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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: Litomyšl Castle

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: CZECH REPUBLIC

CRITERIA: C (ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of criteria (ii) and (iv):

Criterion (ii): Litomyšl Castle is an outstanding and immaculately preserved example of the arcade castle, a type of building first developed in Italy and modified in the Czech lands to create an evolved form of special architectural quality.

Criterion (iv): Litomyšl Castle illustrates in an exceptional way the aristocratic residences of Central Europe in the Renaissance and their subsequent development under the influence of new artistic movements.

BRIEF DESCRIPTIONS

Litomyšl Castle, is in origin a Renaissance arcade-castle of the type first developed in Italy and adopted and greatly developed in central Europe in the 16th century. Its design and decoration are of high quality, including the later High-Baroque features added in the 18th century. It preserves intact the range of ancillary buildings associated with an aristocratic residence of this type.

1.b State, Province or Region: Province of Bohemia, East Bohemian Region

1.d Exact location: 49° 52' N, 16° 18' E

CONVENTION CONCERNING THE PROTECTION
OF THE WORLD CULTURAL AND NATURAL HERITAGE

LITOMYŠL CASTLE



Cultural property of the Czech Republic
nominated for inclusion on the World Heritage List

Czech republic 1998

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1. IDENTIFICATION OF THE PROPERTY

a. State:

The Czech Republic

b. Country, Province, Region

Land of Bohemia, East Bohemian Region

c. Name of the Property

Litomyšl Castle

d. Exact location on the map and indication of geographical coordinates

The town of Litomyšl is near the eastern boundary of Bohemia, about 150 km east of the capital Prague.

Geographical coordinates: 49 52 25 Northern latitude
16 18 52 Eastern longitude

e. Maps and plans

See annexes

f. Area of property proposed for inscription and of proposed buffer zone

Area of the castle premises: 4.4 ha

Area of the conservation area (without the castle): 209 ha

Area of the buffer zone surrounding the castle and the conservation area: 94.9 ha

2. JUSTIFICATION FOR INSCRIPTION

a. Statement of significance

The castle is a historical work of architecture whose global impressiveness is extraordinary. This introductory assessment is based especially on town-planning aspects. The castle, which has an elevated location on the site of a former fortified settlement, is a first-class dominating point of the whole town. The town itself is one of the leading representatives of municipal conservation areas in the Czech Republic. Together with a set of Piarist buildings, including the high-baroque Church of the Discovery of the Holy Rood, which is of European importance, and with a provost's (originally Augustinian) Gothic Church of the Elevation of the Holy Cross, rebuilt in Renaissance style, the castle constitutes highly attractive premises of extraordinary town-planning and architectural value just above the roofs of the historical core of the town.

The castle is an example of high-Renaissance architecture and is part of the group of Bohemian and Moravian arcade-castles, which form a very remarkable connection in Czech architecture, directly linking onto Italian examples, except that this Czech architecture is more dynamic and monumental. In comparison with a number of other splendid arcade-castles in Bohemia and Moravia, the advantage of Litomyšl Castle lies in the fact that its original exterior has been preserved. Very picturesque and complicatedly shaped Renaissance gables, crowning all the outer walls of the castle and uniquely enriching its overall architectural appearance, have survived only at Litomyšl. This beautiful topping of Renaissance facades has been preserved nowhere else. The Renaissance arcades lining three sides of the castle courtyard are very impressive, too. The castle facades with architectural details are covered with sgraffiti. On the courtyard facade of the northern wing of the castle, figural sgraffiti with a magnificent composition of action are used. Just as the perfect exterior of the castle has been preserved, so have the rooms in the interior, part Renaissance, part Baroque and neo-classical reconstruction. The perfectly preserved neo-classical theatre excels among them.

Due to the town-planning as well as architectural facts given here, the castle has to be considered a property of universal, exceptional significance. The castle's splendid high-Renaissance architecture, very pure in its style, and the preserved original appearance of the castle from the time of its construction, inclusive of the very many architectural details, are of fundamental importance. The open area of the first courtyard of Litomyšl Castle is dominated in the north by the unique architecture of the main building of the castle and marked off in the south by the very remarkable building of a former brewery with an adjacent former riding-school and in the east by the magnificent building of the castle stable. The impressiveness of this courtyard is unique and its value is universal and exceptional.

The historic importance of the area is enhanced by archaeological facts. Hitherto unknown fragments of a Premonstratensian Romanesque monasterial church, enlarged towards the east by a Gothic annex, have been discovered under the western part of the courtyard and the adjacent garden by archaeological exploration.

The set of buildings of the castle at Litomyšl with its composition, consisting of out-buildings, a garden and a park, has exceptional universal significance and meets the criteria (i), (ii), (iv) and (vi) of art. 24 of the UNESCO directives.

b. Comparative analysis

The main purpose of this text is to prove the importance of the proposed architectonic work in the context of European development and the exceptional or even unique character of this architecture in comparison with analogous architectonic manifestations of that time.

To begin with, it is indispensable to recall the fact that Renaissance architecture in the Czech state in the second and third thirds of the 16th century was in a very specific situation in

relation to the mother country of the Renaissance, Italy, because works were built on the Czech soil whose creative conception was born in Italy, but applied in the Czech lands. It could be said under certain conditions that the territory of the Czech state was transformed into an element of the extended creative region that was Italy. It is essential to draw attention to this interesting fact to allow a better comprehension of the Renaissance architectural appearance of Litomyšl Castle.

The capital importance of Italian arcade loggias, i.e. galleries first used in Filippo Brunelleschi's famous Florence works in the 1520s, was soon understood in the Czech lands. In this context, it is not uninteresting that vaulted arcade galleries were used by the King of Bohemia Přemysl Otakar II in his castles as early as the third quarter of the 13th century. Brunelleschi put arcade galleries even in palace courtyards. At first, they were limited to the ground-floor (the Busini Palace in Florence). During the following development in the 15th century, they were used in a few cases around the four sides of the ground-floor. The Florence milieu influenced other Italian regions, too. The Banco Mediceo in Milan, whose construction began in 1456, had its inner court lined with two-storey arcades, the highest floor was lower than the other and, as it seems, had flat ceilings.

After the mid-15th century, the arcade motif was used in Rome, too. There, under the influence of antiquity, the arcades had pillars with engaged columns. Arcades became widespread in Rome and columns were used there (the Hospital of the Holy Ghost), too. The papal Cancellaria with its courtyard lined with column arcades on the ground-floor and the first floor was of fundamental importance. The architectural motif of arcades continued developing in Italy in the 16th century. The period was slowly approaching that may be compared, in terms of time, with the Renaissance architectural works in the Czech lands. In Rome, Bramante developed the use of arcades when constructing his first work there in the courtyard of the church Santa Maria della Pace in 1500.

The courtyards of the Vatican, reconstructed by Bramante, are of fundamental importance. Among them, Cortile di S. Damaso excels, with two-storey arcades on the ground-floor on pillars and, in the two storeys, on pillars with columns set against them. This solution is exceptional however.

In Prague, the construction of the Belvedere summer-palace in the Royal Garden of the Prague Castle was begun in 1538. At ground-level, the oblong core of the Belvedere is completely surrounded by aerial column-arcades. The style has a strikingly Italian atmosphere and the architectural conception of the summer-palace is incomparable. However, its present state is only a fragment of the original intention, which remains unknown to us.

In the Bohemian setting, the first mature example of an arcade gallery is the West Bohemian castle of Kácov, built from 1540 to 1556. At the ground level, massive arcades on pillars with Tuscan three-quarter columns set against them run all around. According to the Italian example, two halls with trough vaults and triangular or corner sectors are located there perpendicular to the depth axis of the castle composition. Conversely, on the first floor, vaulted arcade-galleries with columns are used only on the two lateral sides of the courtyard. Some architectural details of Kácov Castle are also very advanced as regards architectural development. The arcade motif was subsequently used in some early Renaissance buildings in the Czech lands around the mid-16th century and later. In most of these cases, arcades were used in a way similar to that of Kácov or only individually. In this context, the most important central European examples of the monumental use of arcade courtyards should be mentioned here: In the episcopal castello in Trent in the South Tyrol (province of Alto Adige), two-storey arcades were used in the courtyard built in 1475 and the following years. The Porzia Palace in the Carinthian town of Spital is more remarkable. It has a two-storey courtyard with three arms consisting of arcade galleries, and four arcades in all, because, in the Italian manner, their opening also includes an adjacent large hall, as is also the case at Kácov. The date of the construction of this Carinthian palace is somewhat uncertain and is considered to be some time in the second third of the 16th century. Links with the Moravian and Bohemian architectural milieu are impossible.

Phenomena bearing testimony to mature and original manifestations of plastic arts may be found on the territory of the Czech state in almost all style periods. Castles with fully developed arcade courtyards are among them. The oldest of them is the castle at Moravský Krumlov in Moravia, which was a large Gothic fortified castle reconstructed around 1560 for Pertolt of Lipá, Marshal of the Diet of the Kingdom of Bohemia. The spacious oblong court with arcades on its three sides has all the creative values of this kind of construction. The arcades rest on slender columns, which have Tuscan capitals on the ground floor, volute heads on the first floor and Corinthian columns on the second floor. All the corridors have groined vaults, and the final impression is that of airiness and lightness. However, this is not the end of the impressive beauty of the setting at Moravský Krumlov. On the north side, a small arcade-courtyard with a staircase, this combination being quite unique in Bohemia and Moravia and very rare in general, is contingent to the large courtyard. Thus, impressive inner vistas came into being. Reverting to the remarkable Kace ov, by some 15 years older than Moravský Krumlov, it has to be said that an immense leap forward was made by Bohemian and Moravian Renaissance architecture. Moravský Krumlov Castle appears here as a perfect work without direct models and predecessors, as was also the case of the castle chapel at Smi ice 140 years later and of the Church of the Ursulines in the New Town of Prague at the very beginning of the high-baroque style period.

Moravský Krumlov was the beginning of an era of construction of monumental arcade-castles in the Czech lands, Litomyšl holding an honourable place among them.

The arcade castle at Opo no in Northeastern Bohemia was built shortly afterwards. The impressiveness of its courtyard was somewhat debased by the adaptation of the second floor after a fire at the end of the 17th century. Two other architectural works followed almost simultaneously: the castle at Bu ovice in Moravia and that at Litomyšl.

Bu ovice Castle is characterized by its noble plastic-art elegance, this also including the form of the castle interior, especially of the works of art in the ground-floor rooms, fitted out exquisitely on a European level. The arcade courtyard with three wings excels thanks to its noble slenderess and the loftiness of its columns, semi-circular arches and rooms. This courtyard is a perfect masterpiece, which has no analogy in the Renaissance world of that time. However, the transformed outward appearance without the original articulation of the surface, without the Renaissance gables and with four very low baroque towers instead is an objective shortcoming.

The plastic-art harmony of both the outer facades and the arcade courtyard is an asset of Litomyšl Castle. Combined with sgraffiti, the window and portal reveals with high-quality stone-cutting have been preserved. The facade culminates in an attic gable carrying a rich sequence of gables which have mouldings and complicated contours. On the main, south facade, an open arcade-gallery on the second floor was added. The access to the courtyard with the arcades surrounding it on three sides is through a Renaissance portal. Opposite the entrance, the compact northern facade of the courtyard is noticeable, with a massive embossed ground-floor, to which pillars and arcades, also embossed, correspond in three wings. Above the cordon, the facade of the two floors of the northern wing is filled with the wealth of scenes of action shown on the sets of figural sgraffiti. Innumerable Renaissance architectural details, which are mature stone-cutting works, have been preserved in this principal, second castle-courtyard, too.

The castle at Litomyšl is the only one where, owing to a happy coincidence and, obviously, also the high cultural level of its later owners and architects carrying out repairs, a set of exceptionally picturesque gables has survived. These gables give an extremely impressive idea of how these unique architectural works in the Czech lands looked in their whole well-developed architectonic beauty. The gable motif in itself has ancient Italian roots, but in Central Europe it became generalized and enriched extraordinarily in its plastic-art aspect. These gables, still embellishing towns, castles and manors, are a typical architectonic phenomenon of Renaissance architecture in the Czech state.

At Litomyšl, the impact of the set of castle gables on the town panorama is quite exceptional, forming its decisive element.

In this analysis, only arcade castles that have a developed form and were built at the same time as Litomyšl or before will be discussed. Large or small, many of them attaining a high level of plastic arts, they mushroomed especially in Moravia (Rosice, Ivanovice u Hané and Velké Losiny, for instance) simultaneously with, or in the following decades after, the construction of Litomyšl and till the eve of the outbreak of the Thirty Years' War. It is correct to call them a set of "Moravian arcade-castles" although Litomyšl and Opo no were built on Bohemian soil. Most of these exquisite architectural works were built in Moravia. The art-historical essays focusing on the Renaissance usually deal at length with the provenance of individual details, portals, window reveals and the general finish of the exterior or interior, but completely miss the splendid phenomenon of the Moravian and Bohemian arcade-castles as a whole. In their case, two things are admirable: firstly, the noble monumental enhancement of the motif of arcade courtyards used on two floors is admirable, this being exceptional in Italy, and, secondly, the excellent purity of forms and the nobility of art characterizing the whole setting. On Bohemian and Moravian soil, the arcade motif, born in Florence towards the end of the first quarter of the 16th century, had excellent monumental development in a very pure, really Italian rendering. It would be useful to compare the Bohemian and Moravian arcade-courtyards with the German, for instance that of the Munich mint, built at the same time as the Czech examples mentioned here. In this case, even local technical literature emphasizes the typical heaviness and "stockiness" of the German arcade-galleries. In fact, the Bohemian and Moravian examples given here directly continue older Italian examples. They linked directly onto them and made them more monumental and architecturally rich. No one has tried yet to explain this admirable phenomenon. It is linked undoubtedly with a fact already mentioned in the introductory words of this paper, namely that the Czech lands were very near to the Italian milieu during the millenary development of their architecture and in other manifestations of plastic arts as well. This became manifest as early as the Romanesque-style period, when North Italian centrally planned churches with their three or four apses literally found their second home in the Czech lands. The construction of Italian-style castelli in Bohemia during the 13th and 14th centuries and the unique reaction of the Bohemian and Moravian architectonic milieu to the Italian radical baroque style are also interesting.

Litomyšl Castle is the best-preserved noble example of this reciprocity in the sphere of art, a representative of a group that should be assessed in any synthetic work on Renaissance architecture and especially on Italian art and its spread through Europe to the north of the mountain ridges of the Alps.

It would be unjust if, as part of Litomyšl Castle, its interior were not assessed here, created in the Renaissance style originally and adapted in a very noble manner during the high-baroque and neo-classical periods, whose local colour has become dominant in most rooms on the first and second floors of the castle. Another example of the neo-classical style is the excellent castle-theatre, unique in Europe and interesting because of the very fact that the whole of it was inserted in a single large Renaissance room on the ground floor.

The castle itself is part of a varied and complicated architectonic set comprising many remarkable architectural works, most of them valuable in themselves and forming an excellent town-planning and architectonic framework of the castle architecture itself. Archaeological finds, of which only a small part was discovered and again covered, are also important.

Litomyšl Castle is built on the site of a former fortified settlement that was used in the course of time for a number of architectural works that, together with the castle itself, form the conspicuous dominating points of the entire town. One of them is, above all, the Piarist two-tower high-baroque Holy Rood Church, whose presence is striking. The somewhat more distant provost's church in Gothic and Renaissance styles cannot be overlooked either.

At the lower end of the elevated ground, the historic core of Litomyšl extends, the urban conservation area, literally crammed with medieval and especially Renaissance, baroque and neo-classical values. The historical core forms a distinguished base for a number of dominating points, with the castle at their head.

According to this brief analysis, the castle itself certainly meets even the most demanding criteria for being included among world natural and cultural heritage. This is also shown by a comparative analysis proving eminent architectonic and general plastic-art values of the property.

c. Authenticity

In the proposed property, authenticity is manifested very broadly and intensely. Its town-planning authenticity will be dealt with here in the first place. The historical core of a conservation town is the fruit of a development lasting many hundred years and fully respecting all town-planning components, especially the overall historical silhouette and the dominant impact of the castle premises. Its present view is just as impressive as that which existed hundreds of years ago. No disturbing interventions have been made. Similar examples of such an intact character are certainly few.

The architectonic authenticity of the castle building is still more comprehensive. Surprisingly, from the time of the Renaissance, its outer appearance has changed only slightly and survived all the fires which successively broke out in the building. The facades still have the original stone window-reveals, the entrance portals, the sgraffiti and, above all, the gables with extremely complicated contours, their plastically shaped surfaces dividing the figural sgraffitoes. The extraordinary and novel charm of the castle is due to its original chimneys which have figural sgraffiti and culminate in varied articulated caps. Only a lunette cornice disappeared owing to reconstructions after the fires, but has been renewed in the southern and western parts. Seen from the outside, the castle in its dominant position with articulated facades gives an immensely effective impression, this being increased by an open arcade-gallery on the second floor of the south wing.

The impression of authenticity also makes itself felt intensely in the extraordinarily remarkable arcade courtyard. Arcades are missing only on its northern side. The facades of both storeys are covered here with dynamic figural sgraffiti. Little baroque dormers in the low ends of saddle roofs are evidence of small baroque modifications.

The rooms on all the three floors of the castle are in genuine harmony with the exterior. The Renaissance disposition of the rooms has been preserved throughout the castle with the exception of the northeastern part of the building, where Gothic vertical constructions survive in some rooms and reach as far as the first floor and, exceptionally, the second floor. The style of their disposition is different in each case. The works of plastic art adorning the individual rooms are highly authentic. Renaissance vaults prevail on the ground floor while the eastern wing has some Gothic vaults.

In their context, the area of the magnificent castle-theatre is spectacularly varied. The staircases leading from the ground-floor to the first and second floors are Renaissance in character. The rooms on the first and second floors have very different furnishing, in some cases complemented with paintings. Above the flat ceilings on the first floor, the discovery of painted Renaissance floors, either with deckings or panelled, may be expected insofar as they did not burn down in 1635. They are hidden by flush soffits, all of which are valuable as works of art.

As to the overall aspect of the rooms on the first floor, with the exception of the Renaissance vaults, arcade galleries and the Renaissance area of the chapel, they have baroque or neo-classical articulation, the latter prevailing on the second floor. Portals in the arcade gallery and windows are in Renaissance style.

Historical authenticity, which is intact Renaissance on the outside and Renaissance, baroque or neo-classical in the interior, but within an unchanged original Renaissance disposition, is a basic feature of the whole castle. In all cases, restoration surface-treatment was carried out in accordance with the strictest criteria and with consistent use of historical materials and technological procedures.

d. Criteria under which inscription is proposed

In view of the relatively large area occupied by the castle ensemble and its spatial subdivision, it is useful to make a separate assessment of the main building of the castle and of the area of the first courtyard with the adjacent buildings forming the direct setting of the castle.

The castle

The castle meets the following criteria:

Art. 24, par. /i/

The castle at Litomyšl is one of the foremost representatives of the Bohemian and Moravian Renaissance arcade-castles built in the second and third thirds of the 16th century, which developed this originally Italian architectural idea and brought it to an unrepeatable grandeur. It was an architectonic analysis of Litomyšl Castle which led to the new and convincing knowledge that the arcade castles in the Czech lands are an independent architectonic genre within the European Renaissance style and that these arcade castles are rooted deeply in the Italian Renaissance, but conceived independently and with great creative originality. Litomyšl Castle has an important place in the numerous group of these castles not only because of its high artistic level, but also because of the greatest extent to which the original Renaissance architectural appearance has been preserved. An almost intact appearance of the exterior with richly articulated gables and both ornamental and figural sgraffitti cannot be found in any other building whose style is near to that of Litomyšl Castle. The exceptional level of its plastic arts and architecture together with the authenticity, and originality, of the whole and the details is the reason for the leading position of this castle within Central European or indeed all-European architecture.

The significance of the castle interior with its excellent early-neoclassical theatre, interesting on a European level and having magnificent original equipment, is extraordinary. The Renaissance, baroque or neo-classical rooms in the castle complete the overall excellent impression gained from the castle setting, which emphasizes the premises themselves and the highly impressive historic town core in which the castle plays the very important role of a magnificent architectonic dominant.

Art. 24 par. /ii/

A comparison between Renaissance arcade-castles in Central Europe, Germany, the Alpine countries, the Danubian Basin and Poland is especially important.

Germany, whose arcade castles have an architectonic structure different from that in the Czech lands, is excluded from this group of countries because of this. The country that remains in the group is, in the first place, Austria, where several valuable examples came into being parallel with the development in the Czech lands, but only rarely attained the high level of the key buildings in the Czech lands. Polish examples are rare. In Central Europe, the Czech Republic has undoubted pre-eminence as to the number, great variety, architectonic wealth and high level of the works of plastic arts. This is shown by the fairly thorough comparative analysis carried out in section 2b.

The most complicated problem remains, namely a comparison between the arcade castles in the Czech lands and architectonic examples in their country of origin, Italy. Careful attention is paid to these problems in the said section 2b. It would seem at first glance that the quantitative superiority, great variety and the highest architectonic level of the Italian arcade

palaces is unique beyond any doubt and cannot be questioned as regards certain priorities of style. This was the problem on which intensive interest focused and extensive comparative study was carried out, whose comprehensive results understandably cannot be given in detail in the proposed paper. For it has become evident that, due to their wonderful purity of style, the Moravian and Bohemian castles link directly onto Italian examples, yet without their relationship being that of provincial epigons. They represent architectural works directly linking onto older Italian examples and developing them. In studying Renaissance architecture in the Czech Republic, the author of this paper has come to know several examples in which Italian architectonic suggestions and designs were carried out not on the Apennine Peninsula, but in the Czech lands. In this context, the admirable architecture of the Belvedere in Prague Castle and the Italian Chapel adjacent to St. Saviour's Church and located in the Klementinum building in the Old Town of Prague may be mentioned here. More such examples could be found. In some cases, the territory of the Czech state seems to merge directly into the Italian milieu, there is no boundary between them in time or space.

Something similar also characterizes the arcade castles in the Czech lands, for they represent the complete architectonic culmination of Italian examples. Especially the development of the motifs of vaulted arcades to embrace two storeys, this being very rare in Italy, is very impressive.

This was shown in the comparative analysis carried out in section 2b. For the reasons given, all-European criteria have to be applied to the Renaissance arcade-castles in the Czech lands. These castles develop and, so to speak, complete the ideas formed and richly developed in Italy, but not taken to full architectonic and dispositional stateliness.

Litomyšl is not unique among the Bohemian and Moravian castles with arcade courtyards, many of them have splendid architectonic features and excellent purity of form. However, among them all, only Litomyšl Castle has preserved its unimpaired appearance with admirable gables, whose silhouettes are complicated and which also have distant Italian roots, but were given new dynamism and the endless variety of form in their Czech home.

From these viewpoints, Litomyšl Castle has to be considered a unique masterpiece within European Renaissance architecture and one with a full inalienable claim to being put on the list of world natural and cultural heritage. This masterpiece excels in itself, but also represents a monumental ending of the all-European development of a certain kind of Renaissance palace and castle.

Art. 24, par. /iv/

From all the viewpoints given here, Litomyšl Castle is a unique masterpiece within European Renaissance architecture. It also represents a monumental key link in the all-European development of a certain kind of Renaissance palace and castle.

Litomyšl Castle does not stand alone, but is surrounded by all the facilities needed to accomplish the prestigious as well as economic mission of the whole complex. A garden and a park are contiguous to the castle and a brewery, a riding-school, stables and a coach-house are in the first courtyard, all this in a firm compact disposition. The whole is a testimony to the life of the aristocracy from the 16th to the 19th centuries.

Art. 24, par. /vi/

Litomyšl played an important role in the cultural development of the Czech state, especially in the Middle Ages and in most recent times. Jan of St. Jiljí, an eminent personality at the court of King and Emperor Charles IV in the third quarter of the 14th century, was Bishop of Litomyšl and the initiator of the creation of works of art of European importance. In 1567, the Litomyšl domain was acquired by the Pernštejns, one of the most prominent aristocratic families in the Czech state. Litomyšl was also the castle where the last member of this family, Lady Frebonie, died in 1646. Bedřich Smetana, one of the best Czech composers of all times, was born in the Litomyšl castle-brewery in 1824; his compositions are still played in the concert halls of cultural countries throughout the world.

The first courtyard with the adjacent buildings.

This ensemble constitutes the direct forefront of the castle building. As to history and archaeology, this ensemble is of importance in particular because of its Romanesque and Gothic fragments of a monasterial and, subsequently episcopal, church that have been discovered under the courtyard and part of the contiguous castle-garden.

The present architectonic ensemble closing the first courtyard at its southern and eastern sides is impressive. Some of its buildings are of good architectonic quality in themselves, especially the former brewery with an impressive Renaissance and high-baroque facade, the riding school with the Serlian main portal and, on the eastern side, the stable with a high-baroque facade designed by the eminent architect František Ka ka and crowned by a sculpture made by Matyáš Braun, an excellent sculptor in the high-baroque period.

As part of the art-historical analysis, the authenticity of all the buildings on the premises has been distinguished and proven; some of them have valuable historical facades and original interiors, this being especially true of the two architectonically most eminent buildings in the courtyard, namely the brewery and the stable. The ensemble fulfils the following criteria:

24 /i/

This ensemble meets the condition, laid down by this demanding article, of being an integral link in the castle ensemble. Attention has to be drawn especially to the brewery's main facade, which is a direct and eminent matching piece to the main facade of the castle itself. The same role is also played by the main western facade of the former stable.

24 /ii/

The ensemble that is being assessed here is an excellent link in the town-landscaping of the castle setting and is also very important as part of the larger castle-premises and even the whole outstanding historic town of Litomyšl, which, in itself, undoubtedly would meet the most demanding criteria for inscription on the list of world natural and cultural heritage. The architectonically shaped area of the courtyard is a specific element of the composition of a feudal residence.

24 /iv/

The ensemble of the forefront of Litomyšl Castle has full rights to meet this criterion, because its archaeologically ascertained beginnings go as far back as the 11th century. The ensemble is also a very important testimony to the historical transformations of this setting, impressively documenting several important periods of mankind's history.

3. DESCRIPTION

a. Description of the property

The castle at Litomyšl is located in an elevated position at the northeastern margin of the historical core of the town. A garden is situated between the castle and the town. The house with the cadastral number 94 and a little courtyard before it are contiguous to the northern side of the garden. On the western side, the house closes the part surrounding the castle in the north and east. In front of the main castle-facade, the first courtyard extends, closed on the west by the castle garden. On its southern side, the brewery with the riding school is contiguous to it in the east. A large stable is situated on the eastern side of the courtyard, the little house No. 134 is southwest of it and the coach-house due north is in the background.

Description of Litomyšl Castle

The general characterization of its disposition.

A four-winged, three-storeyed building with an asymmetrical disposition. The most sizeable is the western wing, while the southern wing is only an arcade gallery closing the inner, almost square second courtyard. In the eastern wing on the southeast corner of the whole disposition, the protrusion of the castle chapel with an adjacent secondary staircase is visible. The outer enclosure-wall is fairly distinctly oblique. The disposition of the northern and northeastern wings is the most complicated. They are reduced in the north due to a smaller, oblong third courtyard, closed in front of the park by a quite shallow little communication-wing. Its dominant is a slender polygonal little tower at the northeast corner of the castle complex. Two-storeyed arcades line the large courtyard on its three sides except the northern one.

The exterior

All exterior facades have Renaissance articulation with architectonic details whose level as works of art is exceptional. On the four castle facades, these details are resolved fairly uniformly and, therefore, are analyzed synthetically here, attention being drawn only to partial modifications.

Ground-floor gemel-windows with reveals, adorned with nailheads, and stone lintels are placed above the plinth. On the southern facade, a light well, built later, is located above the second gemel-window from the west. There are no windows in the sector corresponding to the arcade gallery. The pairs of gemel-windows on the southern facade below the chapel windows are lower. On the eastern facade, the regularity of Renaissance disposition is impaired in the middle by the existence of the basement floor and a semi-storey. Three single windows are on the right side of the end of the chapel. Three rectangular windows of Gothic origin were set into the facade on the lowered ground-floor perhaps as early as the 14th century. The lower gemel-windows in the mezzanine are designed like the others. On the northern side, windows are lacking on the ground-floor in the sector corresponding to the mighty wall on the northern side of the small courtyard. In the west, the sequence of gemel windows on the ground-floor is interrupted in the centre by a couple of portals, the left of them being original and decorated with head-nails. The windows have diagonal lattices.

The main portal is set somewhat off centre of the principal facade. The entrance itself is semicircular with a double door 1768. The entrance is lined at the sides by doubly rusticated little embedded pillars with recesses on them, culminating in semi-circles; a flat lintel over the entrance is articulated by an embossment. An extension with little volute-wings and the coats-of-arms of the Pernštejns' and the Manriques de Lara in the centre is above the embossment. A little coat-of-arms with volute wings with a pine cone on its tip is placed over the entablature. The back portal in the northern wing has been damaged.

Gemel windows with finely profiled stone reveals and a hood moulding held by volute brackets are placed on the first and second floors. The southern wing manifests itself on the

main facade by an open arcade-gallery on the second floor. Columns with volute capitals, on which semicircular, non-articulated arcades are spread, stand on the stone-walled parapet of this arcade gallery. The southern facade of the right wing has two high three-light lancet-windows of a chapel, with tracery consisting of a pair of little arches intersecting each other. A baroque sun-dial is located between the second and third pairs of gemel windows on the southern facade at the level of the second floor.

Two-light lancet-windows are on the flanks of the polygonal end of the chapel. A pair of little upper windows corresponds to the staircase in the neighbourhood of the chapel. A small oriel on a corbel with a little helm-roof protrudes on the eastern facade between the second and third pairs of gemel windows from the north. On the northern facade, the original windows at the place of the second gemel window from the east are three-lighted. The single window on the second floor between the first and the second pairs of windows from the west does not have a hood moulding. The staircase in the centre of the western facade corresponds to a different level of gemel windows with plain mouldings and volute consoles.

On the southern facades of the eastern and western wings and on the western facade of the castle, a lunette cornice has been restored; traces of such a cornice are also visible on the two other facades. Above the protruding profiled cornice, an attic gable articulated by pilasters and having small windows runs all round and is interrupted only over the arcade gallery of the southern wing. Broken gables, articulated by embossed pilasters and designed uniformly, but some of them shaped differently, are set into an attic gable. The lower part of the gable and the pillars of the finials are completed by small wings. The finials set on very short bases, on small square pillars and in the vertices of small attachments with curved arms are the most picturesque element of all. The western and northern facades have gaps approximately in the middle between the gables; on the attic gable, these gaps are filled with some finials resting on small pilasters with little lateral wings.

A low fragment of a polygonal turret with a pyramid roof has been preserved over the end of the chapel. A slender hexagonal staircase-tower with a pair of small opposed rectangular windows joins the northeastern corner and has a single little window on the ground-floor. The mass of the tower is divided about midway up by a little moulding. The highest storey of the tower has little semicircular windows and was built later. The tower culminates in a dome with a high lantern covered with a complicatedly shaped dome culminating in a tip with a small imperial roof.

All walls of the castle facades are covered with sgraffiti whose state of conservation varies. Conservation was applied to the staircase tower, too. A sort of depressed suprafenestrae is placed over the windows on the second floor of the eastern and northern wings and is proof of the removal of lunettes with figural sgraffiti, also used on the gables.

The castle wings have saddle roofs and, on the courtyard side, some of them have little late-baroque dormers with oval windows. Above the western wings, four hipped saddle-roofs continue the original state. The garret of the southern wing shows that the southern gallery was intended originally to be one-storeyed. A Renaissance gable articulated by mouldings appears in the roof on the dividing line between the western arcade-gallery and the uniaxial jutting section of the western wing. The roofs are covered with plain tiles. Articulated by sgraffiti, many slender Renaissance chimneys rise from the roof. They culminate in profiled chimney caps of complicated shape. A little metal-encased clock-tower with a dome culminating in a little pyramid-roof rises in the centre of the saddle-roof of the southern wing.

The second courtyard is lined on its three sides, except the northern one, with semicircular arcades. On the ground-floor, they rest on rusticated square pillars; the arches and spandrels are rusticated, too. The first and second floors have column arcades. Shafts with entasis rest on feet, plinths and bask socles, Tuscan capitals were used on the first floor and volute (Ionic) capitals on the second. The arches have imposts on their outer sides. Parapet walls, articulated in the middle by means of pilaster strips, are placed between the plinths. Little mouldings run between the individual storeys. The northern facade has a ground floor giving a very massive impression. The whole facade is covered with flat bossage, also used in the

articulation of the gemel windows and on the axial semicircular portal opening on the third courtyard, with apex stones and voussours. A cordon and, above it, a window-sill of the first floor run above the portal. The first and the second floors are of uniform design. The gemel windows are lined with fine profiles. The hood mouldings support little volute-consoles. The windows of the second floor are emphasized by a continuous little moulding. The northern end-field of the western arcades is filled with a window.

In the second courtyard, sets of monumental figural sgraffiti cover the whole northern facade between the window-sill of the first floor and the cornice. They are disposed to form four bands. The first of them, located between the windows of the first floor, comprises scenes showing the Old-Testament story of Samson and Delilah, the second band, situated under the window-sill of the second floor, showed two battle scenes, namely the conquest of Rome by the Emperor Constantine and the Battle of the Milvio Bridge; a baroque sun-dial with the Pernštejn's armorial bearings and those of the de Lara and Trauttmansdorff families with an inscription forming the chronogram 1737 were in the centre. The interpretations of the scene on the third band, located between the windows of the second floor, are questionable in part. According to a fairly recent interpretation, Roman and Renaissance noblemen's virtues in general are represented there, followed by Mars with his military retinue, the relationship between women and war and, on the extreme right, an alleged portrait of Vratislav of Pernštejn. The fourth, uppermost band contains hunting scenes with chases; busts of fighters and heroes are pictured on scroll-work cartouches located in the former lunettes over the windows.

The small, third courtyard runs through the northern part of the castle. It had an economic and operational function and was transformed subsequently by various utilitarian alterations. The state existing during the Renaissance period has been renewed during the recent restoration of this part of the castle. The biggest difference concerns the disposition of the ground floors of the contiguous wings. In the south, the access to the castle is through a passage between the second and the third courtyards. This entrance has no reveal, and its archivolt with circular little targets has been carried out as a sgraffito. On the western side of the third courtyard, the portal with a skylight and a gemel window on the groundfloor have reveals adorned with nail-heads, which also exist on the outer facades. The right end of the western facade had an entrance to a winding staircase, lighted by small windows and, subsequently, done away with. On the northern side, the ground-floor of a little narrow wing is represented only by a massive enclosure-wall. An unarticulated northern passage with a little portal set almost into its centre and decorated with the usual nail-heads is on the right side. The eastern right side has a little portal with a skylight and an embossment with nail-heads, a single window and a gemel window with a Renaissance reveal.

A late-Gothic window with an intersecting reveal has been discovered directly under a window on the first floor of the southern wing. This Gothic window has been plastered over after being documented. The windows on the first and second floors of the three wings are gemel ones of the same kind as those on the inner courtyard with one exception: the eastern facade has one gemel window and two single windows. The facades are covered with restored sgraffiti, the cornice having a decorative frieze beneath it.

The interior of the castle building

A brief analysis is being carried out here with the inclusion of the individual wings, beginning with the largest and most important of them, the western one. The arcade gallery is being assessed here as a whole.

The western wing. The basic disposition of all storeys is uniform. The southwestern corner-part consists of six smaller areas disposed in the form of three sections. They all have original Renaissance vaults, a drop ceiling has been put into two southwestern rooms recently, one of them with a little vault. In the north, a spacious hall with a depressed barrel-vault and triangular sectors is contiguous to an east-west crest. A magnificent neo-classical theatre, one of the most remarkable cultural items in Litomyšl Castle, was put into it towards the end of the 18th century.

On this occasion, several entrances were made there. The auditorium is located in the eastern part of the area, by the arcade gallery, and is divided into ground floor and balcony, with nine loggias in all and a small corridor. The stage occupies the western half of the area. One hundred and fifty theatregoers may be seated in the auditorium. The whole structure of the theatre is made of wood, with ornamental coats of paint and a unique set of extremely rich pieces of scenery.

The main staircase of the castle is located in the north and goes through the whole width of the western wing. The access to it is from the adjacent western arcade-gallery. The area of the original Renaissance staircase is very impressive. At the entrance, the area is vaulted with a pair of groined severies with crests, the side walls have shallow high niches. The long flights of stairs, which have a rising barrel vault, are interrupted by a small half-pace, which also has niches. The landing and intermediate landing on the first floor are vaulted in the same way as the entrance area on the ground-floor and have lateral niches, too. A corridor leading to the castle garden runs under the exit flight.

In the area north of the main staircase, the western wing becomes broader by the width of an arcade gallery, which is shorter by one field here than on the opposite eastern side. In principle, the disposition of the wing consists of two sections; in the northwestern corner, two rooms in the proximity of the staircase correspond to the deep hall. The large area north of the staircase comprises a trough vault with corner or triangular sectors. The crests of the corner sectors slightly intersect each other. Embossed "caparison" brackets made of stone are set in the impostes. A massive wall separates this area from the adjacent room which is in the eastern section and has an identical disposition. The northern end of the ground-floor consists of three rooms, two of them with barrel vaults with triangular segments with crests; the vault of the left corner-area is ruptured in part. The third eastern room has a cloister vault with corner sectors.

The first floor: its basic Renaissance disposition is identical with that of the ground-floor. Its massive eastern wall included, on the northern end, a caracole which does not exist any more. All the rooms have flat ceilings, most of them with cavettos, some of the rooms were subsequently divided by partitions. The Renaissance main staircase continues to the second floor and its disposition there is the same as that between the ground-floor and the first floor. Within the Renaissance walls, the first floor was adapted during the culminating, high-baroque and neo-classical periods. In the southern part of the disposition, an audience hall is on the right side and a pair of smaller rooms, i.e. a blue salon and a green corner salon, on the left. The walls, moulding and ceiling of the audience hall are covered with a precious early neo-classical painting giving, i.a., the illusion of the architectonic articulation of the walls. The two above-mentioned rooms are decorated with neo-classical coats of paint on the walls and ceiling.

A large hall, divided by a partition later, follows towards the north. An entrance hall is on the side of the arcade gallery, a library on the south by the western facade and a small Empire salon on the north.

The largest hall on the first floor, called the Big Dining Room, with rich neo-classical coats of paint on the walls and high-baroque stucco articulation of the ceiling, made after 1720, extends behind the big staircase. Paintings showing landscapes with horses are set into the panels of the walls. The large corner room, called the Battle (or Billiard) Hall, is one of the most interesting on the first floor. Paintings showing the battles waged by Eugene Prince of Savoy are set into the walls faced with wood. A high-baroque stucco decoration on the ceiling of that hall was made at the same time as that in the Big Dining Hall. The adjacent room, shortened later, is called the Music Salon, where the young Smetana used to play. The coats of paint on the walls come from the high-neoclassical period around 1820. The contiguous eastern small room, called the Lord's Salon, was a bedroom with neo-classical coats of paint. This room has an extremely valuable early neo-classical stove with rich decoration, both ornamental and figural. On the southern side, a room for the preparation of meals and a corridor, also with a neo-classical coat of paint, are contiguous to the bedroom.

Almost all the rooms are fitted up in period style, with parquet floors, all of them have neo-classical doors and some of them neo-classical stoves.

The Renaissance disposition is repeated on the second floor, where the rooms are fitted up quite simply, with flat ceilings, some of them without cavettos. The enclosure walls with portals have been preserved in the loft under a late-baroque roof-truss, made after the 1775 fire.

The descent into the cellars is under the ascending flight of the main stairs. The ground-plan disposition of the cellars is identical to a great extent with the ground floor, which means that most cellars were constructed during the Renaissance period. The cellars have brick vaults, some of them with sectors, are made of stone, some of them have footings lined with bricks, and Renaissance non-profiled portals. The situation is different under the northeastern corner-part of the western wing, where the four areas are not the same as the ground-plan structure of the ground-floor. In the two southernmost areas under the imposts of barrel vaults, traces of older vaults are visible, probably groined and without rustic ribs; traces of planking may be also seen there. Undoubtedly, these were medieval vaults. The couple of northern cellar areas also shows irregularities indicating that these areas were constructed in the older building-period. Surprisingly, a walled-up sharp brick portal has been preserved there.

The northern communicating wing on the ground floor: its heterogeneous enclosure-masonry shows that its growth was complicated. The northern and the southern walls of the wing are not quite parallel and their width is different. On the extreme west, the room, spatially debased and with a massive western wall, has a flush soffit that was put under the original vault later on. A barrel-vaulted area with a pair of triangular sectors forming a joint follows. The adjacent passage from the second to the third courtyards is vaulted by three cross severies with crests and band imposts. The following area has a semicircular barrel-vault. The extreme eastern room on the ground-floor has mainly a flush soffit, and part of a cloister vault with corner sectors is visible behind a partition wall. Small stone brackets with volute motifs are set in the vault support.

The first floor of the communicating wing contains five areas, of which four are part of the castle state rooms. The western area, next to the western wing, includes the Small Dining Room. Its walls are covered with paintings in decorative panels, the flat ceiling with a cavetto has complicated plasterwork from the High Baroque period. A neo-classical stove with a vase in its apex stands in the northwestern corner. The eastern neighbour of this room is called the Tea Salon. Rich stucco decoration with an oval mirror in its centre articulates a flat ceiling with a cavetto. The adjacent, largest room on the first floor of the connecting wing is called the Lady's Bedroom. Its walls have rich neo-classical decoration of high artistic quality, a flat ceiling with a cavetto is articulated by a triad of stucco frames embedded in each other, of which the outermost has a complicated outline and is in high-baroque style; a baroque tiled stove culminates in a vase. The fourth area, the Flower Salon, with the rich neo-classical painting of its walls has a flat ceiling with a sunken mirror. A narrow corridor linking onto the eastern arm of the arcade gallery runs along the eastern end of the communicating wing. The excellent artistic atmosphere of the first floor is enhanced by the perfect equipment of the rooms, with parquet floors and noble neo-classical doors.

The second floor repeats the disposition of the first floor in principle, two little areas being separated in the north in the pair of the rooms located farther to the west. These rooms were rearranged after the 1775 fire at the castle. Their general character is late baroque, with flat ceilings and markedly profiled cavettos. The ceilings are articulated in part by simple mirrors; the rooms have neo-classical doors and some of them neo-classical stoves, too. The roof truss comes from the period after the 1775 fire.

A short wing located in the northeastern corner part and closing the area of the third courtyard on the eastern side stands out in the disposition of the castle interiors. On the ground-floor, this wing's oblong section with massive enclosure walls comprises two almost

square areas, of which the northern has a barrel vault with one triangular sector and the southern a barrel vault with a pair of contiguous sectors; there are stone portals there.

On the ground-floor, the northeastern corner is taken up by a large, almost square hall, whose vault ends, by means of four cross severies with crests on the edges, in the central cross pillar and ground-floor embedded pillars. The individual severies are divided by non-profiled bands. Two Renaissance portals have been preserved in this area, the third of them leading to the winding staircase at the northeastern corner.

Like the ground-floor, the first floor, too, has two rooms in the western section, and three rooms in all above the large northeastern hall. The western half is taken up by a large oblong hall extending through the whole depth of the wing and the two adjacent, almost square areas.

Both western areas have flat ceilings, the northern area leads to a little passage built on the massive northern wall of the third courtyard. This passage has a flattened barrel-vault without sectors on the first floor and a barrel vault with sectors with crests on the second floor.

The remaining three areas in the corner part of the wing have walls with neo-classical painting, flat ceilings with cavettos, partly with decorative late-baroque plasterwork, high-quality parquet floors, neo-classical doors and, in part, veneered walls.

The disposition of the second floor is identical with that of the first floor. All the rooms have flat ceilings with cavettos, the northwestern room has a sunken field with cut corners; late neo-classical stoves. A late-baroque roof-truss, built after 1774, has been partially preserved here.

The eastern wing of the castle is inserted between the said northeastern corner part and the southeastern part of the castle disposition with a staircase and the chapel. The disposition of the eastern wing is a single section and the shortest of all, but very complicated as regards its development, especially at the ground-floor level. The outward enclosure-wall is oblique and extremely massive. The inner western wall of the eastern wing was parallel to the former wall originally, but it may be seen that it was cut after the Renaissance reconstruction of the castle. The preserved mezzanine is evidence of this wall being older than this reconstruction. The northern area has a slightly oblong ground-plan with a semicircular, undoubtedly medieval barrel-vault with a crest vertical to the eastern facade. A rectangular profiled portal from the last period of Gothic style is set into the western wall. A communicating area in the southern direction follows, with a staircase leading into the mezzanine and the cellar area under the two southern rooms of the eastern wing. This communication area has a stone barrel-vault with an eastern sector with a broken face; the vault was put into this area later.

Two southern areas on the ground-floor of the eastern wing came into being through the division of an oblong room, vaulted in both its parts by slightly depressed barrel-vaults with pentagonal sectors.

The low mezzanine is a remnant of an older state and consists of three rooms with more recent joist-ceilings. Two rectangular profiled portals from the last period of Gothic style have been preserved in the central and southern areas.

The first floor of the eastern wing consists of three rooms, of which the central one over the communication junction is the smallest. In all three areas, the walls are covered with remarkable neo-classical painting, which was also used on the flat ceiling of the southern area. The two rooms located farther to the north have flat ceilings with cavettos, are articulated by mirrors, whose contours are more complicated in the northern area, and have high-quality baroque period-furnishings. The identical disposition is repeated on the second floor, but the southern room is divided there by a wall to form two areas. The walls have no painting, the flat ceilings have simple cavettos, a little stone-portal in the northeastern corner of the northern room leads to a little oriel in Gothic style. The roof trusses have been readjusted in modern times.

The southeastern corner of the castle complex is taken up by a chapel, located at the level of the first floor and continuing to the second floor. The area under the chapel at the ground-floor level, the vault of a polygonal end, has no articulation, the area under the nave has a barrel vault with two pairs of opposed triangular sectors with crests and stone "caparisons" in the imposts. The entry from the arcade gallery is through a portal with an embossment, adorned with nail-heads, and an embossed skylight.

At the the first-floor level, the access to the chapel is through a portal with an aedicule and Tuscan embedded columns set against shallow pilasters. They carry an entablature with rosaces, a little empty embossed surface is in the centre. The portal culminates in a segmented tympanon with a small dentel, the sunken panel in the centre has a relief of a little angel's head, with the symbol Vanitas and an hour-glass at the sides. The entrance itself has a semicircular arch with a volute keystone. The arch rests on girdled pillars whose face is articulated with cut-out little surfaces and targets. The Pernštejns' and Manrique de Lara's coats-of-arms with added small heads are painted on the spandrels. The door is more recent. The chapel area forms a pentagonal end with a sexpartite vault, which is melon-shaped at the joints between the head vaults and the edges, held by small brackets, the faces being slightly angulate. The pilasters lining the eastern side of the end of the chapel are not part of the original Renaissance disposition. The corner of an almost angulate non-profiled triumphal arch is articulated by pilasters with composite capitals with an incomplete segment of the entablature. Analogous ground-pilasters are underlaid with the imposts of the vault of the nave. This is a barrel vault with two pairs of triangular contact sectors without crests. The faces of the sectors are slightly angulate. The chapel has marble paving in its end and sandstone paving in the nave. Traces of older painting have been found on its walls. The roof truss over the chapel comes from the baroque period.

On the northern side and contiguous to the chapel, the eastern staircase contains the narrow area of the vestry on the first floor on the southern side. Two little barrel-vaulted areas are on the ground-floor under the vestry.

The spiral staircase itself, with access through the portals from the adjoining eastern arms of the arcade gallery, has cross vaults on the landings and intermediary landings, and arms with mounting depressed barrel-vaults.

On the level of the chapel, there is a narrow vestry-area, which had four severies, but was divided later, and has "caparison" brackets under the vault imposts. An oratory, similarly vaulted, but without the small brackets, is on the second floor above the vestry.

The three arms of the arcade gallery have a uniform architectonic disposition. All are vaulted by means of cross severies with crests. On the ground floor, the imposts at the walls are emphasized by stone fascias. The portals repeat the disposition of the exterior and interior of the ground-floor, and some of them have plastic reveals with skylights, both of them decorated with nail-heads.

Tuscan capitals with "caparisons" are under the footings on the first floor and volute capitals, also with "caparisons", on the second floor. The disposition of the portals is identical on the first and second floors: overlapping profiled mouldings supported by volute brackets protrude over the portals with profiled chambranle casings with or without skylights.

Lord's House, cadastral number 94

This house is an oblong building on the western side of the park, almost at the northwestern corner of the castle building. On the park side, this building seems to have only the ground-floor, while it consists of two stories if seen from its little courtyard in the west.

The artistic emphasis focuses on the eight-axes eastern facade, a quadriaxial centre and an entrance in the fourth axis from the left side. All three windows culminate in semicircles and have a trapezoid apex-stone. Over a broad beam, the semicircular part is disposed in the form of rays. The entrance is semicircular, too, and has a little skylight. This central part is articulated by five semicolumns with capitals with eggs-and-darts, astragals and wooden

cover-plates. A decorative frieze runs above them, with bands corresponding to it in the lateral sections. The cornice is supported by wooden corbels, the hip roof has a crest parallel with the facade. The biaxial flank-front is mainly plain. Conversely, the two-storeyed western front, which also has eight axes (the staircase annex not included), is articulated by lateral biaxial buttresses. The ground-floor is plain, the first floor, separated by a band course, is articulated throughout by rustic-work, and the second floor, placed above the moulding between storeys, has windows with jambs and window-ledges. The flat band under the cornice passes from the flank front.

On the ground-floor, the areas have depressed barrel-vaults with individual sectors and the southern window has a Renaissance lattice. Bohemian flat arches were used in the vaulted spiral-staircase. The disposition of the first floor consists mainly of two sections with a corridor that has segmental arches at the bottom in a short section on the eastern side by the staircase, the ceilings are flat here, some of them with cavettos. The disposition of the second floor is similar, the corridor has a trough vault, while flat ceilings, some of them with cavettos, are everywhere else. Neo-classical doors have been preserved in some rooms.

The access to the western small courtyard is from the west, under the saletta, through a gate with a depressed arch and pilasters on its sides, the archivolt being closed by a trapezoid voussoir, the architecture of the portal culminates in a segment-rounded tympanon.

A circular pool with a sandstone border is located in the centre of the courtyard.

The former brewery, cadastral number 133

The ground-plan of the brewery building is an almost completely built-up deep oblong with an oblong annex, the carriage entrance, at the western facade. Properly speaking, the narrow area not built-up and whose extent is more or less equivalent to the northern half of the carriage entrance in the centre of the disposition cannot be called a courtyard.

The exterior

Almost the whole brewery building is one-storeyed, only the two ends, the eastern and the western, of the northern section had one-storeyed superstructures, called towers, built on them.

The main facade is turned to the north, to the first outer castle-courtyard. An architectonically rather complicated portal, whose semicircular arch of the carriage entrance is lined with a flat embossment with voussoirs, is spread in the centre. The apex stone is covered with a cartouche lined with plastic volutes with a little crown and the Trauttmansdorffs' coat-of-arms in the upper part. In the centre, an expressively profiled moulding culminates in segments. A gable with a complicated High Baroque articulation and volute-capital pilasters on its sides is placed above this moulding. The gable is supported by volutes and ended with a triangular tympanon. The lower part of the gable is lined with short attics articulated to form reliefs and carrying decorative vases with mascarons. The double gate is neo-classical, with boards placed like parquets and with a skylight articulated by rays.

On both sides of the main gate, the long sections of the northern facade are articulated horizontally by a plinth, a cordon band and a cornice. An entrance lined with a band framing, enlarged to form "ears" with a keystone, is on the ground floor of the western annex which has the carriage entrance. The ground floor of the remaining part of the facade has both single and gemel windows and little portals with reveals articulated by nail-head decoration and, above it, band lintels; baroque lattice. An impair portal, shaped in the same way as that in the western carriage-entrance, is under the eastern tower. The windows on the first floor, except in the towers, have finely profiled stone jambs and very plastic hood-mouldings carried by volute brackets. A marble memorial tablet with the image of Bed ich Smetana has been set between two pairs of windows on the first floor left of the main entrance. On the first and second floors, the triaxial towers have windows with lightly profiled stone reveals with small "ears" in the four corners. The towers have mansard roofs, the oblong parts on the entrance sides pent roofs.

More than a half of the short eastern facade is hidden from view by the adjacent building of the former riding-school. The windows on the ground-floor do not have nail-head ornament, and most of their reveals are made of stone. On the left side, a triangular gable corresponds to the mansard roof. The western facade is shortened by the annex with the carriage entrance. On the western facade of the tower, sgraffiti in the form of envelopes have been discovered below the cornice. The renewed cornice has a Renaissance profile. The pairs of gemel windows are articulated in the same way as on the northern facade. A fragment of an original Renaissance gable with mouldings has been found above the cornice in the tower. Renaissance figural sgraffiti have been discovered in two storeys. Renaissance elements were also applied on the southern side of the western tower with a carriage entrance. There, the mainly Renaissance state has been renewed by restoration; besides, this style was also respected by architect Ka ka on the first floor. The way to the carriage entrance has been preserved from the baroque period, with a cordon over it, culminating in the form of a segment in the centre. Renaissance recesses with figural sgraffito-painting have been discovered on the sides of the carriage entrance, the sgraffiti on the facade have the form of envelopes. On the second floor, another fragment of a Renaissance fronton with figural sgraffito-painting has been found above the cornice, adapted in Renaissance style.

The appearance of the receding part of the western facade of the building proper of the former brewery is baroque throughout. At the level of an entire storey of the western facade, the quite shallow central entablature has a recess which is an impair carriage-entrance, walled up in modern times, with an almost semicircular arch with a trapezoid keystone, high-quality Tuscan pilasters being at the sides. The lateral sections of the western facade are biaxial. They have flat jambs (chambranles) with "ears" at the corners. A massive attic gable is set above the main cornice and has small pillars on the margins, its area being articulated by pilaster strips and sunken panels. A triangular tympanon, into the surface of which a small segment-vaulted tympanon is inserted, corresponds with the entablature. Impair stand-up oval panels are in the centres of the lateral sections of the attic gable. The broad vault of the roof of the central and southern sections of the brewery may be seen behind the attic gable. Relief tie-ledges are above the ovals, a segment makes the cornice of the attic gable rise above the ledges.

The southern facade of the massive building is divided into three completely heterogeneous parts. The left part is carried out in a romantic spirit imitating the Gothic style. The time when it came into being is given by a commemorative tablet set on the ground floor and showing the years "1830 to 1860" and coats-of-arms. An unarticulated arch of the way leading to the central carriage-entrance, lined with pilaster strips on a surface as high as the facade, is in the central part of the southern facade on the extreme left. The central part of this facade has the same style, and its character is identical with that of the part mentioned before, but its details are somewhat different. By probing, evidence of an older state has been found under the plaster, including fragments of sgraffito rustic-work. The eastern end-part of the southern facade is strikingly different from the two mentioned above. This is manifested by the lower level of the cornice. This section of the southern facade has already been restored. On the ground-floor, one adapted window has a plastic unarticulated jamb. A pair of gemel windows with embossed jambs and flat hood-mouldings is on the first floor. The largest part of the facade is covered with renovated sgraffiti, the ground-floor surface is plain.

The facade of the tiny courtyard. The two oblong flank-fronts show complicated transformations, but Renaissance windows with simply profiled stone jambs have been preserved on both sides on the first floor.

The interior:

The interior has three-section disposition with the exception of the western carriage entrance. In the centre, a tiny courtyard links in the south onto a barrel-vaulted carriage-entrance. The disposition of the ground-floor west of the carriage entrance and of that east of it are quite dissimilar.

The carriage entrance in the western tower has a barrel vault with a triangular sector that was inserted later, while the carriage entrance by the eastern side extends from the little pillars on the ground floor. Originally, the carriage entrance was articulated by sgraffito rustic-work. The northern section of the western part of the ground-floor has two barrel-vaulted areas on the sides of the staircase leading to the first floor. Some of the rooms do not have ceilings and rise up to the roof truss. The situation is rather similar in the centre of the disposition. At the central carriage-entrance, the southern section has a barrel-vaulted area with two pairs of triangular contact-segments. A southwest corner-area vaulted by four severies of flat vaults to form bands on the central square pillar follows behind a room adapted in modern style.

The eastern part of the ground-floor of the former brewery has its sections arranged differently from that of the above-mentioned parts and in a uniform style of good architectonic quality. The northern section is the former flat of the brewer, where Bed ich Smetana was born. Two slightly oblong cross-vaulted areas with crests go from west to east. This is followed by an original two-flight spiral-staircase with a landing and a barrel-vaulted intermediary landing with two pairs of triangular contact-sectors with crests. The end corner-area with a barrel vault with triangular sectors is divided asymmetrically by a wall. Originally, this area was part of a long area at the eastern side of the building. The rooms have modern parquet floors.

Part of the central section on the right side, by the little courtyard of the carriage entrance, has the form of a somewhat asymmetrical double-nave. Both its parts have barrel-vaults with triangular sectors parallel to the main facade. They are linked with each other by non-profiled bands. The right area of the southern nave, separated by a band, is not connected with this disposition. On the east end of the brewery, its whole depth was taken up by one north-south oriented barrel-vaulted area with triangular sectors. The part of the southern section on the right side of the central carriage-entrance has a small barrel-vaulted corridor with contact sectors. Its eastern end corresponds with a spiral-staircase with a landing which has a barrel-vault with contact sectors. The disposition of the little area on the left side is more recent, just as that of a larger area on the right side, contiguous to a long end-area.

The first floor is a result of gradual building transformations, all of them of utilitarian character. The main aspects of the basic disposition of the ground-floor are repeated on the first floor, but with important changes. The stairs in the northern section on the right have small, extremely flat vaults on the landing. Little rooms, separated from the rest later, some of them with flat vaults, are on the extreme right at the northeastern corner of the first floor. Two rooms with oblong flat vaults to form bands are above the deep eastern area. The second floor is limited to the two towers, their ceilings are flat. As to the roofs, the mansards of the towers are interesting, the other roofs are being repaired now.

The riding-school, cadastral number 133

On the eastern side, this ground-floor building with an oblong ground-plan is contiguous to the massive building of the former brewery and, therefore, is being assessed here together with it. A rather ostentatious Serlian portal with pilasters girded with bosses is set in the centre of a plain renewed facade, the entrance has a depressed arch with a double apex-stone. The baroque gate has been renewed. The architecture of the portal is completed with a profiled moulding, an articulated cartouche that contains an emblem expressing the alliance between the Trauttmansdorff and the Kounic families is placed above this moulding. The saddle roof has compass windows. On the southern facade, a fragment of sgraffiti and a gemel window with a piece of a Renaissance facade with nail-heads have been found, the other windows have been adapted in modern style.

The interior of the ground-floor has been redesigned during recent reconstruction. The western area had a barrel vault with triangular sectors on the facade. The remaining area had a joist ceiling with a central bearer and wooden pillars. A hall with a slab-and-girder floor and stairs leading to a newly established attic have come into being there during recent

reconstruction. The ground-floor has been used since 1995 by the Museum of Ancient Sculpture and Architecture.

The stable

The one-storey building of the stable has an oblong ground-plan and closes the first castle-courtyard on its eastern side. The facade was in High Baroque style originally, but was transformed substantially during the adaptation following the 1775 fire. The facade has a regular disposition with nine axes in all. The main portal is in the centre and has a rectangular embossed frame with a trapezoid apex-stone, and an unarticulated surface of the supraporta is over the entrance. Originally, fairly large embossed bands were on the sides and an oval niche, obviously containing a vase, was placed above the upper moulding. The niche penetrated into the helmet-shaped tympanon surrounded by the cornice.

At the sides of the central entrance, there were windows in an oblong jamb, which also frames the embossed oblongs of the suprafenestra. This original state is now distorted to a great extent. At present, on their outward sides, the windows have pilaster strips, continued with extremely narrow pilaster-strip casings. Originally, the windows had vertical bands on the outside. A window, a portal and an end-window in the corner follow on both sides. In the corners, the jambs of the windows are enlarged to form fine "ears". Emphasis is put on the supraportae of both lateral portals. Expressive plasticity is characteristic of the supraportae. Oval medallions with apex-stones and a sunken severity are applied to a plastic backing ended in a convex-concave way on the base. The original design was more simple: the third and the seventh windows from the left were designed in the same way as both windows on the sides of the central entrance. Band embossment, ending below the cornice, was used on both sides of the lateral portals and in the corners. The lateral portals had fanlights, but not supraportae, just as suprafenestrae were lacking over both end-windows.

Mentioned in 1729, Matyáš Braun's sculpture Groom is placed on a horizontal square pedestal at the bottom of the gambrel roof in the centre. Originally, the sculpture stood on the top of a helmet-shaped tympanon. The four dormers with oval windows and tie ledges were not much different from their present state. The rear and flank fronts are simple, their windows have stucco jambs with "ears".

The disposition of the interior of the stables is quite regular. A shallow section, corresponding to the length of the adjacent main area of the stables, extends at the western front-facade. Smaller stables, whose longitudinal axis is vertical to the front facade, are located symmetrically on both sides of the building. The access to the building is through the central entrance into a high hallway which has a semicircular barrel-vault with a pair of triangular contact-sectors. The portals lead to low lateral rooms with joist-ceilings with deckings; small staircases leading to the first floor with a flat ceiling are at the eastern side of these rooms. The portals lead from these rooms on the ground-floor to the tiny end-rooms, also with joist ceilings with deckings.

From the hallway, the access to the interior is through a portal which has a complicatedly shaped supraporta with coats-of-arms and faces inwards, into the area of the large stable with an uninterrupted row of stone troughs on each of its longer sides. A walled-up portal in the centre of the eastern side corresponds to the opposite western main entrance. This entrance opened onto symmetrically located ramps to ease the descent from the elevated ground east of the stable; these ramps no longer exist.

The flat ceiling of the Large Stable with a profiled cavetto is articulated by a stucco figure that has a complicated convex-concave contour. The portals in the centres of the shorter lateral sides are the accesses to two high lateral stables. Each of them has three flat vaults forming bands. The troughs have been preserved only on the northern side of the northern area. The two stables are linked with the small extreme areas of the narrow front section. The building has a mansard roof-truss.

The original state of the central stable was changed later. Very short low walls going from north to south and containing carriage entrances with a convex-concave ledge joined both

back-corners of this stable, just as a longitudinal north-south oriented coach-house with a portal and three depressed carriage-entrances also did on the right, i.e. the southern, side. After the demolition of the coach-house, its southern area has been preserved by the present house with the cadastral number 134. The northern disposition was formed by another building, also single-storeyed, but shorter than the southern one, with three doors, four windows and a facade continuing the front facade of the Large Stable. The building had three areas and a vault with flat arches.

The coach-house

The coach-house is a two-storey building with a newly adapted facade in neo-classical style. The ground-floor opens with five segment-vaulted gates; trapezoid keystones. The pilaster strips separate the openings. Five gemel-windows are above the cordon on the first floor, pillar strips articulate the facade. The crest of the hip roof is parallel with the front facade. The other fronts are simple. In the newly divided main area, articulated by bands placed on the central pillar, the interior has a flat ceiling, the first floor is new.

The former stable

The former stable is a single-storey building with a newly made plain facade and a hip roof. The interior of this longitudinal one-section is broken up into several areas. All of them have longitudinal flat vaults forming bands. The building was already shown in the plan of the ensemble drawn during the period preceding the 1773 fire and had a facade continuing the design of the front facade of the stables. The building was reconstructed in the third quarter of the 20th century and fitted out as lavatories.

The house, cadastral number 134

This house is a two-storey cottage with a northern ground-floor annex at the southeastern corner of the castle premises. It has a plain western front facade which has a biaxial entablature and is broken up by pilaster-strip door-casings. The northern ground-floor annex, which is a remainder of the demolished stables, has a depressed barrel-vault with triangular sectors. The eastern end has an entrance to the ground-floor hallway in the eastern back communicating section of the building itself. This section has a joist ceiling with a decking. At the eastern wall, a vaulted spiral-staircase leads up to the first floor, which has a flat ceiling and whose disposition is identical with that of the ground-floor. Three rooms have flat ceilings with cavettos. Several rectangular little portals with fillets and neo-classical doors have been preserved in the building.

The first courtyard

The first castle-courtyard has a longitudinal east-west axis and is enlarged somewhat irregularly on its east side. Right angles are prevalent in its outline. The fence of the castle-garden defines the courtyard on its west side, the mass of the castle dominating in the north. In the east, the coach-house and the stable are contiguous to the courtyard. The southern part of the courtyard consists of the riding-school building and the great mass of the brewery located before the riding school and whose northern facade is as long as the opposite southern facade of the castle. The two facades define the first area very impressively. The courtyard is not paved, its surface is rammed-down sand. In the middle of the eastern enlarged part of the courtyard, there is a paddle pool enhanced by architectonic treatment and a pool made of ashlar. This paddle-pool has an interesting oval bottle-shaped contour narrowing towards the south. Placed on a two-step base, a square-shaped fountain with cut corners is located in the centre of the oval part of the pool, enclosed with a small fence made of metal bars. A stone bowl with an obelisk is set in the centre of the fountain. The pool and the fountain have been repaired and are functional; water is let out before the winter months. A monasterial, and subsequently episcopal, church has been discovered under the western part of the first courtyard and the adjacent part of the castle garden. According to archaeological findings, its development was rather complicated. Built towards the end of the

11th century, the original three-aisle basilica of Our Lady was reconstructed and enlarged in the 2nd half of the 12th century by Premonstratensians. The result of their activity was a three-apse three-aisle pillar basilica with a flat ceiling. A small oblong presbytery stood before the central apse, and an indispensable element of all monasterial churches of the Premonstratensian Order in this country, two square towers, slightly protruding from the contour of the building, stood in the western facade. A largely opened portal with a rectangular step and engaged columns was set in the centre of the western facade. Apparently, the vaults were limited to the apses and, probably, to the very short presbytery. The Romanesque monasterial church was given an early Gothic vault in the last third of the 13th century. Especially the rounded clustered vaulted shafts placed on plate imposts and set against the Romanesque cross pillars are evidence of this.

In 1344, the second bishopric in Bohemia was founded at Litomyšl. This led to great reconstruction and enlargement of the church towards the east. Archaeological exploration has not had the possibility of discovering the whole monumental church from the third quarter of the 14th century. The pentagonal end opened with a triumphal arch so as to lead to the transept crossing, continued with a rather short area which consisted of a nave and two aisles, the nave forming the eastern extension of the nave of the Romanesque basilica. In the Gothic church, complicatedly articulated clustered piers were used, the support system consisted of linearly conceived clustered vaulting shafts. Including its Romanesque part, the length of the diocesan church was 80 metres. Its architectonic expression represented valuable aspects of King and Emperor Charles IV's period. The Litomyšl cathedral lasted only a short time. After the occupation of the town by Hussites in 1421, the diocese suspended its activities and, in 1436, ceased to exist *de facto*. The large church lost its function, became an encumbrance on the premises of the castle being constructed and, therefore, was demolished.

The garden and the saletta pavillion in the northeastern corner of the garden

The garden has a regular, almost oblong ground-plan and its northwestern corner is formed by a barely visible obtuse angle. The garden is before the western facade of the castle and the first courtyard and ends at the level of the southern side of the carriage entrance of the western annex of the brewery. The enclosure walls with quarry-stone facings have conspicuous scarps in the north and west. Four statues of ancient gods with a vase in the centre stand on the crown of the western wall, two statues, those of Minerva and Mars, were transferred to the short northern segment of the crown of the bulwark in 1952. A little chapel which has recesses and contains the statue of St Methodius was built at the southeastern courtyard of the boundary wall in 1876.

A French garden, schematically documented on a plan drawn by Jan Tichý in 1800, existed in the garden area, separated from the first courtyard by a fence made of iron lattice-work, from the beginning of the existence of the castle in the Pernštejn period. In the first third of the 19th century, an English park was substituted for it. The garden was renewed symbolically in the late 1960s.

Obviously, the plane surface of the garden was produced already during the Pernštejn period by dumping soil there. Before, the ground sloped down, especially towards the west and north. The castle fortification went through this place, as documented by the name On the Bastion of the land now taken up by the saletta. It appears from historical records that, in 1732,, money was paid to the prominent East Bohemian sculptor Jiří Pacák for four stone statues, which Bartl Jelen set on pillars of the garden wall opposite the riding-school. This wall closed the present park on the eastern side of the castle. It can be assumed that these statues did not disappear, but were transferred to the enclosure wall of the French garden and are part of the set consisting of the six statues still standing there. It is not uninteresting that Jelen also set up vases and pyramids at the same time. In technical literature, the opinion prevails that the statues are the work of Václav Hendrych, a pupil of František Pacák, and were erected towards the end of the 18th century. Sculptor Martin Bartoš is mentioned as their other possible maker.

At the northwestern corner, the castle garden is continued by the saletta with enclosure walls that have conspicuous scarps. The saletta has a square ground-floor, which is above the level of the ground of the castle garden with cut inner corners. Neo-classical vases stand on complicatedly articulated bases on the sides of short stairs leading from the garden level to the entrance to the ground-floor of the saletta. At the corners, the ground-floor is articulated by pilaster strips; the door and the windows with Venetian blinds have simple plaster chambranles. The saletta culminates in a truncated pyramid-roof with a helmet on its top, all this producing the impression of a mansard, the tip of which has a crescent on it. The area of the ground-floor has a small domical vault, the wall paintings showing Egyptian landscapes were obviously made under the influence of Napoleon's expedition to Egypt in 1799. The inaccessible floor below probably is a remainder of a late Gothic castle-bastion.

Relatively abundant archive reports make it possible to follow the transformation of the garden (set up as early as the Pernštejn period) and of the saletta. Preparations for its establishment were already mentioned in 1791. In 1796, three freely standing vases were transferred to the lowered garden-wall from the back part of the garden. The record concerns three vases in the castle garden (the fourth was transported to Regensburg a long time ago). In the same year, four pillars were walled up On the Bastion and a summer hall, undoubtedly a saletta, was set up there. A castle record written down in 1803 and concerning the enclosure mentions a salon transformed from a former bastion. Archaeologist Reichertová announced that the northern wall of the French garden came into being as early as the late Gothic-style period and its foundation is original, the wall was lined with bricks first and stone afterwards, in 1848 for the last time. The set consisting of the garden and the saletta is an integral part of the castle ensemble and has to be assessed together with it here as its integral part. This conclusion is strengthened by the fact that the present garden is a successor to the former Pernštejn garden, and the saletta, interesting in itself, holds the core of a medieval bastion.

The catastrophic state of the garden during the 1995-1997 period requires its general reconstruction.

The castle park

The castle park occupies partly sloping ground north and east of the castle building. The outline of the park is rather irregular, narrowing so much that it forms almost a right angle towards the north, the eastern part has a three-sided ending. On its north side, the park is enclosed by a plastered wall.

An English park was set up there only towards the end of the 18th century. Several testimonies to the architectonic elements of the park have been preserved from that period, especially a monument with a prostrate lion, situated on an artificial hill in the northern corner of the park and carrying a long Latin inscription commemorating František of Valdštejn, killed in action at the age of nineteen when fighting against the French at Salo in 1796. The inscription *Frater Fratri* and the year 1808 are written on the other side.

An artificial tank is located in the eastern tip of the park. This tank is related to the original arrangement of the artificial bed of a stream that flowed over cascades, being reconstructed now, and ended in a small grotto west of the present amphitheatre, which was an effective part of the park organism.

North of the castle, remains of the ramparts of the 10th century Litomyšl fortified settlement of the Slavník aristocratic family are a remarkable archaeological find.

An amphitheatre for 2500 persons was set up in the park in 1949. The castle park is a not an excessively important part of the premises, because it is not an integral part of the Renaissance architectural composition, but was established only towards the end of the 18th century in quite different historical conditions. Its full role in relation to the castle ended very soon, after the mid-19th century. At present, the park helps create a favourable setting for the whole premises.

b. History and development

The castle

The premises of the Litomyšl castle have a very old tradition as a settlement. Litomyšl was mentioned in 981 for the first time, and that as a fortified settlement of the Slavník aristocratic family, which were soon vanquished by the Přemyslides in the struggle for the rule of the Czech state in the early Middle Ages. Litomyšl was also important for reasons of communication. The main road between Bohemia and Moravia ran through it. The road came from Mýto in the northwest and went through Tisová and Sedliště to the territory of the later historical core of Litomyšl, following more or less the direction of the present-day Bořená Street, Toulovec Square and Šmilovský Street through the former Upper Gate and past Benátky towards Svitavy. A Slav fortified-settlement protection was at Benátky on the Louná rivulet and protected the way out from the then virgin forests on the border between Bohemia and Moravia. This was called the Land Gate. It is certain that a fortified core on the castle hill already existed at Litomyšl in the 10th and 11th centuries. A little church of St Clement stood there, linked with the tradition of the missionaries Cyril and Methodius. It may be considered that the acropolis of this fortification was situated at the most elevated point of the headland at the confluence, i.e. not directly on the ground of the present castle, but more westward, because the ground is still sloping up here, as the stable building shows clearly. In a new essay entitled "The Castles in Podlesí. Medieval Vraclavsko till 1300", published in a volume of the miscellanea Sborník Pomezí ech a Moravy (1997), Petr Charvát writes that the core of the Litomyšl fortification was on a hill behind the castle, at a place called Kacimberk. This statement certainly has its immanent logic, but is disputed in part by archaeological and historical findings. Archeologist Květa Reichertová said that the ramparts whose fragments have been preserved in the park north of the present castle-building are a remainder of the Litomyšl fortified settlement. In the context, a mention in the sources concerning the year of 1581 is important according to which moats and ramparts were levelled during the construction of part of the present brewery. This cannot lead to an unequivocal conclusion concerning the problem of where the oldest fortified core of Litomyšl was located, but the said information has to be assessed critically.

St Clement's Church was not the only one in the Litomyšl fortified settlement. Still another church was built there, administered by the Benedictines of the Opatovice monastery. At the beginning of the reign of the Duke, and subsequently King, Vladislav II in the early forties of the 12th century, an eminent Prince of the Church of that time, the Bishop of Olomouc Jindřich Zdík, founded a Premonstratensian monastery with the Church of Our Lady in the fortified settlement. Mrs Reichertová has discovered its fragments under the western end of the first courtyard and the adjacent part of the castle garden. The Litomyšl setting was monumentalized. Alas, we do not know anything either about the building of the monastery or about other buildings with various functions, which were indispensable appurtenances of every medieval monastery.

In 1344, in Avignon, Pope Clement VI approved the foundation of the Litomyšl bishopric, which was substituted for the Premonstratensian monastery. The foundation of the bishopric certainly led to other architectonic activities, too. The bishop's residence had to be built. An old palace behind the choir, i. e. east of the church, was mentioned in 1366. However, at the same time, a new palace was also mentioned, yet without any indication of its place. Fairly important is a 1398 document concerning the new division of the buildings of the former monastery between the bishop and the chapter. The chapter had to live in the part which they were already using and which was contiguous to the vestry and cloister of the church on the one side and faced southward on the other side, beginning with the old palace located behind the church choir, including all dwellings, workshops, the provost's garden and the two gates... as all and sundry are enclosed, fenced, and shut in by a big wall that begins at the said large palace standing at the four angles facing the church tower..., the land from the stone column which stands in the middle of the flank of the chapel or vestry of St Clement's Church also being part of it...

The remaining part of the suburb opposite the town and as far as the top of the hill... will be held freely by the Bishop and that on the opposite side of the church with the palace and all old and new dwellings and with St Quirin's Chapel, down and descending towards the town, with the walls before, and in, the suburb with a large gate through which people come out of the church and castle and go into town, and on the opposite side, which is below the house where the official lives, including the whole house and a small suburb, now abandoned and located between the official's house and St Clement's churchyard, with the latter being included. The maintenance of the ramparts had to be paid jointly, while the repairs of the buildings had to be financed separately by each party.

The description of the agreement entered into in 1398 is very detailed, except that it only says that the old palace was behind the choir of the church and this unfortunately does not indicate specifically the place where it stood. It may only be inferred from it that the area built up then on the premises of the future castle was very extensive and complicated. Apparently, the building of the monastery with a cloister was located on the south part of the former monastery Church of Our Lady, which was greatly enlarged to the east after the foundation of the diocese. In the agreement, both the old "big palace" and the new one in the four angles facing the tower of the church are mentioned. This allows the conclusion that the large palace was oblong, perhaps also four-winged and stood directly at the northwestern tower of the episcopal cathedral. It is also obvious that St Clement's church with a churchyard stood nearby. Apparently, it played the role of a parish church. It cannot be imagined that this church was a small pre-Romanesque building constructed in the 10th century. The mention of the Litomyšl fortified castle is also very interesting.

A grim end came some 25 years after the signature of the agreement. At the beginning of 1425, the Hussites marched up to Litomyšl and besieged and conquered it. Immediately afterwards, the entire ecclesiastical premises were pulled down so that they literally disappeared from the face of the earth.

Only the results of archaeological excavations carried out by Mrs Květa Reichertová give a fragmentary idea of the original state.

The new owner of Litomyšl, Kostka of Postupice, began the gradual renewal of the Gothic-style palace only after the end of the Hussite wars. A large room at the Litomyšl fortified castle was mentioned in the forties of the 15th century. During the fire flaring up in the town in 1460, the castle was certainly damaged, too. In 1477, King Vladislav II gave Jan Kostka 1,000 Hungarian guildens for the repair of the same fortified castle, as Kostka had to pay a large sum for this repair. The following sum of 3,000 scores of Bohemian groschens, whose payment to Kostka the King also allowed, was to be used "for the better construction of the Litomyšl castle and town".

It was ascertained by the historical exploration of the construction of the Renaissance castle that parts of an older medieval building were preserved in it. This is most clearly visible in the eastern wing, whose ground-plan structure and walls, unusually massive in part, make it different from the Renaissance castle-building. This is true especially of the northern area of the ground-floor of the eastern wing, which even has a Gothic barrel-vault, and of the massive eastern wall going southward as far as the eastern Renaissance stairs. The medieval complex also includes part of the adapted western wall. A fragment of the reveal of a window on the eastern facade on the ground-floor may come from a period still older than the Hussite one. The cellar under the eastern wing and perhaps the vaults under its southern room on the ground-floor are Gothic, too. The Gothic parts of the disposition rise here to the first floor and, in the case of the room with the oriel, to the second floor. A preserved mezzanine has to be added to this.

However, the Middle Ages are not limited to the eastern wing. Gothic masonry has been preserved here and, in part, in the northern communicating-wing and in the western section of the north eastern wing. This masonry may be followed here undoubtedly as far as the first floor. Traces of older, medieval masonry have also been discovered in the basement under the northeastern part of the western wing of the castle.

On the basis of the above mentions concerning the building activity at the castle in the 3rd third of the 15th century, it may be supposed that late-Gothic style adaptations of the castle were made. Some architectural details at the castle must be placed at the very end of the Gothic-style period in the second quarter of the 16th century.

The castle was damaged again by the fire in 1546 and the King confiscated it a year later. In 1550, a steward managing this royal domain wrote that he "could complete some building activities at this partly burnt castle of Litomyšl ". In 1560, the castle was affected by another fire. "This Litomyšl house unbuilt and uninhabitable, provided only with a few rooms" was mentioned.

A member of a famous Moravian aristocratic family, Vratislav of Pernštejn, became the owner of Litomyšl in 1567. At an unspecified time before this happened, King Maximilian allowed the payment of 10,000 thalers for the reconstruction of the castle. Construction began in 1568. Jan Baptista Avostalis de Sala was the builder, joined a year later by his brother Oldich, who then designed the Renaissance building of the castle. The carcass of the western wing was built between 1568 and 1571 and that of the chapel between 1572 and 1577. The information has been handed down that this chapel stands at the same place where the Gothic-style castle-chapel of St Quirinus stood. The northern communicating wing was being reconstructed from 1576 and the eastern wing was reconstructed, and the southeastern, corner wing was elevated, between 1578 and 1580. The northern and especially the southern arcade-wings were built at first as two-storey buildings, as suggested by the gable of the west wing and the joint between the two parts of the castle at the level of the second floor. The original architectonic equipment of the interior was of a high quality. Coffered ceilings were mentioned in 1648.

All storeys of the castle have a Renaissance disposition the except the above-mentioned medieval fragments, the vault on the ground-floor and all two-storey wings of the arcade gallery. All castle facades with all architectonic details and sgraffiti are in Renaissance style.

The 1635 fire damaged only the upper storey of the castle. Apparently, some lunette mouldings were done away with during the following repairs. In 1636, the castle was already repaired.

The modifications carried out during the High Baroque period after 1719 greatly influenced the castle interior. Their designer was architect František Maxmilián Kaška. This far-reaching transformation of the castle interior focused on the first floors of the western and the communicating wings, where the ceilings, probably with deckings or coffered and coming from the Renaissance, were given flush soffits, in part with very rich stucco decoration. The large hall on the first floor of the western wing over the present theatre was divided into three rooms in 1729, a new choir was built in the chapel in 1726.

The 1775 fire, which destroyed the attic and the ceilings over the second floor and a few rooms on the first floor, intervened into the original Renaissance architectonic castle complex adapted in baroque style. Jan Kryštof Habich was the designer of the reconstruction of the castle. At that time, the remaining segments of the lunette moulding and the preponderance of the mass of the southeastern tower over the castle chapel were eliminated.

Restoration work was done especially from 1776 to 1777. The interior was adapted in particular from 1792 to 1796, the overall activity culminated in the establishment of a completely preserved neo-classical castle-theatre on the ground-floor of the western wing from 1796 to 1797. The gradual early neo-classical adaptations created an excellent artistic atmosphere of the state rooms on the first floor, partly with the application of high-baroque details. However, Habich's course of action during the restoration of the burnt-out building has not yet been fully assessed. His preservation of the magnificent Renaissance gables, which also allowed him to design the roofs of the western wing in a way linking onto the Renaissance state, is his immortal merit, but this design was also due in part to the high cultural level of the owner of the castle. Owing to the high level of Habich's work as an architect, the tragic traces of the fire were smoothed over so that they are barely visible and, from the outside, cannot be distinguished at all.

The following adaptations, for instance in two rooms on the first floor in 1815, and other interventions concerning details are quite unimportant. The Litomyšl castle, a result of intense architectural and plastic-art efforts made during centuries is a building complex whose authenticity is unique.

Lord's House, cadastral number 94

Obviously, the cellars of this house are older than its other parts. The building was already shown in Jan Tichý's plan, drawn in 1800. It is quite possible that the ground-floor is the remainder of an older building constructed before the present adaptation of the ground was made. Neo-classical stairs, included in the 1839 town-plan, were added later. The two facades are neo-classical, although the western one gives the impression at first glance that it was built later than the noble eastern facade which is opposite the garden and whose construction most probably dates back to the second decade of the 19th century. This is related to the former function of the building as a garden summer-residence. Seen from the castle, the eastern facade was the principal one. The adaptations carried out in connection with the use of the building as a nursery school are unimportant.

The brewery, cadastral number 133

The history of its construction: As to its development, the building of the former brewery is the most complicated of the entire castle-premises. It is assumed that the northern section west of the central carriage entrance and probably the western wall of the main carriage entrance in the western wall were built in the Middle Ages, no further specification being given. Renaissance architecture, of course applied in successive periods, played the greatest role in the building. The first important period was connected with the completion of the castle. The digging of the foundations for the stables and the levelling of the ramparts and mews were mentioned in 1581, while the fortification system of the castle was being done away with. A long building was constructed that was a counterpart of the main facade of the castle and had the same architectural details and sgraffito rustic-work as the said facade of the castle.

At the same time, the western carriage-entrance was adapted. Fragments of the western gable of the northern building have been preserved. The time when the area of the back section to the left of the central carriage-entrance was constructed may also be put into the older, Renaissance period. The most important architectonic activity concerning this building was before 1630, when the house was enlarged, thus attaining its present form. An annex was also built on the site of three demolished houses, called the New Town. At that time, barrel vaults with the sectors of the central and right-hand depth-sections were inserted, which were somewhat different from the Renaissance vaults of the older period. The western entrance-gate was built only then.

Attributed to the important architect František Maxmilián Kačka, the repair of the brewery after the 1728 fire was an important architectonic act. In its imaginary centre, the northern main facade was given a new entrance-gate extending over the two stories, the facades were plastered, apparently with the preservation of Renaissance elements, and superstructures were built on the second floor on both ends of the northern part of the building. The present towers were constructed and the western facade was also made at that time. As to the inner disposition itself, the high-baroque adaptation was applied only in part. The renovation after the 1775 fire followed, getting into full swing in 1796 and completed in 1798. The towers were given curb roofs then. Perhaps the little courtyard in the area of the central section to the left of the central carriage-entrance was built up, too.

The 19th century adaptations followed, of which only two manifested themselves positively: late neo-classicism by its flat vaults on the ground-floor and the first floor, and the adaptation carried out in the spirit of Romantic Gothic-style in the late 1850s. All other changes had only utilitarian character.

Only after World War II did an intense interest in the preservation of the cultural heritage and in culture in general focus on the building of the brewery, where production was ended in 1954, and this attention was connected with Bed ich Smetana. The former flat of the brewer, where Bed ich Smetana had been born, was adapted reverently in the fifties. The gradual architectonic regeneration of the building began at that time and is continuing now.

The riding-school, cadastral number 133

Data that would throw light on the beginning of the construction of the castle riding-school are lacking in historical sources, although they are fairly rich. The fragments of sgraffiti and the gemel window on the south facade are proofs that the building is mainly constructed in Renaissance style. Its portal of Serlian type indicates that the reconstruction of this building was probably carried out after the fire that affected the town and the castle in 1635. The riding-school was renewed after the fire that hit the brewery in 1728. Its present restoration was completed in 1974.

The stable

The main building of the stable was built probably between 1721 and 1723. Its architect was an important artist of the Czech high-baroque period, František Maxmilián Ka ka, whose design is evidence of the state of the main facade before the 1775 fire, documented by a plan. The 1775 fire seriously damaged the building. After its renewal in 1779 according to Jan Kryštof Habich's plan, the facade was somewhat simplified. The ceiling over the main area of the stable also comes from this period. It is interesting that low closets with symmetrically located small staircases leading to the first floor already existed in the period preceding the fire. The Valdštejn coat-of-arms on the western portal of the Big Stable is part of the adaptation carried out after the fire. The building was adapted rather thoroughly in the early nineties to suit the purposes of an archive.

Carriage entrances are at the two western corners and have a pair of pillars with little pyramids on each side. The southern carriage entrance is situated between the stable and the riding-school, the northern one between the stable and the coach-house.

The coach-house

The coach-house is not part of the baroque disposition of the eastern side of the first courtyard. This building is already shown in Tichý's 1800 plan and was built at some time after the 1775 fire, undoubtedly during the neo-classical period, not sooner. A low storey was added to the originally single-storey building in 1874. The present first-floor was reconstructed as part of the restoration of the former coach-house according to a 1969 plan.

The house, cadastral number 134

The age of this rather small building is uncertain, it was built at some time after the 1775 fire. In 1800, it already existed, its adaptations are neo-classical, especially concerning the front facade. The significance of this unassuming cottage lies in its being a historical architectonic part of the entire castle-premises.

The first courtyard

The development of the construction of this courtyard was extremely complicated. Only part of its transformations is known today. This courtyard was part of the Litomyšl fortified settlement, founded probably in the 10th century and mentioned for the first time in 981. Allegedly, a little church of St Clement stood there, whose consecration is characteristic of the oldest Christian churches in Bohemia. Before the end of the 11th century, a ducal fortified castle was built there and, in it, the Church of Our Lady, with which the Benedictines of the Opatovice monastery were entrusted, was constructed. Its fragments were found during the archaeological exploration carried out between 1959 and 1960. Probably after 1141, the Bishop of Olomouc, Jind ich Zdík, founded a Premonstratensian monastery on the castle

premises. This monastery was one of the oldest in the Czech lands and rebuilt the Church of Our Lady, to which a Gothic form was given in the last third of the 13th century. A fundamental change was provoked by the foundation of the Litomyšl diocese in 1344, this leading to a great reconstruction, and enlargement, of the church, which probably ceased to exist during the Hussite wars. The following development of the courtyard is not yet clear. It became an architectural work due to the construction of the Renaissance castle, after which the rather complicated and long-lasting construction of the brewery followed from 1581. The riding-school building, joining, with a receding facade, the eastern bloc of the brewery, is also in Renaissance style. The stable is baroque, like the newly rebuilt coach-house adjacent in the north and having a neo-classical former stable in the background.

The architectonic development of the grounds was terminated. In 1857, a pool was set up, which had a fountain and was preceded by a small oval pond.

A historical survey of the ownership of the castle hill at Litomyšl

10 th century	a fortified settlement of the Slavník family
11 th century	the Benedictines
1141 - 13 th century	the Premonstratensians
1344 - 1425	a bishopric
1436 - 1547	the Kostkas of Postupice
1547 - 1567	Royal Property
1567 - 1649	the Pernštejns
1649 - 1753	the Trauttmansdorffs
1753 - 1855	the Valdštejns-Vartenberks
1855 - 1945	the Thurn-Taxis
after 1945	Property of the state

c. The form, and date, of the latest documents concerning the site

The documents whose validity is permanent and which influence the protective measures concerning the cultural-heritage property in everyday practice:

- Government resolution No. 251, of 1962, by which the premises of the castle at Litomyšl were proclaimed to be a national cultural-heritage property. The declaration of a property to be a national cultural monument guarantees the best technical care of such a site, provided by the state according to art. 4 of the law No. 20/1987 Sb., concerning the state conservation of monuments.
- The Minister of Culture's decree No. 16 417/87-VI/1, by which the historical core of the town of Litomyšl, including the castle, was proclaimed to be a conservation area. By this decree of the Minister of Culture, the historical core of the town of Litomyšl was declared a conservation area for the second time (this being done in 1965 for the first time). This decree guarantees the increased protection of the whole area including the castle according to art. 5 of the law No. 20/1987 Sb., concerning the conservation of cultural heritage by the state.
- The decision of the District Administrative Committee at Svitavy, of June 11, 1987, "The proclamation of a buffer zone round the conservation area". A decision by art. 17 of the law No. 20/1987 Sb. allows the regulation of the activities in the buffer zone in a way preventing the damaging of the territory of the conservation area and the castle.

More recent documents influencing the future rehabilitation of the castle premises:

- Town-planning and economic principles for drawing up a layout plan of the Litomyšl Department for Development, adopted on June 21, 1996. These principles laid down the main guidelines for the development of the town and also emphasized the specific position of the castle.

- The layout plan of the Litomyšl Department for Development, adopted on December 12, 1996. The layout plan proposed a spatial design of the town and its functional elements, including foreseen development with emphasis put on the important town-landscaping dominant which is the castle.
- The programme for the regeneration of the Litomyšl urban conservation-area, adopted on November 21, 1996. Drawn up within the meaning of the Czech Government resolution No. 209/1992, this programme deals with the strategy, and procedure, of the regeneration of the historical core of the town of Litomyšl, including the castle premises, and mentions specific sites and areas.
- Conservation conception of the national cultural-heritage property The Castle of Litomyšl, April 1995, parts 1, 2 and 3 (the graphic one). This document concentrates all written documentation concerning the conservation of the castle premises in the course of time and lays down the main ideas of its rehabilitation.
- A Study on the Use of the Castle at Litomyšl, May 1995. In plan patterns, the study contains the dispositions of individual buildings and deals with the division of the area between two essential owners as to property rights.
- Litomyšl, the castle complex, 1996. A study by Dr. Šafránková maps the character of individual buildings on the castle premises and sketches their optimum use.
- Litomyšl, a balance concerning the measures for the conservation and presentation, of the national cultural-heritage property Litomyšl, November 1997. This study, drawn up by the Conservation Institute at Pardubice, defines the use of an area which has two owners.
- Characterization of the Litomyšl Castle, December 1997. This document comprises the essential characterization of the elements of the castle premises and the extent to which this cultural-heritage property is accessible to the public.

d. The present state of conservation

General characterization:

The premises consist of the main building of the castle, whose principal historical rooms are accessible to the public, and the accompanying parts: the former House of the Lord (now a nursery), the former brewery, riding-school, coach-house and stables (now lavatories for the public) and house with the cadastral number 134, where clerks' flats were located.

The castle building is in a good state, has repaired sgraffito facades and needs maintenance and small repairs of the interior. The former House of the Lord is in a good state and its use after 2010 for the running of the castle premises is advisable. The castle brewery has repaired facades, but its western part is in disrepair and requires overall basic reconstruction. On the ground-floor, the eastern part has the adapted flat in which composer Bedich Smetana was born, but reconstruction has to be completed in the other parts. The riding-school is in a good technical state, is used for the needs of the Museum of Ancient Sculpture and Architecture (casts - copies of the collection owned by the Faculty of Arts, Charles University) and requires maintenance. The buildings of the stable and coach-house are in a good technical state and are used for the running, and the keeping, of the archive documents of the District Archive. It would be advisable to change this use after 2010 in a way favouring the spatial quality of the cultural-heritage property. The house with the cadastral number 134 has been reconstructed and is used as living quarters.

The saletta – summer house at the southwestern corner of the garden is unfit for use and needs general reconstruction. The castle garden in the western part of the premises requires some artistic rehabilitation. The castle park in the northeastern part of the premises, where concerts of the musical festival "Smetana's Litomyšl" are held, is uncared for and needs extensive repairs. The amphitheatre is worn out and lacks adequate technological equipment.

Utilities network:

Vaulted historical corridors, which probably had three purposes, namely drainage, way of escape and the aerial insulation of the buildings, have been preserved in the underground of the premises. A large part of the corridors is passable, a small part has fallen down and the hypothetical course of a few other corridors has been defined. In the future, the corridors will be made accessible and mainly the utilities network will be led through them. The buildings are being supplied with water, but the system of water distribution is not good and a plan for new distribution-systems has been drawn up. Sewerage is adequate in part, but will be repaired to correspond with the way in which the corridors are laid. It is necessary to provide for the treatment of waste water. The distribution of electricity to the buildings on the premises is new. The festive illumination of the castle requires reconstruction.

The technical state of the buildings:

A detailed survey of the technical state of the buildings and areas is given in a table, also used as one of the key indicators (according to section 6.a) during regular monitoring. The castle premises are divided into 10 buildings and 5 areas.

e. The policy, and programmes, of promotion of the property

The active policy of the Municipal Authority at Litomyšl continues the more than centennial tradition of cultural and social life in the town of Litomyšl. It follows two directions:

Improvement in the environment in which the inhabitants live,

i.e. the regeneration of the historical core of the town with the castle and the structural improvement in the buildings, surfaces and buried systems. For this, the development plan of the town, the programme for the regeneration of the urban conservation area and also the study on the use of the castle (see section 3 c) are made use of.

Development of cultural and social life

In 1993, the Municipal Authority set up the Information Centre of the Town of Litomyšl, which regularly prepares cultural programmes for each year, organizes services for visitors, provides for their accommodation and meals and the tourist guides' services in the town.

The main cultural activities of the town and castle include:

- Visits to the castle, which is a national cultural-heritage property, with a castle exhibition, a gallery and the flat in which composer Bedich Smetana was born (some 30,000 visitors a year).
- The annual musical festival Smetana's Litomyšl, founded in 1948 and whose 40th season will be held in 1998. The festival takes place on the castle premises.
- Exhibitions and expositions organized by the Museum and Gallery at Litomyšl.
- Cultural Summer, consisting of cultural, theatrical and musical events in July and August.
- Czech Inspiration, i.e. the association of six historic towns, namely Litomyšl, eský Krumlov, Hradec Králové, Kutná Hora, Polička and Telč, whose aim it is to promote culture and tourism outside Prague.

The town of Litomyšl and the castle are the venue of these activities and sometimes a centre where eminent political personalities meet. Presidents of seven Central European countries met at the castle on 15 and 16 April 1994 and the King of Spain Juan Carlos and his spouse visited the castle on 13 July 1995.

Cultural life is completed with the activity of the Superior School of Techniques of Conservation and Restoration at Litomyšl, where future medium-level restorers are trained and which participates in the restoration of monuments in the town and at the castle.

PREMISES OF LITOMYŠL CASTLE - THE STATE OF BUILDINGS

No.	Building	Exterior		Interior								
		Roof Covering	Facades	Load-bearing structures			Surfaces		Installations			
				Vertical, walls, pillars	Horizontal, ceilings, vaults	Roof trusses	Plastering	Floors, Paving,	Wiring	Water	Sewerage	Heating
1	Castle, No.1	2	1	2	2	2	2	2	2	2	2	2
2	Lord's House No.94	2	2	2	2	2	2	2	2	2	2	2
3	Brewery, part A	1+4	1	3	3	2+4	2-4	3-4	-	-	-	-
3	Brewery, part B	1	1	2	2	2	2	2-3	2	2	2	2
4	Riding-school	2	2	2	2	2	2	2	2	2	2	2
5	Stable	1	1	1	1	1	1	1	1	1	1	1
6	Coach-house	2	2	1	1	1	1	1	2	2	2	1
7	Former stable WC	2	2	2	2	2	2	2	2	2	2	-
8	Saletta summer house	4	4	3	3	4	4	4	-	-	-	-
9	Fountain	-	-	2	2	-	2	2	1	1	1	-
10	House No. 134	1	1	1	1	1	1	1	1	1	1	1

1 VERY GOOD
2 GOOD
3 LESS GOOD
4 BAD

4. MANAGEMENT

a. Ownership

The Conservation Institute at Pardubice exercised the right of management of the whole castle premises as state property from 1960 to 1995. In 1995, part of the property was transferred to the Town of Litomyšl by law. Due to this, the castle premises are divided between two owners:

- 1) The Conservation Institute at Pardubice. Address: Zámek . 4, 531 16 Pardubice, Director Miroslav Martínek. The following buildings and areas are included: the castle, manorial house, coach-house, saletta, 2nd and 3rd courtyards, garden and park.
- 2) Municipal Authority at Litomyšl. Address: Ulice Brat í Š astných 1000, 570 20 Litomyšl, Mayor Miroslav Brýdl. The following buildings and areas are included: the brewery, riding-school, stable, house No. 134, 1st courtyard.

The ownership relations, and the use of the buildings, are shown on the enclosed table and sketch (see annex).

b. Legal status

The specificity of Litomyšl Castle itself is its being managed by a technical organization of the state conservation of monuments of the Conservation Institute at Pardubice. This Institute exercises the ownership rights on the spot through its representative, the administrator J. Holub, plans finances for operation, for visitors' access and for the conservation, restoration and renewal of the buildings and areas.

The conservation of natural heritage is provided for at three levels:

- Individual buildings are protected as cultural heritage according to law No. 20/1981 Sb., concerning the state conservation of cultural heritage.
- The entire premises are protected as national cultural heritage according to the government resolution No. 251/1962, the ensemble has the register number 11 786/6 - 4176.
- The castle premises are part of the urban conservation-area.

A buffer zone has been declared round the conservation area. Due to the fact that the castle premises have the utmost protection as national cultural heritage, all the decisions on use, conservation and restoration are issued by a second-level executive body, the Ministry of Culture of the Czech Republic, on the basis of an experts' opinion given by the State Conservation-Institute in Prague.

c. Protective measures and means of improvement

The protective routine is based on the following essential regulations:

- Law No. 20/1987 Sb , concerning state conservation, as amended by subsequent regulations.
- Decree No. 66/1988 Sb., applying the State Conservation Act.
- Government resolution No. 251, of 1962, by which the premises of Litomyšl Castle were proclaimed to be a national cultural heritage.
- Ministry of Culture decree No. 16 417/97-VI/1, by which the historic core of the town of Litomyšl, including the castle, was declared a conservation area.
- Decision of the District Administration Council at Svitavy of June 11, 1987, on the proclamation of a buffer zone round the Litomyšl conservation area.
- Construction law No. 50/1976 Sb. as amended by subsequent regulations.

Detailed explanation is given in an annex.

d. Agencies and organizations with management authority

The following are charged with management with owners' duties:

- Conservation Institute at Pardubice, Address: Zámek 4, 531 16 Pardubice, Director Miroslav Martínek; On the spot at Litomyšl: Administrator of the castle J. Holub
- Municipal Authority at Litomyšl, Address: Ulice Bratří Šastných 1 000, 570 20 Litomyšl, Mayor Miroslav Brýdl; Head of the Development Department: Antonín Dokoupil

The following agencies and organizations are charged with the control of conservation:

- Second-degree executive body Ministry of Culture of the Czech Republic, Conservation Department, Director Jan Kaigl, Address: Maltézské náměstí 1, 110 00 Prague 1 - Malá Strana
- Technical organization: The State Institute for the Care of Historical Monuments, Director Josef Štulc, Address: Valdštejnské náměstí 3, 118 01 Prague 1 - Malá Strana

e. Level at which management is exercised, name and address of responsible person

Management at the local level:

- Municipal Authority at Litomyšl, Mayor Miroslav Brýdl, Head of the Ownership-Right Department L. Stítešská, Head of the Cultural Department M. Kadlecová, Head of the Development Department A. Dokoupil
- Administration of the Litomyšl Castle, Administrator J. Holub

Management at the regional level:

- Conservation Institute at Pardubice, Address: Zámek 4, 531 16 Pardubice, Director Miroslav Martínek., Provides for the management of part of the premises with all duties.

The exercise of state conservation at the district level:

- District Authority at Svitavy - first-level executive body, Cultural Section, Head: M. Nováková, Svitavy, Discusses and issues binding opinions concerning building adaptations in the conservation area and buffer zone at Litomyšl.

The exercise of state conservation at the regional/provincial level:

- Conservation Institute at Pardubice, Address: Zámek 4, 531 16 Pardubice, Director Miroslav Martínek, Discusses and issues directives for the binding opinions of the District Authority at Svitavy

The exercise of state conservation at the state level:

- Ministry of Culture of the Czech Republic - second-level, executive body Conservation Department, Address: Maltézské náměstí 1, 110 00 Prague 1, Adopts decisions on all intended changes and building, adaptations on the premises of Litomyšl Castle, a national, cultural-heritage property
- The State Institute for the Care of Historical Monuments, Address: Valdštejnské náměstí 3, 118 01 Praha 1, Malá Strana, Submits experts' opinions, background material and positions to the Ministry of Culture of the Czech Republic

f. Agreed plans related to property

Research:

- Litomyšl, an Architectonic and Town-Planning Analysis of its Historic Core, SÚRPMO, 1959
- Historical and town-planning analysis by M. Horyna, 1996
- Litomyšl, Research on the History of the Construction of the Historic Core of the Town, SÚRPMO, 1959-1961
- Litomyšl, the Castle Premises, Research on the History of its Construction, SÚRPMO, 1980-1984

Sources:

- Litomyšl, the castle, geodesic survey of the individual buildings 1:100
- Litomyšl, the conservation conception of the national cultural-heritage property The Castle, April 1995 (three parts)
- Litomyšl, the castle, a study on the use of the premises, April 1995
- Litomyšl, the castle complex, 1996 (Litomyšl Museum and Gallery)
- Litomyšl, characterization of the castle, 1997
- Litomyšl, the castle, a balance concerning measures for the care for. and presentation of, a national cultural-heritage property, 11/97

Programmes for development:

- Local programmes:
 - Programme for the regeneration of the urban conservation area, 1996
 - Litomyšl, a study on the use of the premises, 5/1996
 - Central programmes:
 - Programme for the regeneration of the urban conservation areas and urban conservation zones
 - Programme for the preservation of architectonic heritage
 - Programme for dilapidated parts (roofs)
 - Programme for the restoration of movable cultural-heritage objects
- Subsidies for the implementation of these four programmes are allocated by the Ministry of Culture of the Czech Republic.

Town-planning documents:

- Layout plan for the Litomyšl settlement, adopted on 12 December 1996
- Layout plan for the historic core, 1959-1961

Educational and promotion documents:

- Monthly and annual programmes of cultural events, published by the Information Centre of the Town of Litomyšl

g. Sources of finance

From 1970 to 1997, the Conservation Institute at Pardubice paid the total of 107 million Czech crowns for the repair of the buildings on the castle premises.

The sources of finance are based on the owners' duties and on the possibility of the allocation of the central subventions of the Ministry of Culture.

For the Litomyšl Castle premises, the sources of finance are the following:

- Budget of the Litomyšl Municipal Authority, increased by a sum forming part of the subvention included in the Ministry of Culture's programme for the regeneration of the urban conservation areas.
- Budget of the Conservation Institute at Pardubice, inclusive of approved financial means for specific purposes and increased by a sum from the Ministry of Culture's programme for the preservation of architectonic heritage.

It must be said that the financial sources are not sufficient and, therefore, the indispensable gradual rehabilitation of the castle premises at Litomyšl has to be carried out in parts and at successive periods. The financial programme for the future is given in Annex No. 2.

h. Sources of expertise and training in conservation and management techniques

The expertise of the individual executive bodies, technical organizations and owners is given in chapter 4.a., 4.d. and 4.e.

Training

- Technical supervision is provided by the professional staff of the Conservation Institute at Pardubice and the staff of the The State Institute for the Care of Historical Monuments in Prague.
- Litomyšl has a particular specialized training facility, the Superior Vocational School for the Techniques of Restoration and Conservation, where future medium-level staff for the restoration of cultural heritage are trained.

i. Visitor facilities and statistics

Among some 130 castles and mansions open to the public in the Czech Republic, Litomyšl Castle is an important link in the presentation of the cultural tradition of East Bohemia. The castle has been open to the public since the early 1950s and receives both local and foreign tourists every year. Rules for Visitors are applied to the operation of the property. As many as 70 000 persons visited it every year in the seventies, but after the Museum of Czech Music was established there under the pressure of the communist regime, the attendance dropped sharply. At present, after the renewal of the classical exhibition in the interior, 30 000 persons visit the property annually.

The following survey shows the number of visitors over the past 7 years:

Year	1991	1992	1993	1994	1995	1996	1997
Visitors	16 500	24 000	26 000	38 000	35 000	37 000	30 000

Substantial enlargement of the castle exhibition by the Conservation Institute at Pardubice and of an exposition of works of plastic art arranged by the Museum and Gallery of the Town of Litomyšl are being prepared for the near future.

The following information deals with the presentation of the castle and services for visitors:

/i/ Interpretation/explanation, routes, tourist guides, posters/notice boards, free booklets.

The focal points are a tour of the castle with Renaissance sgraffito-decoration and a historical exhibition of neo-classical interiors, the castle theatre with scenery by J. Platzer and the area of the castle chapel. The garden and park are also open. According to the rules for visitors, the castle is open from 1 April to 31 October. In April and October, the property may be visited on Saturdays and holidays. Visits by appointment can be made throughout the year.

The tour of the castle has a single visiting route and lasts about 1 hour. Publicity material and publications are available to the visitors. During the season, the exposition is given in English, German and Russian in addition to Czech.

The insufficient entrance area on the ground-floor, where the visitors gather, is a problem whose solution is being prepared. From 1998, the box office is located in the brewery at the entrance to the castle premises, and this substantially improves the movement of visitors.

/ii/ Museum on the site, central reception or an exposition for visitors.

On the actual premises of the castle, other exhibitions open to visitors: the flat where composer Bedich Smetana was born on the ground-floor of the brewery, the Museum of Ancient Sculpture and Architecture (copies) in the riding-school and the exhibitions, organized by the Museum and Gallery of the Town of Litomyšl, of plastic art in rooms on the second-floor of the castle.

Apart from that, the town of Litomyšl offers other cultural facilities to visitors. Its museum and gallery present their own exhibition in the building of the former Piarist secondary school at the entrance into the castle and have exhibition rooms for works of plastic art in the Knights' House on the square. Portmoneum with wall paintings by Josef Váchal is a museum of a special kind.

The reception and information of visitors are provided by the Information Centre of the Town of Litomyšl, which is situated in the square and organizes guided tours through the town, too, which is a cultural-heritage property.

/iii/ Accommodation

The town of Litomyšl receives mainly short-term visitors who spend a day visiting the castle and the historic core of the town. The accommodation capacity of hotels (some 150 beds) and boarding houses (some 25 beds) is available for regular cultural and social events and various symposia; 200 place at a camping site are available to holiday makers. The capacity of accommodation is now sufficient.

/iv/ Services, restaurants, refreshment

The castle premises themselves have a restaurant for 150 persons. In the future, other restaurants may be established in part of the brewery. Snacks and restaurant and hotel services are available in the square.

/v/ Boutiques

The construction of boutiques and other facilities of this type on the castle premises is not desirable. There is a sufficient number of them in the arcade in the square.

/vi/ Car park

Given the character of the historic core of the town of Litomyšl and the fact that the castle is located on a hill closely linked with the town, the arrivals of parties of visitors to the castle and the parking of private cars cause some difficulties. Therefore, the layout plan of the town anticipates the construction of car parks at several places: below the castle (70 places) and in Jirásek and Zámecká Streets (60 places); the biggest capacity will be that of the adapted surface of Smetana Square (215 places).

Buses with parties of tourists will stop in front of the entrance to the premises and then go to the car park in the square or, in the future, an adapted area contiguous to the bus station. All car parks are in an optimum, five-minute distance.

/vii/ Lavatories

For visitors to the castle, there are sufficiently large lavatories on the ground-floor in the castle courtyard in the eastern wing. Lavatories for participants in the music festival Smetana's Litomyšl, which is held either in the amphitheatre in the castle park or in the second courtyard, are in the former stable behind the coach-house.

/viii/ Police assistance and first aid

In case of need, police assistance and first aid may be obtained operatively by telephone from the office of the castle administration.

j. Property management plan and statement of objectives

The property management plan is based on two basic documents:

- Conservation conception of the national cultural-heritage property Litomyšl Castle, of April 1995.
- Study on the use of the Litomyšl Castle premises, of May 1995.

These documents have been updated by the Balance Sheet Concerning the Provision of Care for, and Presentation of, the National Cultural Heritage Litomyšl Castle, of November 1997.

The management plan pursues the following basic aims:

- Presenting the castle complex as a special cultural and social site of local, regional and national importance.
- Giving the visitors (their number should increase to 70 000 in the future) the idea of the castle as an extraordinary heritage of European and universal importance.

- Enlivening the castle, in addition to a castle exhibition, by the operation of a cultural and social centre and the presentation of works of plastic art in a gallery and, perhaps, of accessories of the castle furniture on the 2nd floor of the castle. All these shows will be separate from each other.
- Enlivening the 1st courtyard by the completion of the reconstruction of the brewery with a polyfunctional content and by the promotion of the Museum of Ancient Sculpture and Architecture.
- Improving the technological standards of all facilities to make them adequate to future needs.

The programme of use:

The castle

The basement has a potential for cultural use. In the medieval part of the cellars, the presentation of the Gothic origin of the castle together with an exhibition of some building fragments or weapons will be organized. Some rooms are scheduled for the hibernation of freely transportable verdure. The use of some rooms varies. The establishment of a permanent gallery is proposed.

The ground-floor: The operational department of the castle administration and the theatre are located in the southwestern corner, the social centre in the northwestern part and the restaurant in the northeastern corner, with the possibility of connection with the halls on the 1st floor. A lavatory for visitors is on the ground-floor and the area under the chapel is adapted as a depository for theatrical scenery.

The mezzanine in the eastern part of the castle, with an exhibition of the way in which servants dwelt.

1st floor, "piano nobile": in the western wing, a historical castle exhibition with furniture, to which salons in the northern wing are added. It is assumed that this exhibition will be enlarged to encompass the whole eastern wing (in 2002), with the possibility of partially using the rooms in the northeastern corner for congresses and international events.

2nd floor: a hall for social purposes, rooms for exhibitions of works of plastic art, to which rooms in the northern and eastern parts will be added to set up a permanent exhibition of works of plastic art, all this could be completed by furniture from the castle reserves; other use for exhibitions is possible.

Brewery

The flat where composer Bedich Smetana was born, a restaurant, exhibition rooms and depositories, flats for staff.

Riding-school

Exhibition of works of the Museum of Ancient Sculpture and Architecture.

Stable and coach-house

To be used by the District Archive till 2010, then to be adapted as cultural monuments with routes for visitors.

Former House of the Lord

will be used as a nursery for children from the town till 2010. Thereafter, the house will be used for the operation of the castle. Future use is planned jointly by the Conservation Institute at Pardubice and the Municipal Authority at Litomyšl.

k. Staffing levels

<u>Staff of castle premises</u>	<u>Conservation Institute</u>	<u>Museum and Gallery</u>	<u>Museum of Antiquity</u>
Professional staff	2+5 seasonal		1
Technicians	6	2	1
Maintenance staff	2+1		

PREMISES OF LITOMYŠL CASTLE, OWNERSHIP RELATIONS AND USE:

No	Buildings 1 to 10 Areas a to e	Owner		User								
		Conservation Institute Pardubice	Municipal Authority Pardubice	Conservation Institute Pardubice	Museum and Gallery Litomyšl	Museum of Ancient Sculpture and Architecture	District Archive	Nursery Litomyšl	Not used (in part)	Flats	The public, visitors	
1	Castle, No. 1											
2	Lord's House, No. 94											
3	Brewery, No. 133											
4	Riding-school, No 133											
5	Stable, No.135											
6	Coach-house											
7	Former stable -WC											
8	Saletta-summer house											
9	Fountain											
10	House, No. 234											
a	1 st . courtyard											
b	2 nd . courtyard											
c	3 rd . courtyard											
d	Garden											
e	Park											

5. FACTORS AFFECTING THE SITE

The historic town of Litomyšl in Eastern Bohemia has evolved evenly from the second half of the 19th century as the centre of a catchment area, a district where the development of industry was moderate, but that of schools and culture important.

The continuous demographic development of the town is characterized by the following data:

Year/Number of inhabitants

Year	1869	1900	1930	1950	1961	1970	1980	1991	1995	1996
Inhabit.	8 597	9 651	8 638	7 655	8 427	8 884	10 253	10 186	10 320	10 330

It is expected that the town will have 14 500 inhabitants in 2010.

The cultural personalities of Litomyšl and its activities markedly surpass the borders of the region. Litomyšl is the birthplace of Bed ich Smetana, a composer of European importance.

a. Development pressures

On a hill above the historic core of the town, the castle premises, nominated for inclusion on the world heritage list, is an independent topographical and structurally enclosed enclave, where the negative changes in the town are not reflected, whether concerning construction, transport or industry.

b. Environmental pressures

The industrial basis of the town does not substantially influence the quality of the atmosphere, and there is no need for fundamental measures.

c. National disasters and preparedness

Ill-judged reclamations and adaptations of agricultural land carried out some 20 years ago on an elevated site southeast of the town caused the inundation of the historic core and the square at the time of heavy rainfall in 1984. This fault was eliminated immediately afterwards, during the 1985-1987 period. As a measure to prevent floods, the Mayor's Dyke was built, forming a retention tank large enough to resist even the biggest inundation in a century.

The castle premises, which are on an elevated place above the historic core of the town, were not affected by the 1984 floods.

d. Visitor / tourism pressures

Due to the fact that the East Bohemian town of Litomyšl is off the arterial routes, either railway lines or motorways, the flow of tourists and visitors into the town is not excessive. Conversely, the town tries, through its activities, to favour the development of local tourism and cultural and social events.

Measures taken to direct the flow of visitors and tourists The Information Centre of the Town of Litomyšl coordinates visitors' requirements and the offer of services in town. An improvement in the organization of the parking of visitors' cars and a suitable use of some parts of the castle premises, which still have great potential for an increase in cultural activities, are indispensable in the future.

Some of the forms of the visitor pressure are:

- /i/ Damage by wear on stone and timber and by visitors passing walking on grass plots and other ground surfaces:

The dimensions of the main areas of the courtyard and of the routes are sufficient for visitors to the castle. (The idea of increasing the present number of 30 000 annual visitors to as many as 70 000 is being considered.) The first-floor halls with an exhibition of historical objects are spacious, carpets are laid on the visitors' route and furniture is corded off.

/ii/ Damage by an increase in heat or and humidity levels:

The visitors are not shown around the historical exhibition in winter and, therefore, humidity does not condense. Most rooms are prepared for their moderate heating by electrical energy.

/iii/ Damage by disturbance to the habitat of living or growing things:

Pigeons damage the arcades of the castle a little. The castle administration prevents their nesting.

/iv/ Damage by the disruption of traditional cultures or ways of life:

The social and demographic frame of life in a traditional, small town shows continuous stability; sudden radical changes that could influence the setting are out of the question.

/v/ Damage by visitors who cannot use their visits fully because of crowds:

Crowds do not occur when visits to the castle are organized. The waiting visitors have sufficient dispersion areas in the 1st and 2nd courtyards, garden and park, to which access is free. The waiting visitors may also visit the flat where composer Bed ich Smetana was born or an exhibition of ancient art.

e. Number of inhabitants within property, buffer zone

Castle premises	8
Historic core	900
The whole town	10 330

f. Others

No other factors need be given

6. MONITORING

a. Key indicators for measuring state of conservation

For monitoring, 5 key indicators are proposed:

1) The technical state of the buildings and surfaces:

General characterization of the premises

State of individual buildings - table

State of underground distribution networks

State in 1997 is given in section 3 d

2) The areas to which the public has access

<u>Castle</u>	Existing sq. m	Proposed sq. m.
– Castle exhibition, theatre, chapel and halls 1 st floor	1086,0	1086,0
– Exhibition of Museum and Gallery - exhibitions 2 nd floor	578,8	1765,0
– Social centre	808,2	1068,6
<u>Brewery</u>		
– Flat where Bedich Smetana was born	153,0	
– Entrance area, cash desk	92,4	
<u>Riding-school</u>		
– Exhibition of Ancient Sculpture and Architecture	805,4	

3) Number of visitors in 1997

<u>Castle</u>	
– Castle exhibition 1st floor	30 000 visitors
– Exhibitions of graphic and plastic arts 2nd floor	1 300 visitors
– Social centre	
<u>Brewery</u>	
– Flat where Bedich Smetana was born	8 000 visitors
<u>Riding-school</u>	
– Museum of Ancient Sculpture and Architecture	3 000 visitors

4) Services for visitors

Organizing transport and parking, see section 4 i.

Organizing visitors in the operation of the castle see section 4 i.

Organizing services for visitors: refreshments, accommodation, information, see chapter 4 i.

5) Annual outlays for the conservation and presentation programme

Cost of the maintenance and repair of the buildings managed by the Conservation Institute at Pardubice (1997)

Castle	cost in total K	5 591 000
	receipts K	935 000

Cost of the maintenance and repair of the buildings managed by the Municipal Authority at Litomyšl (1997)

Brewery, house No. 134 K	9 000 000
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b. Administrative measures taken to monitor property

The main users continuously monitor the activity in the buildings and their maintenance and repairs.

Regular site-meetings concerning building activities are held with the participation of representatives of conservation authorities.

At the end of every year, the users and owners submit reports on their activities and management, with a survey of the sums expended.

Monitoring based on the UNESCO methodological directives has not yet been introduced, as the Litomyšl cultural-heritage property is still in the phase of nomination for UNESCO.

c. Results of previous reporting exercises

Reports based on the UNESCO methodological directives will be drawn up only after the inscription of Litomyšl Castle on the UNESCO List of World Heritage.

7. DOCUMENTATION

a. Maps, photographs, aerial photographs, slides

See annexes

b. Annexes:

- Annex No. 1 Castle theatre - experts' opinion
- Annex No. 2 Programme for the renewal of the premises
- Annex No. 3 Bibliography
- Annex No. 4 Legal documents, management by state conservation agencies and organizations, renovation programmes of the Ministry of Culture

c. Bibliography - Annex No. 3

d. Addresses where documents and documentation are kept

Conservation Institute at Pardubice, Address: Památkový ústav v Pardubicích, Zámek 4, 531 16 Pardubice

The State Institute for the Care of Historical Monuments, Address: Státní ústav památkové péče, Valdštejnské náměstí 3, 118 01 Prague 1 - Malá Strana

Municipal Authority at Litomyšl, Address: Městský úřad v Litomyšli, Ulice Bratří Šastných 1 000, 570 20 Litomyšl

Museum and Gallery at Litomyšl, Address: Muzeum a galerie, Jiráskova 9, 570 20 Litomyšl

District Archive, Address: Okresní archiv, Zámek, 570 20 Litomyšl

ANNEX NO. 1 - LITOMYŠL, CASTLE THEATRE

The ground-floor of the western wing of the castle contains the castle theatre, built between 1796 and 1797, with preserved auditorium, stage and technical equipment and, above all, an original set of scenery by Josef Ignác Platzer.

Theatrical tradition at Litomyšl and its castle may be followed as far back as the 17th century. After the introduction of the Piarist Order into the town in the 17th century, the history of the local theatre was connected in particular with the activities of their school. Performances took place alternately in the school theatre and the theatre at the castle, but detailed records concerning the location, and equipment, of the latter have not been preserved. Only the titles of plays and the data of their performances (for instance, "Matrimonial Love", 1703, "Elevation of Britold to the Throne", 1704, and others) are evidence of regular performances.

The first castle theatre which may be located with certainty was mentioned in 1767 and was in a hall on the second floor of the northern wing. This theatre was destroyed by fire. The probes carried out on the walls of this hall show that rich architectonic coats of paint of the auditorium have been preserved. Its hitherto uncovered parts already show that the decoration was inspired by baroque set-designs and that the theatrical premises were created by members of the famous Galli-Bibieni theatrical family. More detailed assessment of the painting, now whitewashed, will be possible after its complete uncovering.

The second theatrical hall was adapted in a vaulted hall on the ground-floor of the western wing of the castle, in its northern part. Congresses are held in this hall now. The preserved coats of paint in the area make it possible to imagine rather precisely the size, and arrangement, of the auditorium and stage and the design of the floor of the theatrical hall. Accounts show that scenery was made for this theatre in 1792. However, this relatively small theatre could not satisfy the fancies of the young owner of the castle, Jiří Josef of Valdštejn, who liked to perform on stage himself, especially to play comic parts. Therefore, he decided to set up a new theatre at the castle.

A large room on the ground-floor of the western wing, an old salt-house, was chosen for the establishment of the new, actually third, theatre, uniquely preserved until today. The old theatre, separated from the new one by a narrow corridor, was transformed into a greenroom. Work was begun in December 1796 and completed before the end of the following year. The first performance was held in April 1798.

The Litomyšl castle-theatre was set up as an intimate feudal operatic theatre with boxes and a separate orchestra pit, stalls and pit, where an audience of 150 could be seated and which was divided according to their social status, boxes on the balcony and the count's honorary box at the head of the hall. The stage, which had six slips arranged in perspective and double-frames for wings, allowed scene-changes on an open stage, fluent changes of lighting and various other effects and was (and still is) equipped with machines for the imitation of the sounds of wind and rain.

Mainly local artisans and artists were charged with setting up the theatre. Cabinet-maker Václav Bonaventura constructed the stage machinery moving the scenes and lighting the stage. The auditorium and the orchestra pit with preserved equipment, benches and, in particular, single or double music-stands were also his work. The theatrical portal itself was transferred from the older theatre, but was supplemented, adapted and redecorated. Sculptor Jiří Bartoš added especially the coats-of-arms above the curtain and above the count's box to the decoration of the auditorium and the emblem of a lyre to the decoration of the ceiling. The decorative coating with colours was done by Jan Birno, the auditorium was painted by Dominik Dvořák, who also painted the decoration of several rooms at the castle. A set of original scenery practically preserved in its entirety, including two painted curtains, is what makes this castle theatre quite unique and why all the world specialists studying 18th century theatre focus on the theatre at Litomyšl Castle. This scenery was created, as all the preserved sketches and archive documents prove, by one of the most prominent stage

painters in the Habsburg monarchy, Josef Ignác Platzer, a son of the famous Prague sculptor František Ignác Platzer.

Josef Ignác Platzer was born in Prague in 1751. After studying in Prague and, in particular, at the academy in Vienna, he devoted himself to painting perspective architectural works. Together with Louis Gabriel Moreau, he painted the sets for the production of Christoph Wilibald Gluck's opera *Iphigenia in Tauris* in the Emperor Joseph II's Nationaltheater in the Hofburg in Vienna in 1781. He was invited to Prague in 1782. There, his scenery was used for the world premiere of Mozart's opera *Don Giovanni* in 1787. These sets were admired by the Emperor Joseph II, among other persons, when he visited Prague. Consequently, he commissioned Platzer to paint similar scenery for the court theatre in Vienna. From 1786, Josef Ignác Platzer lived mainly in Vienna. The Emperor Leopold II appointed him his court painter and the Emperor Francis II gave him the title of "chamber painter". Platzer painted many sets for the imperial Nationaltheater and the Carinthian-Gate theatre during his lifetime, before he died in Vienna in 1806; these sets were used for the premieres of works by Wolfgang Amadeus Mozart, Antonio Salieri and many other composers and playwrights. Platzer's scenes were used for the world premieres of Domenico Cimarosa's opera "Secret Matrimony" on 7 February 1792, Johann Wolfgang Goethe's drama *Iphigenia* on 7 January 1800 and Ludwig van Beethoven's ballet "Creation of Prometheus" on 28 March 1801.

Platzer's sketches for scenery, including those for the theatre at Litomyšl, have been preserved in several public collections in Vienna and Prague. Norbert Bittner made engravings from some of them and published them in 1826. However, original scenery made by Platzer has been preserved only at Litomyšl.

The collection of sets at the Litomyšl castle has very many items: Sixteen scenes are practically complete, but only the wings have been preserved from other scenes, while their backdrops are missing. Castle rooms and halls prevail among the interior scenery. A "Gothic hall" with a double-backdrop and a view through pointed arcades towards a large hall with an outdoor vista is one of the best. Platzer's very original conception of architecture did not exclude direct inspiration from Venetian palaces and he was also influenced by a fashion for early Central European neo-classical romanticism. The size, and conception, of the painting of this hall is akin to "the blue festive hall" with column architecture in the foreground and a view of an obliquely located bright vaulted hall in the background. From "the minister's room", wings with painted marble columns have been preserved. The "church" scene is closed with a backdrop showing a large room with a barrel vault and a large lunette with a relief above a horizontal entablature. The set showing "a study" is closed with a backdrop with a polygonal end. These wings may also be used with a backdrop showing a central door surmounted by a semicircle and with two French windows at the sides, opening onto some of the exterior backdrops; this variant of the scenery has been called "a coffee house". Two other scenes, "the blue room" and "the yellow room", are very similar in their conception and, apparently, were painted by Dominik Dvořák from sketches. However, other sets were also made by Josef Ignác Platzer. A style characteristic of this theatrical painter distinguishes the scene "a burgher's room", with maps hanging on walls. The sets of "a peasant's room" with a tile stove and many dishes and household effects littered all around are painted with harsh realism which has a Dutch touch. The conception of the backdrop called "an armourer's workshop", which is a variant of the former set, is similar. Two other sets, "the courtyard of a prison" and "a prison", have two prospects to match identical wings. A smaller number of sets shows exteriors. The scene "a street" with a composition consisting of various facades, arcades and walls has two backdrops. The first of them shows a view through a street and a church, the second a view through a bulwark broken up by two arches opening onto a small square with a palace. The set called "a garden" consists of wings on which clipped bushes, vases and fountains are painted and a of backdrop showing stairs, a spring and a pavilion. One set is called "a wood", but is more like the vista of a landscape bordered with forest trees. However, this scenery may be completed with rocks and views of them. There is also a set called "the sea". The collection of sets also includes vertical paints to be added to individual sets, fireplaces, doors, screens, a country house and so on. The two original courtains whose sketches have also been preserved, have Platzer's architectonic painting on

them and are without figural pageantry or allegorical scenes. The first of them is an axial picture of a small ancient temple in the centre of a colonnade, the second a view of a palace courtyard, seen through a hallway with columns.

Archive documents also give information about the performances of individual plays in the theatre at Litomyšl Castle. Especially period comedies and farces popular in Viennese theatres were staged at Litomyšl, too. The owners of the castle and their relatives acted in some performances in the castle theatre, as also did many of their employees. Lists of many props and costumes, which have not been preserved however, are kept in the archive. They give a better idea of theatrical life, which lasted at the castle until the mid-1840s. It is not uninteresting to know that a native of Litomyšl, the famous composer Bedich Smetana, gave concerts on this stage.

The fact that the castle theatre at Litomyšl is one of the few castle operatic theatres preserved in their entirety and originality and documents cultural life in a summer castle-residence is not the only reason why it may be deemed important. Its unique and exceptional value is due to its being the only theatre where the relations between the sketches and the actual scenery may be observed, all the more when they were made by a prominent theatrical painter living in the heart of the monarchy and famous throughout Central Europe. A comparison between the sketches and the scenery made from them is interesting and gives important information for the interpretation of baroque sketches of scenery; they may help when 18th century set-design is being studied, because the sketches almost always show only backdrops, their completion with an indication of the first pair of wings is only exceptional.

The Litomyšl collection of sets is evidence of the great vitality preserved during the whole baroque, rococo and neo-classical style periods by the basic composition patterns, which had already crystallized during the 17th century and were completed by some constructions at the beginning of the 18th century and which are subsumed into the notion of "baroque scenery" however great the differences in formal and painters' rendering may be. Many sets in many variants use well-tried patterns of composition with perspective. Inspiration by both Gothic and exotic architecture is remarkable and typical of Josef Ignác Platzer, paraphrases of Egyptian, islamic or Chinese architecture are numerous and pictures of ruins and affinity to nature, typical of early romanticism and alien to baroque feeling, are frequent and this affinity is expressed in prospects showing natural parks and vistas of landscapes. Original sets are also an important document telling of the technique of painting which takes scenic lighting into account and creates an atmosphere full of light by a combination of pictorial means and those technological.

The choice of scenic pictures to form the basic stock of the scenery of this theatre allowed the staging of a wide range of plays without the need of extra pieces and is evidence of the high cultural level of the owner of the castle, Count Jiří of Valdštejn, and of the attitude he took to the theatrical life of his time. Besides, he demonstrated these qualities quite unequivocally by commissioning the foremost Viennese theatrical plastic artist to paint the sets.

Pavel Jerie, 1998

ANNEX NO. 2 - PROGRAMME FOR THE RENEWAL OF THE
PREMISES OF THE CASTLE AT LITOMYŠL,
A NATIONAL CULTURAL-HERITAGE
PROPERTY

The entire castle-premises were managed by the Conservation Institute at Pardubice from 1960 to 1995. From 1970 to 1995, the total of K 102 215 million, i.e. K 3 650 million a year on an average, were laid out for the renewal of the buildings, surfaces and buried distribution systems.

In 1995, after agreement had been reached, the premises were divided between two owners: the Conservation Institute at Pardubice and the Municipal Authority at Litomyšl.

A conception for the conservation of cultural heritage and a study on the use of the Litomyšl national cultural-heritage property were drawn up in 1995 to clarify how the satisfaction of the needs was to proceed. In 1997, the Conservation Institute at Pardubice drew up a balance of the measures to be taken for the conservation of Litomyšl Castle and the presentation of this cultural-heritage property. Financial means are planned independently by both owners, the intended use and repairs being mutually coordinated. Contract documents are being drawn up successively for individual projects or their operationally integrated parts. The programme for renewal is updated every year according to the possibilities given by the financial resources of the two owners. The following survey shows what will be done in the near future.

Conservation Institute at Pardubice, programme for renewal from 1998 to 2002 (in thous. K):

1998

Castle, restoration of the paintings of the northeastern and separating wings	3 000
Castle, restoration of tile stoves	800
Castle, building adaptations on the ground-floor in the northeastern corner	2 200
Saletta, reconstruction of the roof covering	500
	Total costs 6 500

1999

Castle, building adaptations and adaptation of wiring in the basement	500
Castle, restoration of paintings on the ground-floor in the southwestern corner	2 200
Castle, restoration of rooms on the 2nd floor of the southwestern corner	3 400
Saletta, static security of the building	3 800
Utilities network	3 500
	Total costs 13 400

2000

Castle, building adaptation of the 2nd floor of the northeastern and separating wings	3 500
Castle, building adaptation of the mezzanine	500
Castle, restoration of paintings on the 2nd floor of the southeastern and separating wings	3 500
Coach-house, reconstruction of the outer wall	900
Amphitheatre, reconstruction	1 800
Utilities network	2 400
	Total costs 12 600

2001

Castle, reconstruction of the facing slab	7 500
Park, reconstruction of the boundary wall	2 900
Park, adaptation of the brook	1 800
	Total costs 12 200

2002

Castle, reconstruction of the outer wall

5 700

Total costs 5 700

Total costs of renewal (thous. K) 50

Municipal Authority at Litomyšl, programme for renewal from 1998 to 2000 (in thous. K):

1998

Brewery, No. 133 - facades, drainage, repair of the wooden fillings of openings, including coatings, restoration of stone facade-elements

3 400

Lord's House, No. 134 - completion of full reconstruction, facades, interiors, static security

2 600

Surfaces, repaving of carriage entrances to the premises and of the pavement along the brewery and riding-school, repair of the 1st floor, lighting wiring

1 000

Total costs 7 000

1999

Brewery, No. 133 - reconstruction of interior parts, securing underground areas

3 000

Castle premises - public lighting

500

Total costs 7 000

2000

Brewery, No 133, static security, roofing of the central part of the brewery, adaptation of some interiors to be used

by the Litomyšl School of Technologies of Restoration and Conservation

5 500

Castle premises - festive illumination, completion of public lighting

1 500

Total costs 7 000

Total costs for renewal (thous. K) 21

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- 1974 Sgrafita ji ního pr elí státního zámku v Litomyšli
- 1974 Zpráva o pr zkumu - Sgrafita fasád státního zámku v Litomyšli
- 1974 - 75 Sgrafitové omítky a kamenné lánky oktogonální v e a rovné ásti východního pr elí státního zámku v Litomyšli
- 1975 - 76 Sgrafita atikových štít a p ilehlých komín severního pr elí státního zámku v Litomyšli
- 1976 - 77 Renesan ní sgrafito a kamenn é lánky severního pr elí pod hlavní ímsou státního zámku v Litomyšli
- 1974 - 77 Sgrafitové omítky a kamenné lánky záv ru kaple, rizalitu schodišt a p ilehlých ploch východního pr elí státního zámku v Litomyšli
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- 1978 P edb ná zpráva o první etap restaurátorských prací na fasádách vstupní v e pivovaru státního zámku v Litomyšli
- 1978 - 79 Areál státního zámku v Litomyšli - fasády vstupní v e pivovaru
- 1979 Státní zámek v Litomyšli - sgrafitové omítky a kamenné lánky atikových štít západního pr elí
- 1980 Pivovar v areálu státního zámku v Litomyšli - omítky a architektonické lánky všech pr elí, zejména ji ního
- 1979 - 80 Státní zámek v Litomyšli - sgrafitové omítky a kamenné lánky atikových štít ji ního pr elí - skupina 3 štít západn od arkád
- 1980 Státní zámek v Litomyšli - sgrafitové omítky a kamenné lánky atikových štít ji ního pr elí - skupina štít východn od arkád
- 1980 Státní zámek v Litomyšli - sgrafitová omítka lunetové ímsy západního pr elí - ást od severozápadního náro í
- 1980 Státní zámek v Litomyšli - sgrafitová omítka lunetové ímsy západního pr elí - ást v etn jhozápadního náro í
- 1979 - 81 Státní zámek v Litomyšli - sgrafitová omítka a kamenné lánky západního pr elí pod lunetovou ímsou
- 1979 - 81 Státní zámek v Litomyšli - sgrafitová omítka lunetové ímsy ji ního pr elí v etn východního náro í a zakon ení u polygonu záv ru kaple
- 1977 - 82 Státní zámek v Litomyšli - severní portál, 6 p iléhající sgrafitová omítka severní st ny a pr jezdu
- 1982 Státní zámek v Litomyšli - komínová t lesa a vnit ní štíty severní poloviny západního k ídla
- 1974 - 82 Státní zámek v Litomyšli - sgrafitová omítka a okenní ost ní ji ního pr elí - partie v prostoru slune ních hodin a dv pole arkád od východu
- 1983 Státní zámek v Litomyšli - komínová t lesa ji ní poloviny západního k ídla, atika nad arkádami západního k ídla a p iléhající torzo vnit ního štítu
- 1974 - 83 Státní zámek v Litomyšli - arkády ji ního pr elí ve 2. pat e
- 1982 - 83 Státní zámek v Litomyšli - sgrafitová omítka a kamenné lánky ji ního pr elí pod lunetovou ímsou mimo arkády, slune ní hodiny a vstupní portál

- 1982 - 83 Státní zámek v Litomyšli - druhé nádvoří - pískovcová ostění západního křídla v arkádách 1. a 2. patra
- 1984 Státní zámek v Litomyšli - atiková zeď nad arkádami a 5 komínů nových těles východního křídla
- 1984 Státní zámek v Litomyšli - arkády jižní strany druhého nádvoří - 1. patro
- 1984 Státní zámek v Litomyšli - arkády západní strany druhého nádvoří - 2. patro
- 1984 Státní zámek v Litomyšli - 2. nádvoří, 1. pás figurálního sgrafita s loveckým výjevem a lunetami v etn. podokapní římsy
- 1984 - 85 Státní zámek v Litomyšli - 2. nádvoří, 2. figurální pás - 6 obrazů a 5 okenních ostění
- 1985 Státní zámek v Litomyšli - arkády západní strany druhého nádvoří - 1. patro
- 1985 Státní zámek v Litomyšli - druhé nádvoří, arkády jižní strany, přízemí - partie nad patními kvádry kleneb a sgrafito severní strany druhého nádvoří
- 1975 - 85 Pokus o určení polychromie pískovcových lánků a omítek
- 1985 - 86 Státní zámek v Litomyšli - druhé nádvoří, sgrafita severní strany, třetí figurální pás
- 1986 Státní zámek v Litomyšli - druhé nádvoří, arkády západní strany přízemí - partie nad patními kvádry kleneb
- 1986 Státní zámek v Litomyšli - druhé nádvoří, dříky přízemních pilířů arkád jižní a západní strany
- 1986 - 87 Státní zámek v Litomyšli - druhé nádvoří, sgrafita severní strany, čtvrtý figurální pás
- 1987 Státní zámek v Litomyšli - druhé nádvoří, architektonické lánky přízemní partie severní strany
- 1988 Státní zámek v Litomyšli - arkády východní strany druhého nádvoří - 6 polí 2. a 1. patra
- 1988 Zahrada státního zámku v Litomyšli - dvě sochy antických božstev Minerva a Mars a dekorativní váza ohradní zdi
- 1989 Státní zámek v Litomyšli - arkády východní strany druhého nádvoří - 3 pole 1. a 2. patra, 9 polí přízemí
- 1989 Zahrada státního zámku v Litomyšli - dvě sochy antických božstev Pluto a Diana a dekorativní váza na západní ohradní zdi
- 1989 Státní zámek v Litomyšli - sgrafitová omítka a kamenné lánky střední části jižního průčelí
- 1990 Zahrada státního zámku v Litomyšli - dvě sochy antických božstev Apollon a Ceres a dekorativní váza na západní ohradní zdi
- 1993 Pivovar státního zámku v Litomyšli - sgrafita východní části jižního průčelí
- 1993 Pískovcové sousoší koněvoda na stěše konírny Státního zámku v Litomyšli

Milada Horynová, November, 1997

ANNEX NO. 4 - LEGAL DOCUMENTS, MANAGEMENT BY
AGENCIES AND ORGANIZATIONS,
RENOVATION PROGRAMMES OF THE
MINISTRY OF CULTURE

Selected regulations:

Measures taken for international cooperation:

Law No. 69/1993 Sb., concerning the establishment of ministries and other central bodies of state administration in the Czech Republic

Art 25

In its sphere of activity, the Ministry of Culture accomplishes the tasks related to the negotiation of international agreements and the development of relations between states and of international cooperation. In its sphere, the Ministry of Culture executes the tasks falling to the Czech Republic by virtue of international agreements and its membership in international organizations.

Measures taken for the protection of cultural-heritage properties and seats:

The law No. 20/1987 Sb., adopted by the Czech National Council, concerning the state conservation of cultural heritage and amended by the Law No. 242/1992 Sb.

The principles of the protection, and conservation, of cultural-heritage properties and town-planning ensembles, as expressed in the following articles:

Art. 2

The Ministry of Culture proclaims to be cultural heritage immovable or movable objects or their sets,

- a) which are important evidence of the historical development, way-of-life and milieu of society from the oldest time to the present as manifestations of man's capacities and work in different spheres of his activity, and because of their historic, artistic, scientific or technological values, or
- b) which are in direct relation to eminent personalities and important events.

Art. 4

The Government proclaims the cultural-heritage properties which form the most important part of the cultural heritage of the nation to be national cultural-heritage properties and lays down the conditions for their protection.

Art. 5

A conservation area is proclaimed by the Government, which also lays down the conditions for its protection. Art. 6 A conservation zone is proclaimed by the Ministry of Culture, which also lays down the conditions for its protection.

Art. 9

At his own cost, the owner of a cultural-heritage property is liable to care for its preservation, maintain it in a good state and protect it against danger, damage, depreciation or misappropriation..

Art. 10

If an owner does not fulfil his duties by Art. 9, the District Authority issues a decision on the measures which the owner of a cultural-heritage property is bound to take within a given period.

Art. 11

When deciding on the way of, and changes in, the use of a cultural-heritage property, the respective state authorities are bound to ensure its suitable use in accordance with its significance and technical state.

Art. 14

If the owner of a cultural-heritage property intends to adapt it, he is liable to request a binding opinion from the District Authority as an agency of the state conservation of cultural heritage. The owner of a real property which is not cultural heritage is liable to request an appropriate opinion if his real property is within a conservation area, a conservation zone or a buffer zone.

Art. 16

At his request, the owner of a cultural-heritage property may receive a subsidy from the District Authority to be able to pay the increased costs due to the preservation, or renewal, of the cultural-heritage property. In the case of an extraordinary social interest in the preservation of a cultural-heritage property, a subsidy for renewal may be granted by the Ministry of Culture by agreement with the Ministry of Finance (see the programmes of the Ministry of Culture).

Art. 17

If requested by the protection of an immovable cultural-heritage property, a natural cultural-heritage property, a conservation area or a conservation zone or their environment, the District Authority will determine a buffer zone round this property and lay down a regulatory routine there.

Art. 23

An archaeological find has to be reported to the Archaeological Institute of the Academy of Science or the nearest museum.

Art. 35

Fines imposed on legal entities A legal entity may be fined up to K 100,000 if it does not care for a cultural-heritage property or does construction work without authorization. A legal entity may be fined up to K 500000 for the same reasons in the case of a national cultural-heritage property.

Art. 39

A person may be fined up to K 10 000 if he does not care for a cultural-heritage property and up to K 50 000 if it does not care for a national cultural-heritage property.

Decree No. 66/1988 Sb., issued by the Ministry of Culture of the Czech Republic on 26 April 1988 by which the law No. 20/1967 Sb., adopted by the Czech National Council and concerning the state conservation of cultural heritage, is implemented. The decree specifies the provisions of the law.

Measures for the protection of cultural-heritage properties and settlements within land-planning and construction procedure

The law No. 50/1976 Sb., concerning land planning and construction rules (Construction Act) as amended by subsequent regulations:

Principles of the protection of territory and buildings in relation to cultural-heritage properties and town-planning ensembles as expressed in selected articles:

Art. 1

Land planning creates prerequisites for ensuring permanent harmony between all values concerning nature, civilization and culture on a territory, especially as regards the conservation of the environment.

Art. 21

The draft layout-plan has to be agreed with the state conservation bodies concerned.

Art. 39

In a zoning and planning decision (a decision about the use of a zone or the location of a building), the interests of the state conservation of cultural heritage are also taken into account.

Art. 55 and Art. 57

Building approval is needed for all work on cultural-heritage properties. The applicant will submit the opinion of the authority for the conservation of cultural heritage.

Art. 66

The building approval has to observe all the conditions laid down by the authority for the conservation of cultural heritage.

Art. 81

During the procedure for approval for use, the construction authority examines whether the conditions laid down by the authority for the conservation of cultural heritage have been met.

Art.105

Fines ranging from K 2 000 to K 20 000 may be imposed on persons for their offences concerning the construction rules: in the case of unauthorized work or construction being done or in the case of unauthorized construction in a conservation area or a conservation zone.

Art.106

Fines for legal entities: the construction office may impose a fine of up to K 200 000 if a legal entity does not maintain a cultural-heritage property; a fine of up to K 500 000 if a legal entity pulls down a building without the authorization of the respective authority; a fine of up to K 1 million if a legal entity constructs a building in a manner contrary to the authorization, if it does not maintain a building which threatens the safety of the public or if it has not carried out urgent work to secure a building.

Art.126

If the land-planning and building procedure touches cultural-heritage properties, the construction office will decide by agreement with the concerned body of the agency for the conservation of cultural heritage.

Art.127

If culturally valuable objects and details of a building are found or archaeological finds are made unexpectedly during construction, the construction office lays down, by agreement with the authority for the conservation of cultural heritage, the conditions for the safeguarding of the interests of the agency for the conservation of cultural heritage.

Decrees for the implementation of the law:

Decree No. 84/1976 Sb. as amended by the decree No. 377/1992 Sb. and concerning land-planning grounds and land-planning documentation.

Decree No. 85/1976 Sb. as amended by the decree No. 388/1992 Sb. and concerning a detailed specification of the land-planning procedure and construction rules, as amended by the decree No. 155/1970 Sb.

These decrees take account of the interests of the conservation of cultural heritage by the state during the drawing-up, and discussion, of land-planning documentation and during the construction procedure.

Structure, and tasks, of authorities and technical bodies in the sphere of the conservation of cultural heritage by the state

Structure:

The state administration's central body for the protection of the cultural-heritage properties and for their conservation is the Ministry of Culture, which sets up the State Institute for the Conservation of Cultural Heritage and the regional institutes for the conservation of natural heritage. In matters of the conservation of cultural heritage, District Authorities or, in the cases of transferred competence, the authorities of selected statutory cities are the territorial bodies of the state administration.

Tasks:

Parliament of the Czech Republic:

- adopts the law concerning the conservation of cultural heritage by the state.

Government of the Czech Republic, in particular:

- proclaims the cultural-heritage properties constituting the most important part of the nation's cultural riches to be national cultural heritage and lays down the conditions for their protection,
- proclaims the state conservation-areas and lays down the conditions for their protection,
- approves the conception of the conservation of cultural heritage by the state and other strategically important documents.

Ministry of Culture of the Czech Republic, in particular:

- draws up conceptions, and prospects, of the development of the conservation of cultural heritage by the state,
- provides for international cooperation in the conservation of cultural heritage,
- coordinates scientific activities and research in the conservation of cultural heritage,
- proclaims conservation areas and lays down conditions for their protection,
- is the authority of first instance in matters concerning the preservation, and renewal, of national cultural heritage and the authority of second instance (apellate) in matters concerning the preservation, and renewal, of cultural heritage,
- issues licenses for the restoration of cultural-heritage properties that are works of art or applied art and licences for archaeological exploration,
- grants subventions, in cases of special social interest, for the renewal, and preservation, of cultural heritage, especially as part of adopted programmes,
- through the Inspection of the Conservation of Cultural Heritage and as the highest authority, supervises the observation of the law concerning the conservation of cultural heritage by the state and the regulations issued for its implementation.

District Authority, in particular:

- conducts first-level administrative procedure in matters concerning the conservation, and renewal, of cultural-heritage properties and buildings and construction changes in real estates, which are not cultural heritage, but are in a conservation area, conservation zone or the buffer zone of an immovable cultural-heritage property, an immovable national cultural-heritage property, a conservation area or a conservation zone,
- conducts the procedure concerning the sanctions for infringement of the law,
- effectuates construction supervision during the renewal of cultural-heritage properties as regards the conservation of cultural heritage by the state,
- grants financial subsidies on the increased costs connected with the conservation, or renewal, of cultural-heritage properties,
- depends on the technical aid given by the respective Regional Institute for the Conservation of Cultural Heritage in accomplishing its tasks.

State Institute for the Conservation of Cultural Heritage, in particular:

- draws up analyses of the state, and development, of the conservation of cultural heritage by the state and grounds for the conceptions, and long-term forecasts, of the development of the conservation of cultural heritage by the state,
- organizes, coordinates and executes tasks in science and research and develops the theory, and methodology, of this field,
- ensures technical tasks concerning international cooperation,
- accomplishes the tasks of the central technical-methodological, documentation and information offices for the conservation of cultural heritage,
- keeps the Central List of Cultural-Heritage Properties,
- gives methodological aid to the regional institutes for the conservation of cultural heritage,
- draws up technical opinions for the first-level administrative procedure in matters concerning the conservation, and renewal, of national cultural heritage and second-level (appellate) administrative procedures conducted by the Ministry of Culture,
- provides for the further education of persons working in the conservation of national heritage by the state.

Regional Institute for the Conservation of Cultural Heritage, in particular:

- accomplishes the tasks of a technical-methodological, documentation and information office for that section of the state conservation of cultural heritage on the territory where it engages in its activity,
- keeps a record of cultural-heritage properties in the region,
- organizes the exploration, and documentation, of cultural-heritage properties,
- gives technical aid to the owners of cultural-heritage properties in providing for the conservation of cultural-heritage properties
- draws up technical opinions for administrative procedures in matters concerning the conservation, and renewal, of cultural-heritage properties and buildings and building-changes in real estates which are not cultural-heritage, but are in conservation areas, conservation zones or the buffer zones of immovable cultural-heritage properties, immovable national cultural-heritage properties, conservation areas or conservation zones,
- exercises the technical supervision of the implementation of the conservation of the cultural-heritage properties and submits proposals for the elimination of irregularities,
- observes the use of cultural-heritage properties and their promotion, in which it takes an active part.

Granting subsidies for the conservation, and renewal, of cultural-heritage properties, the programmes of the Ministry of Culture

The granting of subsidies on the conservation, and renewal, of cultural-heritage properties ensues from the provision of Art. 16, par. 1 a 2 of the law No. 20/1987 Sb., adopted by the Czech National Council and concerning the conservation of cultural heritage by the state, as amended by the law No. 242/1992 Sb., and the provisions of art. 15 and 16 of the decree No. 66/1988 Sb., by which the law No. 20/1987 Sb. is implemented.

According to par. k of the above-mentioned provision, a District Authority may grant a subsidy to the owner of a cultural-heritage property. These are subsidies for the increased costs of the renewal of cultural-heritage properties and are granted in an administrative procedure at the owner's request and this is done in the form of a decision according to law No. 71/1967 Sb., concerning administrative procedure (the Administrative Rules). If the subsidy is not granted, an appeal may be lodged with the Ministry of Culture.

In the case of a special social interest in the conservation of a cultural-heritage property, the Ministry of Culture may exceptionally grant a subsidy. The Ministry of Culture tries to meet this interest through some of the programmes mentioned here.

Programmes of the Ministry of Culture of the Czech Republic:

1. Programme for urgent repairs and roofing

This programme is a subvention granted to carry out urgent repairs to architectonic cultural-heritage properties, especially to remedy the state of disrepair of roofs and to repair the load-bearing constructions whose statics have been impaired.

2. Programme for the regeneration of urban conservation areas and urban conservation zones

The programme was set up on the basis of the government resolution No. 209/1992. Its aims are the activation of the towns which have a proclaimed conservation area or conservation zone so that they may accomplish their regeneration and an all-round aid to be given to the preparation, drawing-up and implementation of the municipal programmes of regeneration.

3. Programme for the salvation of architectonic heritage

The programme is being implemented on the basis of the government resolution No. 110/1995. The money may be used for the renewal, and conservation, of the cultural-heritage properties which form the most valuable part of the architectonic heritage of the Czech Republic, such as castles, mansions, monasteries and convents, historic gardens, churches and defensive municipal and fortress systems. Renewal has to have the character of the salvation of the existence of such a property and the programme aims especially at remedying the state of disrepair of a property and at preserving the continuity of work during renovation.

4. Programme for the care for village conservation areas and zones and landscape conservation zones

Set up in 1997, this programme focuses on the renewal, and conservation, of cultural heritage, especially works of vernacular architecture, such as farmsteads, cottages, chapels, memorial crosses, etc., which are on the territories of proclaimed village conservation-areas and zones and landscape conservation zones.

5. Programme for the restoration of movable cultural-heritage objects

On the basis of the government resolution No. 426/1997, the programme deals with the aid given by the state to the restoration of movable cultural-heritage objects that are important works of art and arts-and-crafts. The programme observes the presentation of important old works of art in buildings open to the public, such as castles, mansions and of altars, paintings and sculptures, pews, organs and so on in ecclesiastical buildings.

6. Programme for the promotion of archaeological rescue-explorations

Archaeological rescue-exploration means on-site exploration and its processing, carried out by technical institutions charged with this and focusing on the knowledge, and documentation, of threatened archaeological sources. This is exploration provoked by building activities.

The programmes of the Ministry of Culture presuppose the financial participation of owners and, as the case may be, of municipalities.

8. VERIFICATION

Signature on behalf of the State Party

Martin Stropnický
Minister of Culture of the Czech Republic

June, 1998

In the history of Czech architecture, the Czech Renaissance has become of special importance i.a. because its gables and sgraffito facades linked on Bohemian and Moravian soil with North Italian arcade courtyards. In this respect, the development was headed by Moravia, where, just as in the adjacent part of Eastern Bohemia, a coherent series of big castles came into being from 1560, built by the leading noblemen and connected with each other by identical problems of art. There, Italians like Leonardo Garda de Biseno, Pietro Ferrabosco and Jan B. Avostalis competed with each other as to the proportions, and the harmonious balance, of the orders of columns and the forms of arcade storeys as well as to the solution of non-Italian, Czech problems, i.e. the manner of setting the mass of a castle into the space of a town and making it culminate in gables and attics. The main charm of these Moravian and East Bohemian castles, among which Buovice and Litomyšl were conceived most perfectly, was due to this connection between the Italian arcade courtyards and the Czech gables and sgraffiti. Moreover, Litomyšl Castle has preserved its Renaissance gables, thus illustrating the authenticity of the period style best.

Prague - the Belvedere summer-palace

was built by King Ferdinand of Habsburg for his spouse, Queen Ann, from a design by the Italian architect Paolillo della Stella de Miletto (1538-1552). A vaulted arcade gallery with Ionic columns runs around the palace on the ground floor. The upper part of the building was completed by architect Bonifác Wohlmut (1556-1563). The summer palace is contiguous to an Italian garden. This noble building with arcades is one of the outstanding examples of Italian Renaissance north of the Alps.

Kácov – castle

built by Florian Gryspek of Griesbach between 1540 and 1556 from a design by one of the architects (perhaps Jan of Statio) employed in the royal works in Prague. The arcades on the ground floor have Roman-Doric embedded columns set against massive pillars and linked with each other by entablatures. On the 1st floor, the arcades are only in the lateral wings opposite each other.

Kostelec nad černými Lesy – castle

originally a Gothic fortified castle, rebuilt between 1549 and 1558 by the royal works (Paolillo della Stella, Hans Tirol, with G. M. Avostallis' participation) to become King Ferdinand's hunting residence. In 1558, the unfinished castle was purchased by Jaroslav of Smiice, who continued building. The courtyard arcade by the entrance wing has embossed square pillars on the ground floor, a combination of Roman-Doric embedded columns and pillars on the 1st floor and a rhythm of small conjugated arches of arcades on free Ionic columns on the 2nd floor.

Moravský Krumlov – castle

was built from 1557 to 1562 for the aristocratic family of the Lords of Lipá. The design was probably made by Leonardo Garda de Biseno. The main courtyard has a three-storey arcade gallery on three sides, with Tuscan columns on the ground floor, Ionic columns on the 1st floor and Corinthian columns on the 2nd floor. The other area consists in a staircase courtyard also enclosed with arcades on its three sides.

Opouchov – castle

On the site of a stronghold, Vilém Trčka built a Renaissance four-wing castle from 1560 to 1565, whose courtyard had arcades on three sides. The wing opening on to the landscape was pulled down after a big fire at the end of the 17th century. The second floor with the

double rhythm of little Tuscan columns with horizontal entablatures probably comes from this period.

Buovice – castle

This Renaissance castle (1567-1582) was designed in 1567 for Jan Šembera of Boskovice by the imperial architect Pietro Ferrabosco di Lagno and its construction carried out by Pietro Gabri. The original Renaissance design had a single deep axis with an area in front of the courtyard and a garden. The courtyard, surrounded by an arcade gallery on three sides, is one of the most beautiful produced by the Moravian Renaissance. Arcades with Ionic columns on pedestals /postamenty/ are on the ground floor and Corinthian columns on the 1st and 2nd floors. The arcades are of special nobility due to the balance of their proportions.

Náměš nad Oslavou – castle

An older stronghold was reconstructed from 1565 to 1579 by the Moravian Lords oferotín to become a Renaissance castle. Its inner courtyard has a three-storey arcade gallery linking on itself on two sides. The stone parapets of the arcades have rich relief stone-cutting decoration, perhaps made by Jiří Gialdi's stone-cutting works.

Rosice – castle

In 1562, the estate was bought by Jan oferotín the Senior, who began to build the castle. Part of the courtyard has three-storey arcades, which have remained a fragment however. Three cells of the narrower, western arcades throughout their height were built as late as the 19th century. The original Renaissance arcades of the northern wing have three storeys, the Ionic and the Corinthian orders alternate with each other on the 1st and 2nd floors. The stone parapets of the arcades have shallow reliefs with subjects taken from the world of plants or that of mythology.

Hranice – castle

This Renaissance castle was built from 1571 to 1594, during the lifetime of Jan Dětich of Kunovice. Four wings enclose a courtyard surrounded with arcades. Embossed pillars carry the arcades on the ground floor and the 1st floor while Tuscan columns were used on the 2nd floor.

Velké Losiny – castle

The castle was built from 1580 to 1589 for Jan oferotín the Senior. In the complicated complex of buildings, an open courtyard with the three castle-wings lined with arcades on the ground floor and the 1st and 2nd floors is a distinguished element. It is typical of the end of the 16th century that the arcades on Tuscan columns have the form of segments and that the archivolt of the vaults have embossments instead of voussoirs.

Ilvanovice na Hané – castle

The castle was built from 1608 to 1611 by Jan Bukvka of Bukvka, who purchased the domain in 1596. Antonín Lorenc Paris was the builder and Jan Focum the stonemason. The quality of this building in mannerist style is not as good as that of other Italian examples in Moravia. The courtyard is surrounded by three-storey arcades on three sides.

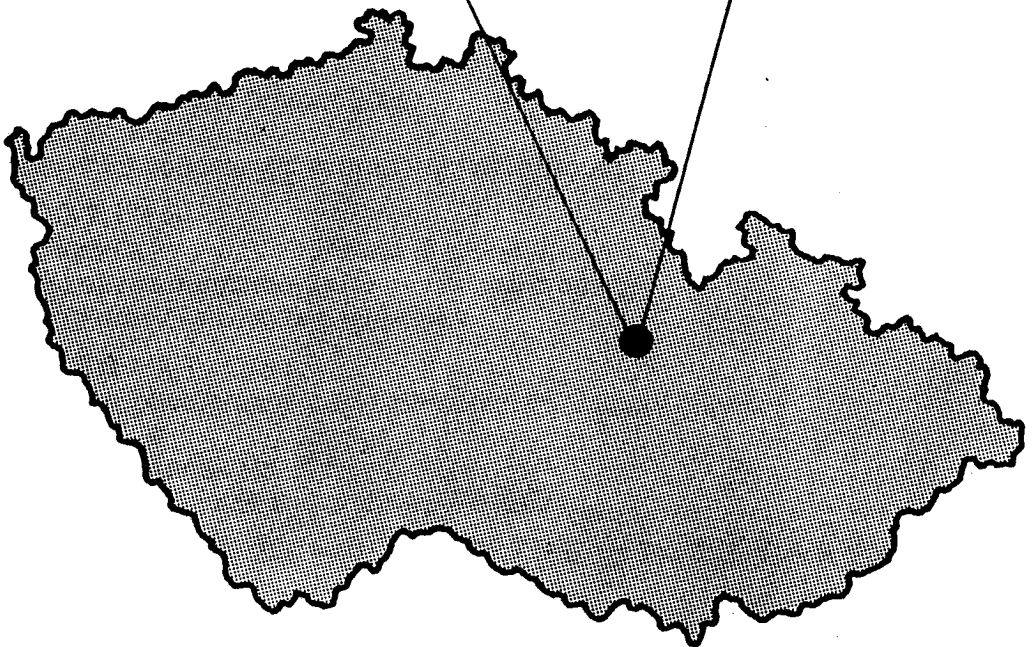
Aleš Vošahlík, Dobroslav Líbal, March 1998

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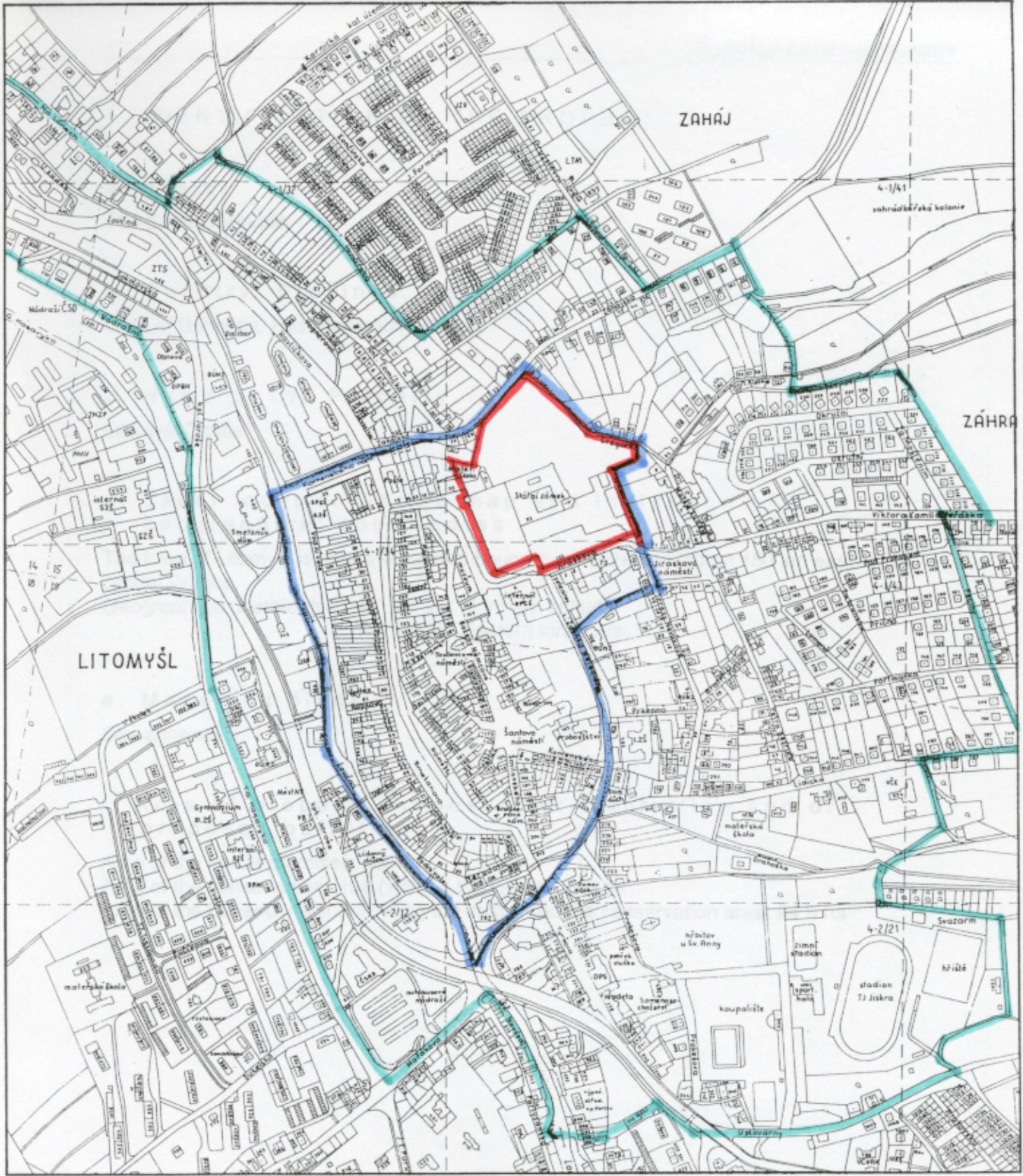
Litomischel

gräfliche Mansfeldische Schloss

P. Maria
coll.



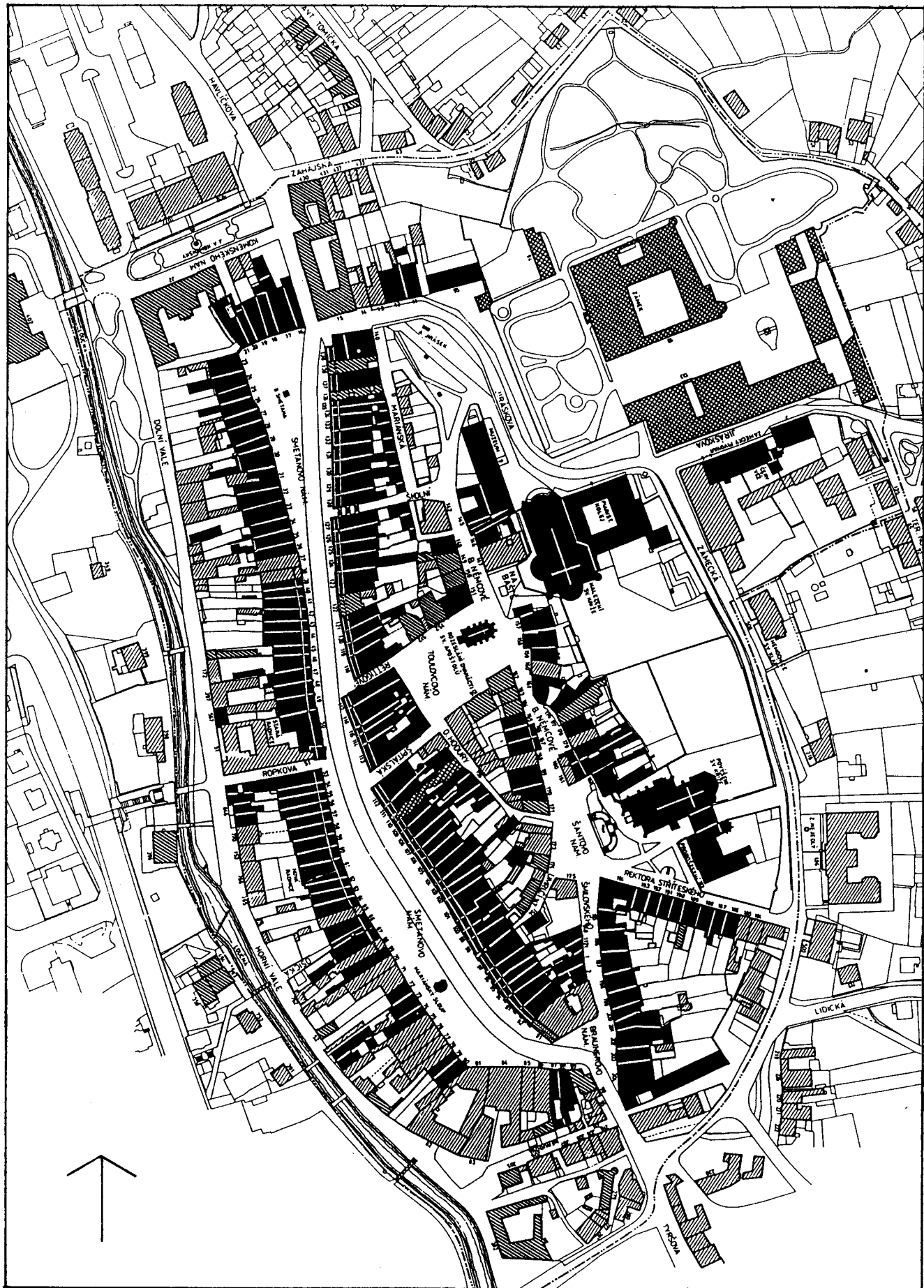
LITOMYŠL



BORDERS OF THE NATIONAL CULTURAL MONUMENT – PROPOSED WORLD HERITAGE UNESCO

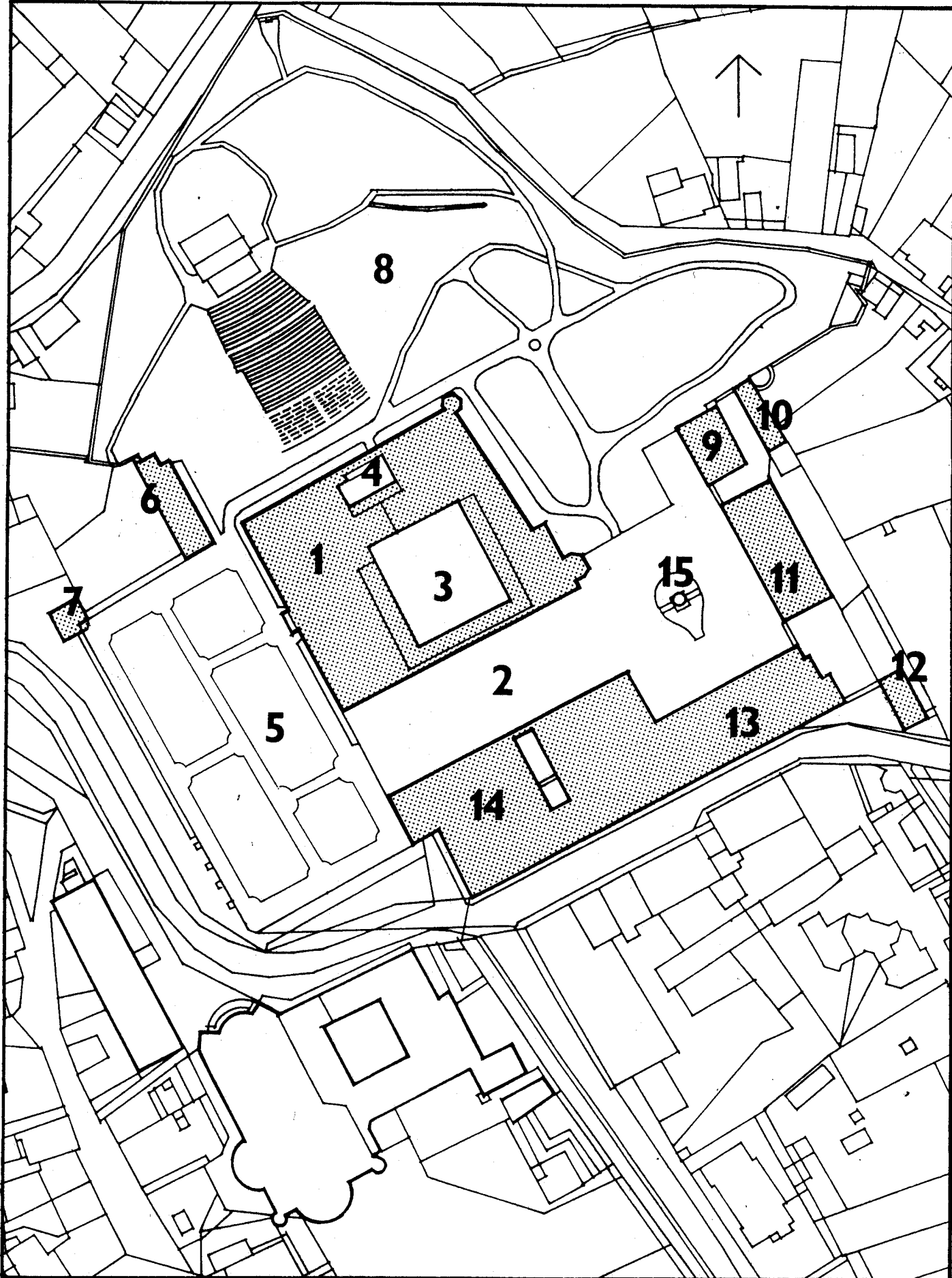
HISTORICAL TOWN RESERVATION

BUFFER ZONE



LITOMYŠL

HISTORICAL TOWN RESERVATION



LITOMYŠL CASTLE







Litomyšl (Czech Republic)

No 901

Identification

<i>Nomination</i>	Litomyšl Castle
<i>Location</i>	Province of Bohemia, East Bohemian Region
<i>State Party</i>	Czech Republic
<i>Date</i>	29 June 1998

Justification by State Party

The castle at Litomyšl is one of the foremost representatives of the Bohemian and Moravian arcade castles built in the 16th century, which developed this architectural idea of Italian origin and brought it to an incomparable grandeur. It was an architectonic analysis of Litomyšl Castle which led to the new and convincing knowledge that the arcade castles in the Czech lands are an independent genre within the European Renaissance style and that these arcade castles are rooted deeply in the Italian Renaissance, but conceived independently and with great creative originality. Litomyšl Castle has an important place in the large group of these castles not only because of its high artistic level but also because of the considerable extent to which the original Renaissance architecture has been preserved. An almost intact appearance of the exterior with richly articulated gables and both ornamental and figural *sgraffiti* is not to be found in any other building whose style approaches that of Litomyšl Castle. The exceptional level of its plastic arts and architecture, together with the authenticity and originality of the whole and the details is the reason for the leading position of this castle within central European – or, indeed, all European – architecture.

Criterion i

A comparison between Renaissance arcade castles in central Europe, Germany, the Alpine countries, the Danube basin, and Poland is especially important.

Germany, whose arcade castles have an architectonic structure different from that in the Czech lands, is excluded from this group of countries for that reason. Austria, however, remains in the group because it has several valuable examples that came into being in parallel with the development in the Czech lands, but only rarely attained the high level of the key buildings in the Czech lands. Polish examples are rare. In central Europe the Czech Republic has undoubted re-eminence as to the great number, the great variety, the architectonic wealth, and the high level of the works of plastic arts.

The most complicated problem remains, namely a comparison between the arcade castles in the Czech lands and architectonic examples in their country of origin, Italy. It would seem at first glance that the quantitative superiority, great variety, and the highest architectonic level of the Italian arcade palaces is unique beyond any doubt and cannot be questioned as regards certain priorities of style. This was the problem on which intensive interest focused and extensive comparative study was carried out. It has become evident that, owing to their wonderful purity of style, the Moravian and Bohemian castles link directly to Italian examples, yet without their relationship being that of provincial epigons. They represent architectural works directly linking with older Italian examples and developing them. The arcade castles of the Czech lands represent the complete architectonic culmination of Italian examples. The development of the motifs of vaulted arcades to embrace two storeys, which is rare in Italy, is very impressive.

Litomyšl is not unique among the Bohemian and Moravian castles with arcaded courtyards: many of them have splendid architectonic features and excellent purity of form. However, among them only Litomyšl Castle has preserved its unimpaired appearance with admirable gables, whose silhouettes are complicated and which also have distant Italian roots, but which were given new dynamism and endless variety of form in their Czech home.

From these points of view, Litomyšl Castle has to be considered a unique masterpiece within European Renaissance architecture and one with a full inalienable claim to being put on the World Heritage List. This masterpiece excels in itself, but also represents a monumental ending to the all-European development of a certain kind of Renaissance palace and castle. **Criterion ii**

Litomyšl Castle represents a monumental key link in the all-European development of a certain kind of Renaissance palace and castle. The castle does not stand alone, but is surrounded by all the facilities needed to accomplish the prestigious as well as the economic mission of the whole complex. A garden and a park are contiguous with the castle, and a brewery, a riding-school, stables, and a coach-house are in the first courtyard, all of them compactly laid out. The whole is testimony to the life of the aristocracy from the 16th to the 19th century.

Criterion iv

Litomyšl played an important role in the cultural development of the Czech state, especially in the Middle Ages and in more recent times. Jan of Středa, an eminent personality at the court of the King-Emperor Charles IV in the third quarter of the 14th century, was Bishop of Litomyšl and the initiator of the creation of works of art of European importance. In 1567 the Litomyšl domain was acquired by the Pernštejns, one of the most prominent aristocratic families in the Czech state. Litomyšl was also the castle where the last member of this family, Lady Frebonie, died in 1646. Bedřich Smetana, one of the best Czech composers of all time, was born in the Litomyšl castle brewery in 1824; his compositions are still played in the concert halls of cultural countries throughout the world. **Criterion vi**

[**Note** The “Justification” section in the dossier goes on to detail the qualities of the first courtyard of the castle and its buildings, but these will be treated as integral with the castle itself in this evaluation.]

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

History and Description

History

There has been a settlement since at least the 10th century at Litomyšl, which is located at an important communications junction on the main road between Bohemia and Moravia, with its fortified core on the hill where the castle now stands.

There is known to have been a small church dedicated to St Clement on this site, and a Premonstratensian monastery was founded in the town in the first half of the 12th century. The monastery was closed when the bishopric was created in 1344, its buildings being shared out between the bishop and the chapter. The document of 1398 relating to this partition contains the first reference to an "old palace" and castle at Litomyšl. Archaeological and historical investigations have revealed remnants of the medieval structure beneath and within the Renaissance castle.

In 1425 the town was conquered after a siege by the Hussites, who razed all the ecclesiastical buildings to the ground. Restoration was undertaken at the end of the Hussite Wars by the new owners of Litomyšl, the Kostka family of Postupice, and details of this building have also been shown by recent investigations. It was damaged by fire in 1460 and again in 1546; after the second fire, the castle was confiscated by the king, but it was almost completely gutted after a third fire, in 1560.

The ruined structure was granted in 1567 to the Vratislav family of Pernštejn, who received a royal grant to reconstruct it. Work began in 1568 under the supervision of Jan Baptista Avostalis (Giovanni Battista Avostalli), who was joined by his brother Oldřich (Ulrico). Most of the work had been completed by 1580.

A fire in 1635 caused only slight damage to the upper storey of the castle and this was quickly repaired. The architect František Maximilián Kaňka was responsible for considerable modifications from 1719 onwards in the High Baroque style. Fire struck yet again in 1775, and the repairs involved some remodelling. Major alterations took place in the interior in 1792-96, to the designs of Jan Kryštof Habich, but he was careful to preserve the fine Renaissance gables. Since that time there have been no changes of any consequence in the structure, design, or decoration of the castle.

The first courtyard formed part of the original fortified settlement. The buildings associated with it were all built or rebuilt during the course of the modifications that the castle underwent over time, and this is reflected in their architectural styles.

Description

The castle is a four-winged, three-storeyed structure with an asymmetrical disposition. The western wing is the largest, whilst the southern wing is no more than a two-storeyed arcaded gallery to close the square second courtyard (a feature that is unique to Litomyšl). This groin-vaulted arcading continues round the western and eastern sides of the

courtyard. The south-eastern corner of the eastern wing contains the castle chapel. A smaller oblong courtyard is enclosed within the northern wing, which has a slender polygonal tower in its north-eastern corner.

All the external facades have Renaissance articulation. They are mainly uniform and so only generalized descriptions are given here. Biforate windows with reveals and stone lintels are located above the plinth on the ground floor.

The main portal is situated off-centre on the south façade. It has a semicircular arch and is flanked by double rusticated embedded columns. The flat lintel over the entrance is surmounted by the coats of arms of the Pernštejn and Manriques de Lara families.

The first and second floors also have biforate windows with decorated stone reveals and hood mouldings retained by volute brackets. On the southern wing the second-floor windows are replaced by an open arcaded gallery. The polygonal end of the chapel, which protrudes on the east façade, has twin triforate lancet windows. A low fragment of a polygonal turret with a pyramidal roof has been preserved alongside the chapel. All the facades are covered with *sgraffiti*, imitating diamond and rusticated ashlar, in varying states of conservation

A lunette cornice has been restored on the southern facades of the eastern and western wings and on the western façade; traces can also be discerned on the other facades. Above the cornice is an attic gable articulated by pilasters with small windows; this is interrupted only over the arcaded gallery on the southern wing. Highly decorated broken gables articulated by embossed pillars are set into an attic gable. The finials are set on squat bases, short pillars, and in the vertices of small attachments.

The second (interior) courtyard is lined on the eastern, southern, and western sides with semicircular arcades. On the ground floor they rest on rusticated square pillars and the arches and spandrels are also rusticated. The first and second floors have column arcades: columns with *entasis* are set on feet, plinths, and block socles, the capitals on the first floor being Tuscan and those on the second volute (Ionic). Parapet walls articulated by central pilaster strips run between the plinths. The northern façade is covered with sets of monumental *sgraffiti* in four bands between the window sill of the first floor and the cornice. They depict scenes from the Old Testament, from classical history, Roman and Renaissance virtues, and hunting scenes. Busts of warriors and heroes are shown in scrollwork cartouches in the lunettes.

Of the features in the interior of the castle one of the most striking is the fine Neo-Classical theatre from 1796-97 in the western wing. Constructed entirely of wood, it can seat 150 spectators in nine loggias and its lower floor. The original painted decoration of the auditorium, stage decorations, and stage machinery have survived intact. The Renaissance main staircase of the castle is located in this wing, which houses some finely proportioned Renaissance rooms decorated for the most part in Neo-Classical style in the 18th century.

The other two wings have comparable interiors, basically Renaissance in form and with lavish late Baroque or Neo-Classical ornamentation in the form of elaborate plasterwork and wall and ceiling paintings. The paintings simulate three-dimensional compositions with ornamental mouldings from Roman antiquity. The paintings are coordinated from one

room to the next. The entire interior is in a homogeneous style, a short-lived transition between Baroque and Classicism at the end of the 18th century, to which the name “Late Baroque Classicism” has been given.

Access to the chapel from the eastern wing is through an elegant portal. The interior, with its barrel-vaulted nave, retains most of its original Renaissance features. It is now relatively plain, painted in *grisaille*, but traces of earlier paintings have been found on the walls.

Among the ancillary buildings, the most interesting is the Brewery, which lies to the south of the first courtyard. Originally constructed as a counterpart to the castle, with *sgraffito* decoration, it was substantially reconstructed after the 1728 fire and received what is its present appearance, which blends elements of High Baroque and Neo-Classicism, after the 1775 fire. However, analysis of the structure itself reveals component parts from the Gothic period onwards.

The riding stable is contiguous with the brewery and forms part of the Renaissance counterpart of the castle. It has undergone various vicissitudes as a result of the fires to which the castle was prone, and now complements the brewery in external appearance.

The stable closes the first courtyard on its eastern side. It is a single-storey building, originally in High Baroque style but transformed, like the other buildings around the first courtyard, in the 18th century. The regular façade has nine sections, with the main portal in the centre, flanked on either side by windows and lateral entrances. There are four dormers evenly disposed along the gambrel roof.

Other elements of the ensemble are the Lord’s House on the western side of the park, the coach-house, the former stable, a small house or cottage, the formal garden in the French style with its Baroque *saletta* (pavilion), and the park (in the English style, from the late 18th century).

Management and Protection

Legal status

Individual properties in the Litomyšl Castle ensemble are protected under Law No 20 on state conservation of the cultural heritage (1987). The whole ensemble is registered as national cultural heritage by Government Resolution No 251/1962. The ensemble forms part of the urban conservation area of Litomyšl, which covers the historic centre of the town (including the castle), as defined in Ministry of Culture Decree No 16417/97-VI/1.

All of these measures ensure that all interventions must be authorized by the competent institutions at central and local government level.

Management

The castle is in public ownership. It was state property until 1995, when part of the ensemble was transferred to the municipality of Litomyšl. At the present time, therefore, ownership of the castle, Lord’s House, coach-house, *saletta*, second and third courtyards, garden, and park is vested in the Conservation Institute at Pardubice, whilst the brewery, the riding school, the stable, the small house, and the first courtyard are owned by the municipality.

Management of their respective properties is in the hands of these two bodies. Overall supervision of conservation is exercised by the Conservation Department of the Ministry of Culture of the Czech Republic and by the State Institute for the Care of Historical Monuments.

Intensive studies on different aspects of the castle complex, in order to prepare programmes for conservation and management, have been carried out during the 1990s at both local and national level. Programmes for the regeneration of the urban conservation area, the preservation of the architectural heritage, dilapidated parts of the complex (roofs), and the restoration of movable cultural heritage objects have been financed by the Ministry of Culture.

The management plan is based on two studies carried out in 1995. Its objectives are presentation of the castle, demonstrating its European and international significance, improving the presentation with the installation of a cultural and social centre and an art gallery, completing the reconstruction of the brewery and the installation of a museum of ancient sculpture and architecture, and improving technical standards generally.

The nominated property covers an area of 4.4ha, and the surrounding conservation area 209ha. The conservation area, which is strictly controlled, constitutes an effective buffer zone, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*. However, in 1987 the District Administration Council of Svitavy proclaimed a buffer zone of a further 94.9ha around the Litomyšl conservation area, in accordance with Law No 20/1987. The setting of the nominated property is therefore endowed with very complete protection in this way.

Conservation and Authenticity

Conservation history

The castle was owned by the Thurn und Taxis family until 1945, when it came into state ownership. Litomyšl was one of 130 comparable properties that were chosen for preservation in their original state because of their special architectural quality and artistic contents. The whole ensemble was managed by the Pardubice Institute until 1995 according to internationally accepted conservation standards.

Authenticity

The authenticity of the ensemble is high. The individual components remain physically integrated with one another in their original state, whilst the complex retains its spatial relationship with its historic urban setting. The successive modifications and reconstructions that have taken place over several hundred years have been respected. No attempt has been made to select a particular period to display, but instead the organic evolution is presented in its entirety. Care has been taken to ensure that authentic materials and techniques have been used in all conservation and restoration interventions.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Litomyšl in January 1999.

Qualities

Litomyšl Castle is an exceptional work of central European Renaissance architecture derived from Italian models which has preserved its original historic fabric intact, along with the high-quality and historically significant additions and modifications made in the 17th and 18th centuries, most notably in its interior.

Comparative analysis

The justification by the State Party rightly points to possible comparisons between Litomyšl and other castle complexes, both in Italy, where the arcade castle originated, and elsewhere in central Europe.

A comparison with Italian examples is not considered to be appropriate in this case, since the form was taken over by Czech architects, in whose hands it evolved considerably.

In central Europe there is a number of castles of this type in the Czech lands (the Belvedere summer palace in Prague, Kaceřov, Moravský Krumlov, Bučovice, Opočno), and Austria (Spital). However, none of these preserves the full range of original features that distinguishes Litomyšl (the completeness of the ensemble, the intact plan of the main building), its high artistic quality (the formal logic of the three-storey arcaded galleries, the scenic *sgraffiti*, the “Late Baroque Classical” interior decoration), and the integral relationship with its urban setting.

Brief description

Litomyšl Castle is in origin a Renaissance structure, an arcade castle of the type developed originally in Italy and adopted and greatly developed in central Europe in the 16th century. Its design and decoration are of high quality, including the later High Baroque features added in the 18th century, and it preserves intact the range of ancillary buildings associated with an aristocratic residence of this type.

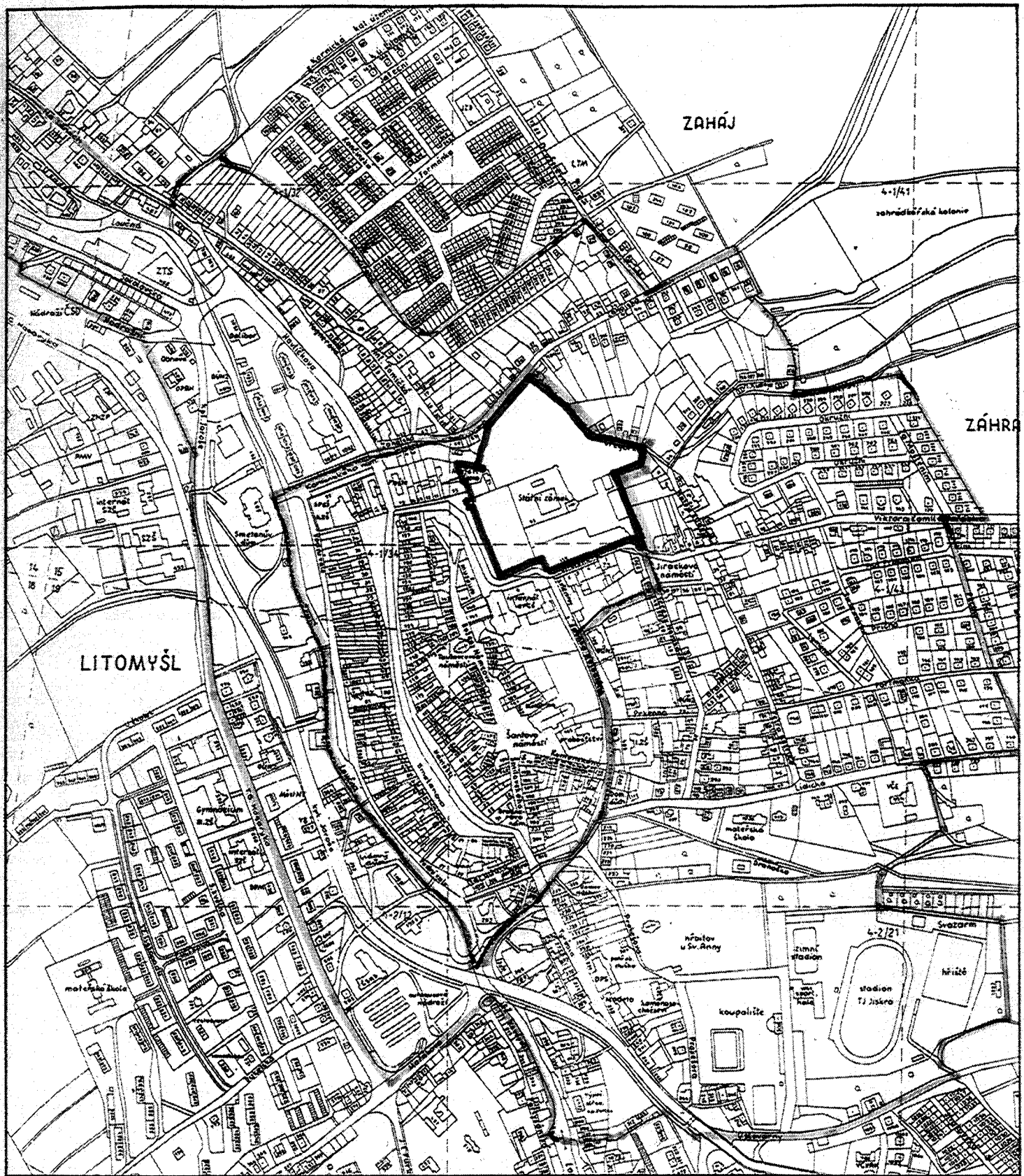
Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

Criterion ii Litomyšl Castle is an outstanding and immaculately preserved example of the arcade castle, a type of building first developed in Italy and modified in the Czech lands to create an evolved form of special architectural quality.

Criterion iv Litomyšl Castle illustrates in an exceptional way the aristocratic residences of central Europe in the Renaissance and their subsequent development under the influence of new artistic movements.

ICOMOS, September 1999



BORDERS OF THE NATIONAL CULTURAL MONUMENT – PROPOSED WORLD HERITAGE UNESCO

HISTORICAL TOWN RESERVATION

BUFFER ZONE

Château de Litomyšl / Litomyšl Castle :

Plan indiquant la zone proposée et la zone tampon / Map showing nominated property and buffer zone

Litomyšl (République tchèque)

No 901

Identification

<i>Bien proposé</i>	Château de Litomyšl
<i>Lieu</i>	Province de Bohême, Région de Bohême orientale
<i>Etat partie</i>	République tchèque
<i>Date</i>	29 juin 1998

Justification émanant de l'Etat partie

Le château de Litomyšl est l'un des plus remarquables exemples parmi les châteaux à arcades de Bohême et de Moravie construits au XVI^e siècle, et dont le style architectural, inspiré de la Renaissance italienne, fut porté à son paroxysme en terre tchèque. L'analyse architectonique du château de Litomyšl a conduit à l'idée nouvelle que les châteaux à arcades des terres tchèques sont un genre à part entière qui s'inscrit dans le mouvement de la Renaissance en Europe. Ces châteaux à arcades sont profondément liés à la Renaissance italienne mais, conçus indépendamment, ils possèdent une grande originalité de conception. Le château de Litomyšl tient une place importante dans cette catégorie de châteaux, non seulement à cause de sa haute qualité artistique mais aussi parce que son architecture Renaissance a été largement préservée. Les façades ont gardé leur apparence presque intacte. Leurs pignons richement découpés et leurs sgraffites à la fois ornementaux et figuratifs ne se retrouvent dans aucun autre édifice dont le style approche celui du château de Litomyšl. Sa plastique et son architecture, d'une facture exceptionnelle, ainsi que l'authenticité et l'originalité de l'ensemble comme du détail placent ce château au rang des plus remarquables exemples d'architecture d'Europe centrale – et bien sûr d'Europe. **Critère i**

Une comparaison s'impose entre les châteaux à arcades Renaissance d'Europe centrale, d'Allemagne, de Pologne, des pays alpins et du bassin du Danube.

Les châteaux à arcades d'Allemagne, ayant une structure architectonique différente de celle des châteaux des terres tchèques, sont exclus de ce groupe. Les châteaux d'Autriche demeurent dans ce groupe mais les exemples intéressants construits à la même époque atteignent rarement la qualité de réalisation des édifices tchèques. Les exemples polonais sont rares. En Europe centrale, la République tchèque domine sans nul doute par le nombre des châteaux, la diversité des réalisations, la richesse architectonique et le niveau artistique élevé des œuvres.

Reste à comparer les châteaux à arcades des terres tchèques et les exemples architectoniques de leur pays d'origine, l'Italie. A première vue, il semble que par leur supériorité quantitative, leur grande variété et leur plus grande qualité architectonique, les palais à arcades italiens sont uniques et incomparables. Des études comparatives ont donc été menées à ce sujet et ont abouti aux conclusions suivantes : par la pureté exceptionnelle de leur style, les châteaux de Moravie et de Bohême ont un lien direct avec les exemples italiens sans cependant en être de pâles copies de province. Ces œuvres architecturales puisent leur inspiration dans le premier style de la Renaissance italienne qu'elles ont ensuite développé. Les châteaux à arcades tchèques représentent l'apogée des exemples architectoniques italiens. Les motifs d'arcades voûtées qui embrassent deux niveaux, rares en Italie, sont très impressionnants.

Litomyšl n'est pas le seul château de Bohême et de Moravie à comporter des cours à arcades ; nombre d'entre eux possèdent des caractéristiques architectoniques splendides et des formes d'une grande pureté ; mais seul le château de Litomyšl a préservé intacts ses admirables pignons, dont les silhouettes compliquées, aux lointaines origines italiennes, ont reçu, par leur naissance tchèque, un renouveau de dynamisme et une grande originalité d'expression.

Le château de Litomyšl est par conséquent une œuvre unique dans le mouvement architectural de la Renaissance européenne, ce qui le met en droit de revendiquer pleinement son inscription sur la Liste du Patrimoine mondial. Ce chef d'œuvre se suffit à soi-même, mais il représente aussi l'aboutissement du développement européen d'un certain type de palais et de châteaux Renaissance. **Critère ii**

Le château de Litomyšl est au centre du mouvement européen qui a donné naissance à un certain type de palais et châteaux Renaissance. Il est entouré des espaces et annexes qui lui étaient nécessaires pour accomplir son rôle prestigieux et tenir son rang. Il possède donc un jardin et un parc contigus au château. Dans la première cour se trouvent une brasserie, un manège, une écurie et une remise à voitures. L'ensemble témoigne de la vie de l'aristocratie du XVI^e au XIX^e siècles. **Critère iv**

Litomyšl a joué un rôle important dans le développement culturel de l'Etat tchèque, surtout au Moyen Age mais plus récemment aussi. Jan de Streda, personnalité éminente de la cour du roi empereur Charles IV (dernière partie du XIV^e siècle), fut évêque de Litomyšl et initiateur d'œuvres d'art de portée européenne. En 1567 le domaine de Litomyšl fut acheté par les Pernštejn, une des plus illustres familles aristocratiques de l'Etat tchèque. C'est là que s'éteignit le dernier représentant de cette famille, Dame Frebonie, en 1646. Bedřich Smetana, un des plus grands compositeurs tchèques est né à la brasserie du château en 1824 ; ses compositions sont toujours jouées dans les salles de concert du monde entier. **Critère vi**

[Note La partie "Justification" du dossier donne le détail des caractéristiques de la première cour du château et de

ses bâtiments, mais ceux-ci seront traités comme faisant partie intégrante du château dans l'évaluation.]

Catégorie de bien

En termes de catégories de bien culturel, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, le bien proposé est un *monument*.

Histoire et description

Histoire

Le site a été occupé depuis au moins le X^e siècle. Implanté à un carrefour important sur la route principale qui relie la Bohême à la Moravie, Litomyšl possède un centre fortifié sur la colline d'où domine le château.

Des sources attestent l'existence d'une petite église dédiée à saint Clément. Puis des moines prémontrés fondèrent un monastère dans la première moitié du XII^e siècle. Celui-ci fut fermé au moment de la création de l'évêché en 1344 et le bâtiment fut partagé entre l'évêque et le chapitre. Un document de 1398 qui fait état de ce partage contient la première référence à un "vieux palais" et un château à Litomyšl. Des recherches archéologiques et historiques ont révélé des vestiges de la structure médiévale sous et dans le château Renaissance.

En 1425, la ville fut conquise après un siège mené par les Hussites qui rasèrent tous les bâtiments ecclésiastiques. Après les guerres Hussites la restauration du château fut entreprise par les nouveaux propriétaires de Litomyšl, la famille Kostka de Postupice ; de récentes investigations ont révélé certaines caractéristiques de ce bâtiment. Il fut endommagé par un incendie en 1460 puis à nouveau en 1546 ; après le second incendie, le château fut confisqué par le roi, puis presque entièrement détruit par un troisième incendie en 1560.

Les ruines furent concédées à la famille des Pernštejn de Bratislava en 1567 qui reçut une dotation royale pour les relever. Les travaux commencèrent en 1568 sous la direction de Giovanni Battista Avostalli, bientôt rejoint par son frère, Ulrico. La plus grande partie des travaux était terminée en 1580.

En 1635 un incendie causa de légers dommages à l'étage supérieur du château, qui furent rapidement réparés. L'architecte František Maximilián Kanka procéda à d'importantes modifications à partir de 1719 dans le style du premier art baroque. Un incendie sévit encore en 1775 et les réparations entraînèrent certaines transformations. Les principales modifications ont été réalisées à l'intérieur de l'édifice en 1792-1796, selon les plans de Jan Kryštof Habich, mais il prit soin de préserver les beaux pignons Renaissance. Depuis lors, il n'y a pas eu de changements significatifs de la structure, du plan ou de la décoration.

La première cour faisait partie du premier château fortifié. Les bâtiments de cette cour ont tous été construits ou reconstruits au cours des modifications que subit le château et les différents remaniements se traduisent par des styles d'architecture différents.

Description

Le château est un ensemble de plan asymétrique, composé de quatre corps de bâtiment, avec une élévation à trois niveaux. Le corps occidental est le plus grand, alors que l'aile sud est juste une galerie à arcades sur deux niveaux, servant à fermer le carré de la seconde cour (disposition originale que l'on ne retrouve pas ailleurs). Les arcades composées de voûtes d'arêtes se poursuivent sur les flancs est et ouest de la cour. La chapelle du château se trouve à l'angle sud-est de l'aile orientale. Une cour plus petite, de plan oblong, est prise dans l'aile nord et une fine tour polygonale s'élève à l'angle nord-est.

Toutes les façades extérieures ont une articulation Renaissance. Elles offrent une relative homogénéité ; nous n'en donnerons donc qu'une description générale. Des baies jumelées, avec des tableaux et des linteaux en pierre, sont percées au-dessus de l'embase du rez-de-chaussée.

Le portail principal, sur la façade sud, est excentré. Il est surmonté d'un arc en plein cintre et flanqué de doubles colonnes engagées à bossages. Au-dessus du linteau plat, on peut voir les armoiries des Pernštejn et des Manriques de Lara.

Le premier et le deuxième étage sont également percés de baies jumelées, avec des tableaux en pierre ornés et des larmiers portés par des modillons à volutes. Dans l'aile sud, les fenêtres du deuxième étage sont remplacées par une galerie ouverte à arcades. L'abside polygonale de la chapelle, en saillie sur la façade orientale, présente deux triplets en lancette. Un fragment bas d'une tourelle polygonale à toit pyramidal a été conservé à côté de la chapelle. Toutes les façades sont recouvertes de sgraffites, imitant un parement à bossages et pointes de diamant, qui nous sont parvenus dans différents états de conservation.

Sur la façade sud des ailes orientale et occidentale et sur la façade ouest, une corniche cintrée a été restaurée. Sur les autres façades, on n'en distingue que des traces. La corniche est surmontée d'un attique, rythmé par des pilastres et des petites baies dont la succession ne s'interrompt qu'au-dessus de la galerie de l'aile sud. Des frontons brisés abondamment décorés et rythmés par des pilastres gaufrés couronnent l'attique. Des épis de faîtage sont disposés sur des bases trapues, des piliers courts et au sommet de petits appendices.

La seconde cour (intérieure) s'ouvre au sud, à l'est et à l'ouest par des arcades en plein cintre. Au rez-de-chaussée, celles-ci reposent sur des piliers carrés à bossages ; arcs et écoinçons sont également à bossages. Au premier et au deuxième étage, les arcs sont portés par des colonnes : les colonnes à *entasis* reposent sur des piédestaux, des plinthes et des bases

cubiques ; les chapiteaux sont toscans, au premier étage, et à volutes (ioniques) au deuxième. Des parapets, rythmés au centre par des bandeaux, viennent s'insérer entre les plinthes. La façade nord est ornée de sgraffites monumentaux, disposés en quatre registres entre l'appui des fenêtres du premier étage et la corniche. Ils illustrent des scènes de l'Ancien Testament, de l'histoire classique, les Vertus romaines et Renaissance, ainsi que des scènes de chasse. Des bustes de guerriers et de héros sont représentés dans les cartouches à volutes des lunettes.

Parmi les aménagements intérieurs du château, le magnifique théâtre néo-classique, construit en 1796-1797 dans l'aile occidentale, est particulièrement remarquable. Entièrement en bois, il peut accueillir 150 spectateurs, dans ses neuf loges et la salle du rez-de-chaussée. Les peintures décoratives de la salle, les décors de la scène et la machinerie ont été conservés dans leur état d'origine. Le grand escalier Renaissance du château se trouve dans cette aile, qui abrite également quelques pièces Renaissance bien proportionnées et décorées essentiellement en style néo-classique au XVIII^e siècle.

L'intérieur des deux autres ailes présente les mêmes caractéristiques : architecture Renaissance ayant reçu une somptueuse ornementation en style baroque tardif ou néo-classique, avec des stucs sophistiqués et des peintures aux murs et aux plafonds. Les peintures imitent des compositions à trois dimensions comportant des moulures ornementales de l'Antiquité romaine ; elles proposent un programme pictural coordonné d'une pièce à l'autre. La décoration intérieure est d'un style très homogène, ce style de transition éphémère entre le baroque et le classicisme, qui apparaît à la fin du XVIII^e siècle et qu'on a appelé « baroque-classique tardif ».

De l'aile orientale, on accède à la chapelle par un élégant portail. L'intérieur, avec sa nef voûtée en berceau, a gardé pour l'essentiel les dispositions Renaissance d'origine. Le décor est aujourd'hui assez simple, en grisaille, mais on a trouvé sur les murs des traces de peintures plus anciennes.

Parmi les dépendances, le bâtiment le plus intéressant est la brasserie, au sud de la première cour. Construite à l'origine en accord avec le château et décorée de sgraffites, elle a été fortement remaniée suite à l'incendie de 1728. Mais c'est après l'incendie de 1775 qu'on lui a donné son aspect actuel, un mélange d'éléments de premier baroque et de néo-classicisme, encore que l'étude de la structure même révèle des composantes qui remontent jusqu'au style gothique.

L'écurie est contiguë à la brasserie et fait partie des annexes Renaissance du château. Elle a subi nombre de vicissitudes en raison des incendies dont le château a été la proie. Aujourd'hui, son aspect extérieur fait pendant à la brasserie.

L'écurie ferme la première cour à l'est. Il s'agit d'un bâtiment à un seul niveau, construit à l'origine en premier baroque mais transformé, comme le reste des bâtiments entourant cette cour, au XVIII^e siècle. La

façade régulière est divisée en neuf travées ; le portail principal, au centre, est flanqué de fenêtres et d'entrées latérales. Quatre lucarnes sont disposées à intervalles réguliers sur le toit en bâtière brisée.

L'ensemble comprend en outre la maison du Maître, à l'ouest du parc, la remise à voiture, l'ancienne écurie, une petite maison ou cottage, l'ancien jardin à la française avec sa *saletta* (pavillon) de style baroque et le parc à l'anglaise (fin du XVIII^e siècle).

Gestion et protection

Statut juridique

Les différents biens qui composent l'ensemble du château de Litomyšl sont protégés par la loi No 20 relative à la conservation du patrimoine culturel national (1987). L'ensemble est enregistré comme patrimoine culturel national au titre de la Résolution gouvernementale No 251/1962. Il fait partie de la zone de conservation urbaine de Litomyšl, qui couvre le centre historique de la ville (y compris le château), telle que définie dans le Décret No 16417/97-VI/1 du ministère de la Culture.

Toutes ces réglementations garantissent que toutes les interventions doivent être autorisées par les institutions compétentes aux niveaux local et national.

Gestion

Le château est propriété publique. Il était la propriété de l'Etat jusqu'en 1995, lorsqu'une partie de l'ensemble fut transférée à la municipalité de Litomyšl. Actuellement, le château, la maison du Maître, la remise à voiture, la *saletta*, la deuxième et la troisième cours, le jardin et le parc sont la propriété de l'Institut de conservation de Pardubice, tandis que la brasserie, le manège, l'écurie, la petite maison et la première cour appartiennent à la municipalité.

La gestion des biens de chacune des propriétés revient à leur propriétaire respectif. Le contrôle de la conservation est exercé par le Département de la conservation du ministère tchèque de la Culture et par l'Institut d'Etat chargé des monuments historiques.

Des études approfondies portant sur différents aspects du complexe du château ont été effectuées pendant les années 1990 au niveau local et national en vue d'établir des programmes de conservation et de gestion : réhabilitation de la zone de conservation urbaine ; préservation du patrimoine architectural ; réfection des parties délabrées (toitures) ; restauration des biens meubles reconnus patrimoine culturel. Ces différents programmes sont financés par le ministère de la Culture.

Le plan de gestion est basé sur deux études menées en 1995 et vise à améliorer la présentation du château : montrer son importance en Europe et dans le monde, aménager un centre culturel et social et une galerie d'art, achever la reconstruction de la brasserie, installer un musée d'architecture et de sculptures anciennes et mettre les bâtiments aux normes techniques.

Le bien proposé couvre une zone de 44ha, et la zone de conservation environnante est de 209ha. Cette zone de conservation, qui est contrôlée de manière stricte, constitue une zone tampon efficace, comme l'exigent les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*. Toutefois, en 1987 le conseil d'administration du District de Svitavy a délimité une zone tampon supplémentaire de 94,9ha autour de la zone de conservation de Litomyšl, conformément à la loi No 20/1987. L'environnement du bien proposé pour inscription est donc pourvu d'une protection très complète.

Conservation et authenticité

Historique de la conservation

Le château était la propriété de la famille Thurn und Taxis jusqu'en 1945, date à laquelle il est devenu propriété de l'Etat. Litomyšl fut l'un des 130 biens comparables qui furent choisis pour être conservés dans leur état d'origine en raison de leur qualité architecturale et de leur contenu artistique. L'ensemble fut géré par l'Institut de Pardubice jusqu'en 1995 dans le respect des normes de conservation internationales.

Authenticité

L'authenticité de l'ensemble est élevée. Chaque composante est physiquement intégrée aux autres dans son état d'origine, tandis que l'ensemble conserve sa relation spatiale avec l'environnement urbain historique. Les modifications et reconstructions successives des siècles passés ont été respectées. Aucune tentative n'a été faite pour privilégier une période particulière. Au contraire, l'évolution naturelle est présentée dans son intégralité. On a pris soin de s'assurer que les matériaux et les techniques authentiques ont été utilisés dans toutes les interventions de restauration et de conservation.

Evaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité Litomyšl en janvier 1999.

Caractéristiques

Le château de Litomyšl est une œuvre exceptionnelle de l'architecture Renaissance d'Europe centrale, dérivée des modèles italiens, qui a conservé intacts tant son aspect historique d'origine que la haute qualité et la portée historique des remaniements réalisés aux XVII^e et XVIII^e siècles, surtout dans la décoration intérieure.

Analyse comparative

La justification émanant de l'Etat partie signale des comparaisons possibles avec d'autres ensembles, à la fois en Italie, d'où sont originaires les châteaux à arcades, et ailleurs en Europe centrale.

La comparaison avec des exemples italiens ne semble pas appropriée, car si la forme a été reprise par les architectes tchèques, ceux-ci l'ont largement fait évoluer.

En Europe centrale, il existe un certain nombre de châteaux de ce type en terres tchèques (Palais du Belvédère à Prague, Kacerov, Moravský Krumlov, Bucovice, Opcno) et en Autriche (Spital). Aucun cependant ne conserve la totalité des caractéristiques d'origine qui distinguent Litomyšl (l'état complet de l'ensemble, le plan intact du bâtiment principal), sa haute qualité artistique (la logique formelle des galeries à arcades sur trois niveaux, le sgraffite monumental, la décoration intérieure de style "baroque-classique tardif") et la relation de l'ensemble à son environnement urbain.

Brève description

Le château de Litomyšl est à l'origine une structure Renaissance, un château à arcades du type qui fut au départ construit en Italie puis adopté et largement développé en Europe centrale au XVI^e siècle. Sa conception et sa décoration sont de haute qualité, y compris les derniers éléments du premier art baroque ajoutés au XVIII^e siècle. Il conserve intacte la totalité des bâtiments annexes qui sont associés à ce type de demeure aristocratique.

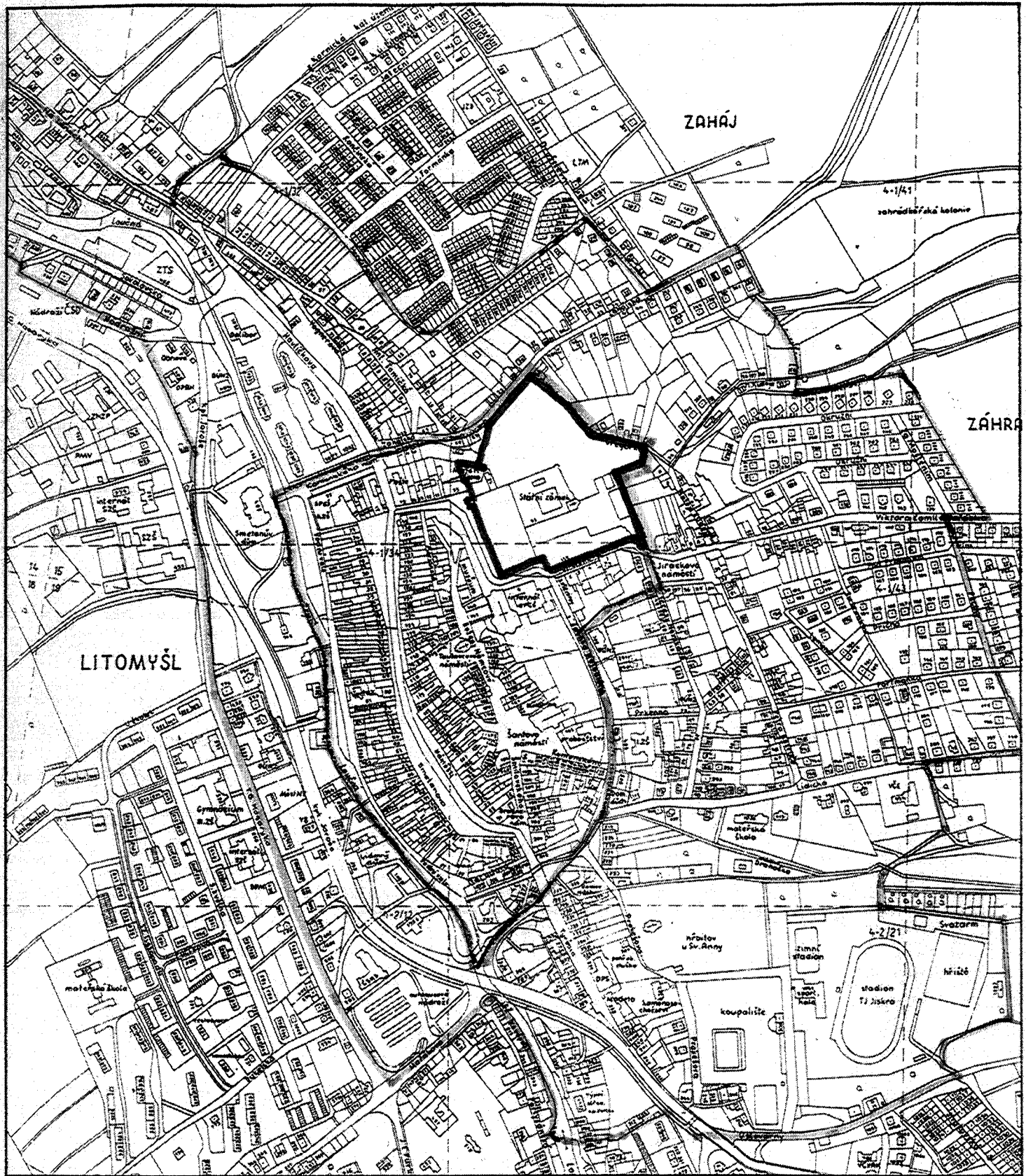
Recommandation

Que ce bien soit inscrit sur la Liste du Patrimoine mondial sur la base des *critères ii et iv* :

Critère ii Le château de Litomyšl est un exemple exceptionnel et intégralement préservé de château à arcades, type d'édifice construit à l'origine en Italie et adapté aux terres tchèques pour créer une forme évoluée d'une qualité architecturale particulière.

Critère iv Le château de Litomyšl illustre de manière exceptionnelle les résidences aristocratiques d'Europe centrale pendant la Renaissance et leur évolution ultérieure sous l'influence de nouveaux mouvements artistiques.

ICOMOS, septembre 1999



BORDERS OF THE NATIONAL CULTURAL MONUMENT – PROPOSED WORLD HERITAGE UNESCO

HISTORICAL TOWN RESERVATION

BUFFER ZONE

Château de Litomyšl / Litomyšl Castle :

Plan indiquant la zone proposée et la zone tampon / Map showing nominated property and buffer zone