in what context the artwork was originally positioned, but as early as 1541, it is mentioned on a fish holder connected to a fountain. The marshy landscape located on the base of the statue could indicate a similar original placement.

There are many different interpretations for the statue's artistic origin and, as of today, there is no consensus about the source for many of its stylistic traits. There were attempts to emphasize the antique connections of the artwork most notably by Edith Pogány-Balás. However, the statue is not a proto-renaissance equestrian monument, since it has to be placed in the traditions of the late Middle Ages and not in the tradition of the equestrian statues of antiquity. The question of the artistic origin is complicated by the fact that we have no information about the artwork's location before the 16th century, and the foreign artists do not help in clarifying the provenance. It is unknown where the composition was made but one likely possibility is Prague. Indeed, like Ivo Hlobil recently, many have tried to find its origins in the art of Bohemia and Austria. Jaromír Homolka has even proposed that the model of the statue was sculpted by the renowned Peter Parler (1330–1399). Nevertheless, as Ernő Marosi convincingly argued almost three decades ago, a Tuscan Trecento origin seems to be the most convincing. Marosi took on the theory of Jolán Balogh, who in 1934 had extensively described the Central Italian connections of the statue. She specifically connected it to the St. Michael appearing on the façade of the Cathedral of Orvieto, which is very similar in its profile and its hair (fig. 2). The Central Italian relations were specified by Marosi as being related to Tuscan traditions and specifically to the production of the 1350s and the 1360s which seem to have been quickly integrated into the

skillset of the two brothers. Marosi suggested that the St. Michael composition may have been a common model that was used by different schools in Northern Italy. These connections are not only important in relation to the profile view of the head but are also relevant to the entire compositional scheme. This attests to the idea that Martin and George must have been members of a Tuscan workshop when they were young, most likely in the 1350s, before returning to Várad (Oradea, Romania) in the 1360s, where they were already working on bronze equestrian statues by 1371. The technical execution of the work can also be traced back to the very same traditions. The most detailed technical analysis was published by Viktor Kotrba, which also included the previous examinations. The statue was made using the lost wax casting method. It was cast in one piece; therefore, it must have been an enormous endeavor.

The technical and stylistic elements demonstrate that the statue was a masterpiece of its time. Yet, its exact origins will continue to be a crucial question in the scholarship. Nevertheless, as Barbara Drake Boehm described, the statue remains the most important European bronze made north of the Alps since the Roman Empire.

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Fig. 1: St. George Slaying the Dragon, English alabaster carving, end of the 14th century, originally from the Quejana Monastery. Washington, National Gallery of Art, Kress Collection (Accession n. 1953.2.2.).
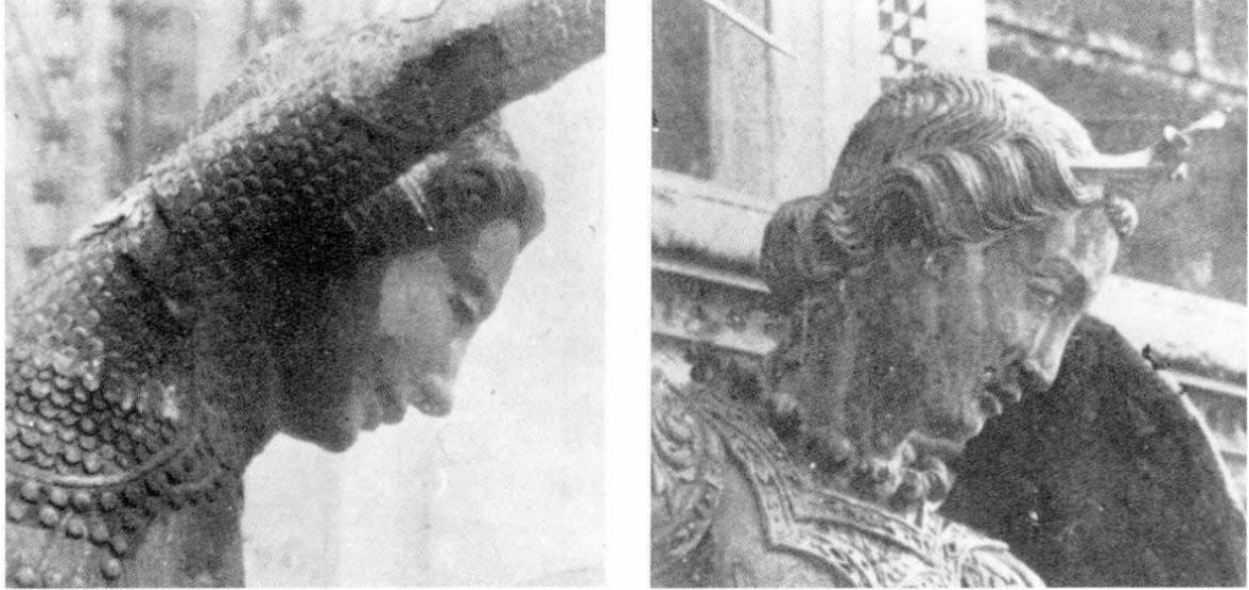
Fig. 2: St. George Slaying the Dragon (detail on the left), Martin and George of "Clussenberch", 1373. Prague Castle; St. Michael Slaying the Dragon (detail on the right), cast after an unknown artist's model by Matteo di Ugolino da Bologna, 1356. Orvieto, the western façade of the cathedral. Balogh, Jolán, "Márton és György Kolozsvári szobrászok" (Márton and György Sculptors from Kolozsvár) *Erdélyi tudományos füzetek*, 1934, I: Fig. 11–12.

Prague in the Period of Charles IV

Kornél András Illés (Hungary)

Prague has a great reputation among tourists worldwide for both its cheap and delicious beers, and also its striking medieval aesthetics. Indeed, when looking at the towers of the Charles Bridge against the backdrop of the Hradčany one could easily believe that a fair knight in shining armor will ride through the dense mass of tourists, street musicians, and vendors selling cheap jewelry or pencil-drawn caricatures. Charles IV (1316–1378), king of Bohemia (1346-1378) and Holy Roman Emperor (1355–1378), and his ambitious, representative urban project regarding the city of Prague had a key role in creating this unmistakable atmosphere.

Despite the immense impact Charles had on the city, it would be quite a stretch to say that Prague was insignificant before him. Although his father John of Luxemburg (1296–1346), king of Bohemia (1310–1346) rarely spent time in the city and thus its importance became somewhat secondary, Prague still functioned as a noteworthy episcopal center, thanks to its bishop Jan IV of Dražice. However, the reign of Charles lent weight to the present-day capital of the Czech Republic on a different level: the emperor wanted to develop Prague into an imperial capital that encapsulated the main elements of his representation and self-definition as both the heir of the Přemyslids, the pagan founders of the Bohemian state, as well as the universal Christian ruler.

Several elements of Charles' representation connected him to the very early days of the Bohemian state. However, the style in which Prague was rebuilt was very closely connected to the dominant European tastes of his own time. Thanks to the young Charles' education in France and military campaigns in Italy, the artistic styles of these lands profoundly influenced the way he represented himself in Prague. That resulted in a merger of Czech customs and the newly imported Western approaches and gave birth to a style that was typical for Prague and was imitated in several courts of Europe at the time, including in Poland and Austria.

The transformation of Prague into a true royal center resulted in several important urban projects. In 1333, Charles started to rebuild his royal seat in Prague, the Hradčany. He chose to transform this building complex into his seat because it had been the residence of Bořivoj I, the first Christian ruler of Bohemia. Thus, by moving into the Hradčany, Charles IV could connect his rule to the very beginning of the Czech state. Similarly great symbolic importance was attached to the construction of the Saint Vitus cathedral on the site of the previous basilica of the Hradčany: it was connected to the creation of the archbishopric of Prague, which detached the Bohemian church from the archbishopric of Mainz. The Charles Bridge, also constructed during the reign of Charles IV, had great representational value too. While it had a practical purpose as the only bridge in Prague connecting the two banks of Vltava, it was also part of the ceremony preceding the coronation of the Bohemian king The future ruler crossed it when he visited the Vyšehrad, the old residence of the Přemyslids. Thus, the bridge connected the present of the actual king to the kingdom's mythical past.

Charles IV's grandest project was probably the foundation of the New Town in 1348, which encircled the Old Town on the left side of the Vltava. With the construction of this new quarter, Prague became one of the biggest cities in Europe according to Jiři Fajt in *Prague: The Crown of Bohemia 1347–1437*. The new settlement incorporated the above-mentioned Vyšehrad, around which a spiritual center formed with an emphatically Slavonic character. This incorporated the Emmaus monastery, the parish church of Saint Cosmas and Damian, as well as the place where the much-venerated Saint Wenceslas died, the Stará Boleslav. Another important place in the New Town was its main square, today called Charles Square, the biggest open urban space in Europe during this era. Here, imperial relics connected to the Passion of Christ were displayed every year from 1350 onwards. Another of Charles' more

scholarly endeavors was the foundation of Prague University, which was ratified by the Bohemian assembly of the Estates and confirmed by Pope Clement VI in 1348. Although we have no exact information about the inspiration and model of the foundation, it seems plausible that the eminence of Paris' university served as an example. The university was also another site of the veneration of Saint Wenceslas, as the tenth-century prince became its patron.

In conclusion, we may say that the period of Charles IV was formative in the life of Prague. The structures built in these years became the most renowned landmarks of the city. The style that stemmed from his patronage became characteristic among the masters of Prague and became a model for elsewhere. However, probably the most important consequence of Charles IV's rule was the elevated symbolic importance of the city. By giving many of its spaces profound representative meaning, Charles turned Prague into the physical embodiment of his imperial self-definition.

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1. Castle
2. Hunger Wall
3. Carthusian Gate
4. Carthusian Monastery
5. Church of Saint Adalbert
6. Charles Bridge
7. Saint Peter's Gate
8. Mountain Gate
9. Saint Procopius's Gate
10. Saint John's Gate
11. Church of Saint Peter
12. Church of Saint Ambrose
13. Church of Saints Henry and Cunigunde
14. Church of Our Lady of the Snows
15. Church of Saint Michael
16. Church of Saint Stephen
17. Chapel of Corpus Christi
18. Emmaus Monastery (Na Slovanech)
19. Church of Saint Catherine
20. Church of Saint Apollinaris
21. Church of Our Lady and Saint Charlemagne
22. Church of Our Lady on the Lawn
23. Church of Our Lady
24. Church of Saints Peter and Paul
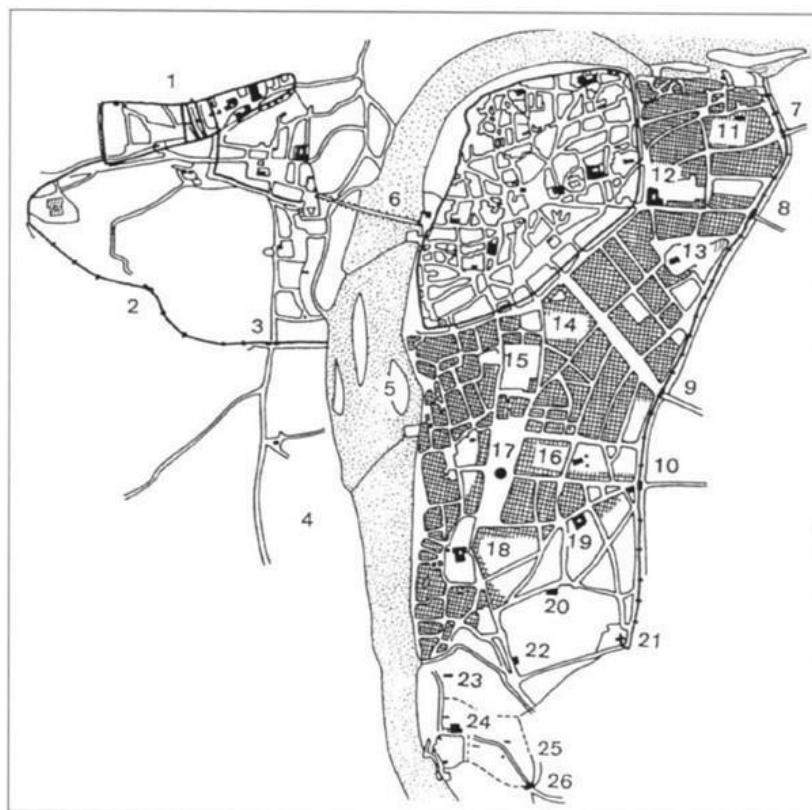25. Vyšehrad
26. Saint Pancras's Gate

Fig. 1: Plan of Fourteenth-Century Prague (hatched areas indicate the New Town).

Peter Crossley and Zoë Opačić, "Prague as a New Capital," in *Prague: The Crown of Bohemia 1347–1437*, ed. Barbara Drake Boem and Jiři Fajt (New York–New Haven–London: The Metropolitan Museum of Art–Yale University Press, 2005), 61.

1333
Charles the IV returns to Bohemia.
The reconstruction of the Hradčany begins.

1348
The Bohemian diet confirms the foundation of the university of Prague.
The foundation of the New Town.

1330   1340   1350   1360

1344
The construction of the Saint Vitus Cathedral begins.
Prague becomes an arcbishopric.

1356
The construction of the Charles Bridge begins.

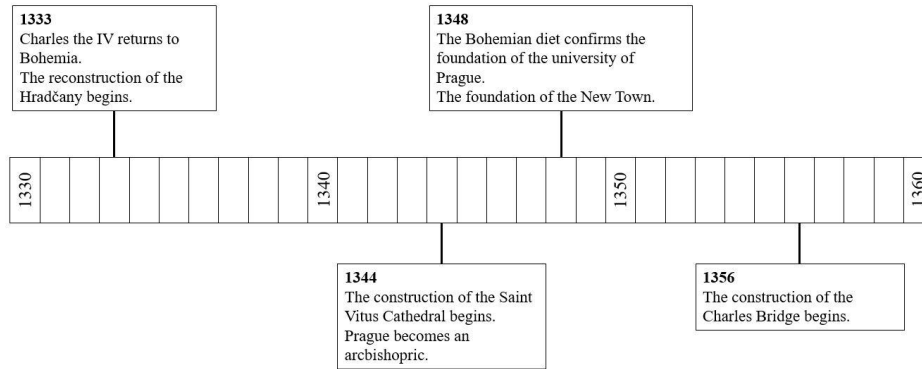**Fig. 2: Timeline of Charles IV's Most Important Projects in Prague.**

Diagram made by the author

St. Vitus Cathedral as a Royal Burial Site and the Funeral Rite of Charles IV

Ece Derindere (Turkey)

The construction of the Gothic cathedral, which was the third church built in Prague Castle, began in the year 1344 and was officially initiated by John of Luxembourg (1296-1346). However, its founding has been attributed to Charles IV, his son, as he had an active role in the church's building process and design after he became the new king of Bohemia in 1346 and later also Holy Roman Emperor. St. Vitus was intended from the very beginning to be the most important church in Bohemia, and its importance increased once Charles IV envisioned a place for it in his grand plan of fashioning the city of Prague into the political, cultural, and religious capital of the Holy Roman Empire. He wanted to make the church the main space for the coronation of future Bohemian kings, a treasury for the precious relics of saints, and most importantly a royal necropolis.

As Petr Uličny describes, the church was devoted to the four patron saints of Bohemia: namely, "St. Wenceslas, who built the first church, St. Vitus, to whom this church had been initially dedicated, Adalbert, the second bishop of the see of Prague, and St. Sigismund," former king of the Burgundians. Intriguingly, the relics of these four saints were located in the church in a way that created an invisible cross. At the center of this cross is the Virgin choir, where Emperor Charles and his family are buried. The purpose was clearly to ensure that Charles and his family were protected not only by the patron saints of Bohemia but also by the symbol of the Holy Cross. This saintly quaternity layout was likely planned by Charles IV from the beginning of the cathedral's construction, where his possible desire was to guarantee his eternal salvation and honor the memory of his family for eternity. Charles IV's two wills from 1376-1377 do not mention whether or not he wanted to be buried in St. Vitus, but František Šmahel argues that he did not need to do so. He had already clearly expressed his desire to rest there, by constructing an extensive family crypt inside the cathedral.

According to Šmahel, also it would not be much of an exaggeration to assume that Charles IV might have issued instructions for his ceremonial departure from this world in the same way that he had arranged his burial site. It is known that the funeral rituals were considered the final manifestation of kings' power and majesty to the outside world, which enhanced their posthumous charisma in the collective memory, and Charles IV had a highly developed sensitivity to court and dynastic ceremonies. However, no concrete evidence is available; there is no surviving single written account of his internment (unlike his coronation), and it is even possible that one was never produced. The information regarding his funeral was gathered from various eyewitness accounts, contemporary chronicles, and annals. As indicated by these records, it would not be wrong to say that the funeral was a replica of the coronation.

After the emperor died on Sunday, November 29, 1378, seventeen-day-long rites were initiated. This began with the embalming of his body by royal doctors and surgeons. The deceased sovereign's body was displayed in the audience chamber at the castle palace on a large bier covered in golden cloth and pillows surrounded by royal insignia that represented his sovereignty— three crowns (Lombardy, Bohemia, and Holy Roman Empire) were placed above his head, his ring was put on his finger, and the scepter, cross, and orb were placed in his hands. Allegedly, Charles IV requested a simple death shroud, with an almost monk-like appearance. However, his servants instead immediately dressed him in his most luxurious clothes, using those from his coronation: a purple cloak and trousers. The room in which his body was shown was also full of sumptuous carpets and artifacts. An uncountable number of candles burned around the catafalque, and hymns and bells echoed throughout the display of the king's corpse.

The second phase, *pompa funebris*, started on December 11. This part was one of the most interesting and unprecedented events of the time. Leading magnates carried the coffin containing the king's body from one church to another, following a particular route through Malá Strana (Lesser Town), the Old and New Towns, Vyšehrad, and Prague Castle. Various representatives of noble families and Prague guilds, and more than five hundred black-coated light-bearers, accompanied the coffin. On the final day of the funeral, on Wednesday, December 15, 1378, his body was laid to rest in St. Vitus Cathedral. The procession overall was a very costly endeavor. A considerable amount of black cloth and candles were needed for those who participated in the ceremony. Money from the royal treasury went to tradesmen for the textiles, to the tailors for the creation of the clothes, and to the candle makers. It was also profitable for carpenters and goldsmiths.

It is worth noting that Charles IV's predecessors, such as Otakar (1155-1230), Otakar II (1233-1278), and Rudolf (1282-1307), and some other kings, such as Vladislav II (1456-1516), George of Poděbrady (1420-1471), and Rudolf II (1552-1612) are also buried in St. Vitus Cathedral, making it a significant historical site.

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Bravermanová Milena and Helena Březinová. "The Fate of the Remains and Funerary Equipment of Czech Rulers and Their Family Members." *Folia Archeologica* 35 (2020): 107-121.

> This article is helpful to gain insights into the funerary equipment and remains of the Czech rulers and their family members that have been discovered through archaeological excavations. The authors discuss the importance of these findings and their significance for the study of medieval funerary practices. They also stress the challenges faced by historians and archaeologists in studying and preserving these graves and the artifacts in them.

Šmahel František, Martin Nodl, and Václav Žurek. *Festivities, Ceremonies, and Rituals in the Lands of the Bohemian Crown in the Late Middle Ages.* Leiden: Brill, 2022.

> This book mainly handles various examples of rituals in the late medieval times in Bohemian lands including royal funerals. As chapter three "The Last Moments, Funerals, Graves of Bohemian Kings" is directly related to this topic, it is useful for the study.

Klápště Jan. *The Archeology of Prague and the Medieval Czech Lands, 1100-1600.* Equinox Publishing, 2016.

> This book provides a comprehensive overview of archeological findings from the medieval period in Czech lands, focusing on the city of Prague and its neighboring regions. Alongside many other issues, it also provides an analysis of the tombs, crypts, and burial customs of the Bohemian monarchs and their families.

Kuthan, Jiri and Jan Royt. *St. Vitus Cathedral at Prague Castle.* University of Chicago Press, 2016.

> This book specifically deals with St. Vitus's Cathedral, which is located in the Prague Castle complex and had been the main traditional site of royal ceremonies including burials of Czech kings and queens for centuries, and its role in the political and cultural life of medieval Bohemia. It gives information about the

cathedral's architecture, art, and history including the memorials of the royals who were laid to rest there.

Uličny, Petr. "The Choirs of St Vitus's Cathedral in Prague: A Marriage of Liturgy, Coronation, Royal Necropolis and Piety." *JBAA* 168 (2015): 186–233.

This article is mainly important for understanding the relationships between the placement of choirs and the imperial necropolis in St. Vitus's Cathedral. As the author puts it into the words, his aim is "to recapture that part of the lost history of one of the most remarkable Gothic cathedrals."

Opačić, Zoë. *Prague and Bohemia: Medieval Art, Architecture and Cultural Exchange in Central Europe.* Routledge, 2009.

This book explores the cultural and artistic exchange that occurred in Central Europe during the medieval period, with a specific focus on the city of Prague and Bohemian lands. In the context of royal burials, it could be particularly valuable as it discusses the ways in which architecture and art both affected and reflected the legacies of deceased monarchs.

Opačić, Zoë. "Architecture and Ceremony in Cracow and Prague, 1335–1455." In *Medieval Art, Architecture and Archaeology in Cracow and Lesser Poland.* Routledge, 2014.

This article mainly discusses several parallel developments in medieval Prague and Cracow. It gives information about the general outline of the initiatives of Charles IV for setting up Prague as a city that represents the objectives of the empire. As the construction of St. Vitus is a part of this plan, the article provides insight into its role in the ceremonies and new architectural decorum of the city.

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Even though this book is not directly related to the topic of the study due to the period that covers, it could still provide a better understanding of burial goods, spatial aspects of tombs, and the way that the living interacted with the dead in medieval Europe.

Vercamer, Grischa, and Dušan Zupka. *Rulership in Medieval East Central Europe.* Leiden: Brill, 2022.

Chapter seven "The Ritual Practice of Power in Bohemia during the 14th Century" written by Robert Antonín considers the social and political dynamic of Bohemian Crown lands, where the king played a crucial role both as a spiritual and temporal ruler. The author sheds light on the importance of the burial rituals such as the construction of tombs, and religious ceremonies, and their role in consolidating royal power and legitimizing the monarchy. He also pays attention to the material culture that shaped these ritual practices.
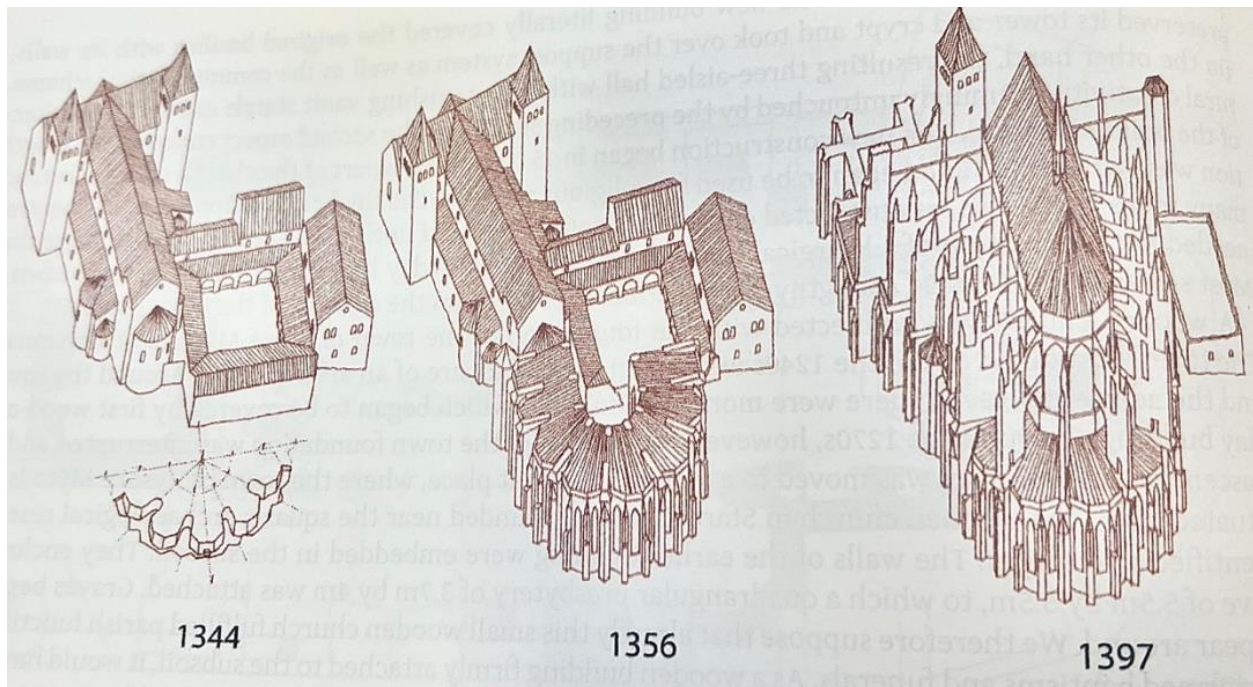
Fig. 1: The Construction Process of the St. Vitus Cathedral in the 14ᵗʰ Century.
Jan Klápště, *The Archeology of Prague and the Medieval Czech Lands, 1100-1600, (*Equinox Publishing, 2016), p. 84.
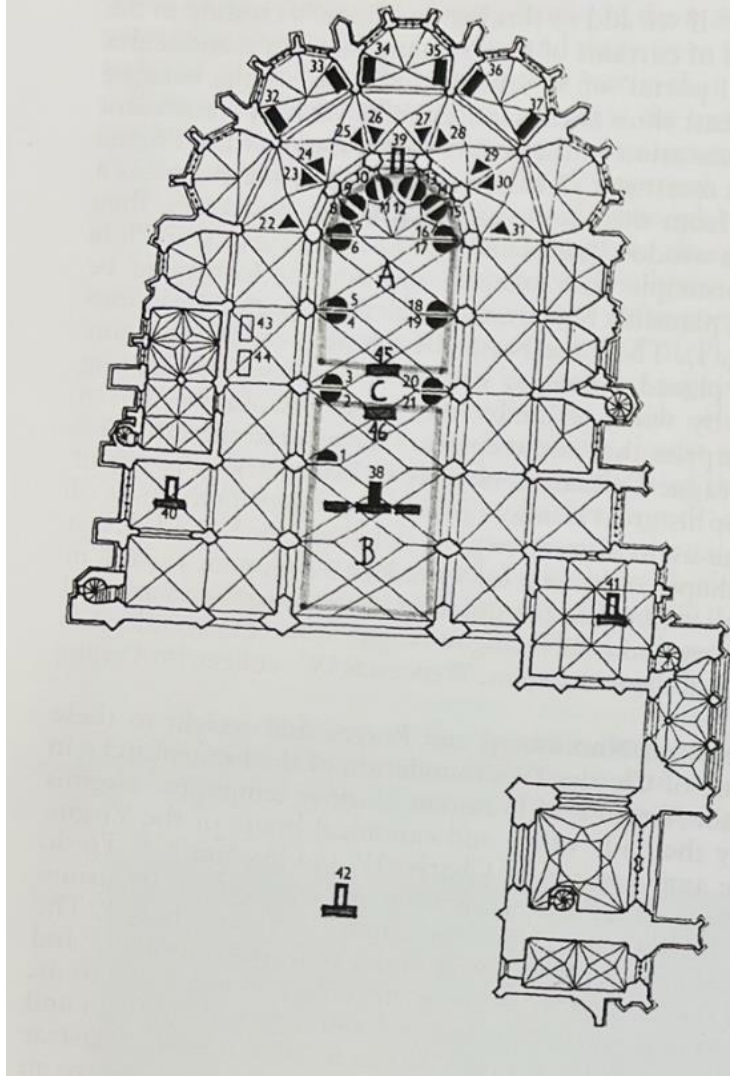
Fig. 2: St. Vitus Cathedral: Ground Plan Showing Altars. B — Choir of the Virgin, 38 — Tomb of Charles IV.

Paul Crossley, "Our Lady in Nuremberg, All Saints Chapel in Prague, and the High Choir of Prague Cathedral," in *The Archeology of Prague and the Medieval Czech Lands, 1100-1600,* written by Jan Klápště, (Equinox Publishing, 2016), p. 72.

Medieval Military Orders in Prague

Zorana Cvijanović (Bosnia and Herzegovina)

During the First Crusade (1096-1099), a new kind of monasticism was formed in the Holy Land. The members of these monastic orders served a military purpose in addition to their religious dedication. Eventually, upon the fall of the Kingdom of Jerusalem in 1187, some military orders began establishing their commanderies throughout Central and Western Europe while maintaining their knightly and pious diligence. The arrival of the military orders in Prague, of which the Templars and the Hospitallers are the best known, is connected to several factors, such as the German expansion in Bohemia and the urban development of Prague. Traces of the orders' presence in Bohemia can be found in the form of the institutions these knights used for their activities, ranging from the treatment of the ill to safeguarding the entrance to the town.

The Knights of Saint John, known more commonly as Knights Hospitaller, were the first to arrive in Prague in 1169. Invited into the Bohemian capital by king Vladislav II (reigned 1140-1158), they received land not only in Prague but in the extended area of the town and beyond. Their headquarters became the Church of Our Lady Beneath the Chain, named after a great gold chain which was used to close the monastery gate. The military purpose of the Hospitallers was reflected in the tactical position of the monastery, as the church was in close proximity to the Judith Bridge. The Church of Saint Francis of Assisi, housing the Knights of the Cross with the Red Star, the first Czech military order, played a similar strategical role to the Hospitaller church. The brothers of the newly founded order, who lived on the east bank of the Vltava, were given the right to collect tolls on the Judith Bridge, as well as maintaining the bridge and keeping the town gates secure.

However, nothing was more significant about the Knights Hospitaller than the traveler hospices they provided. The history of the military orders in Prague is that of the hospital. No charges were levied on those who sought remedies in the monastery premises, since both the Hospitallers and Knights of the Cross with the Red Star, alongside their obligations of obedience and poverty, vowed to devote themselves to the aid of the poor and sick. In Prague, leprosy patients received special care in what was known as *domus leprosorum*. These hospitals were run by the Hospitaller brothers, in cooperation with the Order of Saint Lazarus, who excelled in their care for those afflicted with leprosy. Even today, Lazarská Alley, on the northern edge of Charles Square, serves as a reminder of the former hospital. Additionally, the hospitals founded by the military orders played a significant role during the Black Death, when they proved to be effective in isolating Prague's infected population. Unfortunately, many of these hospitals were not preserved due to their demolition during the Hussite Wars in the 15th century, such as the Saint Elizabeth hospital in the Lesser Town, near the Strahov Monastery.

In contrast to the Hospitallers, the Knights Templar arrived much later, in the 1230s. Their appearance in Bohemia and Moravia was without the king's support, resulting in them receiving modest property where they could establish themselves. However, the monastery and rotunda of Saint Lawrence in Prague would eventually become the main headquarters of the Templars in Bohemia, whose task was to protect pilgrims on their way to the Holy Land. The Templar brothers reconstructed the rotunda to mirror the Jerusalem Church of the Holy Sepulcher, in addition to the residential and auxiliary buildings constructed at the location. The order's activity was most prominent between 1297 and 1308, when we see the Templars establishing their bases in rural areas of Moravia and Bohemia. We also have records of the order's participation in the Battle of Legnica (1241) during the Mongol invasion of Poland. However, further advancement of the order was abruptly cut off in 1312 upon their abolition by John the Blind of Bohemia (reigned 1310-1346), after which the Church of Saint

Lawrence in Prague was sold to the nuns of the Dominican Order. The remnants of the Saint Lawrence church rest today in Old Town, under the name of Saint Anna.

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> This article explores the military orders as a way of establishing identity, with a special focus on the orders' accumulation of relics and their presentation. In that context, the article mentions the Templar commandery in Prague excavated beneath the St. Anna church.

Boulton J. D. *The Knights of the Crown: The Monarchical Orders of Knighthood in Later Medieval Europe 1325-1520*. [Second edition] ed. Woodbridge: Boydell Press. 2000.

> Considered a novelty in its field, this book explores the chivalrous orders of the fourteenth and fifteenth centuries, of which the Order of the Garter and the Golden Fleece were the most prominent. The description of these orders gives an insight into diplomatic actualities of the time, as their foundation is frequently connected with one's political ambitions.

Central European University. Dept. of Medieval Studies, Steven Runciman, Zsolt Hunyadi, and Józef Laszlovszky. *The Crusades and the Military Orders: Expanding the Frontiers of Medieval Latin Christianity*. Budapest: Department of Medieval Studies, Central European University, 2001.

> A collection of essays on military orders and their systems, structures, and transformation between the tenth and thirteenth century. This collection particularly impresses with its geographical scope of the Crusades, ranging from the West to the Balkan and Central-East parts of Europe.

Karenberg, Axel. "Hospitäler in Prag Vom Hochmittelalter Bis Zur Aufklärung: (1135-1800)" (Hospitals in Prague from the High Middle Ages to the Enlightenment: (1135-1800)). *Sudhoffs Archiv* 79, no. 1 (1995): 73–100.

> An overview of hospital development in Prague, with the Middle Ages explained through the history of the Knight Hospitallers. The article provides an abundance of useful topographical information, such as the locations of the old monasteries that the order used for their treatment of the sick.

Libor Jan, Vít Jesenský. "Hospitaller and Templar Commanderies in Bohemia and Moravia: their Structure and Architectural Forms." In: *The Military Orders Volume II: Welfare and Warfare* (1st ed.). Routledge. 1998.

> A chapter that is rich with images of architectural structures of the Hospitaller and Templar commanding sites. Through them, and their analysis, the orders' main economic characteristics are revealed.

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Urban, William. "The Teutonic Knights and Baltic Chivalry." *The Historian* 56, no. 3 (1994): 519–30.

> An article about the expansion of the Teutonic Knights in Central and North Europe, and the order's impact in shaping the culture of chivalry in the Baltic region during the Northern Crusade. The article draws a portrait of an exemplary Teutonic knight with both his sacred and profane vocations.

Fig. 1: The Templar Commandery in Prague – Location and Hypothetical Development.

Libor Jan, Vít Jesenský. "Hospitaller and Templar Commanderies in Bohemia and Moravia: their Structure and Architectural Forms." In: *The Military Orders Volume II: Welfare and Warfare* (1st ed.). Routledge. 1998. Fig. 19.4.

Fig. 2: Hospitaller Commanderies in Bohemia and Moravia.

Libor Jan, Vít Jesenský. "Hospitaller and Templar Commanderies in Bohemia and Moravia: their Structure and Architectural Forms." In *The Military Orders Volume II: Welfare and Warfare* (1st ed.). Routledge. 1998. Fig. 19.1.

Bradác (the Bearded Man) in Prague: Extreme Weather Events in the Middle Ages

Mustafa Ada Kök (Turkey)

History of Bradáč

Bradáč is an 80-centimeter-long gothic relief of a bearded head carved into stone. Originally, it was part of the first arch of the Judith Bridge over the Vltava River. The Judith Bridge was Prague's first stone bridge, probably a replacement of a former wooden bridge whose destruction in 1118 due to a flood was reported by Cosmas of Prague (c. 1045-1125). The subsequent stone bridge was commissioned by King Vladislav II (1158-1172), named after his wife Judith (1135-c.1174), and labeled by the chronicler Vincentius (fl. 1140-1170) as an *opus imperiale*. The Judith Bridge was used to cross the River Vltava until the year 1342, when, according to the Chronicle of Francis of Prague (1290-1362), it was heavily damaged by a flood. A pillar of the bridge survives to this day but can only be seen if one descends to the boat jetty under the Charles Bridge. The Bradáč relief has been relocated to the embankment wall of the Monastery of the Knights of the Cross with the Red Star and is visible from the still-standing Charles Bridge, at the Old Town or eastern end. The Charles Bridge took over the function of the former Judith Bridge, providing a passage between Prague Castle and the Old Town. Its construction began in 1357 by the Holy Roman Emperor Charles IV (1316-1378) and was completed in the early 15th century. The identity of Bradáč itself, on the other hand, is still unknown. An urban legend has it that it is a portrait of an Italian builder of the former Judith Bridge, whose name remained unrecorded in history. Another theory is that it is the face of one of the grand masters of the Order of the Knights of the Cross. It has been also suggested that it depicts Jesus Christ.

Bradáč and Historical Hydrology

No matter after whom it was modeled, Bradáč served the people of Prague for centuries as a marker of rising water levels in the River Vltava. If the water level reached its beard, it was time to evacuate the surrounding environment before it was too late. This was because, once the waters rose to its mouth, covering the whole beard, water would start pouring into the adjoining streets of the city of Prague.

The fallibility of these records is estimated to be around 5-10 cm. It should also be noted that the ground level used to be far lower than it is today, approximately 3-3.5 m. Furthermore, the deforestation of the Vltava catchment basin and the construction of dams on the lower river led to a rise in Vltava's water level in the 13th century. Bradáč was used until 1714, when flood levels started to be recorded in ells (1/3 fathoms). In addition to its usage between the 12th and 18th centuries, Bradáč is an important source of evidence for the recording of past extreme weather events. It provides a chronologically wide range of documentary evidence for the historical hydrologist. With the peak water level marks reflected on different parts of the relief, scholars are able to attest to eighteen floods between the years 1481 and 1736 – while unfortunately the floods of 1118 and 1342 cannot be categorized with respect to the position of the stone head.

Bradáč is not the sole source of epigraphic evidence. Similar examples can be found at the castle rock at Děčín on the right bank of the Elbe River. Thanks to studies conducted in the discipline of historical hydrology, now it has become possible to draw some comparative remarks across time and space: present flood magnitudes in Europe are not that unusual within the framework of the last millennium, but some rivers like the Vltava and Po appear to be exceptional. It is also plausible to conclude that the flood of 2002 in Bohemia was evidently greater than all calculated (i.e. summer) floods that took place in 1481-1825. Consequently, this begs inquiry of the influence of global climate change in

relation to the degrees of extreme weather events in the *longue durée*. Above all, the Bradáč figure appears to be a strong indicator of the reciprocal relationship between humans and nature.

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> It combines hydrology and environmental history in a quantitative way with forty-six case studies. It is quite useful in terms of methodological approaches and different types of documentary data sources.

Brázdil, Rudolf, Oldřich Kotyza and Petr Dobrovolný. "July 1432 and August 2002—two millennial floods in Bohemia?" *Hydrological Sciences Journal* 51 (2006), pp. 848 -863.

> A comparative study of two different extreme flood events based on epigraphic and documentary sources. It also provides an account and a figure about the watermarks of floods found on Bradáč ranging from the fifteenth century to the present.

Brázdil, Rudolf, OldřichKotyza, Petr Dobrovolný, LadislavaŘezníčková and Hubert Valášek. *Climate of the Sixteenth Century in the Czech Lands*. Masaryk University, Brno, 2013.

> The study offers a broad paleoclimatic overview of the Czech lands in the sixteenth century. According to the water levels reflected on the stone head of Bradáč located near the River Vltava at the Monastery of the Red Cross, thirteen floods are identified in Prague during the sixteenth century.

Brázdil, Rudolf. "Historical climatology: definition, data, methods, results." *Geografickýčasopis*. Bratislava: Geografickýústav SAV, 2000, vol. 52, No 2, pp. 99-121.

> An introductory study on historical climatology. It provides an overview of different types of data, for example, narrative sources or epigraphic records like Bradáč, and a discussion of methodology.

Elleder, Libor, Herget, J., Roggenkamp, T., Nießen, A. "Historic floods in the city of Prague - A reconstruction of peak discharges for 1481-1825 based on documentary sources." *Hydrology Research* 44, no. 2, 2013, pp. 202-214.

> Its aim is to reconstruct certain floods taking place in the city of Prague from pre-instrumental and early instrumental periods. Based on the peak water levels reflected on the different parts of the relief Bradáč, such as beard, mouth, nose, eyes, and forehead, eighteen floods are attested.

Klapste, Jan. *The Czech Lands in Medieval Transformation*. Leiden, The Netherlands: Brill, 2012.

> It focuses on the cultural transformations of the thirteenth century in Czech lands situated in a European context. It provides crucial information about the Judith Bridge on the river Vltava as well as the water regime changes as a result of deforestation and the construction of dams.

Mutlová, Petra, Martyn Rady, Libor Švanda, Jan Hasil, and Irene van Rensvoude. *Cosmas of Prague: The Chronicle of the Czechs*. Edited by János M. Bak and Pavlína Rychterová. Central European University Press, 2020.

Cosmas of Prague's chronicle narrates events in Czech lands until the early twelfth century. An entry about the flood in 1118 indicates the presence of an earlier wooden bridge before the construction of the stone bridge of Judith in the twelfth century.

Prague City Tourism. "Prague: kids, the secret of golden poppyhead turrets and a dozen more Prague stories, Prague City Tourism." (Prague: Prague City Tourism, 2019). Consulted on 13-04-2023: https://www.praguecitytourism.cz/file/edee/2020/01/brozura-praha-pro-deti-200x200-uk-web.pdf.

A pamphlet designed for a target audience of children. It provides tales of thirteen places in Prague, one of which is Bradáč. Besides its history and function, it also gives different urban legends after whom Bradáč's face might have been modeled.
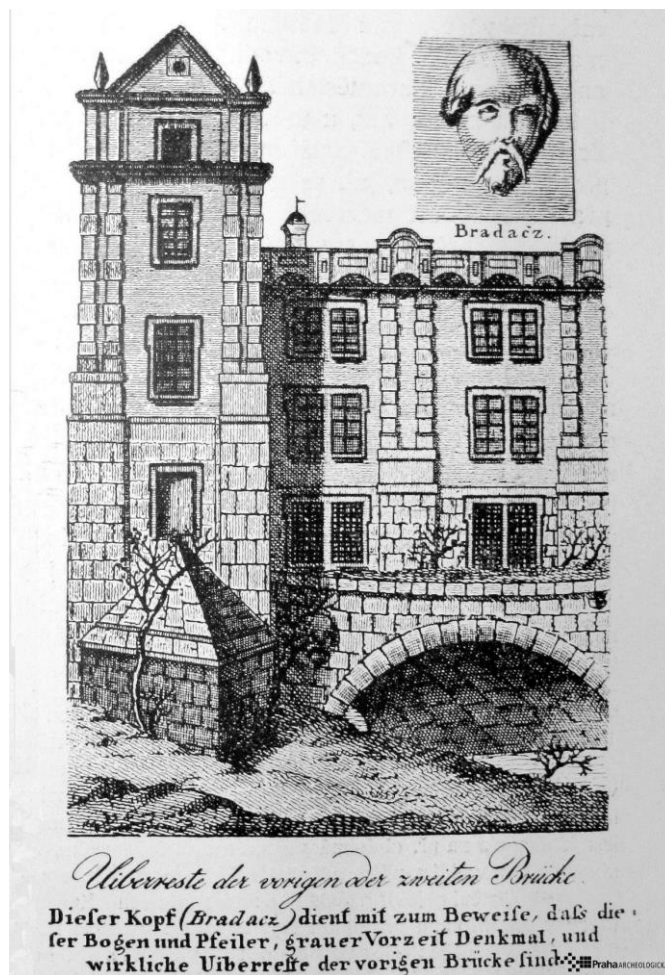

Fig. 1: Bradáč and Judith's Bridge by W. F. Welleb in 1827.

Jaroslav Podliska, "KLÁŠTER KŘIŽOVNÍKŮ S ČERVENOU HVĚZDOU A POZŮSTATKY JUDITINA MOSTU," Praha Archeologická, 2017, March 20, 2023, http://www.praha-archeologicka.cz/p/289?tgo=46.
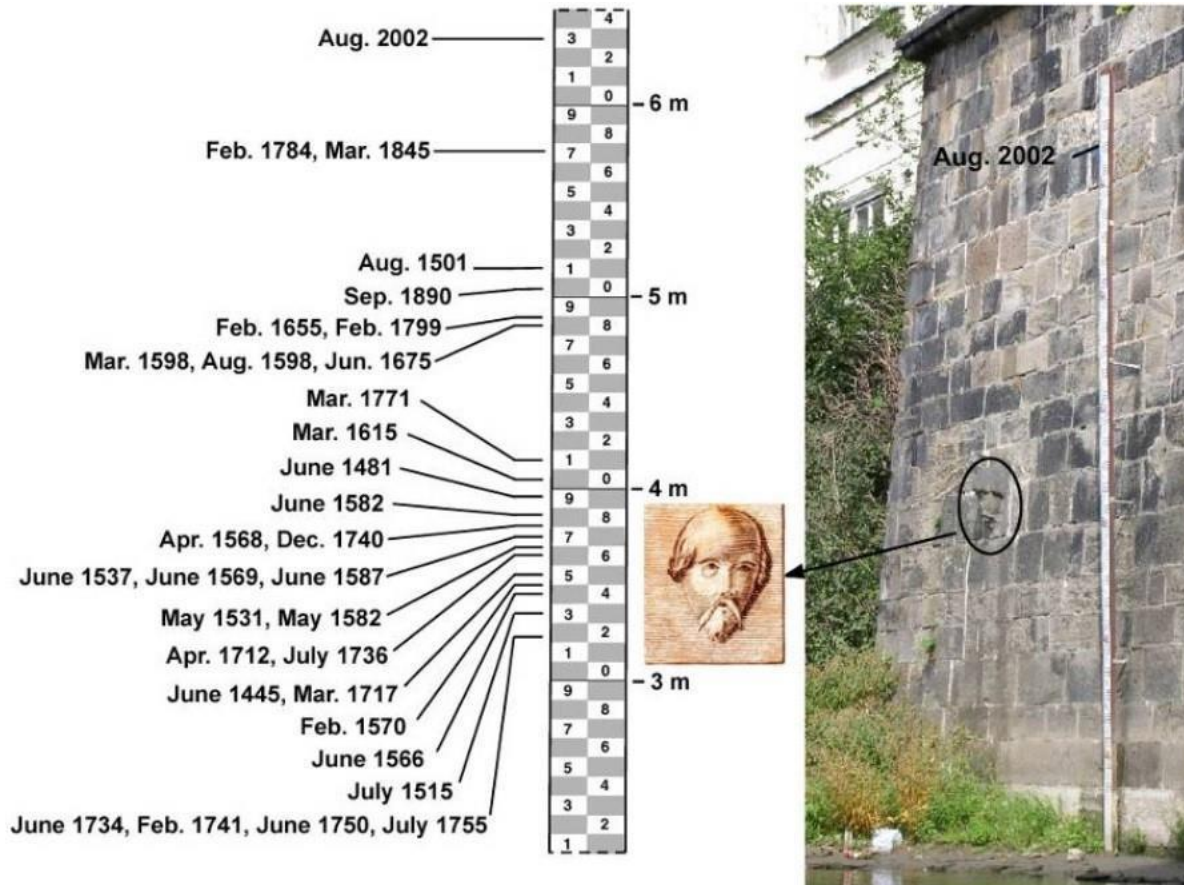
Fig. 2: A Projection of the Levels of the Greatest Floods on the River Vltava in Prague with regard to the Position of Bradáč.

Brázdil, Rudolf, OldřichKotyza and Petr Dobrovolný. "July 1432 and August 2002—two millennial floods in Bohemia?" *Hydrological Sciences Journal* 51 (2006), p. 858.

Prague and its Floods: Impact and Protection Measures

Batuhan Akkaya (Turkey)

The Impact of Flooding

The aim of this paper is to understand the history of the flooding, its impact on Prague's cultural heritage today, and the measures taken to mitigate the effects of flooding. The paper particularly focuses on the 1784 and 2002 floods.

Prague has a long and unfortunate history of floods. The capital city of the Czech Republic, it is located along the Vltava River. The river has been a source for freshwater, energy, navigation, and logistics, trade, and tourism. However, the Vltava River makes Prague vulnerable to flooding.

According to Jan Dahelka, since 1118, there have been records of historically significant floods that have impacted regions of Prague. The 1783 flood was one of the major incidents that destroyed many of the city's structures. From Gruber's article, it is understood that the Lakaggar volcanic eruption in Iceland in 1783 led to a severe winter with low temperatures and heavy snowfall in Europe, causing frozen soil, icebound watercourses, and high rates of snow accumulation. Sudden warming and rainfall in February and March 1784 led to rapid snowmelt, resulting in a series of flooding phases, with the second phase being the most disastrous. Cities such as Vienna, Bratislava, Budapest, Paris, Prague, and Würzburg suffered severe damage from the ice floods. During this event, the German term *katastrophe* appeared for the first time in relation to natural disasters. Sources, including newspapers, contemporary images, private documents, gauge and weather stations with sub-daily measurements, and hydrological measurements at the Vienna-Tabor gauge, provide details about the weather situation and the impact of the ice flood.

The floods that occurred in Prague in 2002 and 2013 had a significant impact on the city's cultural heritage. The floods caused damage to many historic buildings, monuments, and cultural sites, some of which are UNESCO World Heritage Sites. The floodwaters also caused significant economic losses, with many businesses forced to close temporarily or permanently.

According to Smith's report at RMS and other media resources, the 2002 floods caused significant damage to the historic district of Prague, including the Charles Bridge, which is one of the city's most iconic landmarks. The bridge suffered damage to its stonework and statues, and had to undergo extensive repairs. The floodwaters also damaged the historic Old Town Square, the Prague Castle complex, and many other historic buildings. Similarly, in 2013, the floods caused damage to the historic Charles Bridge, as well as other historic sites in the city, such as the National Theater and the National Museum. The floodwaters also caused damage to the historic Jewish Quarter, which is home to several important synagogues and other cultural sites. Emily Ray points out that the 2002 flood was also devastating for library collections.

Protection Measures

In the realm of flood management, the notion of absolute protection is a fallacy, as highlighted by Duncan. Despite the implementation of various flood control measures, certain risks must always be taken into account in flood-prone regions. However, while complete protection may not be possible, appropriate measures can significantly reduce the adverse effects of floods in at-risk areas. As such, the implementation of effective flood control measures is crucial to mitigate the negative impacts of flooding.

In historical records, the floods were often part of a series of catastrophic events, such as bad harvests or extreme weather, that weakened vulnerable societies. In response to the threat of ice floods, new

protection and coping strategies had to be developed over time. One such strategy was the establishment of ice observers on elevated hills who could report on the movement of ice and warn communities downstream. Protective fences were erected in the streets, and many houses in vulnerable areas were equipped with boats for escape. Solidarity through donations and the housing of evacuated people was also widespread.

In the second illustration from Brazdil's article, there is Romanesque relief of the Bearded Man (Bradáč) placed on the Vltava embankment next to the Charles Bridge in Prague. This mysterious sandstone bas-relief depicting a bearded man's head is said to be a portrait of the first Italian architect of the first stone bridge in Prague, known as the Judith Bridge, which was constructed in the 12th century. The relief has been used as a water level indicator for centuries, signaling the approach of high tide. It's time to start the Old Town evacuation if the Vltava river level reaches his hair.

In the recent policy sphere, the Czech authorities implemented policies and measures to address the issue of flooding in the city. These policies include the construction of flood protection infrastructure such as dams, embankments, and retention basins, as well as the establishment of early warning systems and emergency response plans. The city has also implemented zoning regulations to limit development in high-risk flood zones and promote the preservation of green areas that can absorb excess water. Additionally, the city has engaged in public education and outreach efforts to increase awareness of flood risks and encourage residents to take preventative measures.

Prague City Council has been working to update its flooding policies and infrastructure to better adapt to the changing climate. The city has been working to reduce its greenhouse gas emissions through measures such as promoting sustainable transportation and energy-efficient buildings to help slow the rate of climate change.

To conclude, although the floods were devastating events that could cause significant damage to properties and loss of life, they were also a part of life. Over time, communities developed new strategies to cope with the threat of floods, which helped to mitigate their impact and protect their populations.

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> The article deals with several types of documentary evidence which contain information about floods before the beginning of systematic instrumental measurements in the Czech Republic.

Daňhelka, Jan. "MCXVIII – 900 Let Od První Známé Povodně Na Vltavě (900 Years Since the First Known Flood on The Vltava)." *Český Hydrometeorologický ústav*, 2018. https://www.chmi.cz/files/portal/docs/ruzne/900_let_povodne_1118.pdf.

> The article looks for the oldest recorded flood in Prague in 1118. It was likely caused by a large summer flood due to lower pressure and increased precipitation. The flood was possibly preceded by a wet period, but it's hard to reconstruct it today. The article suggests archaeological explorations or finding flood sediments to clarify further.

Duchan, D., A. Dráb, and Jaromir Riha, "Flood Protection in the Czech Republic." In *Management of Water Quality and Quantity*. Eds. Martina Zelenakova, Petr Hlavinek, Abdelazim M. Negm. Springer International Publishing: 2019, 333–63, https://doi.org/10.1007/978-3-030-18359-2_14.

> This article discusses the challenges of managing flood risks and the implementation of flood control measures. The article also highlights the historical background, flood risk methodology, practical flood protection solutions, and the current state of flood protection in the Czech Republic.

Gruber, Elisabeth. "Meeting Water Needs as a Major Challenge in an Urban Context." In *The Power of Urban Water Studies in Premodern Urbanism*, eds. Nicola Chiarenza, Annette Haug, and Ulrich Müller. Berlin: de Gruyter, 2020, 179–195.

> This article reflects on water as a medium and investigates the influence water had on urban communities in the Middle Ages by using the example of the contiguous settlement of Krems and Stein on the Danube.

Ray, Emily. "The Prague Library Floods of 2002: Crisis and Experimentation." *Libraries & the Cultural Record* 41, no. 3 (July 1, 2006): 381–91.

> The article explores the crisis response efforts of the library staff and the subsequent experimental conservation techniques that were developed to salvage and preserve damaged collections.

Smith, Sarah. "Central Europe Flooding, August 2002 Event Report." *Risk Management Solutions*, 2002. https://docslib.org/doc/11384427/central-europe-flooding-august-2002-event-report.

> The report shows facts about the floods that happened in August 2002 and affected Austria, the Czech Republic, and Germany for three weeks. It summarizes research into the causes of flooding and resulting damage, focusing on a case study of Prague.

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> It outlines strategies for reducing CO2 emissions produced as a result of the city's energy consumption by 45%.

Fig. 1: The February 27, 1784 Flood of the Vltava River.

This figure shows the ice jam and flood caused by the historic Charles Bridge in Prague and its effect on the city's residents.

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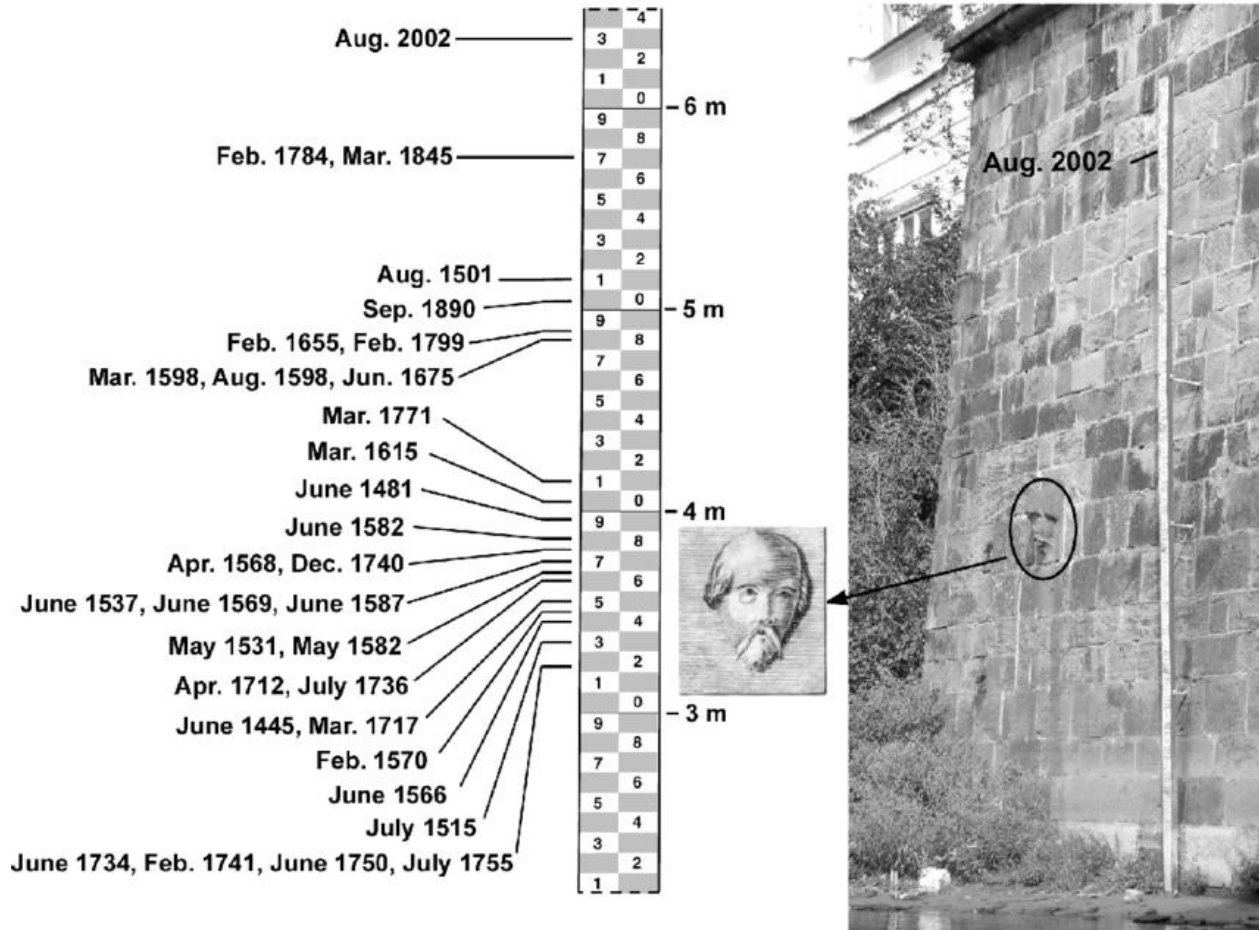
Fig. 2: Water Marks of Selected Floods on the Vltava River in Prague Projected onto the Current Position of Bradáč and in Relation to the Recorded Flood Level of August 2002.

Brázdil, Rudolf, Oldřich Kotyza, and Petr Dobrovolný. "July 1432 and August 2002—Two Millennial Floods in Bohemia?" *Hydrological Sciences Journal* 51, no. 5 (October 2006): 848–63, fig. 7. Accessed January 1, 2023. https://www.tandfonline.com/doi/full/10.1623/hysj.51.5.848.

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The Art Nouveau Architecture in Prague as Part of European Heritage

Solveig Vanniez (France/Norway)

Art Nouveau originated in specific European cities, such as Paris and Brussels. The style of Art Nouveau rapidly spread through Europe at the change of the century. Each country and city made the style their own, adopting different characteristics and naming it accordingly. Under the Austrian-Hungarian Empire for example, the German *Jugendstil* or Secession style, after the Viennese secession, was the name adopted in Art Nouveau circles of Prague.

Art Nouveau refers to a style of art and architecture that was most prominent in the end of the 19th century and beginning of the 20th century. Art Nouveau style is characterized first and foremost by the rupture of previous historic and academic traditions. This meant for example a larger focus on intuition, creative personality being drawn from nature itself rather than historical ideologies. In architecture, the Art Nouveau style was explored through breaking with traditional ornamentation and looking to different alternatives through style and material. Another important characteristic of Art Nouveau would be in the unity of the work of art, a unity found through the process by the artist, the object, and its unity with other works of art from the same movement.

Art Nouveau Architecture in Prague

In the Czech case, Art Nouveau is used to explore vernacular art and national past through the Czech Art Nouveau architecture. This is also important in understanding the Czech context as separate entity from the Austro-Hungarian empire. Through the architecture and art Czech artist could express a new form of national identity that was in continuation with its own history and cityscape. Tradition and modernity are consolidated through the exploration of a new style, part of a larger artistic movement, in architecture and art. Thus, the Art Nouveau movement in Prague became part of the revival of Czech national identity.

Prague was an intersection of Czech culture under the Austro-Hungarian empire. It became the center of the nationalist battles against the German influence. The Czech dominance took over the city administration in 1860 which supported the national revival through the construction of buildings in Art Nouveau style, such as National Theatre, the National Museum and the Rudolfinum (music auditorium). Art Nouveau became a nationally specific style consolidating modernity and local identity.

One of the most prominent Art Nouveau artists, Alfons Mucha, who also established Art Nouveau as a Czech national style, embraced this fusion of the past and the present to create a modern national identity. Mucha posters embraced the vernacular folk tradition and the past, which became Pan-Slavism. He explains that "development of every nation can only be successful if it grows organically and uninterruptedly from its own roots, and that the knowledge of its past is indispensable for the preservation of that continuity."

Art Nouveau as Czech National Style

The Municipal House in Prague which opened its door in 1912 illustrates this new Czech national (Art Nouveau) style. The house was designed by architects Antonín Balšánek and Osvald Polívka who created the house with a historical Neo-Baroque style layered with Art Nouveau ornaments and interior. The Powder Tower which served as a ceremonial entrance to Prague for the coronation or funeral of Czech kings, was now connected to the Municipal House by the central pavilion and side wings. As Zambó further describes, the conception of the building proved to combine unity of design and art, but also connect Czechs past to the current surroundings.

The Municipal House attested to the work of two Czech architects but also relied on the contribution of other Czech artists such as Karel Špillar, Jan Preisler, František, the sculptor Ladislav Šaloun and the decorator Karel Novák. And finally, Alfons Mucha who was commissioned by Osvald for the decoration of the Mayor's Hall. The Mayor's Hall represents a unity of composition through the idea of *Gesamtkunstwerk* in which all parts of the hall are part of the design. The Mayor's Hall was designed in three wall frescos representing symbolically Czech history. The Municipal House emerged as a *Gesamtkunstwerk* which both speak to nationalist ideology and the artistic claim of the establishment of a national style.

Art Nouveau as European Heritage

The Municipal House continued to serve its practical function; however, the preservation of the architecture and mural was neglected during a new national revival, the Occupation and under Communist rule. The restoration and preservation only began in 1958 when the site was legally protected.

Filser and Greenhalgh describe Art Nouveau as a style and movement that took place all over Europe. In 1980's one can speak of the revival of the focus and in turn heritagization of Art Nouveau in Europe. A joint study project by UNESCO in 1989 put Art Nouveau heritage into focus. This began a wider process of preservation of Art Nouveau heritage through the establishment in 1999 of *Réseau Art Nouveau Network* for example. This European project aimed to research, conserve and manage Art Nouveau heritage across Europe. This led to projects such as *Art Nouveau European Route* which put together non-profit associations, local governments and non-governmental institutions in order to promote and preserve Art Nouveau heritage for sustainable tourism in Europe. Although there were local and national efforts to preserve and manage Art Nouveau heritage, it was only through a transnational and European effort that helped in promoting Art Nouveau not only as a national artistic movement, but more importantly as a European heritage.

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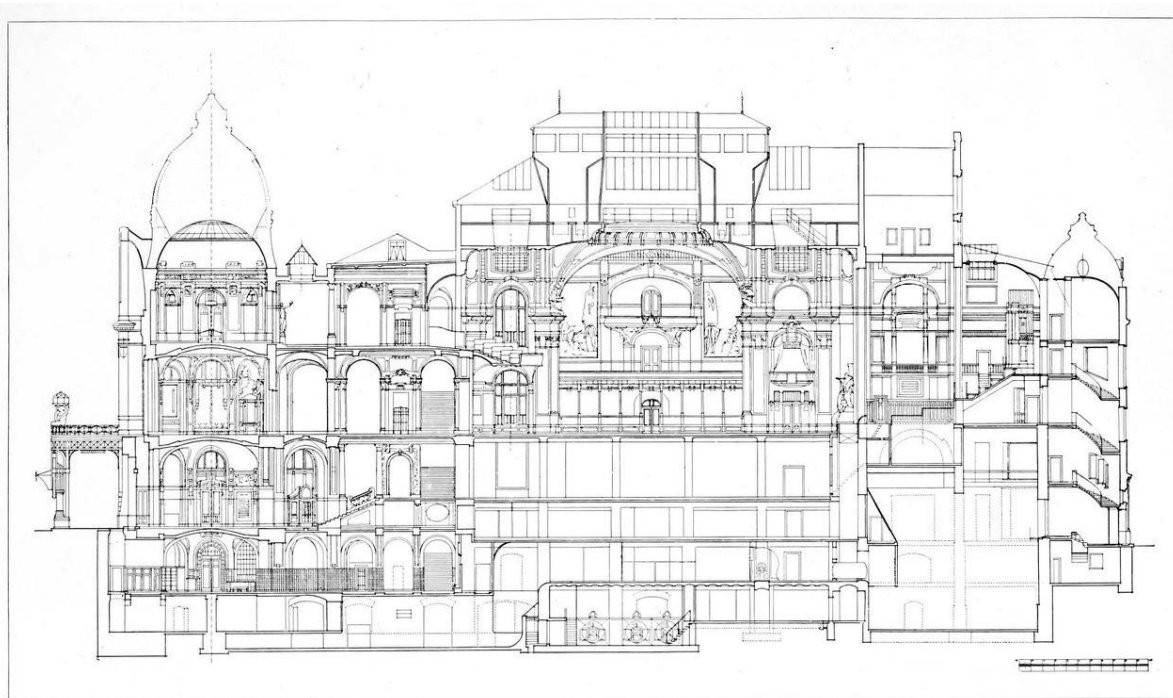
Fig. 1: Drawing of a Section of the Municipal House in Prague.

Karel Frankl. "The renovated Municipal House was opened 15 years ago". Archiweb. Accessed April 10, 2023. https://www.archiweb.cz/n/domaci/pred-15-lety-byl-otevren-zrekonstruovany-obecni-dum.

Fig. 2: Design for a Stained-Glass Window in the St Vitus Cathedral in Prague by Alfons Mucha.

"Exhibition: Section 6. Drawings and Pastels". Accessed April 10, 2023 https://www.mucha.cz/en/exibition.

St. Agnes of Prague and her Convent

Lauren Baker (United States)

Saint Agnes of Prague (1211–1282) was a foundational figure of the Franciscan movement in Central Europe, and is credited as being the first to establish the Order of the Poor Clares in Bohemia. Born a princess to the King of Bohemia Přemysl Ottakar I and Queen Constance of Hungary in 1211, she had a series of arranged marriages – among them to Henry III of England, Holy Roman Emperor Henry VII, and even Emperor Henry VII's father Frederick II – but they all failed. When she was finally able to choose her own company, she became close with local Franciscans and made the choice to reject her royal privileges and dedicate her life to God. However, this choice was not made from desperation as we might think, but rather from inspiration: her pious cousin Elizabeth diligently cared for famine victims and lepers at the hospital she herself founded, but died at the young age of 24 in 1231. The very same year, Agnes began construction on her hospital and monastery of Poor Clares, dedicated to Saint Francis.

Fortunately, Agnes's royal family supported her wholeheartedly. The hospital and monastery were built on land donated by her brother King Wenceslaus I, a figure whose loyalty was essential to the later developments of Agnes's rule. In 1233, five nuns from Assisi and seven highborn women joined the convent, and the hospital was placed in the hands of the religious order of the Knights of the Cross with the Red Star. One year later, in 1234 at the age of 23, Agnes joined her own convent and became abbess by the recommendation of Pope Gregory IX. Her convent would continue to grow with a second building phase between 1238 and the 1250s, including a private chapel and suite for Agnes as well as the presbytery, the Chapel of Our Lady, the nun's cloister, the Friars Minor living quarters and cloister, and completion of the outer wall. Additions would continue with a third building phase, establishing a Přemyslid family mausoleum after the death of her brother in 1253, known as the Church of the Holy Savior. This would house precious relics of the Bohemian kingdom (including a fragment of the holy cross) and is significant as a royal burial site that houses male royalty as well as princesses.

Throughout her life Agnes kept close correspondence with Clare of Assisi (the founder of the Poor Clares), who was a source of guidance, support, and even at times a spiritual mother. Not only were letters between women uncommon during this period, but the unique maternal expression and relationship they shared was also quite special. Together, Clare and Agnes were able to use their religious authority and noble (or in Agnes's case, royal) families to leverage power against the restrictions of convents and carve a space for female followers of Saint Francis. These rules, imposed by Pope Gregory IX, required the women who followed Saint Francis to accept financial assistance and papal protection despite their wish to live in poverty. Resisting these impositions, Agnes used her family connections to take advantage of Rome's need for Bohemian allies in its struggle against Emperor Frederick II. In 1238, her brother the king came to her aid and assured Pope Gregory IX that if he were to retract his decree, the royal family would make sure that this female community would be supported financially and socially. In order to maintain his political alliance, Gregory reluctantly agreed, and Agnes and her Poor Clares were able to live as they wished. Later, Clare and Agnes were even able to claim a Franciscan rule for women after petitioning Pope Innocent IV in 1250.

Agnes died during Lent in March 1282, and her body was laid in the sisters' Chapel for two weeks during which her supporters could come to pay their respects, after which she was buried in the crypt of the Church of the Holy Savior alongside her royal family members. By the time of her passing, she was already widely considered a saint within her community, but it was only in 1874 that she was

beatified by Pope Pius IX, and finally canonized in 1989 by Pope John Paul II. Her legend (*Candor lucis eterne*) is considered the most important source on her life, compiled shortly after her death sometime between 1322 and 1328 (most likely written by a Franciscan, commonly guessed to be Nicholaus Moravus, Provincial Minister of Bohemian Franciscans). Her miracles are mostly of healing, but later take a more specific form of healing water or protection from floods. Two of her miracles are connected to Queen Elizabeth of Bohemia (1292–1330), who was likely the patron of this compilation and made significant efforts towards the canonization of Agnes.

The Convent of Saint Agnes, as it is now called, is the oldest Gothic building in Prague and houses the medieval art collection of the National Gallery in Prague (for which the entire complex was rearranged between 1965–1986). The oldest parts of the convent are the hospital, the living quarters of the Poor Clares (now a historical exhibit), and the Church of Saint Francis (which has now been converted into a concert hall). During the Hussite wars of the 15th century, this convent was repurposed as an armory, and was later claimed by Dominicans during the late 16th and early 17th century. They sold off parts of the complex to Old Town Burghers. Although the Poor Clares returned in 1626, the convent was in uncontrolled decay, and was dissolved again in 1782 by Emperor Joseph II who sold off partitions of property in an auction, hoping to convert the complex into flats as a new quarter of the city. This convent escaped destruction with its renovation and renewal, beginning with the foundation of The Association for the Renewal of the Convent of Blessed Agnes in the 19th century. This organization promoted rescue work, archaeological digs, and architectural rebuilding, and revived Saint Agnes in local historical memory.

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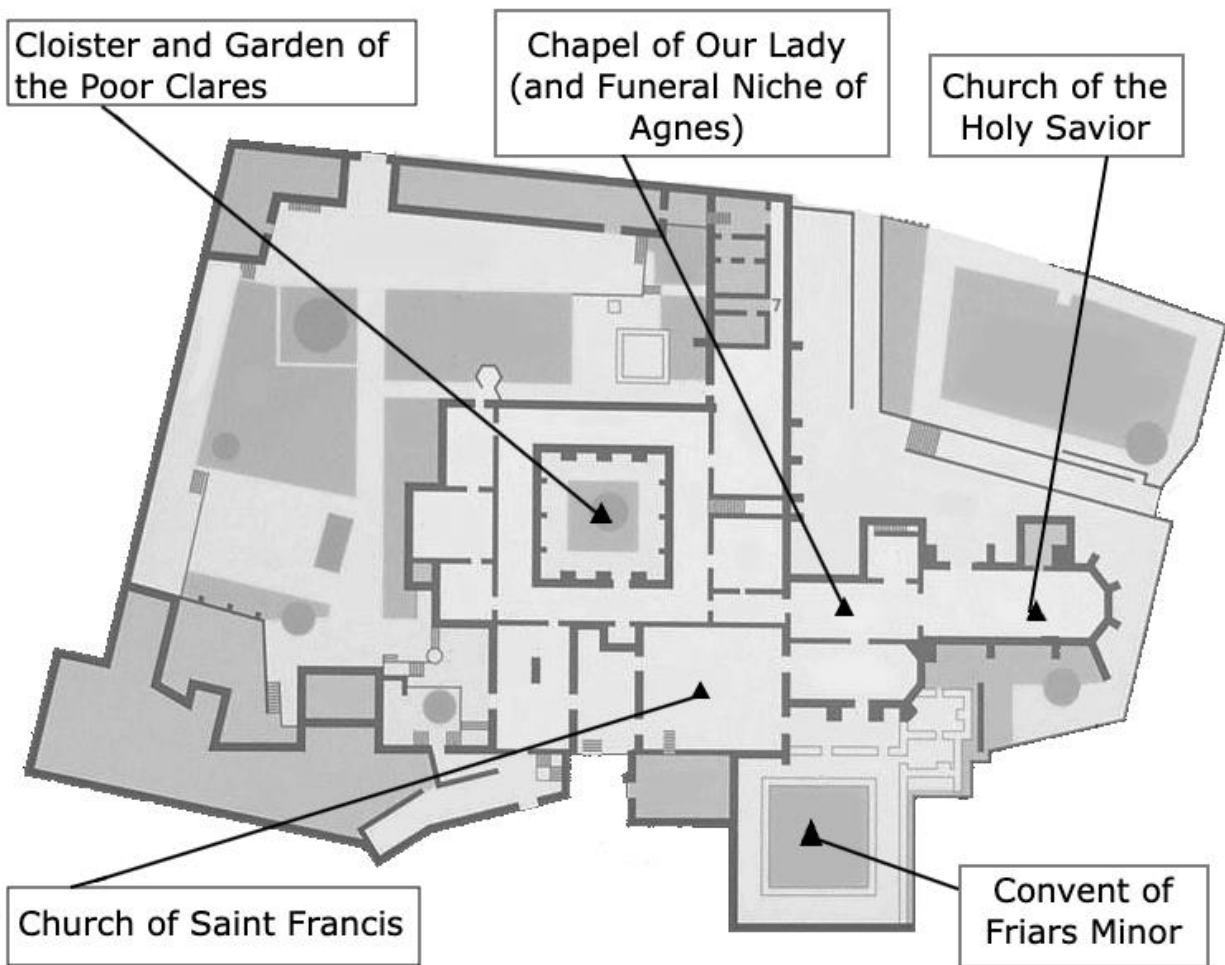
Fig. 1: The Convent of Saint Agnes of Bohemia.

Plan by author.

Fig. 2: Saint Agnes of Bohemia Ministering to a Sick Bedridden Man. Prague. Painted by Bohemia Master of the Year in 1482.

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University Foundation in Prague

Tinatin Mirianashvili (Georgia)

The exact date of the first European university foundation is unknown. However, in 1200, higher educational disciplines already existed in Bologna, Paris, Oxford, and Salerno. *Studium generale* is the closest term to the contemporary use of the word 'university' and started to appear more frequently around the middle of the thirteenth century. In Bologna, the university was legally organized by the students, while in Paris, the teachers and students created a single community. Since there were no universities in Central Europe before the fourteenth century, the whole community of students gathered in Paris and Bologna, vividly demonstrating the cosmopolitanism of the first university system. The earliest foundations in Central Europe are the University of Prague (1347) and Vienna (1365). In this paper, I intend to review the foundation of Prague University and its differences or similarities to the previous Universities of Paris and Bologna in terms of constitutional structure. I will also discuss the Decree of Kuttenberg, which reflected the conflict between German and Czech nations and was crucial to the development of the University of Prague.

It should be noted that Prague did not lack an educational establishment before 1347, but developed out of *studia particularia* in various towns from the early thirteenth century onwards. These early scholarly communities can be regarded as a distinctive characteristic of German universities. Interestingly, education here included not only grammar and logic but also Aristotelian natural philosophy, studied between 1271 and 1274. The relationship with the mendicant orders is also considered a peculiar feature of German universities. When Charles IV decided to establish the University of Prague, he declared his desire to base the theology faculty on the foundations of the four major mendicant orders: Franciscans, Augustinians, Dominicans, and Carmelites. Charles' intention made the capital of Bohemia the second city in Central Europe after Cologne to house the *studia generalia* of the four mendicant orders.

Charles IV sent Pope Clement VI a petition for a Bull of Foundation in 1346-7. Then, in 1347, the pope issued the Bull, presented in the second tome of *Monumenta Historica Universitatis Carolo-Ferdinandeae Pragensis*. There is no sufficient evidence as to why there were no universities in Central Europe before 1347. Since many students travelled to French, English, and Italian institutions during the thirteenth and early fourteenth centuries for their educational purposes, the lack of demand or need cannot explain the lack of their presence. As Charles IV himself puts it, he founded the university to lessen the time, expenses, and hazards that local students had to face in foreign countries. Unlike the so-called second-wave universities established by territorial princes, the University of Prague was a part of the first wave founded by universal authorities, like the pope and the emperor. It is considered the *alma mater* of all German universities, since a significant number of German students studied there, especially before the beginning of the fifteenth century.

It is commonly stated that Prague University was modelled after the Parisian rather than the Bologna model. The situation, however, was more complicated. Charles had studied and lived for a long time in France, so he used Paris University as an example. Nevertheless, some changes occurred gradually, and similarities with the Italian model became apparent. The original constitution of the University of Prague incorporated four faculties, as in Paris (Arts, Medicine, Law, and Theology), under the administration of a single rector. However, in 1372, law students established a separate university with their own rector, and it is presumed that Italian traditions influenced its constitution.

Furthermore, there is a correspondence between the Prague and Bologna rectorship statutes, which did not require the elected person to be a master. There were four nations in Prague University: Bohemia, Poland, Bavaria and Saxony. Unlike in Paris, where nations only existed in the Faculty of

Arts, all the members of Prague University belonged to the nations. They were governed by a *conciliar*, as in Bologna.

Nations played an important role in medieval universities. The late fourteenth and early fifteenth centuries were a period of flourishing Czech nationalism, which strained relations between the Czechs and the Germans. Wenceslas, King of Bohemia, was competing for the Imperial Crown. However, he could not get any assistance from the academic body as the Germans had three votes in the University Congregations against the Bohemian one. Under these circumstances, the interests of the King and the Bohemian Nation coincided, and a deputation headed by Hus waited upon Wenceslas' decision about the voting power of the nations. Eventually, on January 18, 1409, the Decree of Kuttenberg was issued. The King gave the Bohemian nation three votes, and the others combined one. The Germans threatened to secede from Prague if the Decree was not repealed. However, the King refused, and up to a thousand German masters and scholars (the estimated total number was 700 to 800) left Prague. The King's intervention transformed what was originally a *studium generale* into a state university.

To conclude, the foundation of Prague University played an essential role in strengthening the national identity of the Czechs, especially with the issuing of the Kuttenberg Decree. Furthermore, it was the first in Central Europe, with the University of Vienna, and inspired the birth of other regional foundations, such as, Leipzig, Rostock, Greifswald, Breisgau, Ingolstadt, Trier, Basel, etc. This diffusion created by the first-wave universities is considered an "uncertain mosaic" in the field of study and still illustrates interesting scholarly gaps left for future examinations.

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> Cobban briefly discusses the history of the later medieval universities and the "uncertain mosaic" formed in the field of study. Then, he describes the shift from archetypal to late medieval universities. Eventually, the author underlines similarities and differences between them and distinguishes new, unique constitutional features of later universities.

Hastings, Rashdall. "The Universities of Germany, Bohemia, and The Low Countries." In *The Universities of Europe in the Middle Ages.* Vol. 2. Oxford: Clarendon Press 1895.

> The leading events and processes of the foundation of Prague University and other colleges regarding its constitution, nationalities, and faculties are discussed in the chapter. In addition, the similarities and differences between the University of Prague and former French, English, and Italian universities are indicated. The chapter also highlights other significant events at the University of Prague, including the reform movement, debates on Nominalism and Realism, Wycliffe's influence and condemnation, and the Hussite movement.

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> The article provides an overview of comparative studies in the sixties and seventies on the history of late medieval Central European universities. It surveys the conceptual framework of these analyses, proposals, their questions, and several

issues which are still unsolved. It addresses and criticizes arguments about medieval university foundations in Central Europe. Moreover, the article emphasizes the problems that should be examined concerning the reasons for the birth of late medieval universities and their connection to former foundations.

Knoll, Paul W. "Nationes and Other Bonding Groups at Late Medieval Central European Universities." In *An Interdisciplinary Inquiry*, edited by Nancy van Deusen and Leonard Michael Koff, 95-115. Leiden: Brill, 2016.

The author distinguishes *natio* as one of the most distinctive aspects of the institutional structure of the universities of medieval Europe. He discusses the concept and the complex role of *natio* in medieval universities in central and east-central Europe, more fully in Prague and Cracow.

Kouamé, Thierry. "La diffusion d'un modèle universitaire dans le Saint Empire aux xive et xve siècles." In *Les Universités en Europe du XIIIe Siècle à Nos Jours*. Paris: Éditions de la Sorbonn, 2021.

The author discusses the foundation and construction of German universities and their connections to the former universities as well as to one another. He considers the University of Prague to be the *alma mater* of all German universities and reviews the "classic pattern" of university dispersal in the Holy Roman Empire.

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The source includes crucial aspects of the history of the University of Prague. For this paper, I needed the letter of Clement VI about the foundation of the *studium generale* in Prague.

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Smahel indicates the number of students of the initial four nations and estimates the extent of the secession after the Kuttenberg Decree at Prague University. The author also provides appendixes concerning matriculation and bachelor's examinations in 1399-1418 and the withdrawal of students from the University of Prague.

Fig. 1: Seal of Charles University in Prague.

Wikimedia Commons contributors, "File:Charles-University-seal.jpg," Wikimedia Commons, the free media repository, https://commons.wikimedia.org/w/index.php?title=File:Charles-University-seal.jpg&oldid=727050494 (accessed March 15, 2023).

Fig. 2: Medieval Universities in Europe.

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Is **Trdelník a Czech tradition?**

Roxane Pourchet (France)

Trdelník is a sweet dessert which can be found in tourist attractions across Czechia, described as "a sweet, fire cooked, cylindrical cake". The origins of this cake are unclear, with some stories tracing it all the way back to the Stone Age, but the first written recipe for the dessert is in an eighteenth-century cookbook. It was found in Hungary (explained in the 'History of Trdelnik'), creating questions about the origin of the dessert, and whether it can be even called a Czech delicacy.

This creates questions concerning what constitutes authenticity in food. Almansouri et al. identify the authentication of food as involving the analysis of traits such as "the surrounding environment, obsolete farming practices, and old-fashioned utensils that do not necessarily represent any traditional form of gastronomy". In other words, food authenticity may relate to tradition authenticity and social practices linked to a specific environment and community. Several perspectives on the topic have been explored, and summarised by Borghini, and authenticity can be analysed from a realist, constructivist, existentialist or naïve angle.

Firstly, the realist perspective focusses on whether a dish fulfils certain criteria in order to be called authentic. This criteria could refer to not only the ingredients, but also how the relationship between the community and the geographical place is passed on through the dish. Here, authenticity in food may appear static. On the contrary, the constructivist approach accepts the notion that no culture can be isolated. Instead, cultures perpetually interact and influence each other. Authenticity is thus normatively and socially constructed by, for instance, consumers. As explained by Sims, authenticity in food should be not be sought out but instead we must look for "the process whereby people make claims for authenticity and the interests that those claims serve" (p.324). This process has been labelled as authentication of food. Thirdly, the existentialist notion shares the constructivist idea that food authenticity cannot be objective but remains instead personal. More specifically, Borghini emphasises how "gastronomic experiences contribute to create a sense of the self; the quest for authentic dishes". Finally, the naïve perspective on food authenticity defends the idea that some dishes are thought to be authentic, without knowing or needing to explain why they are.

The conversation regarding Trdelník could be said to be two-fold. Neighboring Slovakia also produces the dessert, and has asked the European Union grant it the label of geographic indication. Such a label legally ensures that a level of quality is maintained, in order to reassure consumers that they are purchasing the 'real' product. In this manner, culinary traditions can become legally further authenticated. In other words, Slovakia can legally claim that their version of Trdelník is authentic due to the quality label. Such a label refers back to the realist perspective on food authenticity where the label claims that any other production of Trdelník outside Slovakia could be considered counterfeit or fake.

In Czechia itself, there has been no suggestion that Trdelník is not part of Czech culture. In interviews of tourists and locals, as found in the 'The "Old Bohemian" Trdelník', the origins of the dessert appear unclear and its source within Czechia is likewise unknown. The dessert can only be clearly identified within Czechia from the year 2000, with the version containing ice-cream only in 2015.

This foregrounds another aspect of the debate on food authenticity; its connection with the tourism industry. This connection has been explored at length, with authors such as Blake et al. and Ab Karim & Chi delving into the study of food destinations and the cultivation of local foods in order to attract tourists. Both of these aspects of food tourism can be applied to the production and incorporation of Trdelník into Czech culture. A food destination has been described as one making its "cuisine one of

the reasons for travellers to visit", as explained by Ab Karim & Chi., thus placing food at the centre of a tourist's journey.

While there are no definite studies proving this is the case all year round for Trdelník, there is no denying of the popularity of the dessert in the wintertime, in particular in Christmas markets. In a way, therefore, Trdelník could also be understood through the realist lens of food authenticity, as the dessert could be linked to a specific time of the year (instead of a geographical area, as done in the case of Slovakia's label).

Almansouri et al. also note the danger of globalisation, threatening what was described above as a 'food destination'. The pastry is legally authenticated in Slovakia, but was first recorded in Hungary. The mixing (or contamination, in the words of Borghini) of cultures through food can clearly be seen here. Indeed, Slovakia was part of Hungary until 1939.

The question thus remains: is Trdelník a Czech tradition? While its origin and realist authenticity cannot be ascertained, the dessert has appeared to contribute to the tourist construction of the Czech society. Practices around the dessert itself may be called authentic, rather than the finished product itself. Trdelník is certainly neither local, nor Czech anymore.

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Fig. 1: Austria-Hungary in 1913, including Modern Slovakia and Czech Republic.

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Fig. 2: Baking Bread (detail) in a Psalter by an Unknown Llluminator, Belgium, mid-1200s.

Anonymous, Baking Bread (detail) in a psalter, Belgium, mid-1200s. Tempera colors, gold leaf, and ink on parchment, each leaf 9 1/4 x 6 1/2. California: Los Angeles, J. Paul Getty Museum, Ms. 14, fol. 8v (accessed, May 12, 2023: https://blogs.getty.edu/iris/reconstructing-medieval-bread/)

Astrology, Alchemy, and Magics at the Court of Wenceslas IV

Géza Kulcsár (Hungary)

Wenceslas IV (1361-1419) was King of Bohemia from 1378 until his death in 1419. He was also King of Germany between 1376 and 1400, after which he was deposed and incarcerated. He still holds a place in collective remembrance as one of the least successful German and Czech rulers. A piece of popular historiography by Jan von Flocken even calls him "Wenzel, Deutschlands schlechtester König" ("Wenceslas, the worst king of Germany"). However, this impression of his person and rule might have (at least partly) been a result of a deliberate denigration campaign by, for example, ecclesiastical circles.

His reign was constantly threatened by inner and outer conflicts and family tragedies, as well as illnesses and alcoholism. The Defenestrations of Prague during his reign allegedly led to the heart attack that ended his life (though this is potentially one element of a constructed negative image). As is often the case with rulers considered to be mentally or otherwise unfit for maintaining a flourishing state, he described himself as a man of knowledge, and focused on cultural and scientific endeavors, including the famous Wenceslas Bible, one of the earliest German-language Bible translations. This included many illuminations of high artistic value. This image of a wise and literate ruler had developed in Bohemia under the rule of his father, Charles IV (1316-1378) (emerging, though not necessarily in parallel, at the same time as a similar process with Charles V in France and Alfonso X in Castille).

Here, we briefly investigate why and how did this cultural milieu, the Prague of Wenceslas IV as a Central-Eastern European center of learning and wisdom (next to Krakow and Buda), embrace such controversial (or maybe, after all, not so controversial) topics and disciplines as astrology, alchemy and magic (with the boundaries between those not always being very rigid or strict)?

As for a first approach to the reception of magic and related phenomena at these courts, Benedek Láng emphasizes that the countries involved here and, thus, also Prague, developed an approach to certain intellectual phenomena (including magic) somewhat later than, e.g., France, England or Spain. Still, the scientific activities during the reign of Wenceslas IV rather closely resemble and mimic the similar intellectual occupations of Alfonso X of Castille (1221-1284) more than 100 years earlier. Generally, science as a ruling device was frequently employed in those centuries as a means to unify people through shared knowledge, and to elevate a country through education, out of a previous era which had already started to be perceived as "dark"'.

Commenting on the receptional relations of the mentioned disciplines, Láng finds (at least for the case of Wenceslas IV) that it was the presence of astrology as a court science that opened the door for the infiltration of magical and hermetic texts into court libraries (a trend starting with Charles IV) and, thus, learned royal circles. It was especially in the very first years of the fifteenth century, after Wenceslas' removal as German king, when his astrological and magical interests intensified. While this period saw a number of Church prosecutions against astrological and magical practices (although the Church as a whole was not unanimously against astrology and magic as such), projects like those of Wenceslas IV led to astrology becoming an established court science by the middle of the century before Copernicus (who, of course, was significantly influenced by research that started with Alfonso X and his contemporaries).

How exactly were these projects carried out and what kinds of people played a role in it? It is telling to briefly look at two examples. Conrad Kyeser (1366-1405), author of the *Bellifortis*, a military handbook with a strong alchemical-magical component, had visited numerous courts throughout his life; the most important of which was that at the court of Wenceslas. While originally an engineer, his work abounds with descriptions of magical practices, amulets, and the like, claiming magic to be the highest among "mechanical arts". He ended up in exile, but most likely not due to his interest in magic (this could be even have been favored by Wenceslas), but due to his "court magician" pose and the resulting involvement in court intricacies. Even less is known about the enigmatic Terzysko, who, as a court astrologer, adopted the so-called Alfonsine Tables for the collection of Wenceslas IV around 1400 (fig. 1). In his case, from the little information we have, Ramirez-Weaver was able to make an interesting observation about his choice of place of living, and thus, about the relations of city space and court science: within the booming New Town, but far enough from the bustling cattle market (where other crafts, including parchment creation were practiced), he could achieve the needed distance from urban distractions, while still maintaining a practical proximity to the services and goods he would need for his work.

Looking for signs of astronomical and astrological appreciation in the city space, we cannot fail to notice that the overly famous Astronomical Clock (fig. 2) was also built in this period (around 1410). This display of courtly science in the public space clearly shows a shift in the interplay between urban society and knowledge: as soon as the spatial concentration of royal representations of knowledge coincided with those of civic power, a new mode of a 'city conceived' emerged. Even if he was no great political strategist, the legacy of Wenceslas IV still exerted an influence on centuries of urban metapolitics.

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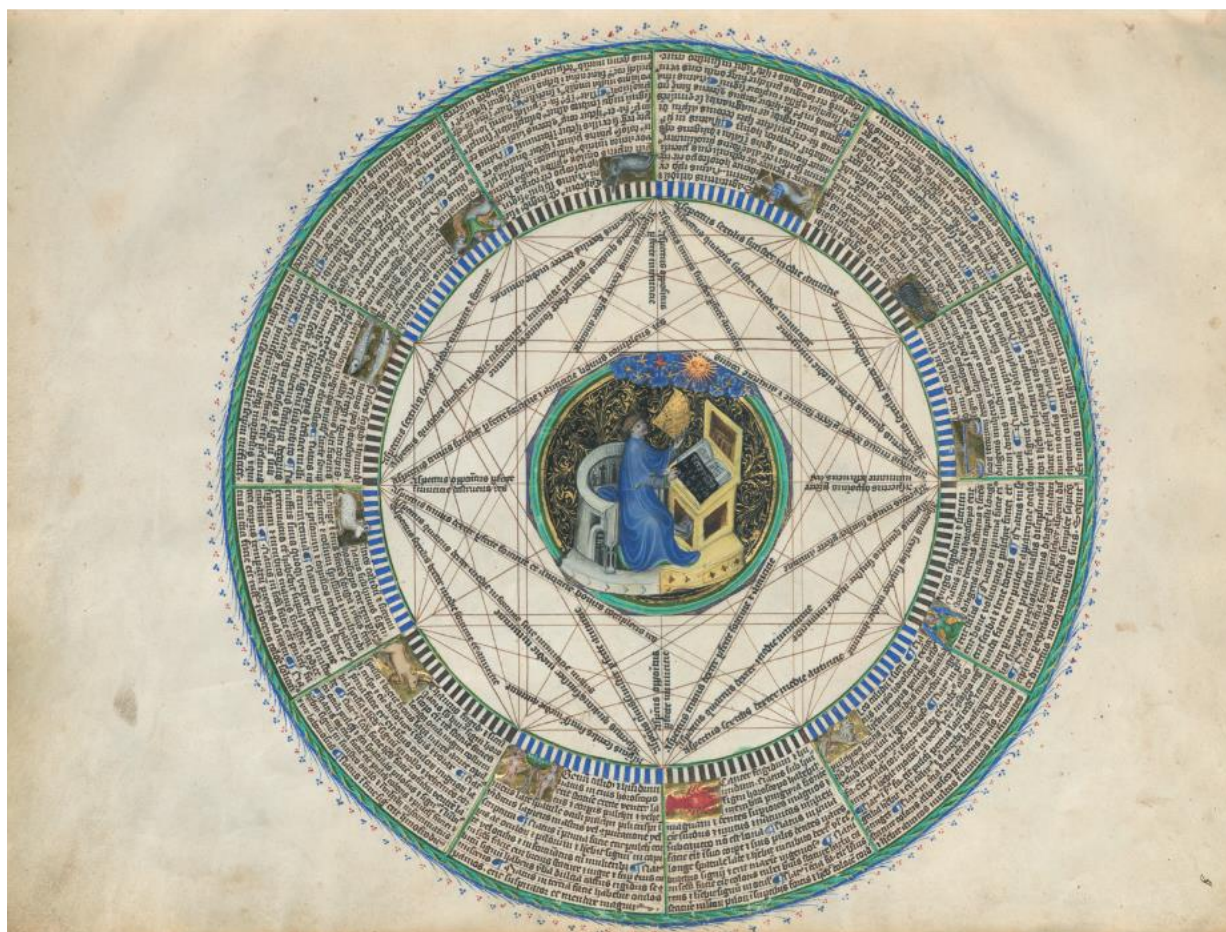*Encyclopaedia Britannica*, vol. 28. (1911). Article 'Wenceslaus'.

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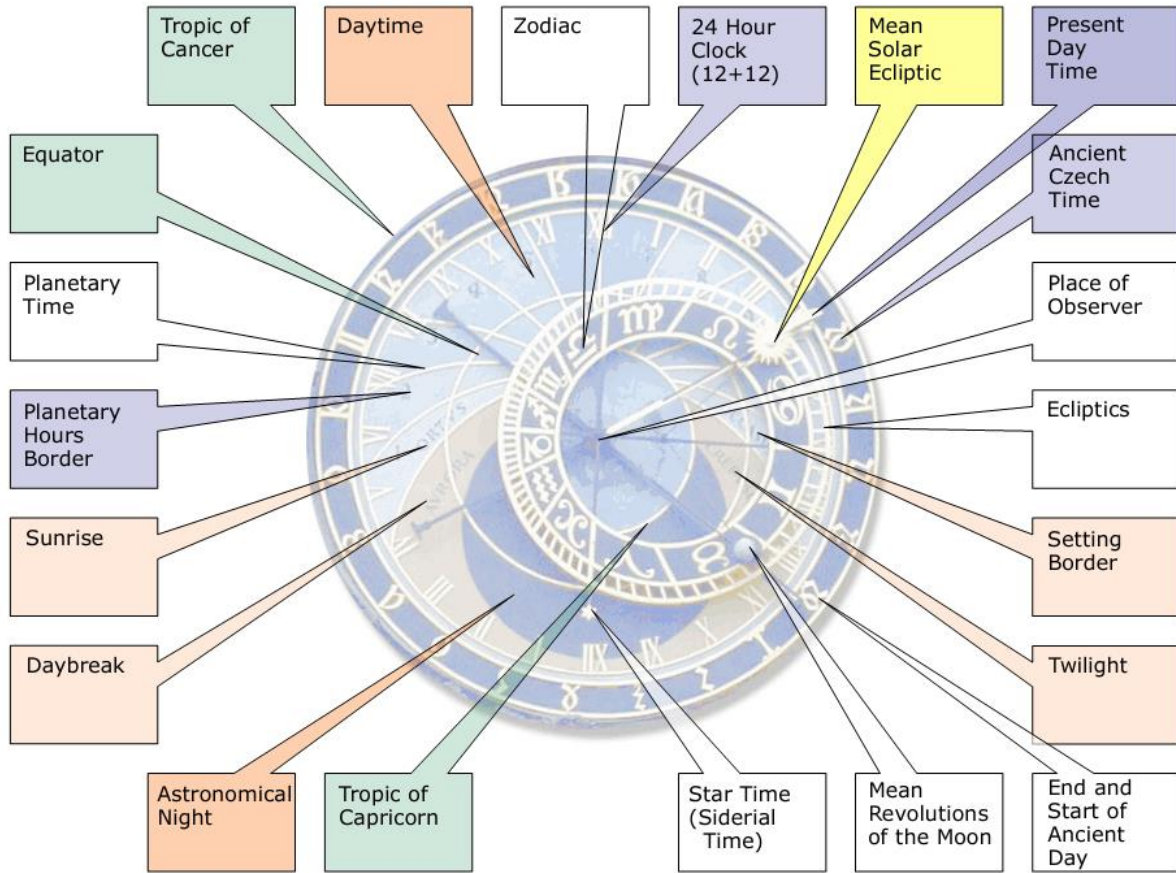
Fig. 2: A Diagram of the Functions of the Prague Astronomical Clock (installed in 1410)

Prague astronomical clock (accessed 12 May, 2023:
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Jewish Cemeteries: Issues for Archaeology and Heritage

María Ruigómez Eraso (Spain)

As the prevalence of Jewish communities in Europe has declined dramatically over the course of the last few centuries, and much of their physical traces have been erased from city maps due to urbanization or antisemitic beliefs, Jewish cemeteries have become one of the last visible remnants of the Jewish past of European cities. A Jewish cemetery is considered a holy space where Jews are buried according to Jewish tradition. Historically, the establishment of these spaces was of high importance for communities, and often their construction was one of the first priorities of new settlements. According to Jacobs, the security of the Roman Empire and the Pax Romana initially served as a catalyst for the development of Jewish communities in Europe. But as Christianity became the predominant faith, Jewish communities were marginalized and persecuted.

Despite being one of the few visible remains of Jewish culture, Jewish cemeteries are not very prolific in Europe. As Blanchard noted, many cemeteries were abandoned or destroyed due to antisemitic persecution in the Middle Ages. Moreover, because of urban developments that began in the 19th century, cemetery grounds were reused to accommodate the expansion of growing cities. As a result of these developments, only a small sample of cemeteries has survived to the present day. However, despite of their scarcity, the richness of these sites in terms of cultural, aesthetic, archaeological and historical value is astounding and worthy of study. The sites of religious worship serve as the basis for historical research based on the rich epitaph tradition of Jewish tombs; at the same time, the artistic depictions and iconographic references give valuable insights into the centuries-long development of Jewish sepulchral art and tradition.

According to Polakoviç, the Old Jewish Cemetery of Prague is the world's second oldest surviving burial ground and one of the most popular tourist attractions in the city. The oldest legible gravestones date from 1439, and the cemetery was used by Prague's Jewish community for about 350 years. The cemetery is now divided into 13 sections denoted by the letters A-N (excluding the letter 'I') (Fig. 1).

One of the most striking visual characteristics of the Old Jewish Cemetery of Prague are the picturesque clusters of tombs that can be found throughout the cemetery grounds. Tombs from different centuries are stacked next to each other, in some cases even on top of each other. This peculiarity, which at first glance might appear to be a mere coincidence, hides one of the most important funerary principles of Jewish faith: the inviolability principle of cemeteries. For Jews, burial grounds and graves are built *for eternity*. The reuse of graves after a certain period of time, a common practice in Christianity in the face of space problems, is an unfeasible option in Jewish tradition, as it would imply a violation of the sacred eternal rest. As a consequence of this principle, the Old Jewish Cemetery of Prague shows layers of burials: since the graves could not be reused, the deceased were buried on top of each other. However, over time, some of the older gravestones from the deeper layers have been lifted out of the ground, appearing next to newer gravestones, thus creating the famous and peculiar appearance of the cemetery. This phenomenon has been reinforced by the transfer of gravestones between the different Jewish cemeteries of the city of Prague due to archeological excavations (Fig. 2.).

The epitaphs and grave decorations that can be found on the gravestones are also notable heritage features of the site. As Goodenough pointed out, archeological work conducted in the cemetery uncovered an unexpected amount of Jewish art. It is important to note that archeological interventions often faced opposition by the Jewish community who used the site for religious purposes. However, the unveiling of artistic details through archeological work, together with the bibliographical and

genealogical information on the gravestones, now provides researchers with an important source of information about the development of Prague's Jewish community over time.

In addition, the site serves a crucial memory role. According to Greenblatt, the gravestones represent and link together different types of memory. On the one hand, the graves serve as repositories of individual memory and connect the deceased and the living. The Old Cemetery of Prague, on the other hand, serves as a *lieux de memoire* of the collective memory of the city of Prague and plays an essential role in the narration of the story of the city's Jewish community.

Between 1939 and the end of the 1980s, conservation efforts at the Old Jewish Cemetery of Prague were very limited. During this time, the cemetery was left to the whims of time, nature, and vandalism. However, as Hamácková and Justa pointed out, due to the tourism interest in the site, minimal conservation attempts with low-impact chemicals were carried out in the 1970s. After 1989, a more systematic and comprehensive analysis of the materials and necessary conservation procedures was carried out. The central location of the cemetery had exposed the gravestones to heavy air pollution (sulphur and nitrogen oxides), which had caused corrosion and erosion of the gravestones. In addition, the limited maintenance of the cemetery had led to the growth of vegetation and contamination from bird droppings. However, thanks to new technologies, more invasive and archaeologically damaging methods could be replaced by more effective conservation procedures.

The Old Jewish Cemetery of Prague is a magnificent example of how a site can bring together different layers of heritage. Archaeological, historical, artistic, and religious values, together with the memory of the place, coexist and intermingle. The cultural significance and economic potential of the site have not gone unnoticed by Prague's administration, which actively takes measures for its conservation.

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> This article presents a historical overview over the developments of the Old Jewish Cemetery of Prague. It puts an emphasis on the role of the site as a repository of

memory and connects a detailed analysis of epitaphs and history with the explanation of the physical remains and conservation issues of the site.

Hamáčková, Vlastimila, and Petr Justa. "The World Heritage City of Prague and Its Jewish Cemeteries: Values and Conservation Strategies." *ICOMOS–Hefte Des Deutschen Nationalkomitees* 53 (2011): 152–57.

> The chapter focuses on conservation issues and material uses in the four historical Jewish Cemeteries of the city of Prague. It analyses the material composition of the gravestones, provides an historical analysis of the maintenance of Jewish monuments and interventions in the past (13th to 20th century), and discusses several possible developments for the future.

Polakovič, Daniel. "Documentation of the Old Jewish Cemetery in Prague." *Judaica Bohemiae* XLIII, no. 1 (2007): 167–92.

> This report provides a description and overview of the Old Jewish Cemetery of Prague. A presentation of the archaeological structure of the space and the most valuable transcriptions is followed by a description of historical documentation work conducted in the cemetery. The article concludes with an analysis of the current state of documentation.
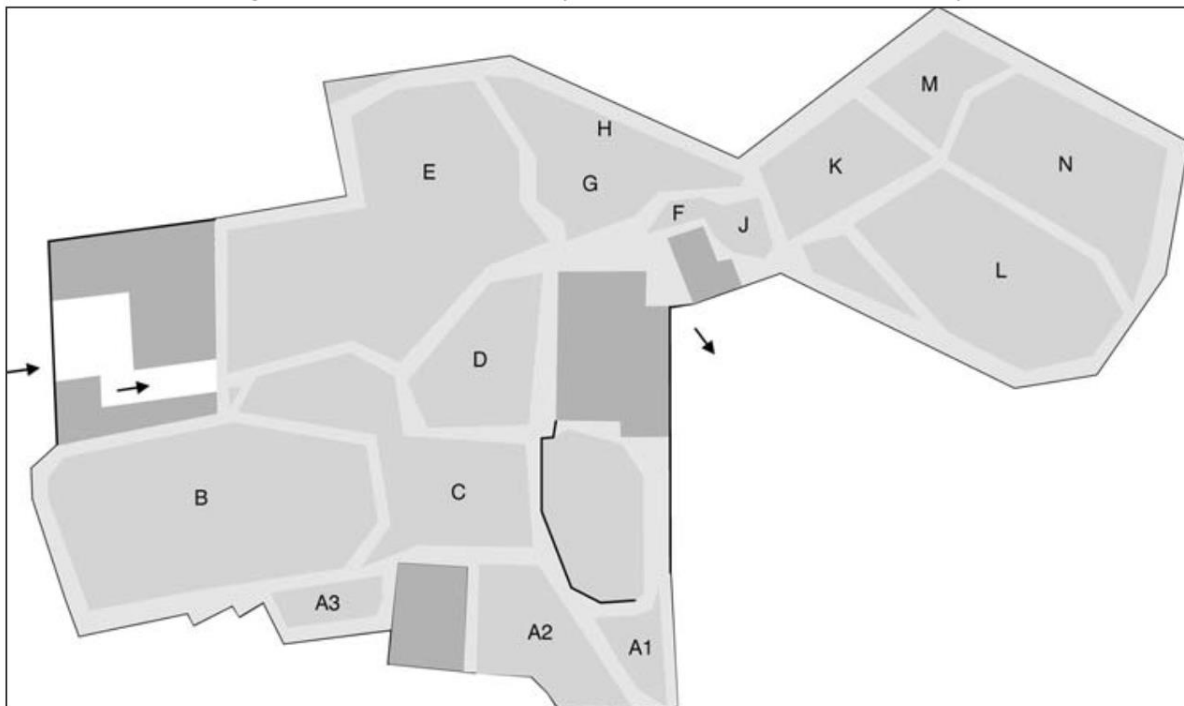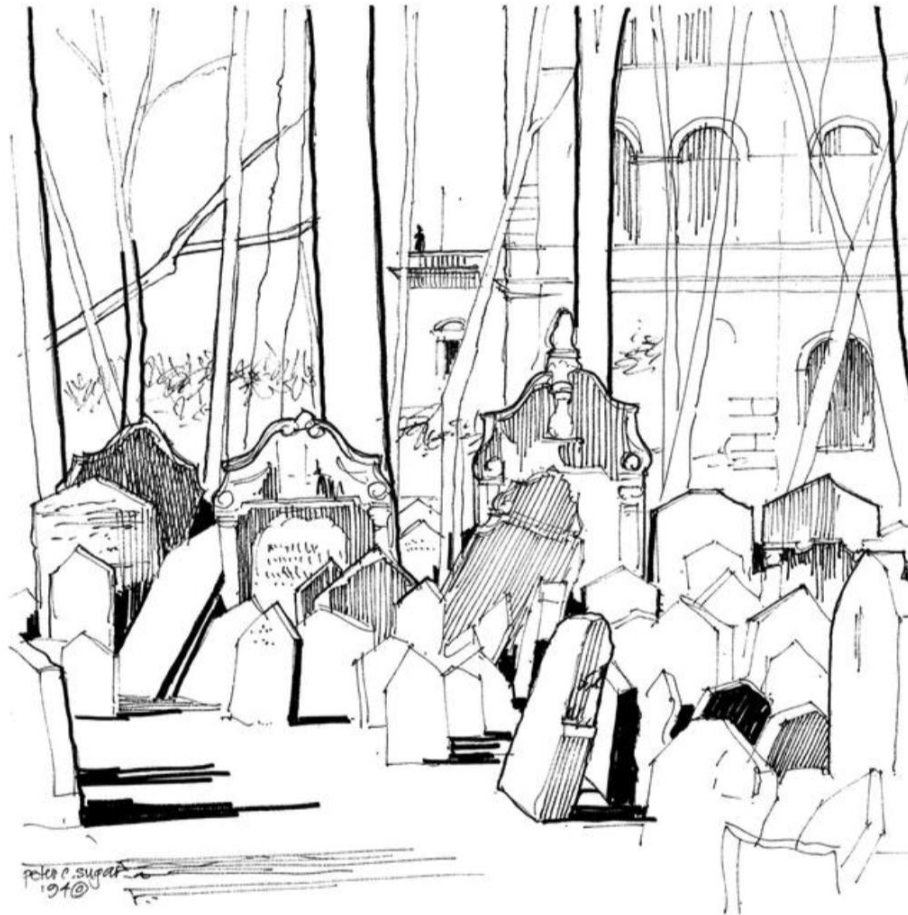

Fig. 1: General Map of the Old Jewish Cemetery in Prague with its Division into Sections. Layout by Vladimír Vašek, 2008.

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Old Jewish Cemetery . Prague

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The Old Town of Prague as a Commercial Center

Markiian Liubart Kyrchiv (Ukraine)

Prague developed within a vast network of Central European trade routes. As Jan Piekalski stated, medieval Prague was not only the political and religious capital of the Kingdom of Bohemia, but also a supra-regional economic center. The city had the largest market in the region. Slavs, Jews, and Muslims arrived in the town with their most popular goods: fish, salt, honey, wax, wine, cattle, horses, hides, and cloth.

As a result of the city's rapid development and location in this trade network, in 1300, the Prague *groschen* was one of Europe's most common currencies, along with the florin, ducat, and *écus*. Also, until the end of the Middle Ages, silver constituted a significant part of the currency of Europe, and Bohemia dominated the production of silver for a long time. The reason was that Bohemia had more readily available and abundant supplies of silver ore than any other European country (apart from Hungary). Since it was outside the ancient Greek and Roman empires, the resources were virtually untouched until the development of medieval trade provoked their ever-increasing exploitation.

The largest market of the Old Town was located in its center. The emergence of what later became the Old Town Square (*Staroměstské náměstí*) is associated with the process of the expansion of the settlement opposite Prague Castle on the right bank of the Vltava during the eleventh century, and the ruler's intention to establish a new market in the castle agglomeration. At the beginning of the thirteenth century, the crafts-and-market settlement on the right bank was already the largest part of the Prague agglomeration. The original rectangular shape of the marketplace soon changed; its boundaries were occupied by timber or masonry merchants' houses. In its final form, the marketplace was an irregularly shaped quadrangle in plan with seven streets issuing from it. The Old Town Hall with the Astronomical Clock and the gothic Church of Our Lady before Týn were important landmarks on this square in the Late Middle Ages. As in many cities of East-Central Europe, where German colonization took place, Old Town Square was called a ring (*rynek, circulus*), although it was not circular.

Certain goods (especially handicrafts) were allowed to be sold only on specific markets, mostly annual ones; others, primarily food, were sold on daily markets or shared place with craft products at the weekly markets. The annual fairs, tied to a certain church holiday, were in demand and the most lively. Necessary goods could be sold or produced only in designated places and by people who had permission to do so. This regulation, in particular, prevented competition from foreign merchants.

Today's Havelska Street Market (*Havelské trhy*) is nearly in the same place as the Gaul's Market, one of the oldest markets in the Old Town. However, the former market was much narrower and longer, reaching the St. Gaul church. The coal market (*Uhelný trh*) was founded in the Old Town in the 1230s. Markets for eggs (*Vaječný trh*), meat (*Masný trh*), fruit (*Ovocný trh*), and fish (*Rybný trh*) appeared a little later. Although, at first, separate markets were created to divide different sellers and products, by the end of the Middle Ages, these regulations were no longer that strict and various goods could increasingly be found in each of the markets.

There were cloth shops where merchants sold foreign fabric, mainly from the Low Countries. The local cloth was also used; the brotherhood of cloth cutters (*fraternitas pannicidarum*) was mentioned for the first time in 1327.

Many apothecary stores were located in the Old Town, similar to the number of other craftsmen's shops in the city. Selling medicinal herbs, minerals, and everything believed to be healing, this profession was very profitable.

In 1393, the Bohemian king and emperor-elect Wenceslas IV decreed that all goods imported from Bavaria, the Austrian provinces, Hungary, Poland, Lusatia, and Meissen had to pass through the Old Town of Prague. Foreign merchants were forbidden to sell goods anywhere on the way, and in Prague, they could only trade with local merchants. The merchants of Prague had nearly a monopoly on all trade in imported goods in the kingdom, making their city the undisputed capital of Bohemia's inner and international trade.

The situation changed dramatically in the summer of 1419 due to the Hussite revolution. When Wenceslas IV died, the Bohemian throne passed to his half-brother, the Hungarian king and emperor-elect Sigismund, who distinguished himself as an ardent opponent of Hussitism. Consequently, the Hussite estates, including Prague, refused to acknowledge his inheritance. Pope Martin V and Sigismund announced the first crusade against the "heretical" Hussites. An embargo was also imposed on trade and commerce with "heretics."

However, Alexandra Kaar uses Sigismund's trade privileges to illustrate the practical limitations of the Catholic embargo on trade and commerce. The granting of trade privileges was primarily driven by short-term needs rather than long-term strategy. In fact, at times, the king even directly opposed his own embargo. Kaar concludes that trade privileges indirectly indicate the continuation of international trade within and outside the kingdom, despite adverse circumstances in Hussite Bohemia until the end of the Hussite Wars in 1434. With geopolitical changes and the development of other parts of modern Prague (*Malá Strana* and New Town), the role of a commercial center extended to the entire Prague agglomeration, not just the Old Town.

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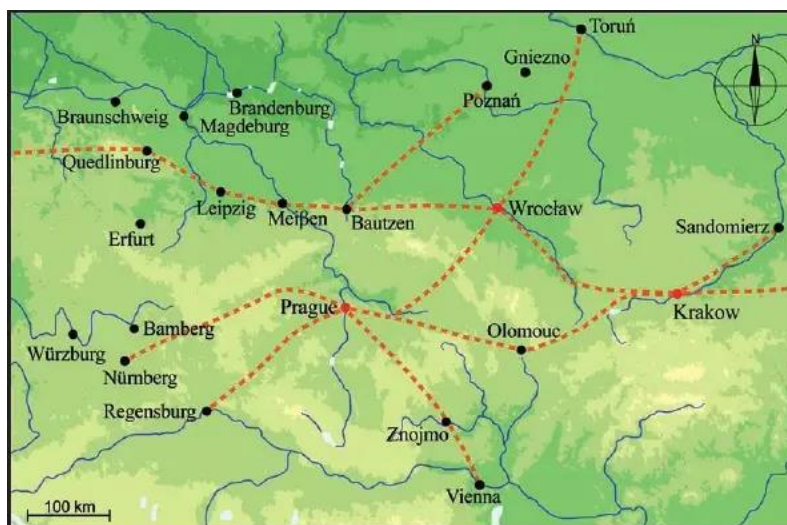
Fig. 1: Prague within the Late Medieval Network of the Central European Urban Centres.

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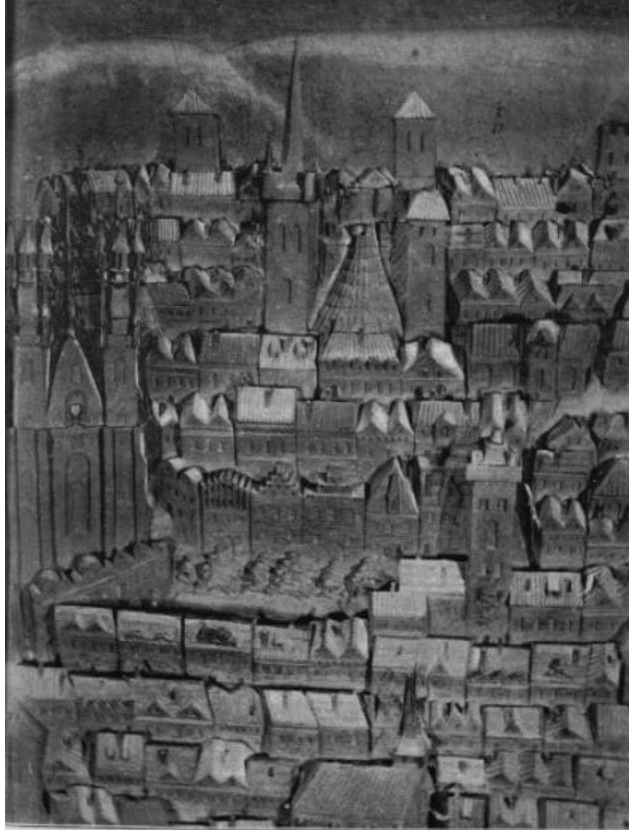
Fig. 2: Old Town Square in wood engraving (1620). We can see Church of Our Lady before Týnon on the left, The Old Town Hall on the right, and St. Gaul church at the back

Jan Herain, Josef Teige. *Staroměstskýrynk v Praze* (Old Town Market in Prague, 1908), p. 1i.

The Emmaus Monastery as a Difficult Heritage Site

Fattima Naufil Naseer (Pakistan)

Introduction

The Emmaus Monastery, situated in Prague, was established in 1347 and became the only Benedictine monastery in Slavic Europe. Charles IV commissioned the church to be built for Benedictine monks brought in from Dalmatia and Croatia who used the Old Church Slavonic language. The Emmaus church became the only non-Latin church in Charles' western kingdom. The monastery became a center of art and education, and it was here that the Latin bible was first translated into Czech, and the Reims Gospel was created. In the 1360s, gothic-style fresco wall paintings were added to the cloister depicting scenes from the Old Testament, which were a European rarity. The former Benedictine monastery is known for a unique cycle of gothic wall paintings, made during the reign of Emperor Charles IV, that is between the 1460s and the 1470s. The entire cycle originally had 33 paintings, but only 26 have been preserved to this day.

Architectural Changes Made at Pre-War Emmaus Monastery

During the baroque rebuilding of the church in 1635, the middle nave was elevated by the addition of new side walls and two counter roofs on the side naves to change the hegemony of the church. Later, the monastery underwent a transformation as another baroque element was added, namely the two temple towers.

During the baroque rebuilding, new walls were constructed that raised the middle nave above the side naves. A little later, there was a change in the western façade. This did not exist before, and two symmetrical towers were added, changing the urban effect of the building.

However, after 1880, the monastery was renovated according to the needs of the Benedictine congregation of Beuron, Germany. The puritan ideology of this congregation meant a return to the gothic style and the stripping away the baroque elements. This reconstruction led to the replacement of baroque elements with gothic style again. Even the western façade, which had not existed before the baroque editions, was given a gothic makeover. With time, a painting school was established at the monastery which also led to the monastery becoming a center of Georgian choir singing.

During 1920-23, the last modification of the church took place; a series of buildings were constructed in the church complex to add to the urbanization of the city. The architect of the new public buildings, Bohumil Hypšman, created an accent in the western façade locality of the church to blend with the new urban expansion.

Post-War Changes at Emmaus Monastery

Prague remained untouched during World War I. However, during World War II, the Emmaus monastery was seized by the German Gestapo, and the monks were sent to concentration camps. The north tower of the church, the upper part of the south tower, and the entire main and side vaults were destroyed including the western façade.

In 1945, the monastery was bombed by the Allied Forces which caused major destruction to the vaults and building. The rebuilding of the church started relatively quickly, however; the reconstruction lasted almost two decades. The reason for the long delay was due to the dilemma by the professional public of what style the reconstruction should be done. Should be restored in gothic style or should it be returned to the last state it was pre-destruction. While the vaults and walls were reconstructed, the entire western façade had to be re-designed.

Joseph Sudek and Emmaus Monastery

After the destruction of Emmaus due to bombing, legendary Czech photographer Joseph Sudek roamed the streets of Prague and captured the destruction and chaos of the war. He managed to document Emmaus' monastery in different states of ruin. He was even able to acquire the original architectural blueprint and plan of the layout from the gothic period. His photographs managed to capture the sensitive nature of what was left over in ruin and the small glimmers of hope in the heaps of broken bricks. The intense documentation of the church in ruin was very poignant in understanding the destruction of the war and that which was still remaining. From a restorative point of view, the photos were an important data source, especially the images of the original maps of the church that helped in filling the gaps of the historical timeline of the monastery. A historical portrait of the city can be seen at through the work of the photographer; "Josef Sudek. Topography of ruins. Praga 1945" at the Museum of Architecture in Wrocław. His contributions are monumental in the recording of the effects of the bombing, and the changes the building and the city underwent.

The Monastery Post War

Ultimately the post-war restoration of the monastery and reconstruction was different from the old gothic style. During the rebuilding initiation and planning, designs were presented by architects that were based on the Buron-Gothic style but not an exact reconstruction.

In 1964, an architecture competition was held to propose an idea for the reconstruction of the Emmaus monastery. The final façade was done by architect František Maria Čern, who was chosen unanimously by an expert jury. The new exterior was a more modern interpretation of gothic style, amplified the urban facade of the capital.

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> The paper outlines the campaign and efforts of Emperor Charles to religiously transform Prague into a center of worship and pilgrimage. It also highlights the importance and collection of Christian relics that was undertaken in the Golden Era of Prague and the softer image of Catholicism that was fashioned and displayed by the rulers through constructing different churches of various parishes.

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> This paper looks at the entry of new architecture into a historic built environment and investigates the belief that landmark buildings or entire historic settlements could easily change their form because such transformations are part of a centuries-long historic development, such as the Emmaus Monastery.

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> This study looks at the conservation and restoration efforts of historical buildings in Prague that underwent changes pre- and post-war. It also details the architectural changes of Emmaus monastery over the centuries and its radical modernisation post-World War II.

Charles IV and Prague

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> This booklet developed by Prague City Tourism is an extensive and pictorial layout of the historical development of Prague by the Czech King and Holy Roman Emperor Charles IV, who shaped the city and its legacy.

Difficult Heritage

Jelínková Martina. "Restorations in post-war period" *Architecture Papers of the Faculty of Architecture and Design.* STU, 4, (2021). Pp. 36-45. https://doi.org/10.2478/alfa-2021-0023

> This study investigates the issues of difficult heritage and its effects on the landscape and the people of Prague. It also further looks at the culture heritage and monuments that can have an effect on identity and aesthetics.
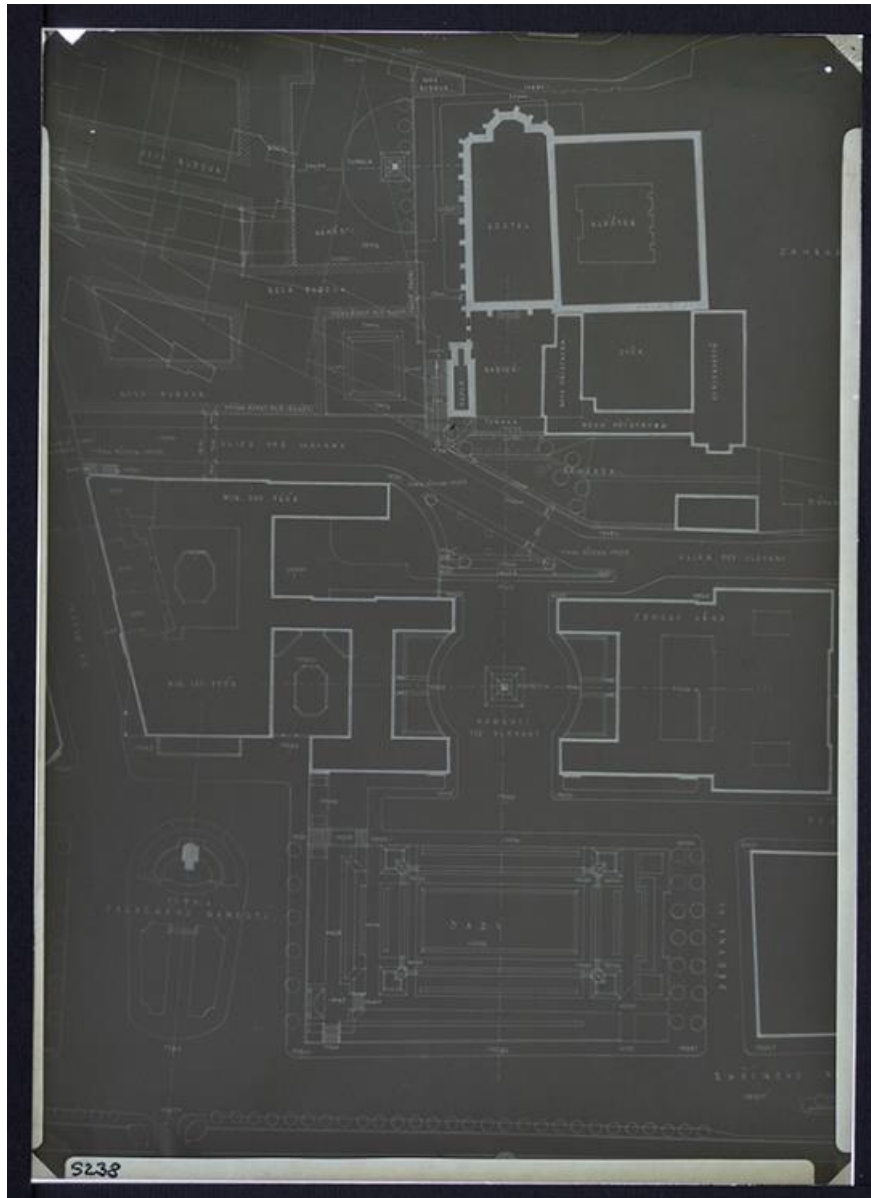
Fig. 1: Architectural Blueprint of Emmaus Monastery in Prague, Re-Traced in 1929.

Sudek, Josef. "Blueprint for the Rašín Quai Under Emmaus Monastery." Photograph. Praha Nové Město, 1945. From: *Sudek Project Archive*. Last Accessed: 4th May 2023. http://sudekproject.cz/en/s238n

Fig. 2: Emmaus Monastery Post-Bombing, the Cross Remains Upright and Intact, the Photograph is on Loan at the Centre Tchèque de Paris.

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The Emmaus Monastery and the Revival of the Slavonic Liturgy

Tvrtko Srdoc (Croatia)

Introduction

This paper will deal with the Emmaus Monastery in Prague, which was founded in 1347 by the Bohemian king and Holy Roman Emperor from the Luxembourg dynasty, Charles IV. Furthermore, the importance of the Emmaus Monastery as a hub of Slavonic liturgy, translation, and artistic innovation will be discussed. This means that the topic of the monastery will be approached from a *longue durée* perspective, linking it to the tradition of Slavonic liturgical movements from the early medieval period, especially the Cyrillo-Methodian Mission and the Sázava Monastery.

The Slavonic Liturgy in the West

Slavonic liturgy in the Western Church was first introduced in Moravia by Cyril, born Constantine (826–869) and his brother Methodius (815–885) in the 860s. They were sent to Moravia by the Byzantine Emperor Michael III (840-867) after the call of the Moravian ruler Rastislav (846-870). The brothers' mission constituted the making of a new written language which was justified by the fact that Cyril and Methodius had been brought up in Thessaloniki and knew the Southern Macedonian dialect of their hometown. This language was named Church Slavonic because of its direct purpose in the liturgy of the Church. The goal was to shape a liturgic language that the local populations could understand. Furthermore, this language was recognized by Pope Adrian II (867-872) as a liturgical language. However, after Methodius' death John VIII's successor Stephen V (VI) (885-891) condemned Church Slavonic as heretical in the bull *Quia Te Zelo Fidei* from 885.

Slavonic Liturgy in Bohemia from the Cyrillo-Methodian Mission to Charles IV

The spread of the Slavonic liturgy to Bohemia came at first because of its closeness to Moravia, when the (alleged) first duke of Bohemia Borivoj's (867-888) conversion to Christianity and swearing of allegiance to the Moravian king Svatopluk (869-894) took place. Prohibited in the 880s by Svatopluk and in 885 by Pope Stephen V (VI), forcing the disciples of Methodius to leave the country, the Slavonic liturgy had nevertheless ended up taking root until the schism of the East (1054). The monastery of Sázava in Prague was founded during the reign of Oldřich by Procopius (970-1053). The monastery was subject to the rule of Saint Benedict, and its monks served the Slavonic liturgy. The difference between the Latin and Slavonic liturgies nevertheless arose bitterly in the context of the separation of the Western and Eastern Churches in 1054. In 1055-1056, the Slavonic monks of Sázava had been expelled for the first time before being authorized to return to Bohemia. They were expelled finally in 1096.

The Emmaus Monastery in Prague

Outside of the small communities on the Croatian Adriatic coast, the Slavonic liturgy did not play an important role. This was changed firstly by Wenceslas II of Bohemia (1278-1305), and continued by the Holy Roman Emperor Charles IV when he brought Slavonic Benedictines from Pašman (an island near Zadar) to Prague and founded a monastery under the name "Na Slovenech" (of the Slavs). The monastery was finally built in 1372 with four indicative Patron Saints – St. Jerome, St. Cyrill and Method, St. Vojtěch, and St. Procopius. The idea that St. Jerome was a Slav and that he translated the Vulgate to Church Slavonic was in fact widely believed even by the Latin-speaking clergy. The symbolic importance of Cyrill and Method is clear from them being the originators of the Slavonic liturgy. St. Vojtěch (or Adalbert, 956-997) was the second bishop of Prague, a missionary that tried converting the Prussians to Christianity. The importance of St. Procopius, the founder of the Sázava Monastery seems also to be

quite obvious. The monastery was flourishing and, most notably, created the first translation of the Bible from Latin to Czech.

The foundation of the Slavic Monastery in Prague was part of a wider plan of Charles IV, which consisted in the fact that the monks of the newly founded monastery were to act as missionaries among the many "infidels" in the neighborhood and in the surrounding regions of the Bohemian kingdom. In the 14th and 15th centuries, the monastery developed into a great learning center. The Slavonic mission at the monastery ended during the Hussite wars at the beginning of the fifteenth century. It seems that the Hussites adopted the Cyrillo-Methodian tradition in Bohemia to defend their own religious ideas.

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> A very important paper that goes against the common narrative of the Slavonic Liturgical movement in Bohemia stopping its existence after the shutting down of the monastery in 1096. Also of great importance is the summary of Slavonic liturgy from its beginnings in the 9th century to the 14th century.

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> A very detailed study of the various sources linked to the Emmaus Monastery, particularly those related to its foundation. This is the best article I found on the political underpinnings of the foundation of the monastery, as well as Charles the IV's "Slavonic ideology".

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> A nation-by-nation overview of the influence of Cyrill and Methodius and their disciples in different contexts – those of Bulgaria, Serbia, Croatia, and Romania. An overview of the relationship between Bohemian and Croatian interpretations of Slavonic Liturgy within the Western Church is fascinating.

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Fig. 1: The Stoning of Christ, the younger Master of the Luxembourg family tree

Karel Stejskal. "Nástěn némal by kláštera na Slovanech v praze-emauzích z hlediska etnografického a kulturně historického." (*Český Lid* 55, no. 2/3 (1968), 128.
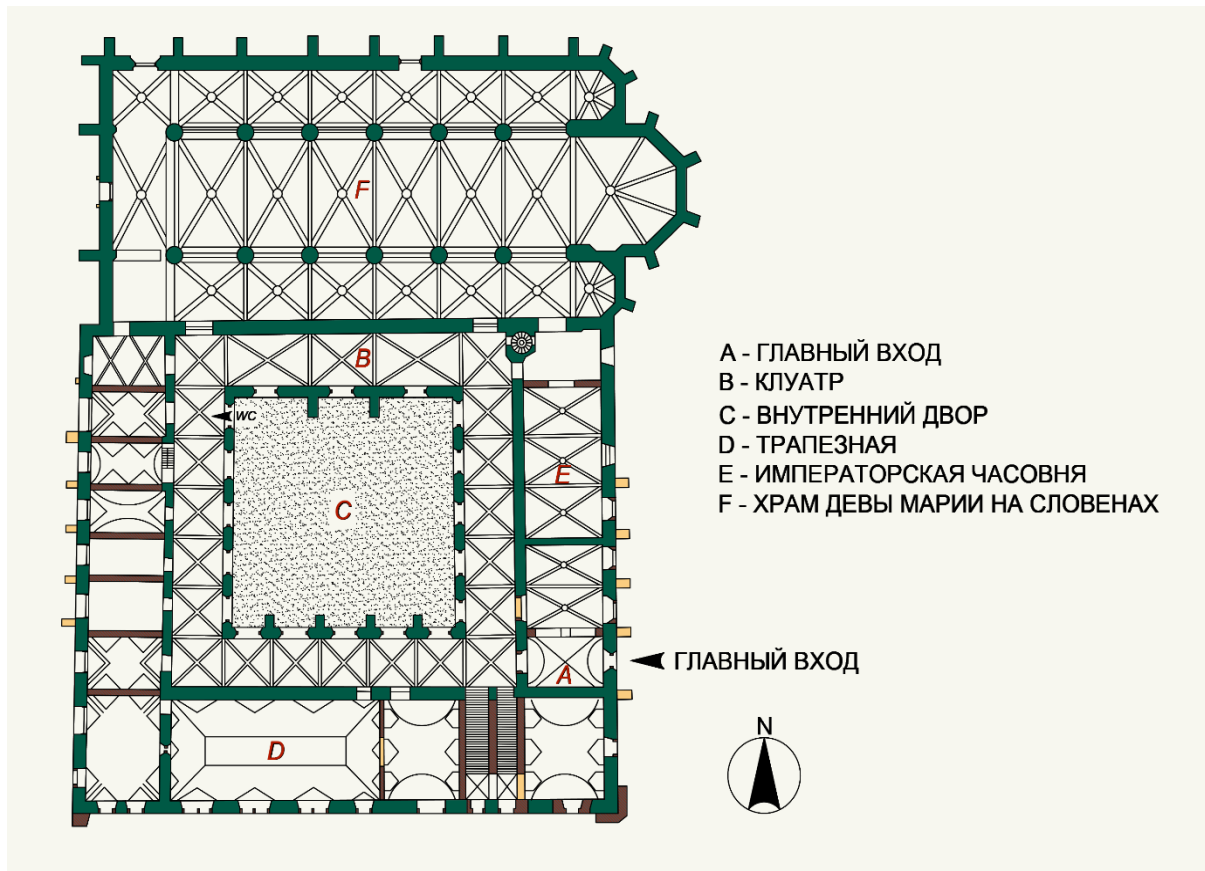
Fig. 2: The Ground Plan of the Monastery.

https://upload.wikimedia.org/wikipedia/commons/e/e2/Emmaus_Monastery_-_plan.png,   (my translation from Ukrainian)

A – Main Entrance

B – Cloister

C –Inner Courtyard

D –Refectory (Dining Room)

E –Imperial Chapel

F –Church of the Virgin Mary "Na Slovenach" (meaning: "In Slovene")

< - Main Entrance (emphasizing A)

In the Mist of National Narratives – the History of Vyšehrad Castle

Rastko Stanojević (Serbia)

Vyšehrad Castle in Prague has a specific place among Bohemian medieval castles, although it was never among the most magnificent of them. Nevertheless, it stands in a significant position over the medieval town, visually dominates Prague's landscape and is among the most mentioned castles in medieval Czech chronicles. Through chronicles we get at a mythical explanation of Vyšehrad's function and a justification of its existence.

Cosmas of Prague and the pseudo Dalimil mention an ancient maiden with the gift of foresight, Libuše, who played significant role in the making of the Přemyslid dynasty and their rule over Bohemian lands. Her father, Duke Krok, considered as wise judge/ruler in the Czech mythos, founded the castle on the other side of the river Vltava. As the smartest of his children, Libuše was chosen by Duke Krok as his successor. The idea a of woman ruling over the kingdom enraged the men of Bohemia, and soon after Libuše had to find a husband. With the help of her foresight, the noblemen of Bohemia found Přemysl to be her husband. In the turmoil of events after her death, two castles arose on the opposite banks of the Vltava – Vyšehrad and the maiden-castle of Dvín. None of these surviving myths can be traced earlier than the Chronicle of Cosmas in 12th century, with the appearance of mythology surrounding Vyšehrad suggesting that the castle's importance rose in these years. At the time the Chronicle of Cosmas was written, Vyšehrad was the most important castle in Prague and its surrounding area. The castle's importance had not yet diminished in the 14th century, when Dalimil's Chronicle was composed, but, considering the position of the castle in Dalimil's narrative, it was not as relevant as in the previous times.

Comparing that information with archeological evidence can help us develop a history of the castle and its surroundings. Vyšehrad was neither the only nor the most important castle in Bohemia in 10th century, when the first (medieval) fortification was probably constructed. It was part of a system of castles that the Přemyslid dynasty had been building over the span of two centuries, but not even the oldest fortification in Prague (that title goes to the Old Prague Castle on the *Hradčani*). What made Vyšehrad the most important castle in the region was the infrastructure built around it in the meantime. The emergence of the mint and spreading of the town's marketplace pushed Vratislav II (1061–1092) to resettle from Prague Castle to Vyšehrad. Some of the architecture, demanded by the requirements of the royal family's residency, was already there in the 12th century, when Vratislav's son, Soběslav I (1125–1140), ruled the city, for example the Basilica of St. Lawrence and stronger fortifications on the sides of Vyšehrad's hill, but their dating can also indicate when the move was made. However, it still cannot explain the role Vyšehrad had in the 14th century, in the work of anonymous Dalimil.

Whether Vyšehrad became the royal seat during the rule of Vratislav II or before that was not as important to the ghostwriter of Dalimil's Chronicle as its contemporary position in the city. Since the 12th century, a lot had changed in Bohemia and the influence of the German language and colonists were felt more strongly than in previous years. Thus, the language that "Dalimil" chose to represent the history of the region was Czech. Thus, Dalimil's work was what occupied the minds of a later national Czech intelligentsia, rather than the Latin Chronicle of Cosmas.

Way before the rise of a national movement, Charles IV (or Karlo IV) of the Luxembourg dynasty wanted to make a historical connection to the previous rulers of the city and thus confirm his position as the ruler of Bohemia. In order to do so, major construction projects began soon after his accession to the throne of Bohemia. One of them was creation of Nove Mesto, and connection to the Old Town. Built in the shadow of Vyšehrad castle, the urbanization of Nove Mesto represented the

beginning of a new cycle of castle development. Vyšehrad's walls and towers were rebuilt, while in the surrounding area several new churches were erected in by Charles. Most significantly, coherence was created between the Old Town of Prague and the new quarter, Prague castle and Vyšehrad, and Charles IV and the heritage of Přemyslids.

With the arrival of the national movement in the 18th and 19th centuries, the medieval heritage of Bohemia was given the utmost importance in the construction of a cultural Czech identity. Medieval manuscripts such as Dalimil's Chronicle and the mythology surrounding earliest days of Prague and the Přemyslid dynasty became the center for attention of national workers such as Josef Dobrovský and Tomáš Masaryk, and the composers Bedřich Smetana and Antonin Dvořak. In order to be clearer and more receptive to the wider masses, medievalism had to jump from the world of narrative to the world of material. In search of a perfect place for medieval cult-building, Vyšehrad castle was chosen as the focus of the city's "Czech history" – it was heavily mentioned in Dalimil's Chronicle, connected to the Přemyslid dynasty and mythology, as well as being surrounded by the heritage of Charles IV. The establishment of the Vyšehrad cemetery in 19th century where the important national workers and artists were buried in between statues of Libuše, Přemysl, Ctirad and Šarka gives Vyšehrad castle a unique position among the other Prague fortifications. It is a place with many uses throughout history; an important indicator that the narrative construction of place is a layered process in which many partook, thus becoming part of the narrative themselves. The history of the castle is not just the history of the material, but also the history of the non-material pieces, the people who wrote and used it, coming back to it time and time again.

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Fig. 1: A 17ᵗʰ Century Artistic Representation of Vyšehrad.

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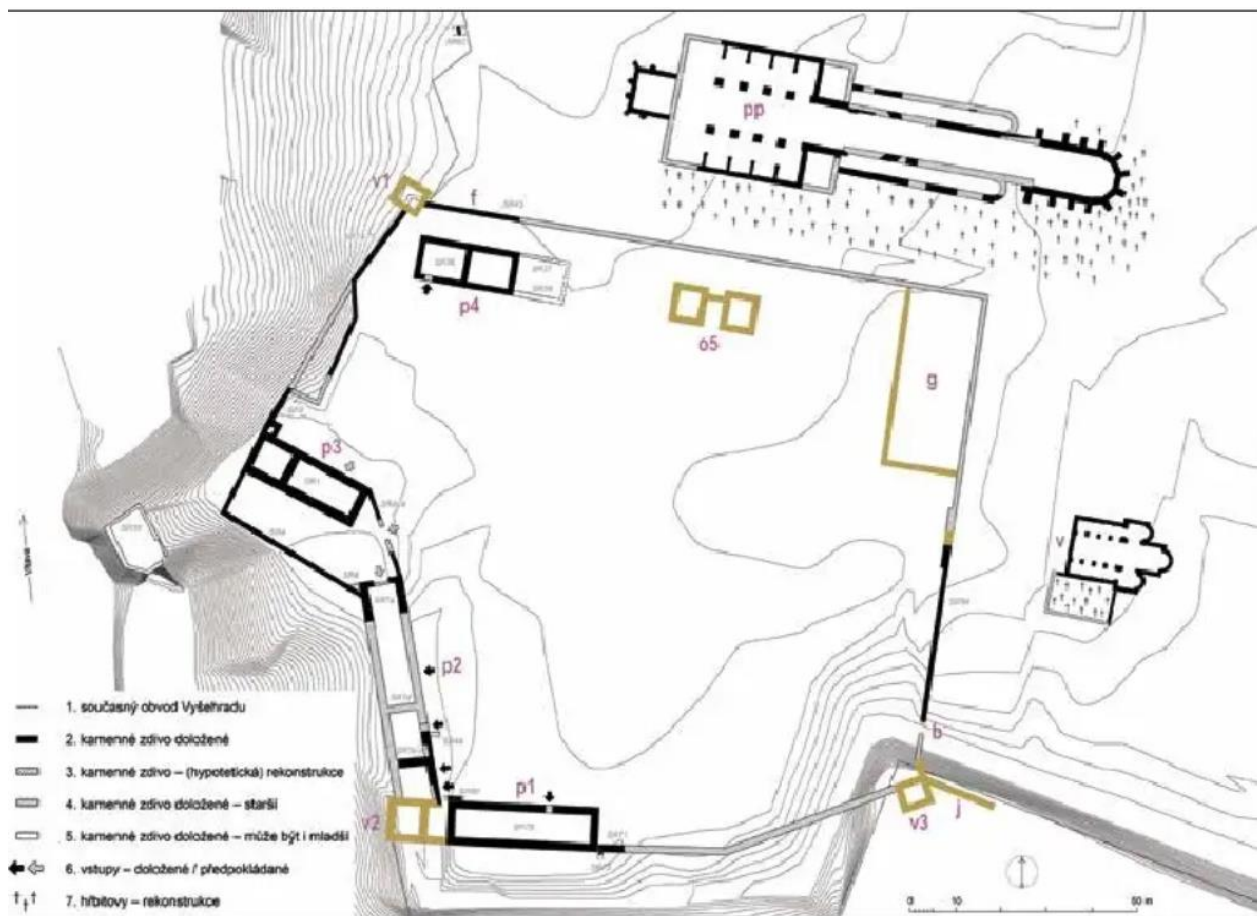
Fig. 2: A Reconstruction of the Vyšehrad Acropolis in the Late 14ᵗʰ Century.

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Werkbund in Czechoslovakia: The Functionalist Project of Baba Colony

Alena Brabencová (Czech Republic)

Modernism in European Architecture after the First World War

Artistic expression undeniably changed after the First World War. Various creative fields such as art or literature were faced with a common challenge – to comprehend and formulate the visions and ideas about post-war industrialized social landscape. The way people wanted to live and what shapes and lines they wanted to be surrounded by changed too. According to Carl W. Condit, the basis of modern architecture aesthetic is the foregrounding of structural and utilitarian factors. In other words, the function of the construction is more important than maximalist individualization or decorative elements. The functionalist style can be illustrated by the example of German *Werkbund*. It is necessary to note that at the beginning of and the first decades of the millennium, under the influence of mass industrialization, German society was facing what Mark Jarzombek calls "the crisis of the German bourgeoisie." According to Jarzombek, the country was slowly emancipating from the feudal aristocracy and the newly emerged middle class was searching for its new national and cultural identities, partially based on the suppression of individuality and emphasis of community. *Werkbund* conveyed the values of unity, simplicity and new cultural aesthetics through architectural exhibitions and forms. The house colonies built between 1927 and 1932 defined by the sleek white walls, clear lines and new materials, aimed not only to showcase the modern innovations, but also to provide affordable and habitable homes for those facing the housing crisis after the war. The first such colony Weissenhof in Stuttgart provided platform for international collaboration of acclaimed architects such as Le Corbusier or Ludwig Mies van der Roh. The German project inspired functionalist colonies in Wroclaw, Brno, Vienna, and Prague. In 2020, the network of *Werkbund* estates was awarded the European Heritage Label, highlighting their continuous historical and contemporary significance and the value of international collaboration. The Baba Colony of 33 villas was finished in 1932, under the baton of a famous Czech architect, Pavel Janák. The following section will analyze the embedding of the buildings on Baba hill and the concluding section will focus on the leftist critique of the colony and the construction process.

Influences of Le Corbusier: Baba Inspired by Nature

As commented by Eliška Podholová Varyšová, the Czechoslovak constructions were accompanied by the motto "sun, air, space," emphasizing the importance of maintaining closeness with the natural environment, characteristic for modern architecture. This can be traced to Le Corbusier, one of the architects involved in the construction of the Stuttgart *Werkbund* colony. Tim Benton observes that "even in the high Purist phase of the 'White villas', Le Corbusier habitually used nature as a metaphor for architectural quality" and further that in functionalism "nature has given birth to geometry." Thanks to the clever urban planning of Pavel Janák, the buildings in Baba are arranged in a chess-board structure, so that as much light as possible can enter the interior and the inhabitants can enjoy the panorama of Prague Castle. As described by Municipality of Prague and their website dedicated to the Baba Colony, the villa plans furthermore included spacious terraces and gardens, to emphasize contact with light and nature. Close to the villa colony we can also find St. Matthew's church, a place of early spring pilgrimages and mythology for its association with legend about Czech prince Boleslav II. The church functions as a signifier of a close connection with Czech history and nature. From the modern conceptualization of nature as aesthetic influence on the building structure we can understand why the hill Baba in Dejvice was chosen as a place for the *Werkbund* project. Among other factors that lured the future elite inhabitants of the colony to the villas, it was also the juxtaposition of the modern and the mythological landscape that made the location seem special and attractive.

Solving the Housing Crisis? From Karel Teige's Critique to the Present

It is important to note that unlike the rest of the *Werkbund* projects, whose constructions were funded by the state, the Baba Colony was financed entirely privately. The investors were personally interested and involved in the building process, as they were also the inhabitants of the future villas. As noted by Podholová Varyšová, the original ideas of social housing such as small rentable flats or terraced houses subsequently got lost in translation as the stakeholders had influence over the look of their privately-owned homes. What was conceptualized as uniform and affordable housing transformed into luxurious private neighbourhood that was occupied primarily by the members of the upper middle class such as writers, painters, university rector, diplomats, and politicians. Everyone wanted to have the most original and unique villa, despite the functionalist goal of homogeneity and simplicity. In 1932, this paradox was heavily criticized by the leftist intellectuals represented by the artist and theoretician Karel Teige who writes: "The organization of the colony and even the ground plans of the villas are a clear expression of the bourgeoise psychology, individualism, particularism and desire for representation." He also criticizes the lack of communal infrastructure, such as heating or laundromat. Furthermore, he concludes that the vocal advertisements for Baba were misrepresenting the colony: "It was not and it will not be a small miracle, but a big disgrace…It hides from the social realities of today, from the facts of housing crisis." Teige's is an illuminating commentary that reveals the frictions between social belonging and personal grandeur, friction that can still be felt from the attitudes towards the colony today. On one hand, Baba can be praised for its pristine novelty, on the other hand, it also diverged from the original *Werkbund* goals and served rich clientele rather than those in need of social housing.

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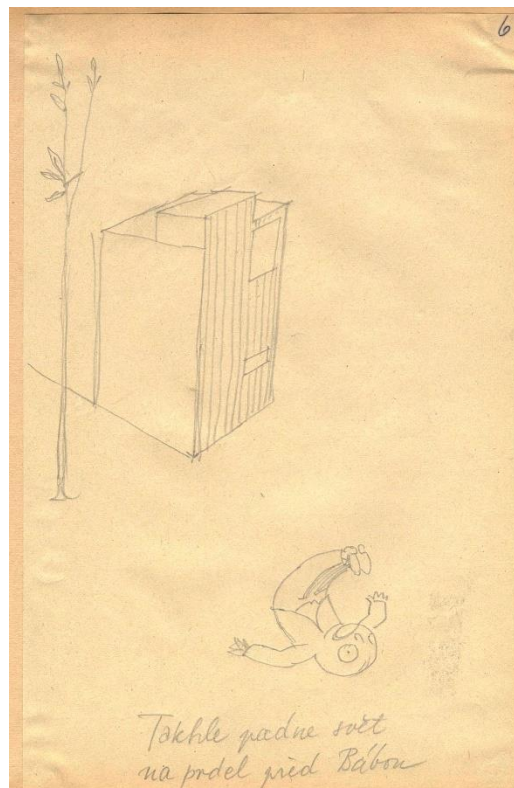
Fig. 1: Drawing of Baba from Architect and Painter Ladislav Žák. "This is how the whole world will sit down upon seeing the Baba Colony."

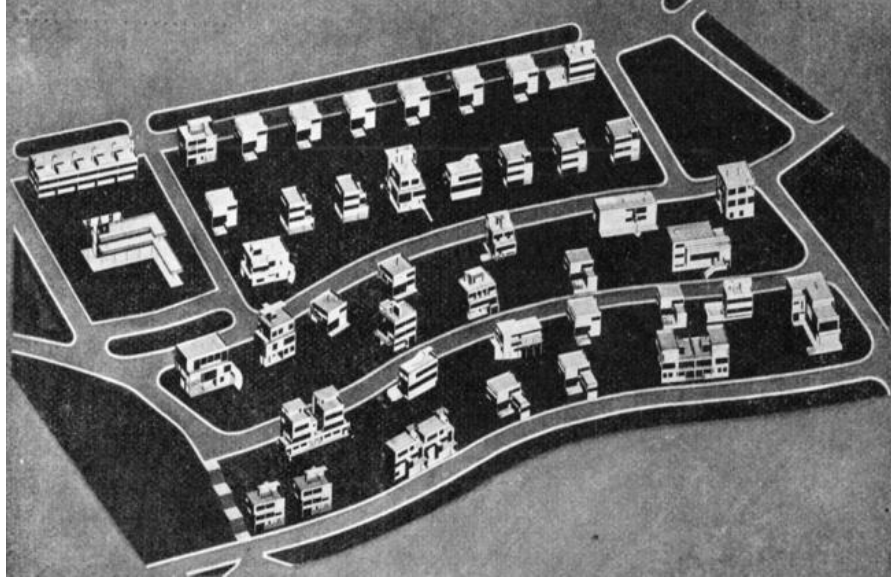Ladislav Žák, Last Accessed, April 9, 2023. https://www.baba1932.com/kresba-ladislava-zaka/.

Fig. 2: A Black-and-White Plan of the Baba Colony Structure – Noteworthy for the Chess-like Positioning of the Houses. Archiweb.cz,"Kolonie Baba získala značku Evropské dědictví," Last Accessed, April 9, 2023. https://www.archiweb.cz/n/domaci/kolonie-baba-ziskala-znacku-evropske-dedictvi.

Sedlec Abbey: Monastic Heritage between Religion and Tourism

Pema Wangchuk (Bhutan)

Sedlec Abbey, a former Cistercian monastery located in the Czech Republic's Bohemian town of Kutná Hora, is a historically and religiously significant site that has become one of the Czech Republic's most visited locations. Sedlec Abbey and its Ossuary pose questions about the positions of religion and tourism. Historically, it is a religious site reflecting the beliefs and values of the community that built and revered it. Contemporarily, it is a famous tourist attraction, attracting thousands of tourists each year to witness the macabre chapel made from human bones. Furthermore, it poses the question of how to balance preserving the cultural and religious significance of such sites and the need for tourism.

The Historical and Religious Significance of Sedlec Abbey

Sedlec Abbey was established in Kutná Hora in the 12th century. It was founded by Miroslav, a member of the regional nobility, and was the first Cistercian monastery in the Czech lands. The monastery became a wealthy and powerful institution due to the discovery of silver ore in the region in the 13th century. However, the Hussite War caused the monastery to be partially destroyed and the monastic community to scatter. After the war, the monastery gradually regained its strength and became a parish church in 1806.

Sedlec Abbey and Malin are surmised to have been the main cemeteries for the population of Kutná Hora. The Cemetery of All Saints with its Ossuary was exceptional because it drew visitors from outside the parish. The cemetery's popularity was due to its designation as a Holy Field and the myth of the Holy Soil, which was believed to turn the corpses into white, dry bones in a day. The bones deposited in the Ossuary considered to be pure and free of sin. By 1318, 30,000 people had been buried there, and the Black Death and Hussite Wars added more bodies. The cemetery expanded to 35,000 square meters.

Designation as UNESCO World Heritage Site

The Cathedral of Our Lady at Sedlec, which was renovated in the Baroque style during the 18th century, and the Church of St. Barbara, a masterpiece of late Gothic architecture, have had a significant impact on Central European architecture. These remarkable structures are part of a well-preserved medieval urban framework that also includes beautiful individual residences. The renowned architect Jan Balzej Santini Aichel had the opportunity to showcase his talent while working on these historic structures. In recognition of its historical and cultural significance, Sedlec Abbey, the Cathedral of Our Lady at Sedlec, the Church of St. Barbara, and the historic town centre of Kutná Hora were collectively designated as an UNESCO World Heritage Site in 1995.

Tourism and its Impact on Cultural Heritage

The Czech Republic has a rich cultural heritage, including its numerous world heritage sites that attract a significant number of tourists, contributing significantly to the country's economy. According to the Statista website, tourism directly contributed around 6.9% to the country's GDP in the year 2019 before the Covid-19 pandemic. One of these famous historic towns is Kutná Hora, a town that experienced remarkable economic growth in the 14th to 16th centuries, and became the second most important Bohemian town, which is reflected in the number of conserved and protected monuments in the region. Due to its UNESCO world heritage status, it continues to attract a huge number of visitors.

Tourism has grown to be a significant part of the Czech Republic's social and economic development. Unfortunately, it also has a negative impact on cultural sites, especially in famous destinations like Prague, where overcrowding and congestion are prevalent. Although tourism can be harmful to cultural sites, it can also be a valued partner in highlighting their value and helping to improve and protect them. Many organizations have made efforts in recent years to protect cultural heritage and prevent its loss. According to Sonja Lovrentjev, intangible cultural heritage has the potential to contribute to sustainable cultural tourism. One recommendation is for tourists to value intangible cultural heritage, which can assist in securing the long-term development of cultural tourism. Tourism is a substantial sector that can help maintain and improve cultural sites, due to the social, cultural, and economic advantages it generates. It is possible to bring balance by recognizing the value of intangible cultural heritage. Given that Sedlec Abbey no longer operates as it did during the medieval period, the subject of acceptable and authentic intangible cultural heritage must be addressed.

The Issue of Commodifying Sedlec Abbey for Tourism

When examining the value of heritage tourism at Sedlec Abbey, one must also evaluate the ethics of promoting "Dark Tourism" for sites such as the Sedlec Ossuary. Kelsey Perreault has investigated the controversies between the living and dead in the Ossuary, highlighting the need to evaluate the promotion of this form of tourism from an ethical standpoint. As this type of tourism grows in popularity, the issue of commodifying cultural and historical sites and the appropriate way to engage with them becomes more significant. The question of how the dead are respected and whether such sites should be accessible to the public is a fundamental moral issue that scholars have grappled with. A historical site of spirituality and a final resting place is exposed to tourism. The impact of tourism on Sedlec Abbey and the wider debate on heritage tourism raises two questions: what is the best approach to valuing cultural heritage and how can we ensure that it is done ethically and responsibly?

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The Issue of Commodifying Sedlec Abbey for Tourism

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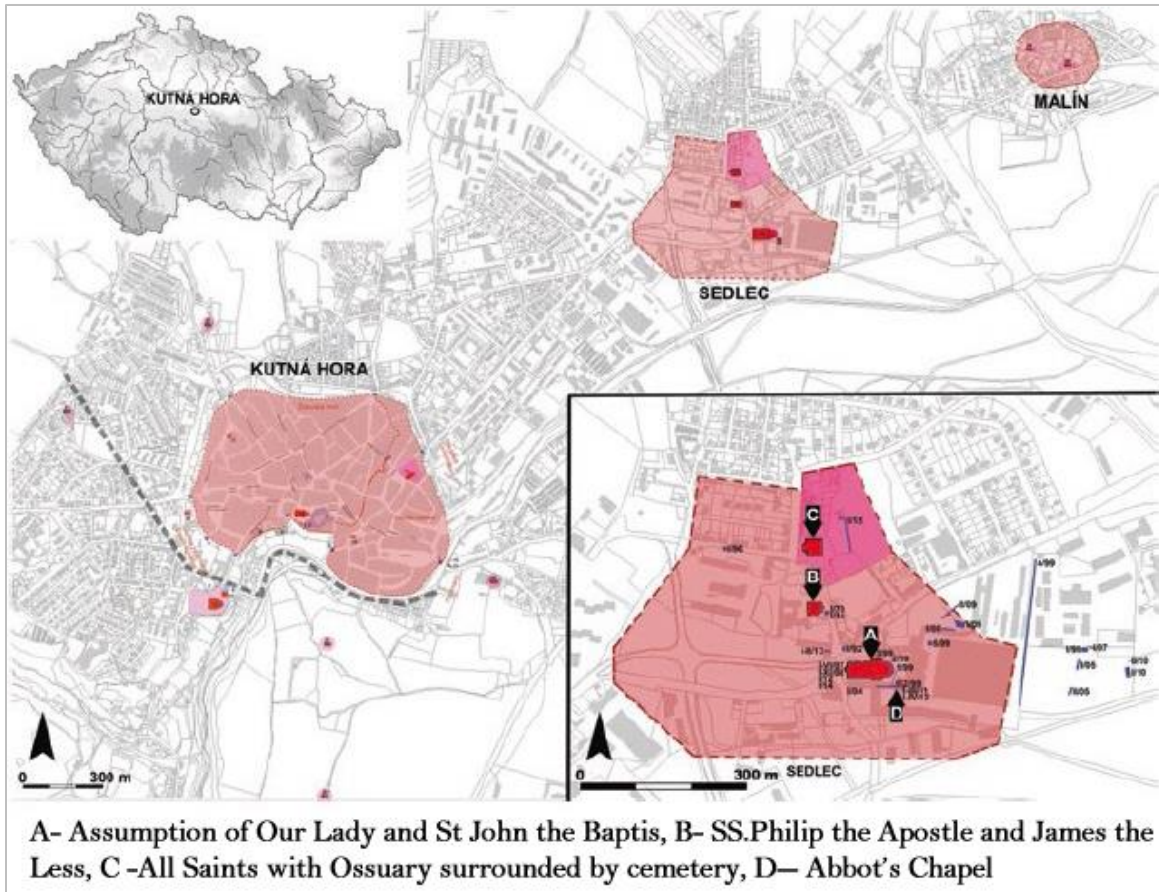
Fig. 1: Town of Kutná Hora, the Cistercian Monastery of Sedlec and the Malin Settlement at the Turn of the 13th and 14th Centuries.

Estella Weiss-Krejci, Sebastian Becker, and Philip Schwyzer, eds., *Interdisciplinary Explorations of Postmortem Interaction: Dead Bodies, Funerary Objects, and Burial Spaces Through Texts and Time, Bioarchaeology and Social Theory* (Cham: Springer International Publishing, 2022), 271. https://doi.org/10.1007/978-3-031-03956-0.
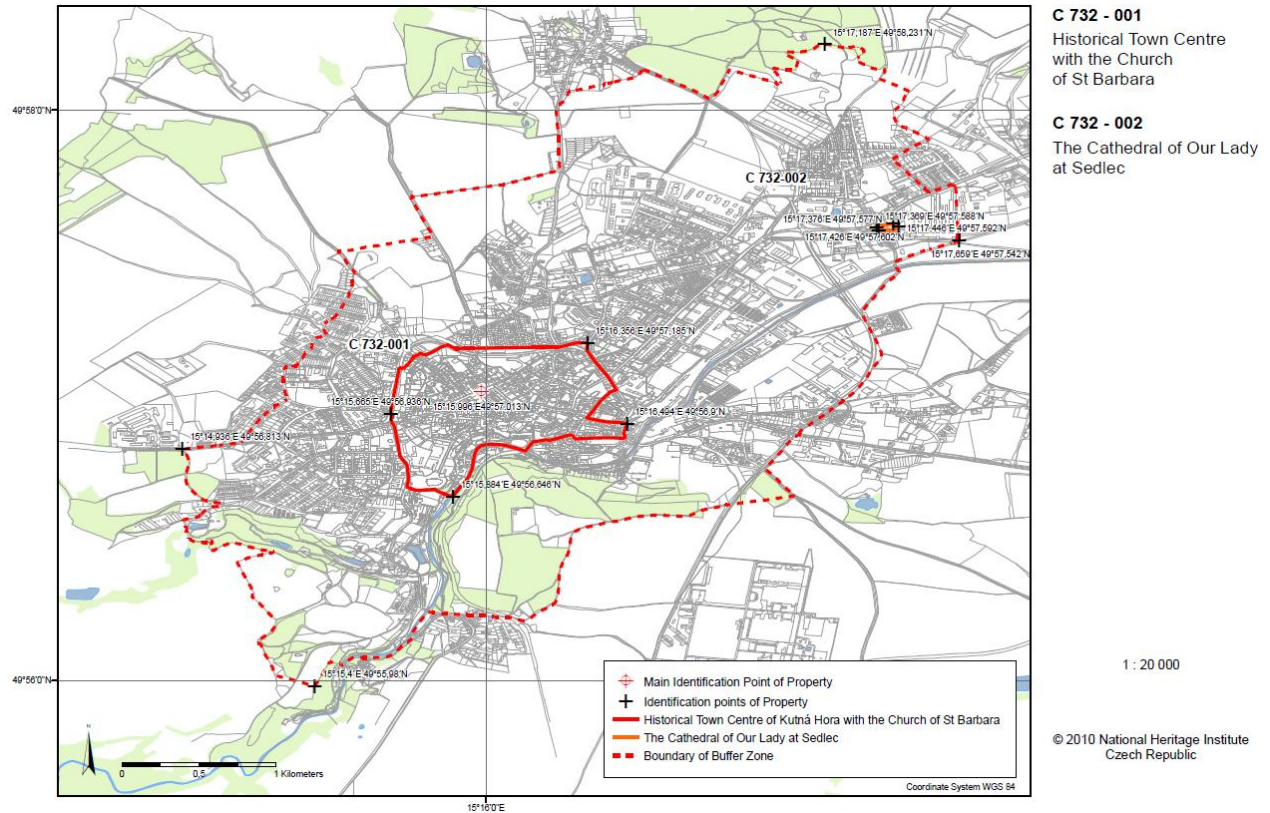
Fig. 2: Map showing Kutná Hora: Historical Town Centre with the Church of St Barbara and the Cathedral of Our Lady at Sedlec, UNESCO World Heritage Site.

"Kutna Hora; Historical Town Centre with the Church of St Barbara and the Cathedral of Our Lady at Sedlec." UNESCO World Heritage Centre (accessed May 11, 2023: https://whc.unesco.org/en/list/732/maps/.

Sedlec Ossuary: Interpreting Morbid Heritage

Julia Jovita Cunha (Brazil)

The Sedlec Ossuary, located in the Czech Republic, is a testament to the mankind's fascination with the macabre. In the past few years, it has been the object of study for interpreting morbid heritage (Heritage of Death: An Introduction, 2018). The small chapel houses thousands of human bones, arranged into ornate sculptures and decorations that represent not only a material way of dealing with human remains, but also an approach to framing difficult heritage (Difficult Heritage, 2010). However, beyond the initial shock value of the ossuary's contents, lies a deeper historical legacy that can be interpreted in various ways.

Historical Context

The Bone Church, another name for the Sedlec Ossuary, is a small medieval chapel located in the town of Kutná Hora in the Czech Republic. It seems like a common cemetery facility from the outside. However, the chapel is distinguished due to its unique decoration, which includes the bones of over 70,000 people.

The history of the Sedlec Ossuary is notable for many local legends of miracles and good fortune, but verifiable information dates back to the 13th century when a church was built on the site that had a cemetery (website of The Roman Catholic Parish of Kutná Hora - Sedlec, retrieved in 2023). In the 14th century, during the Black Death, many people were buried in the cemetery, and after the Hussite Wars in the 15th century, the cemetery became overcrowded. In the 16th century, a gothic church was built alongside the existing church, and the remains were exhumed and stored in underground vaults (UNESCO World Heritage Centre, retrieved in 2023).

According to the chronicler Š. E. Kapihorský (+1630), the bones were displayed decoratively in the 16th century, mainly as pyramids. In the 18th century, the bones were arranged by a woodcarver named František Rint into decorative displays, which after modern restorations, can be seen today. The most cited piece is the chandelier in the center of the chapel, which is made entirely of bones.

Dark Tourism and Artistic Production

The Sedlec Ossuary is one of the most visited tourist attractions in the Czech Republic, attracting over 200,000 visitors each year (official website, retrieved in 2023). It has been featured in several films and inspired numerous works of art, such as *Kostnice* (1970), an animated realistic gothic short film by Jan Svankmajer, and Max Moswitzer's photo essay *Whitenoise* (2007-ongoing).

Critical Input on Interpreting Morbid Heritage

One of the key objectives of interpreting morbid heritage is to understand how past societies dealt with death, grief, and loss, and how these practices have evolved (Heritage and Memory, 2015). For example, the study of burial practices can provide insights into social hierarchies, religious beliefs, and cultural norms. Similarly, the analysis of funerary objects and memorials can reveal how individuals and communities remember and honor their dead.

Interpreting morbid heritage also involves the ethical considerations of studying human remains and artifacts associated with death. Some authors such as Kelsey Perreault even speak of the human rights of the dead (Heritage Ethics and Human Rights of the Dead, 2018). They aim to sensitize scholarship to the cultural mores and beliefs of the communities from which these objects come, and to approach their work with a clear ethical code.

One approach to interpreting morbid heritage is to focus on the historical context of the site. The Sedlec Ossuary is a product of its time, reflecting the religious and cultural beliefs of medieval Europe (The Substance of Bones: The Emotive Materiality and Affective Presence of Human Remains, 2010). According to Cara Krmpotich, the use of human bones as decorative objects was a common practice in Europe during the Middle Ages, and many churches and chapels were decorated with skulls, bones, and other relics. By placing the Sedlec Ossuary in its historical context, it may be possible to uncover the cultural meaning behind the decorations.

Another approach is to view the Sedlec Ossuary as a reflection of contemporary attitudes towards death and mortality, which can be done by analyzing the artistic and cultural productions surrounding the site. In modern western society, death is often viewed as a taboo subject and mostly avoided (Heritage of Death: An Introduction, 2018). By contrast, the Sedlec Ossuary provides a different and more explicit take on death. This can either be accepted since the website claims that "the decorations serve as a memento mori, a reminder of the inevitable fate that awaits us all," or it can be problematized through the lenses of Critical Heritage Studies.

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> The official UNESCO World Heritage listing website offers some general information on the historic town center of Kutná Hora, as well as the Church of St Barbara and the Church of Our Lady at Sedlec, which are located in the central Bohemian region of the Czech Republic. It offers some insight into claims of the universal value of the site, as well as on the working criteria, authenticity, and preservation aspects.

Krmpotich, Cara, Joost Fontein, and John Harries. "The Substance of Bones: The Emotive Materiality and Affective Presence of Human Remains." *Journal of Material Culture* 15, no. 4 (December 1, 2010): 371–84. https://doi.org/10.1177/1359183510382965.

> This article is a result of a series of workshops held by the 'bones collective' that emerged in Social Anthropology at the University of Edinburgh and grew to encompass scholars, professionals, and advocates located throughout the UK and beyond. The main area of concern is reactivity to human remains. In this sense, it explores how ossuaries can provoke *emotional, political, visceral, and intellectual responses* from the public.

Macdonald, Sharon. *Difficult Heritage Negotiating the Nazi Past in Nuremberg and Beyond.* Milton Park, Abingdon, Oxon: Routledge, 2009.

> The book presents the concept of difficult heritage, which can be useful to interpret this site. The chapters *Visiting Difficult Heritage* and *Unsettling Difficult Heritage* are the ones of most interest for the discussion of this particular site, especially in terms of dark tourism and contemporary uses of the space.

Moswitzer, Max, Elif Ayiter. "Photo Essay: Whitenoise." *Metaverse Creativity*, 2 (2), (2012), 183-192.

Similar to the short movie, this photo essay analysis also brings to light the element of public reception and heritage interpretation. It is useful in the sense that the article discusses how adaptive heritage reuse could be interpreted in an abstract way since the essay connects the human bones to a transgression of the borders between real and virtual.

Perreault, Kelsey. "Heritage Ethics and Human Rights of the Dead" *Genealogy* 2, no. 3: 22 (2018).

This article provides some critical insight into the relationships between the living and the dead. It deals with both material and immaterial aspects of considering human remains as heritage and explores how ossuaries are key in the investigation of the cultural history of the dead. The author elaborates on ideas derived from the body, death, and sexuality studies of scholars such as Thomas Laqueur and Paul Koudounaris to explore what could be considered as the human rights of the dead, and their ethical implications.

"Sedlec Ossuary – The Church of Bones." Czech Republic, Sedlec Ossuary. Accessed February 27, 2023. https://sedlecossuary.com/.

The site's official website provides a general overview of the historical and patrimonial aspects. It also holds some curiosities, data, and practical information on the church and its surroundings.

Uhde, Jan. "Kinoeye | Czech Horror: Jan Svankmajer's Kostnice (The Ossuary)." Kinoeye: New Perspectives on European Film. Accessed February 27, 2023. http://www.kinoeye.org/02/01/uhde01.php.

Kostnice (in English, The Ossuary) is an animated realistic gothic short film by Jan Svankmajer. It serves not only as aesthetic inspiration but also as an example of the artistic interpretation and general reception/perception of the site.

The sculpture of Our Lady

The All Saints chapel is representing the God's Kingdom

The entrance annex building made by Santini in order to support the lopsided chapel-portal

The Ossuary entrance

The entrance to the All Saints chapel

The Ossuary premises are symbolizing the Hades and the earthbound world

The pyramid made of human bones

The presbytery

Fig. 1: The Sedlec Ossuary Chapel in the Czech Republic.

Shawn Tribe, "The Sedlec Ossuary Chapel in the Czech Republic," *Liturgical Arts Journal* (blog), November 17, 2020. Accessed April 10, 2023. http://www.liturgicalartsjournal.com/2020/11/the-sedlec-ossuary-chapel-in-czech.html.
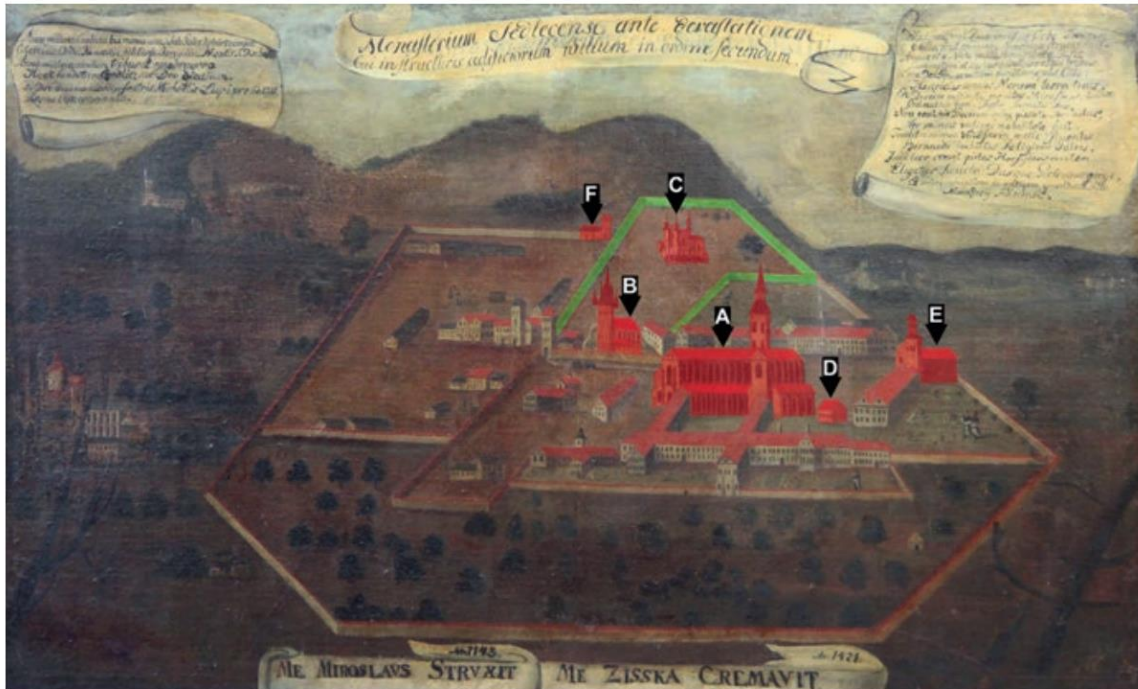
Fig. 12.3 Sedlec's churches before the devastation by the Hussites: A = Assumption of Our Lady and St. John the Baptist; B = SS. Philip the Apostle and James; C = All Saints with Ossuary; D = Abbot's Chapel; E = SS. Cosmas and Damian; F = St. Bartholomew (Baroque veduta, eighteenth century, Schwarzenberg collection. Orlík Chateau, inv. no. 1235; interpretation: F. Velímský)

Fig. 2: Sedlec's Churches before the Devastation by the Hussites.

Horák, J., E. Weiss-Krejci, J. Frolík, F. Velímský, L. Šmejda. "The Cemetery and Ossuary at Sedlec near Kutná Hora: Reflections on the Agency of the Dead." In: *Interdisciplinary Explorations of Postmortem Interaction. Bioarchaeology and Social Theory*. E. Weiss-Krejci, S. Becker, P. Schwyzer, (eds). Cham: Springer, 2022. Accessed, June 6, 2023. https://link.springer.com/chapter/10.1007/978-3-031-03956-0_12.

Kutná Hora, The Cathedral of Saint Barbara and her Cult among the Miners

Tetiana Akchurina (Ukraine)

The foundation of the city of Kutná Hora, as well as the construction of the church of St. Barbara in this city, is directly related to miners and the silver mining industry in medieval Bohemia. Silver mining in this region started at the end of the 12th century, and at the end of the 13th century, one of the largest deposits of silver in all of Europe was discovered in Kutná Hora. Therefore, the history of the city begins with a small mining camp. As a result of this discovery and the subsequent silver rush, many new people settled in the region. Due to this, King Wenceslaus II in the year 1300 issued the *"Ius regale montanorum"* for Kutná Hora - an act to regulate the mining industry. In the same year, the construction of the Italian Court was also completed. From that moment on, production of Prague *groschen* began in Kutná Hora. As a result of natural deposits of silver and the successful administration of its mining, the city prospered and its economic development took place, alongside the beginning of the construction of the church of St. Barbara. The city began to play a certain political role, becoming in the 14th century a royal city and one of the favorite residences of the kings of Bohemia. After the Hussite Wars, King Vladislaus II contributed to the city's development. During his reign, a town hall and a stone fountain were built in the city, and the construction of the St. Barbara Cathedral continued. The foundation and prosperity of the city were tightly connected to silver mining, so the depletion of deposits of this metal in the middle of the 16th century also caused the city to decline.

The wealth of the city led to its development. In the 1330s, stone houses and churches began to be built in the city. The first church in the city was St. James Church, built in 1333-1336. At the turn of the 14th and 15th centuries, a palace part, a chapel, and several workshops were added to the Italian Court. However, the most iconic building in the city is the Church of St. Barbara, the construction of which began in 1388. It is important to note that its construction was an initiative of the miners of the city themselves, and not of religious institutions in Bohemia. Also, the appearance of this church was intended to demonstrate the greatness of the city and was a symbol of its power. The church was dedicated to St. Barbara because, among her many regalia, she is the patron saint of miners and those engaged in dangerous professions. Such attention to this saint is connected with her martyrdom story. Barbara, having chosen the Christian faith, was tortured and then killed by her father, the pagan Dioscorus. In one version of her story, it is said that when she tried to escape from her father, she found herself in front of a stone wall, which miraculously opened and in this way, Barbara was able to hide, which brings her closer to the activities of the miners. There was a long tradition of honoring Saint Barbara in Kutná Hora, and even before the construction of the church, there was already a small chapel honoring the saint.

However, the construction of the cathedral, which began in the 14th century, was completed only in 1905, when all grandiose plans for its completion were abandoned and it was left in the form in which it had at that time. The cathedral is an example of late Gothic architecture, however, in the 18th century during later additions, baroque elements were implemented. The first architect of the church project was Peter Parler and his workgroup. They were famous builders in Bohemia at that time, and also built, for example, the Charles Bridge in Prague. Since the construction was dependent on the money that came from the miners of the city, the construction continued in stages. Historical events had their influence on such processes. For example, the Hussite Wars almost completely stopped the process of building a church. When work resumed in the 1480s, Benedikt Rejd, who was commissioned by King Vladislaus II, became the architect. He brought changes to the project - adding a gallery on the first floor and the tracery vault over the cathedral's main nave. The active phase of construction ended

in the 16th century, due to the general deterioration of the economic situation in Kutná Hora. In the 17th century, the cathedral passed to the Jesuits, to whom we owe its preservation during that period.

In addition to its impressive exterior, the church has a stunning interior with numerous works of art. In particular, it is decorated with frescoes depicting miners and the process of silver mining, those thanks to whom the church was built. Very valuable exhibits are located in Smicek Chapel, which was built in 1485-1492. It is decorated with paintings from the 15th century, as well as one of the oldest works of art that is kept in the church - a sculpture of the Virgin Mary, dating back to 1380. In the Hasplirske Chapel, there are frescoes depicting scenes from the everyday life of miners. In the Mincirska Chapel, on the west wall opposite the altar is a picture of the minting of the Prague *groschen*, which was created back in 1463. The vast majority of the artwork in the church is an example of Gothic art. Baroque altars and sculptures remain from the 17th century when the church belonged to the Jesuits. The heritage of the 20th century in the church is the stained glass windows, created by František Urban, who depicted Christian motifs in them. In the 21st century, the image of St Agnes of Bohemia was set in the last empty window of the church.

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Fig. 1: Mine Work from the Title Page of the Kutná Hora Hymn Book by Matthew the Illuminator, 1493-94

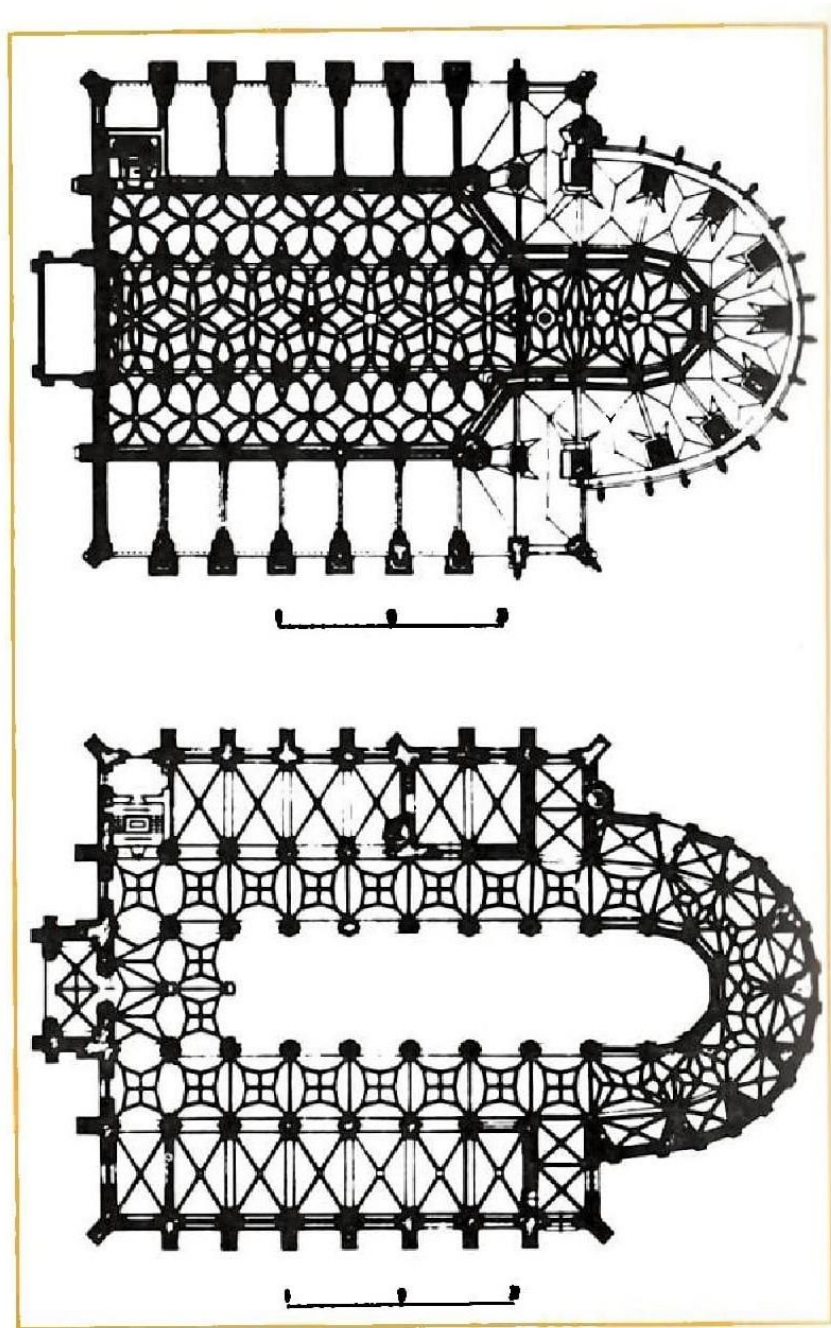Jan Jelinek and Karel Klement, eds., *Kutná Hora*, 1. vyd (Praha: TEPS, 1990), 9.

Fig. 2: St. Barbara's Church – Ground Plan at the Level of the Choir
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Silver Mines in Medieval Bohemia

Davide Politi (Italy)

Silver extraction in Bohemia is attested from the first half of the 13th century. Historically, it was concentrated around three main areas: Jihlava, which was exploited from the 13th century, Kutná Hora, which was especially active in the 14th and 15th centuries, and Jáchymov, which boomed in the first half of the 16th century. When the extraction of silver became reliable enough, during the 1240s, it allowed Bohemia to connect to the expanding framework of the European market. Mines were mainly worked by German immigrants, who were attracted by the promise of favorable legal rights and would organize themselves in associations called *Gewerken*. Later, when the operating costs became more significant, full-scale mining companies were set up.

Silver was extracted mainly from galena, which is a lead sulfide containing only around 0.5-2.5% silver. Thus, large quantities of ore had to be extracted and processed for the activity to be economically worthwhile.

The first step of the operation was prospecting, which could be done in many ways: galena could be recognized by its color and shape by the naked eye; surface plants could be examined to determine the composition of underground minerals; and rivers would be searched for fragments of metal. Georgius Agricola, author of the 16th century treaty *De re metallica*, also included prospecting by divination with a forked twig, which was supposed to vibrate in proximity of rich ores.

When a promising site was found, exploratory shafts were dug, followed by more extensive digging. If the ore veins allowed it, open pits were dug. However, as time went by, and the superficial veins became exhausted, deeper tunnels had to be built. The extraction itself was carried out by hitting the rock with hammers, but the former had first to be weakened by setting a fire against the surface. Tunnels dug up in this way still exhibit a smooth and sinuous appearance. Water could then be used to wash away the resulting debris via controlled flooding.

After the ore was dug up and brought to the surface, the workers (among them, women and children) would sort galena from the less valuable rocks, and then break it with hammers, grind it into finer pieces through water-powered mills, and wash it with water. The metal was then heated to 600-1000 degrees Celsius, converting the lead into lead oxide. This process oxidized any base metal, leaving gold and silver on the surface. The final smelting of the precious metal usually happened in valleys, near streams which propelled the bellows and allowed the easy delivery of fuel.

Mining activity was destructive for the landscape: it required large quantities of wood for fuel and infrastructure, contaminated the soil and water with heavy metals, and provoked desertification and erosion. In many medieval mining sites, the toxicity of the environment is still recognizable today. Those who paid the highest price were the miners themselves. Underground, the air was full of dust and scarcely ventilated, and, even on the surface, dust and smoke were common, leading to health issues such as bone degeneration. Furthermore, miners were often at risk of dangerous accidents. Thus, mining towns employed doctors to take care of their population. Georgius Agricola, who operated as a doctor in Jáchymov in 1527, is the most illustrious example.

The pay of just one shift could not sustain a miner, and often they became indebted. Those who profited the most from silver extraction were instead the rich shareholders, like Agricola himself. Mining was an export-oriented activity. Sometimes silver was minted into coins *in situ*, but often it was

bought as ingots by Italian merchants. Starting from the 13th century, Venice would use Bohemian silver, imported through Vienna, to mint the coins used on its eastern commercial routes. Thus, there was a strong Italian presence in Prague, where silver was exchanged with luxury goods. The silver extracted in Bohemia allowed, in 1300, the minting of *groschen* in Prague, which would become one of the most stable coins in late medieval Europe.

Silver production, however, was not constant. During the 14th century, Kutná Hora's silver rush attracted immigrants to the city from Germany, Poland, and Hungary, growing the population to 18,000 and making it one of the largest towns in Central Europe at the time. The 15th century saw a production crisis in silver, but in 1516 new rich veins were discovered in Jáchymov, which underwent a demographic explosion not unlike Kutná Hora's two centuries earlier. This boom, however, was short lived: by the 17th century the mining centers of Central Europe were heavily outproduced by American mines, making extractive activity no longer economically prudent.

Nonetheless, over the centuries, mining had a deep cultural influence in both Bohemia and Germany. Martin Luther's own father was a miner, and the reformer included episodes concerning mining in his sermons. Doctors like Agricola also suggested the use of mineral substances for therapeutical purposes, and many religious debates tried to ascertain whether mining should be considered a destructive act against the earth, or, in a more positive interpretation, as the collecting of the gifts of God.

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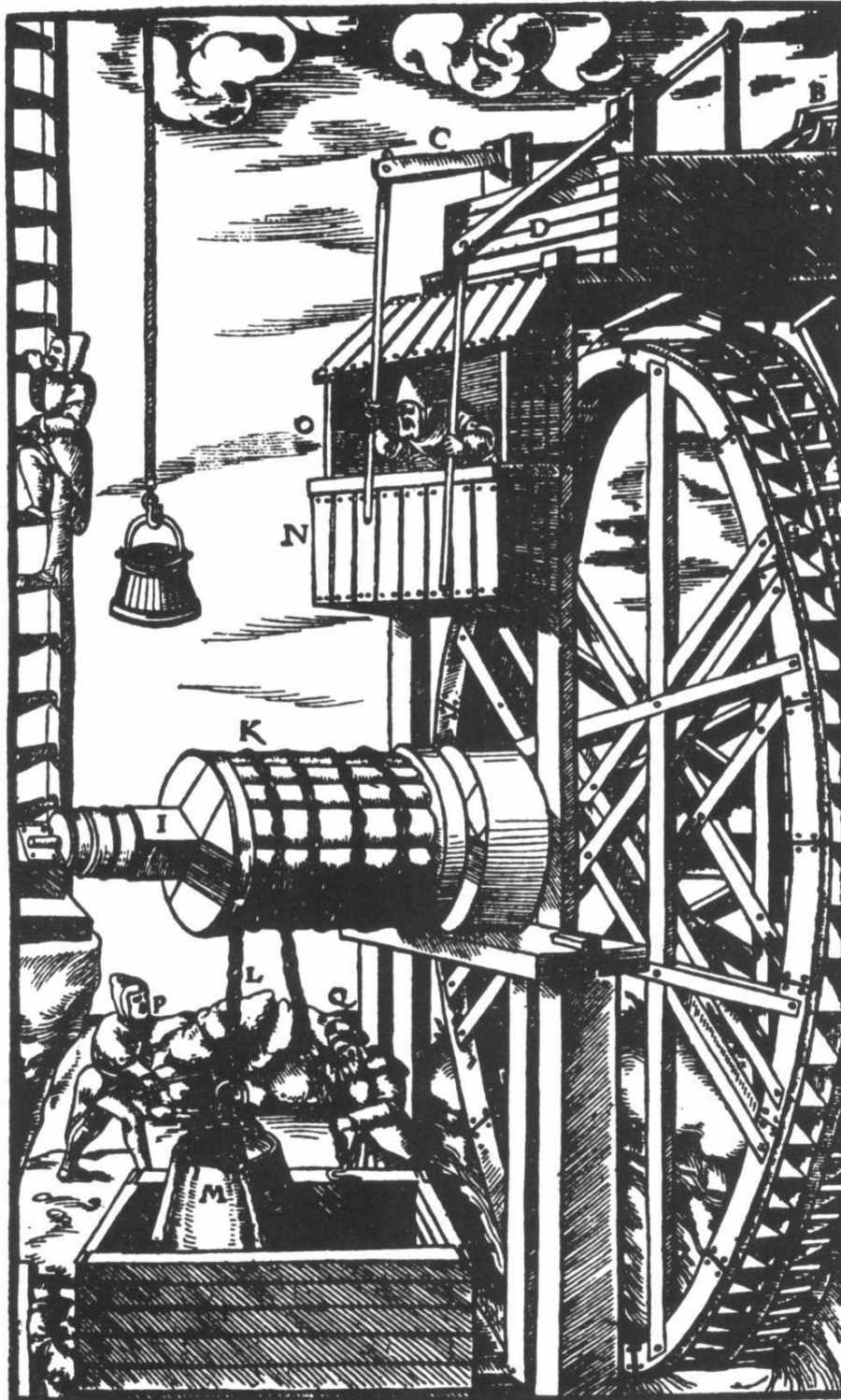
Fig. 1: Mining engine powered by water, from Georgius Agricola's *De re metallica* (1556)

Majer, Jiří. "Ore Mining and the Town of St. Joachimsthal/Jáchymov at the Time of Georgius Agricola". *GeoJournal* 32, no. 2 (1994): 96. Fig. 3.

Fig. 2: Silver Mining and Smelting Activity in Kutná Hora (Late 15ᵗʰ Century)

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