

Počátky renesanční architektury v Záalpi

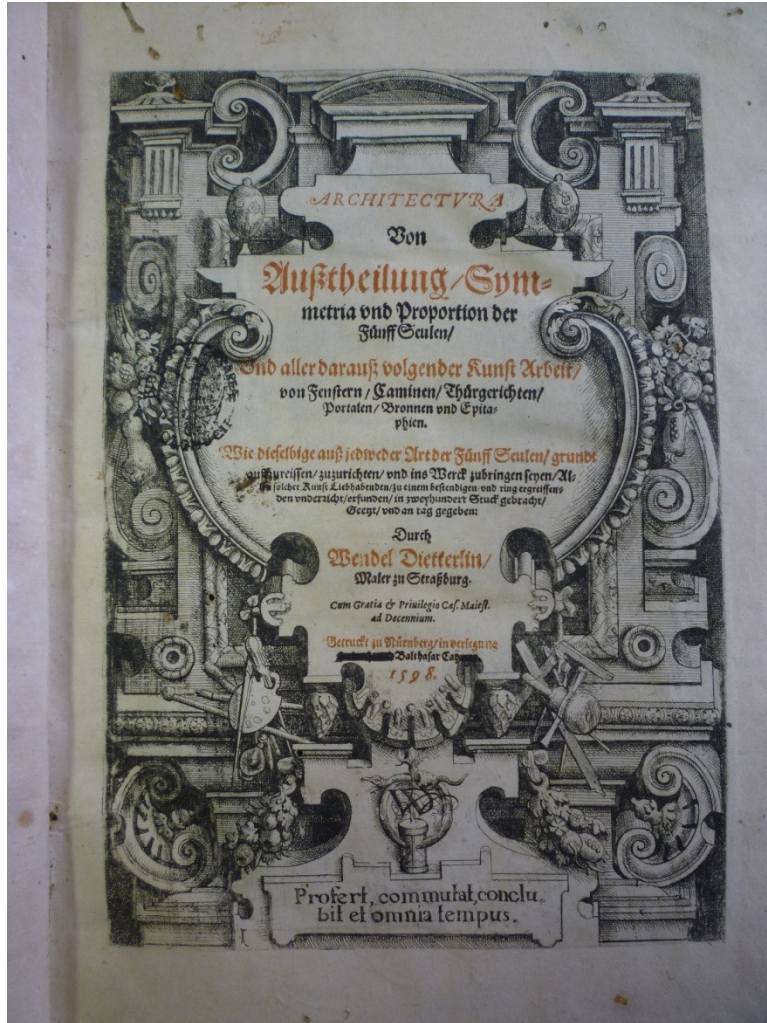
Recepce – Negace - Synkreze

Literatura - Výběr

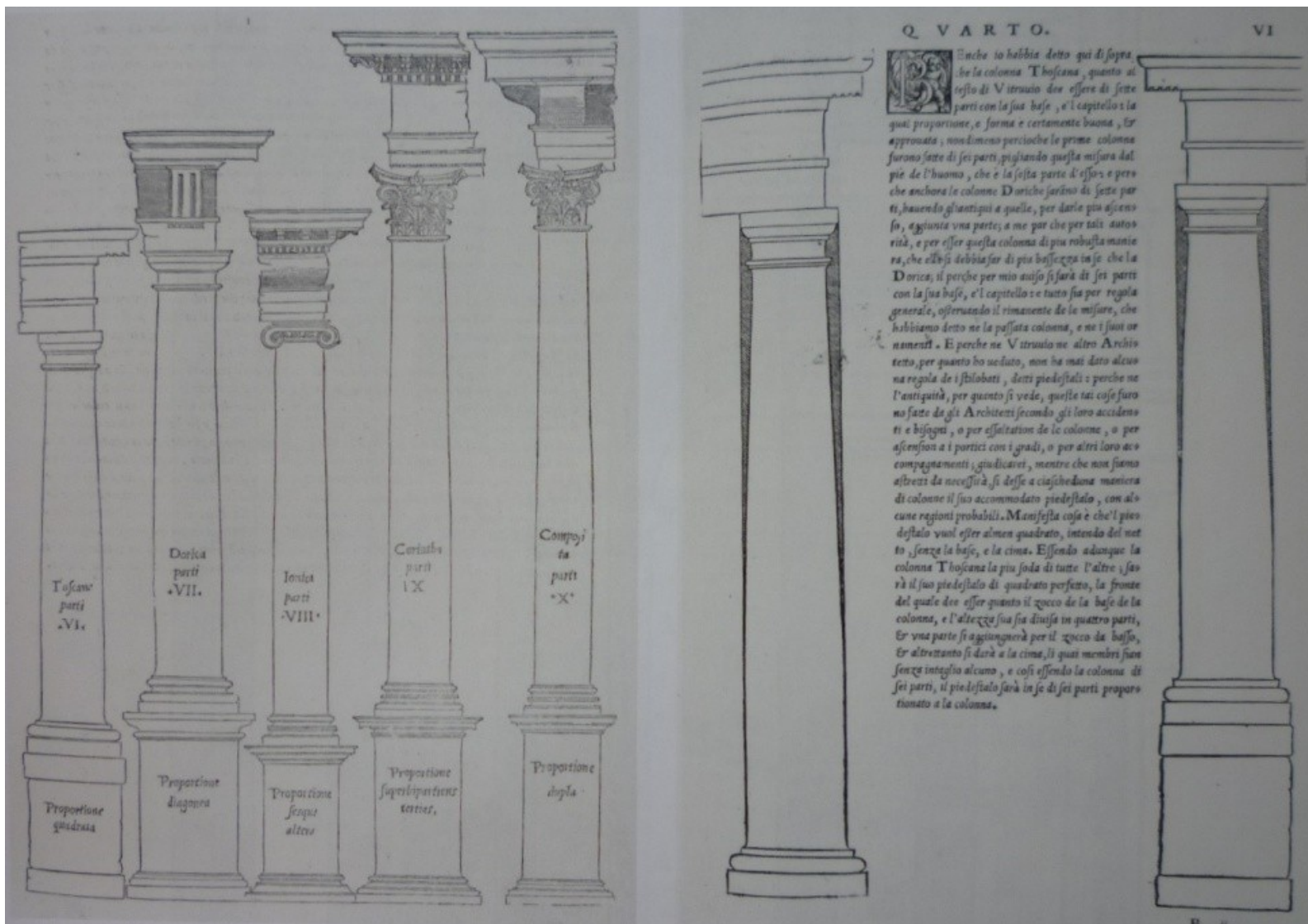
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Wendel Dietterlin, *Architectura*,
1593-1598 (5 knih)



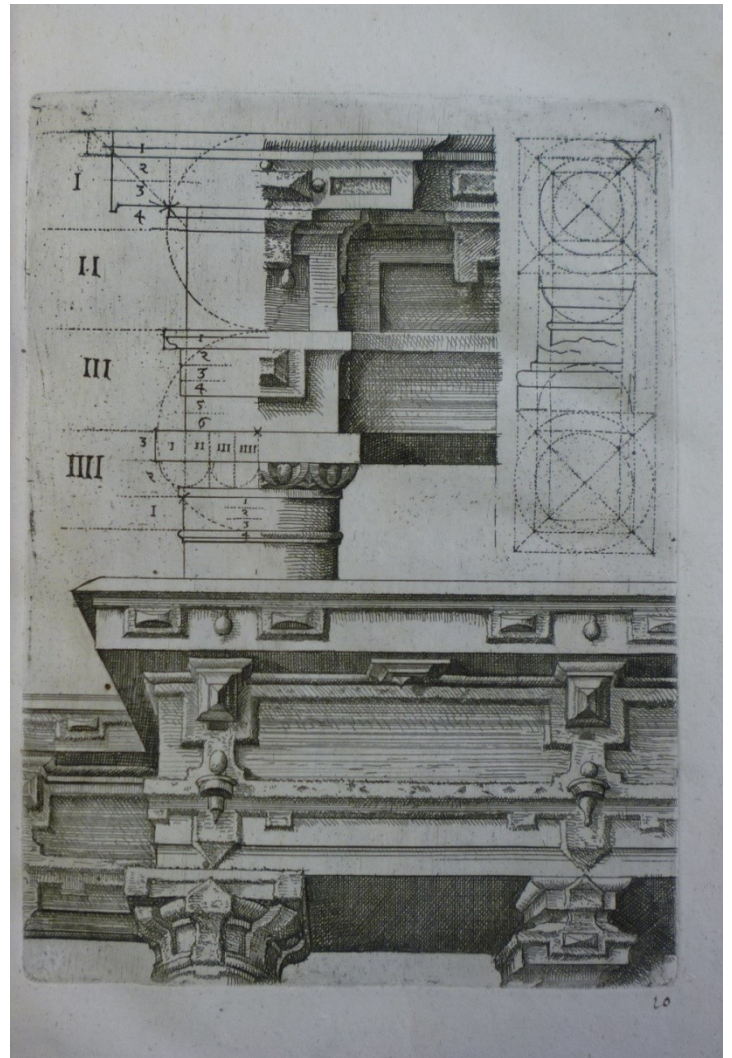
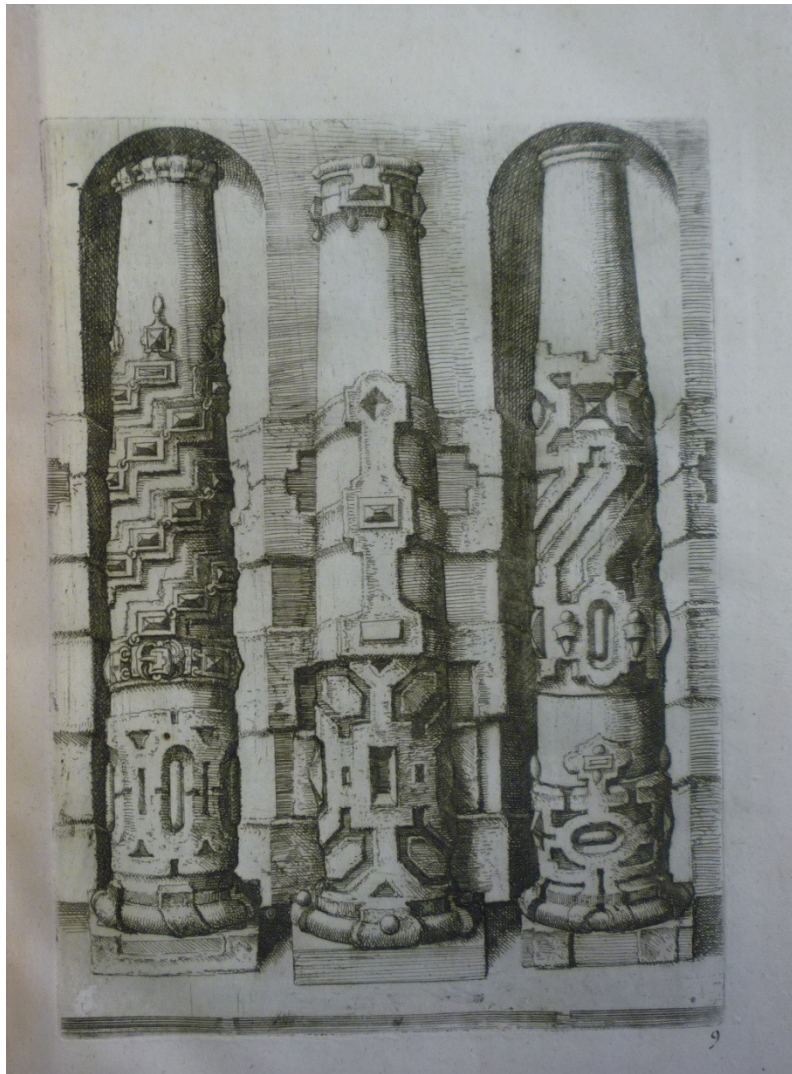
Sebastiano Serlio: Kniha IV: Sloupové řady – toskánský, dórský, íónský, korintský, kompozitní





Deterline tuana nomen: Wendeline tuum omen
 Pugere creta: roqui: fingere usna: tremit.
 Dicitur: Alpicius: Lectores: lectus: Apelles:
 Non Solutus: Solida: Sed: Solidatus: ope: est.
 Ingenio: fabrica: pictura: moribus: arte:
 Perditus: excellens: Summus: honoris: ouans:
 Historias: Ignium: facies: sacra: dogmata: terant:
 Vultus: construxit: Sculptura: amant: able
 V. W. N. P.





Thomas DaCosta Kaufmann – 3 mody recepce renesance
v Zápí:

- a) bezvýhradné přijetí – dvorská „elitní“ recepce - vlašský import
- b) odmítnutí (brněnská radnice – portál vs. olomoucká radnice)
- c) Mischstill (kamenická skulptura)

Krakov, Wawel, Zikmundova kaple





Kurdějov



R+

*The Art of the Renaissance
in Northern Europe*

ITS RELATION TO THE CONTEMPORARY
SPIRITUAL AND INTELLECTUAL MOVEMENTS

BY
OTTO BENESCH



Cambridge, Massachusetts
HARVARD UNIVERSITY PRESS

1945

BAND 6

KARL M. SWOBODA

DAS 16. JAHRHUNDERT
NÖRDLICH DER ALPEN

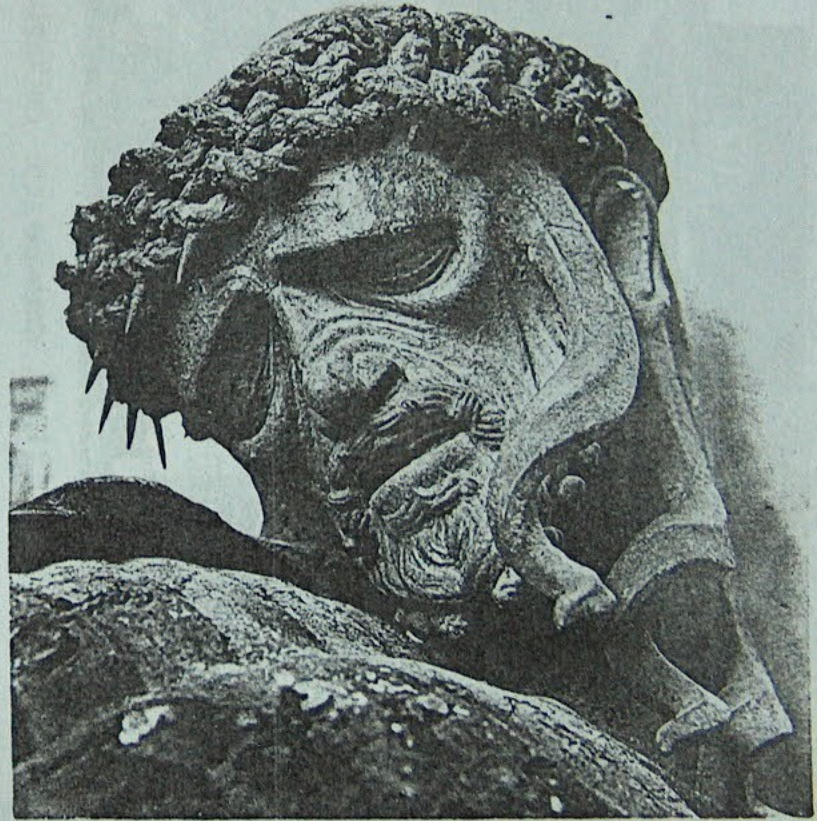
Textfassung unter Mitarbeit
von Maria Buchsbaum

VERLAG ANTON SCHROLL & CO · WIEN UND MÜNCHEN





13. M. GRÜNEWALD: CHRIST ON THE CROSS



14. COLOGNE ARTIST OF THE EARLY FOURTEENTH CENTURY: CRUCIFIX





27. A. ALTDORFER: SARMINGSTEIN ON THE DANUBE

Septima etas mūdi
Imago mortis

CC LXIII

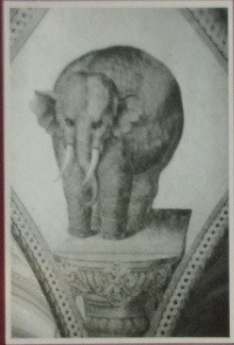


Jeffrey Chipps Smith, The Northern Renaissance, 2004



- Široké rozpětí: 1380–1580
- Sever je rovnocenný Jihu –
příklad: Bruggy i Florencie
- Pojem renesance –
preferuje namísto pozdní
středověk či raný novověk –
Hl. rys: umělecké inovace
a individualismus





Italien in Sarmatien

Studien zum Kulturtransfer
im östlichen Europa
in der Zeit der Renaissance

von
Marina Dmitrieva



Franz Steiner Verlag Stuttgart

- Italienrezeption
- Kulturtransfer
- Zentrum und Peripherie



Abb. 1 Schloß Leitomischl, Gesamtansicht, 1568–73



Abb. 5 Francesco Fiorentino und Jörg Huber (?),
Grabmal von Johann Albrecht, Krakau,
Kathedrale, 1502–03



Abb. 1 Hauptplatz, Zamość

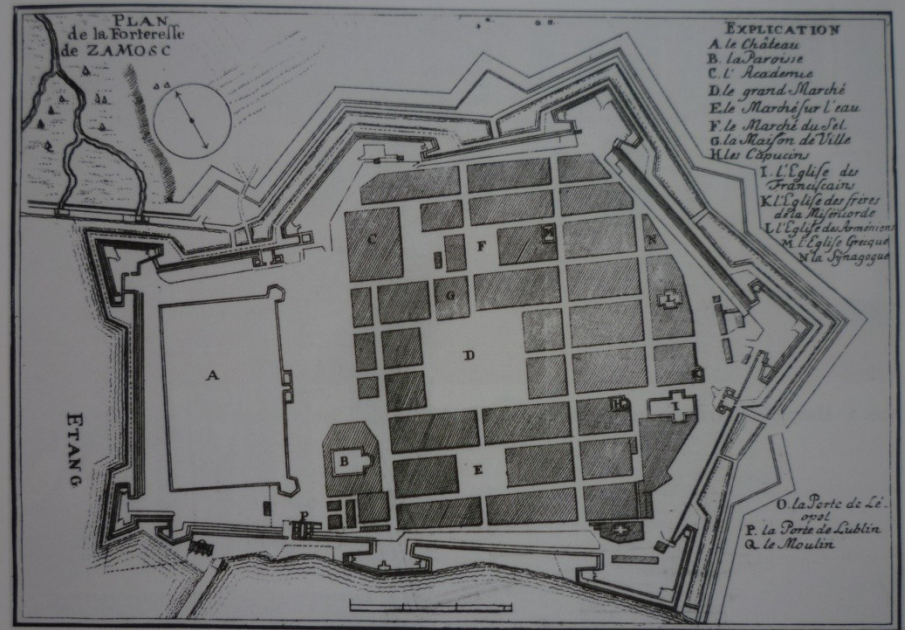


Abb. 2 Plan de Forteresse de Zamosc, aus: Histoire de Stanislas Jablonowski, castellan de Cracovie, Grand General des armées de Pologne en IV tomes. Par Mr. de Jonsac de l'Academie des Arcades, Tome premiere, Leipzig 1774



Abb. 12 Scuola di San Marco, Venedig, 1485–95



Abb. 13 Kirche Nikolaus „Großes Kreuz“, Moskau, 1680–88

Pietro Antonio Solari, Diamantový palác, Kreml, 1487-91

Alvise Lamberti, chrám Archanděla Michaela, Kreml, po 1504



Scuola di S. Marco, 1487-1490:
Giovanni di Antonio Buora a
Pietro Lombardo; po 1490 Mauro
Codussi





Jan Białostocki

The Art of the Renaissance
in Eastern Europe

Hungary · Bohemia · Poland

*THE WRIGHTSMAN LECTURES delivered under the
auspices of the New York University Institute of Fine Arts*

Phaidon

J. Białostocki, Mannerism and Vernacular in Polish Art, in: *Walter Friedländer zum 90. Geburtstag*. Berlin 1965, s. 47–57.

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J. Białostocki, Some Values of Artistic Periphery, in: I. Laurin (ed.), *World Art. Themes of Unity in Diversity*. Acts of the XXVIth International Congress of the Histoty of art I. University Park – London 1989, s. 49–58.

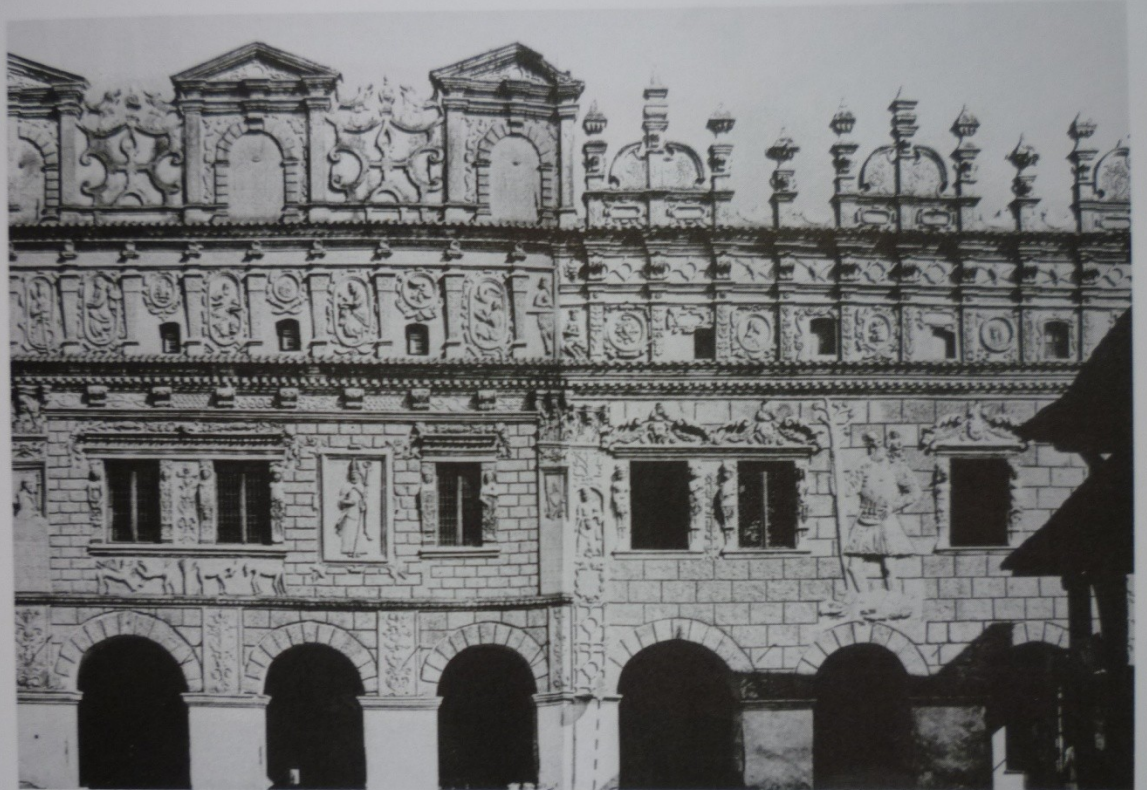


Abb. 23 Kazimierz Dolny, Marktplatz, um 1615

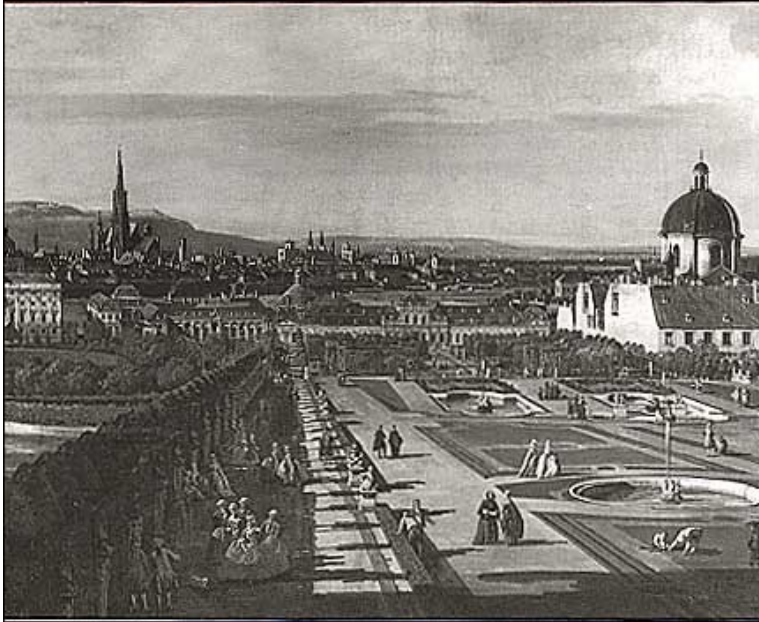


„Prachatický vernakulár“



Toward a
GEOGRAPHY
of Art

THOMAS DACOSTA KAUFMANN



Time and place

The geohistory of art

Edited by Thomas DaCosta Kaufmann and
Elizabeth Pilliod

ASHGATE

Erwin Panofsky
„principle of disjunction“
(*Renaissance and Renascences in Western Art*, 1965)

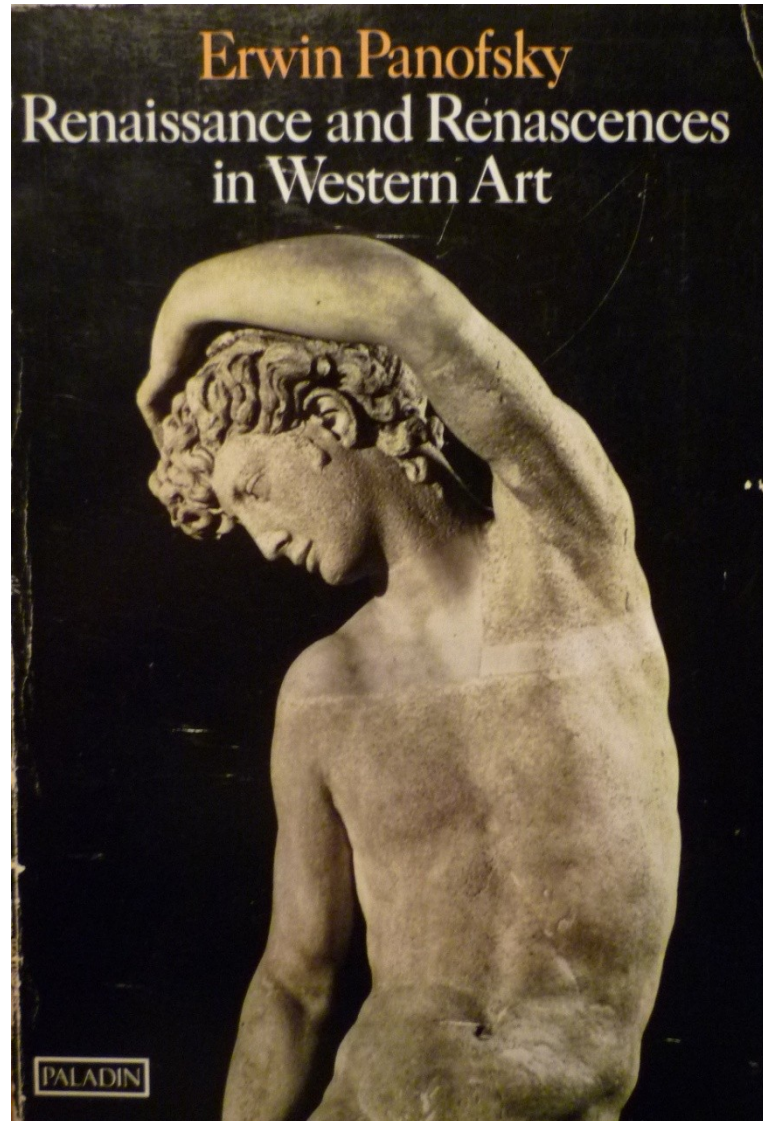






FIG. 4. HERCULES CARRYING THE CALEDONIAN BOAR
ANTIQUE RELIEF SET IN THE WALL OF
ST. MARK'S CHURCH, VENICE



FIG. 5. ALLEGORY OF SALVATION
XIII CENTURY RELIEF SET IN THE WALL OF
ST. MARK'S CHURCH, VENICE

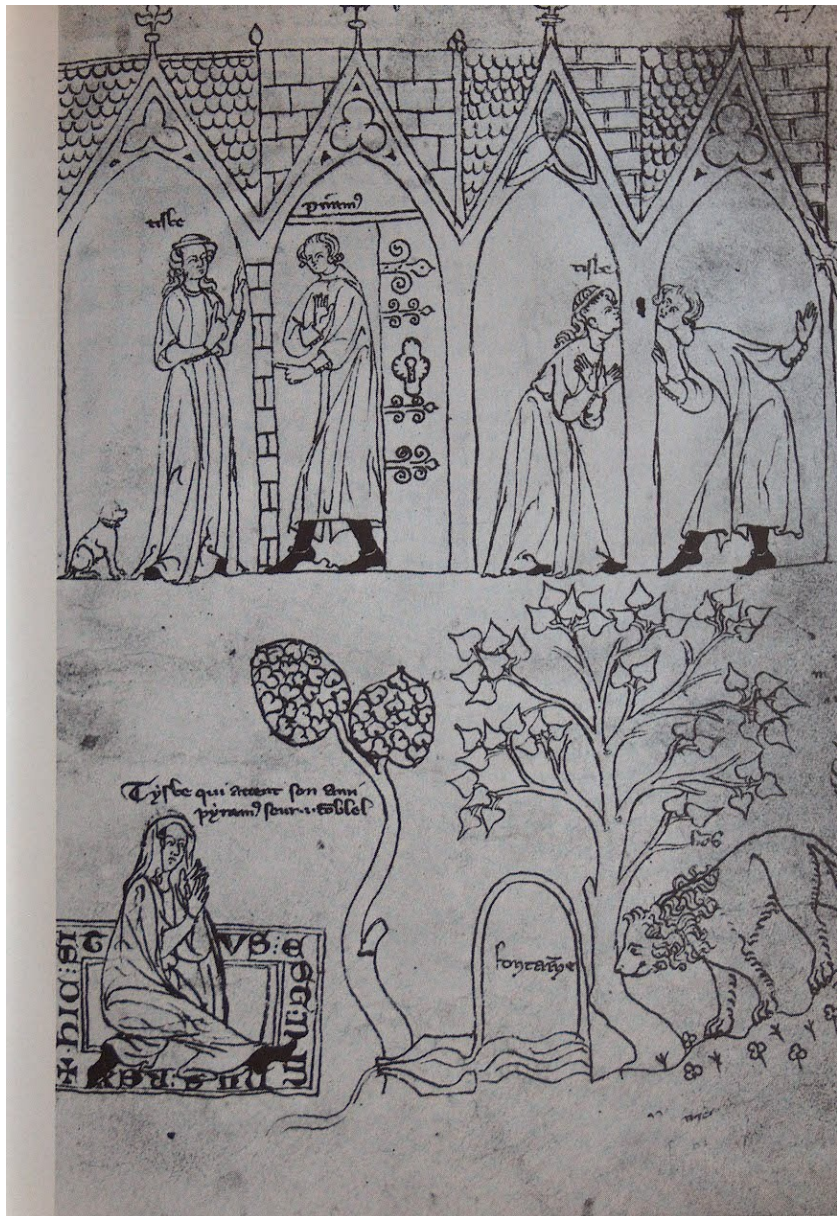
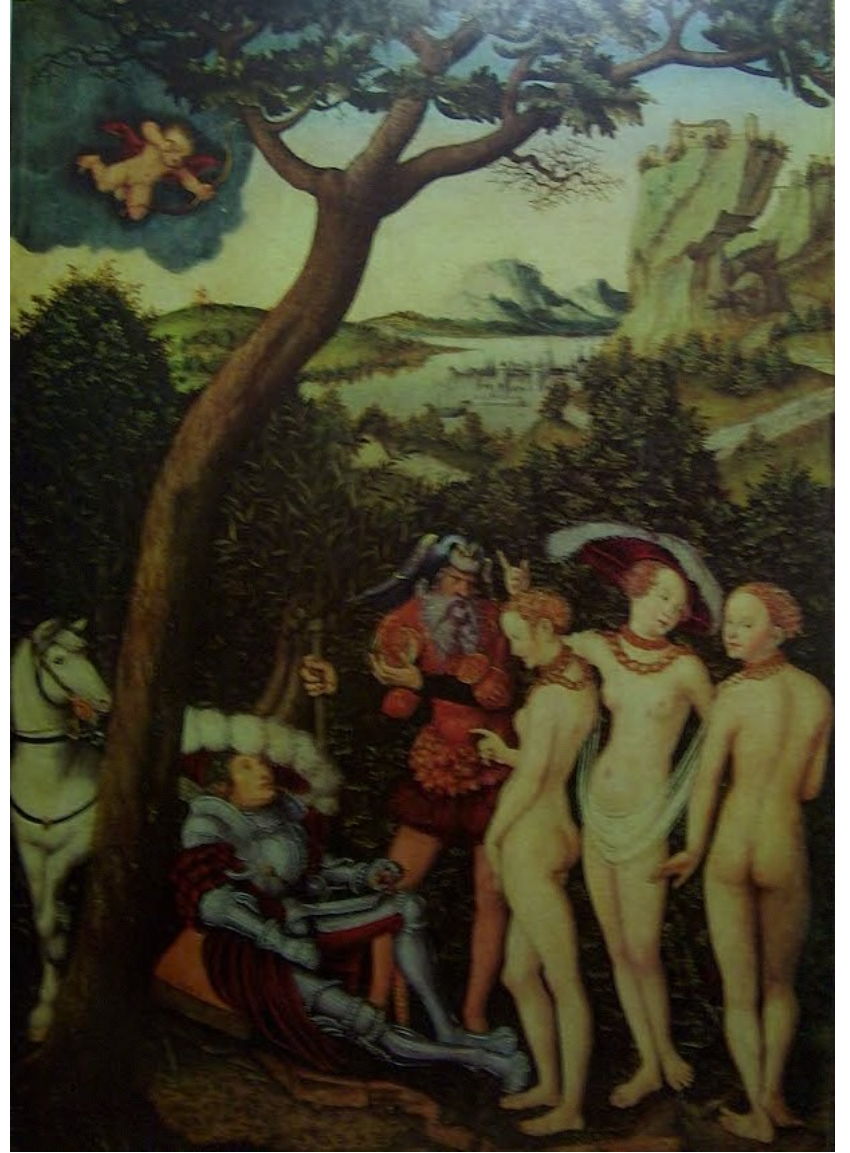


FIG. 55. Oxford, Bodleian Library, MS. Douce 195 (*Roman de la Rose*, ca. 1470), fol. 150, Pygmalion Dressing His Statue (enlarged).











IVO HLOBIL – EDUARD PETRŮ

*Humanismus
a raná renesance
na Moravě*



ACADEMIA

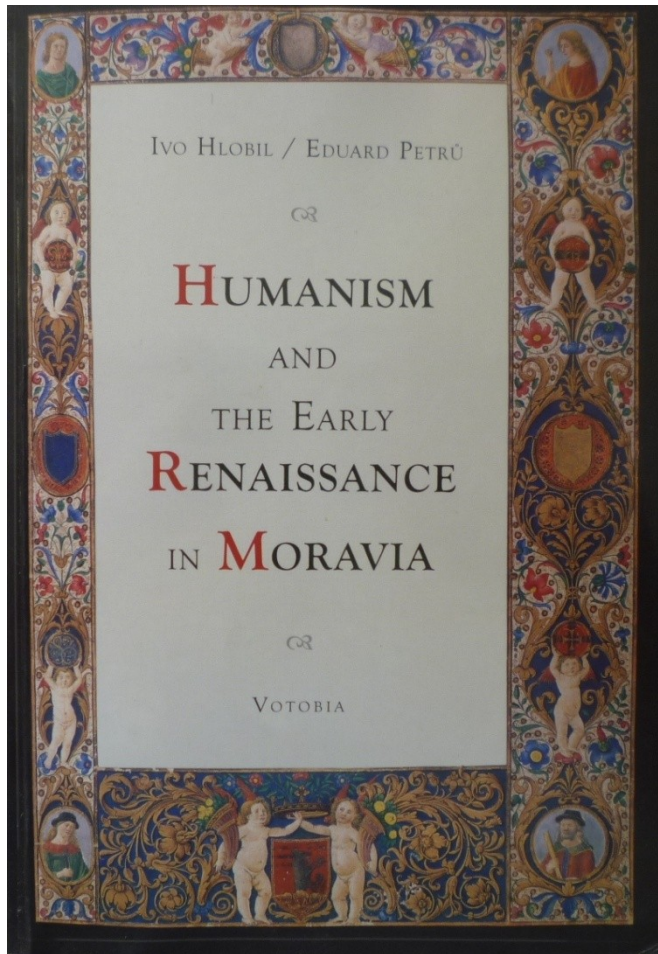
IVO HLOBIL / EDUARD PETRŮ



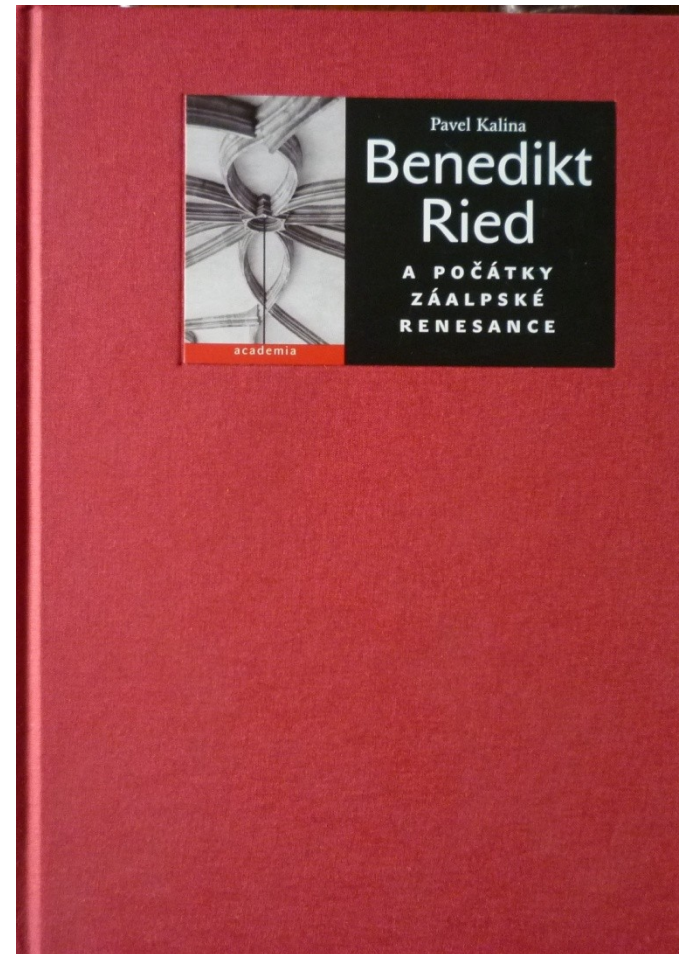
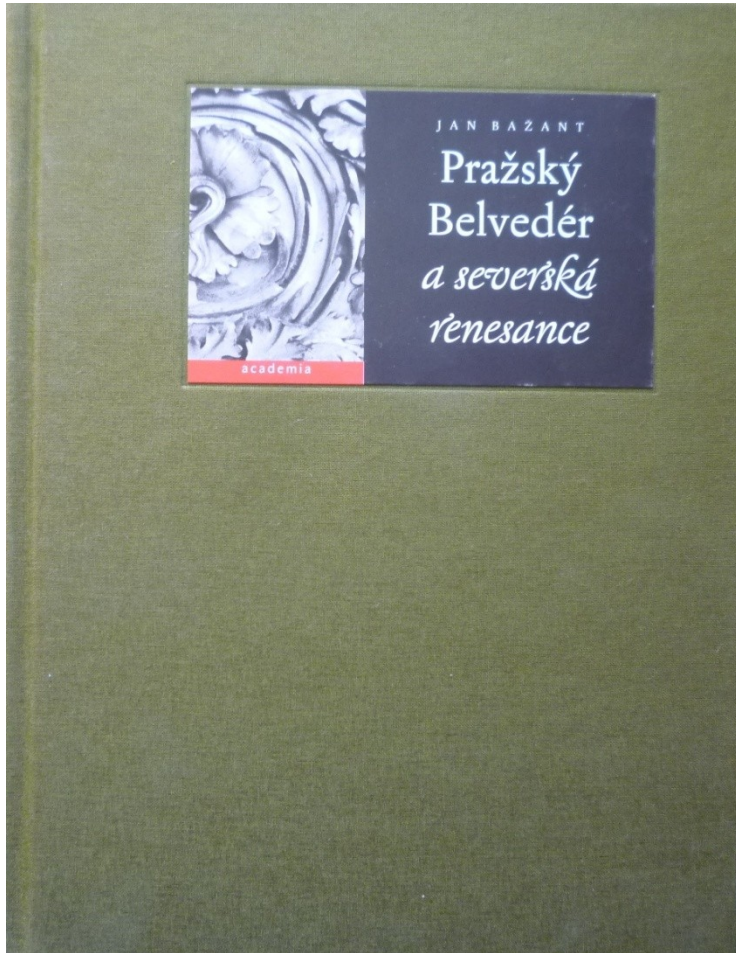
HUMANISM
AND
THE EARLY
RENAISSANCE
IN **M**ORAVIA



VOTOBIA

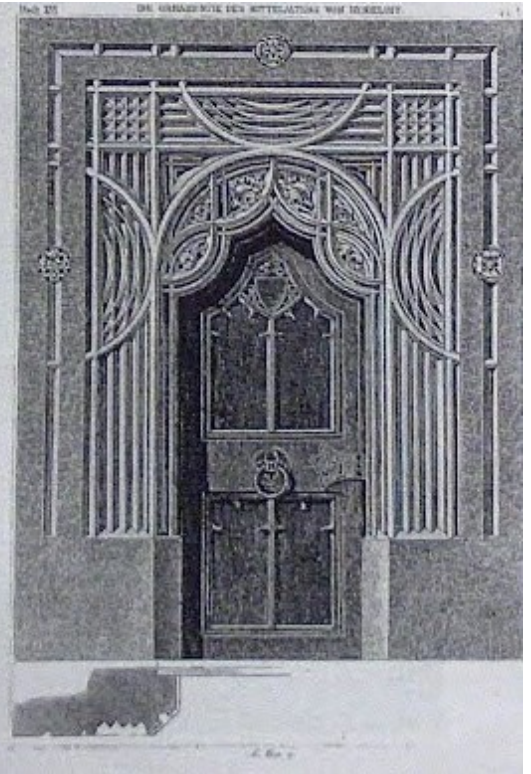
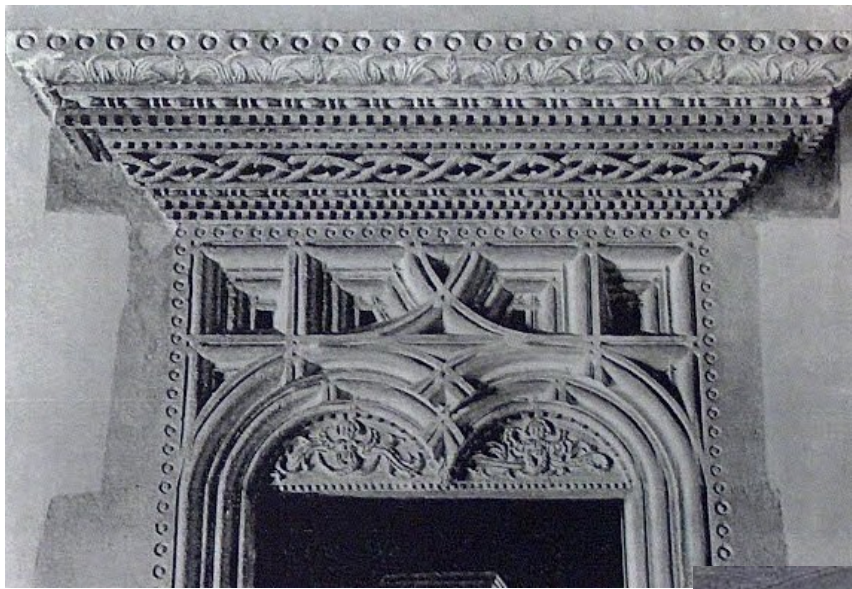


Literatura









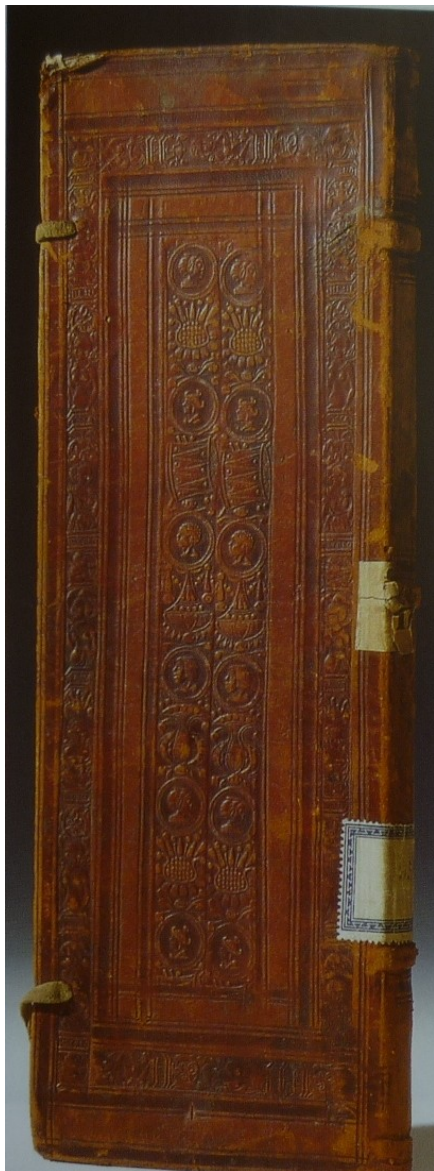


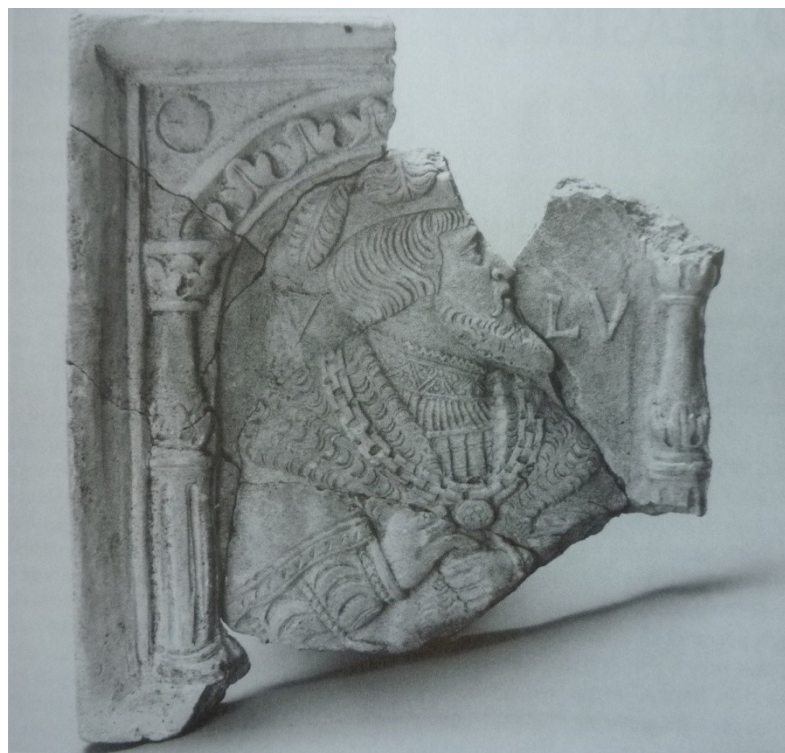
13. Berlin, Schloß, ehem. Erasmuskapelle, um 1540



16. Stuttgart, Neues Lusthaus,
Innenraum, ab 1584 (Ansicht um 1870)

„Okrajová média“ při šíření renesance v Zaalpi





Antico Insensato Collegij Olomouci

Práva Královská

Tit. Vlt. 10.

Uzta Pana nasseho Bezukrysta Syna Hošy
ho. Tilyrcho. Ptitseho. Trzydrateho. Ojnccho. 1797
Tlačený tu tyto knihy v Slavonem Městi Olomu
ry skrz Jana Olivetského šerzmanni. Nakladě
Duostroného v Dost Dite Pana pana Hrauda
iva Biskupa Olomutského gcho milosti it.



in libreria Ant. & O. Wenzel Olom. Bap. 1797





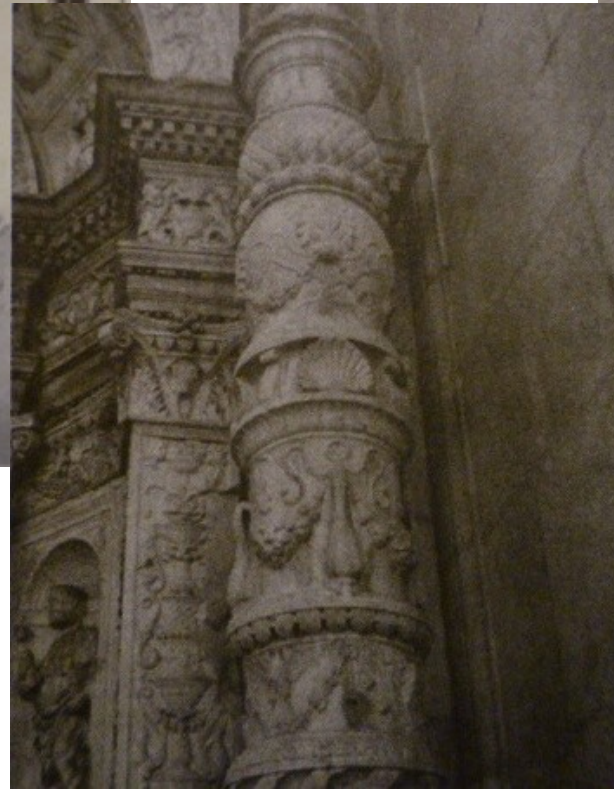


Donatello - Donato di Niccolo
di Betto Bardi, (1386–1466),

Florence, Or San Michele,
Sv. Ludvík, 1425



Tabernákl v Sagrestia
dei Beneficiati,
sv. Petr v Římě, 1432-
33





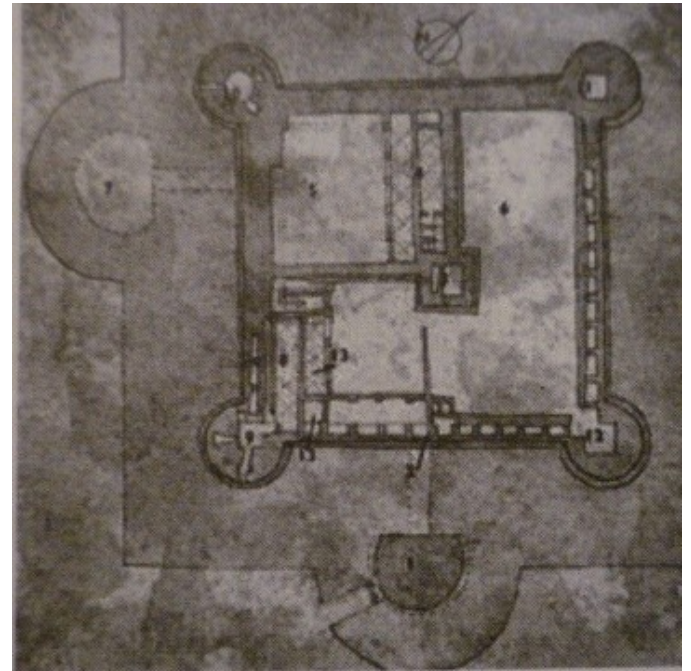
Tovačov, Pardubice – raně renesanční (italská) fortifikace



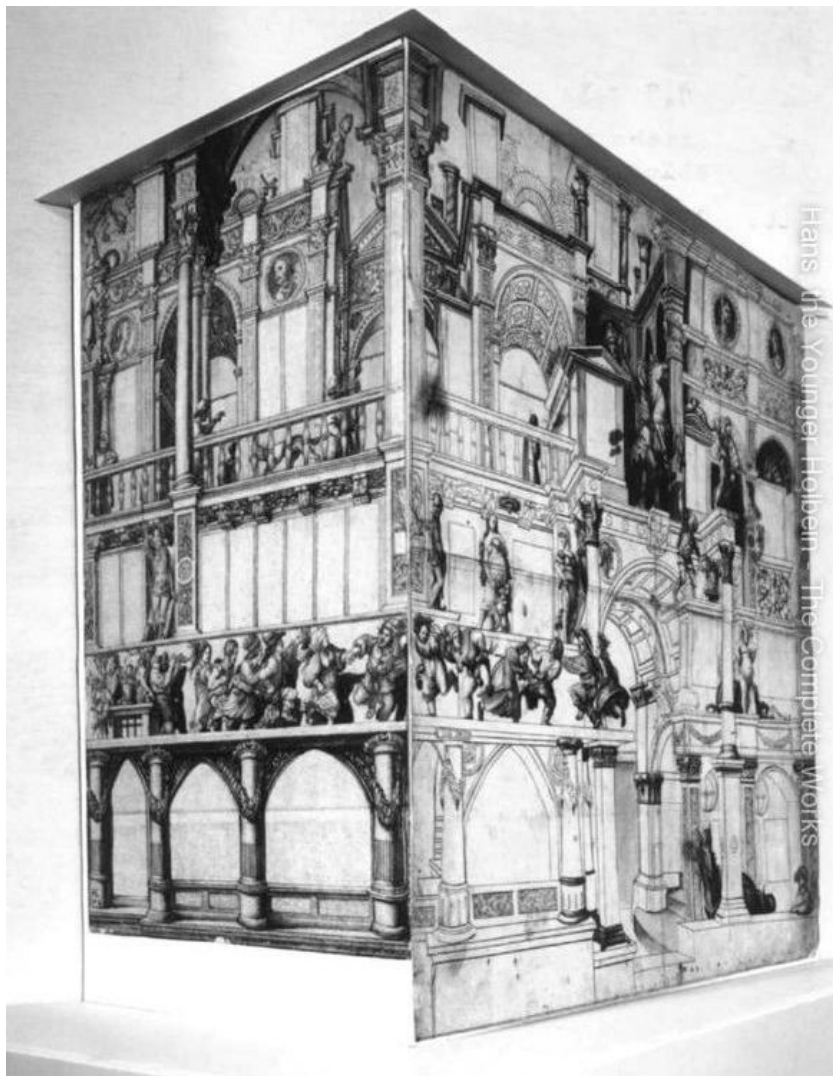
Pesaro, Rocca Contanza



Imola, Rocca Sforzesca

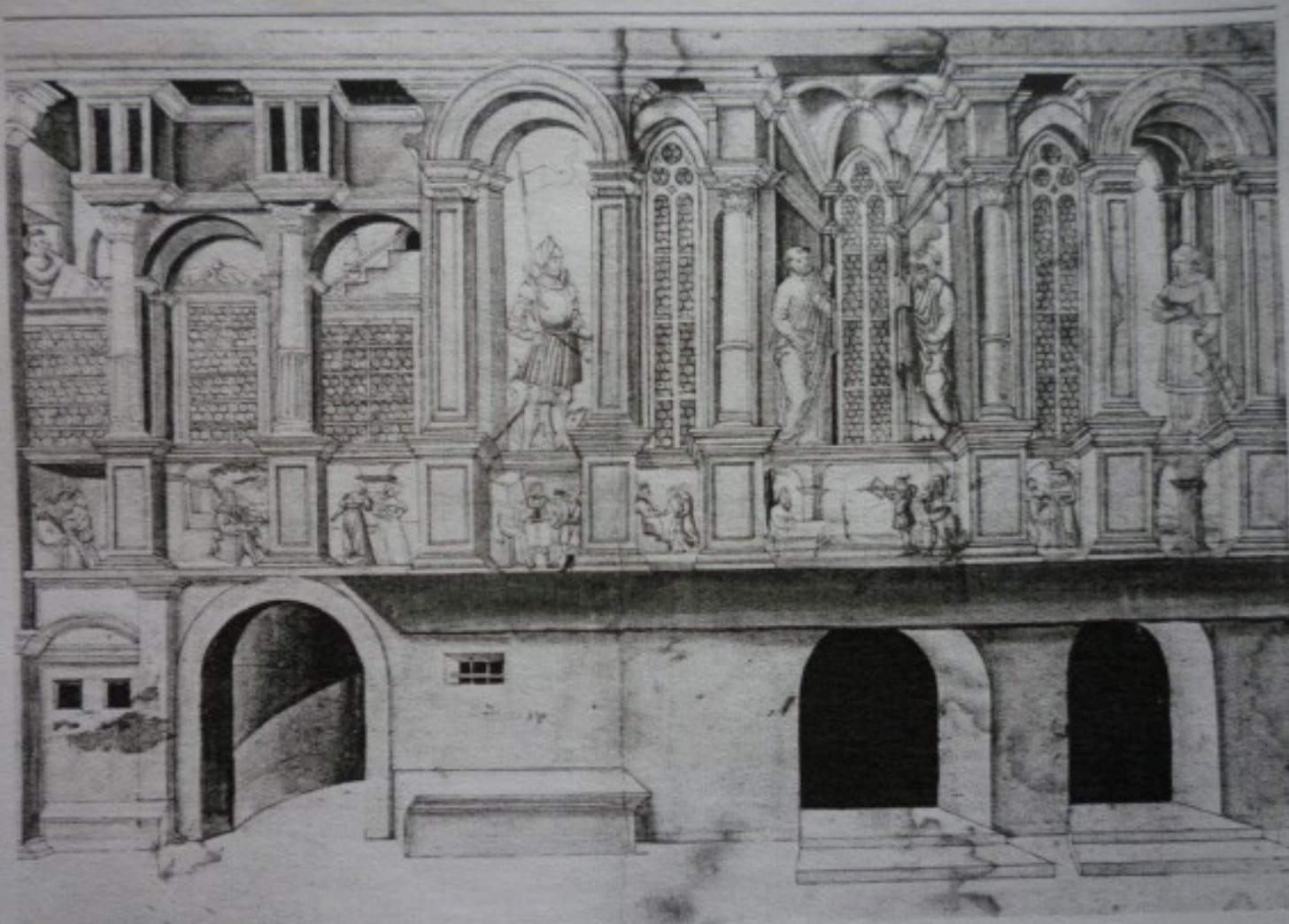


„Okrajové“ médium – veřejné (efemerní) plochy



- Hans Holbein ml., Basilej, dům „Zum Tanz“, kolem 1515

Návrhy pro jižní fasádu norimberské radnice, 1521 a
později (A. Dürer)



Hunyadi jako model pro Jagellonce a Habsburky



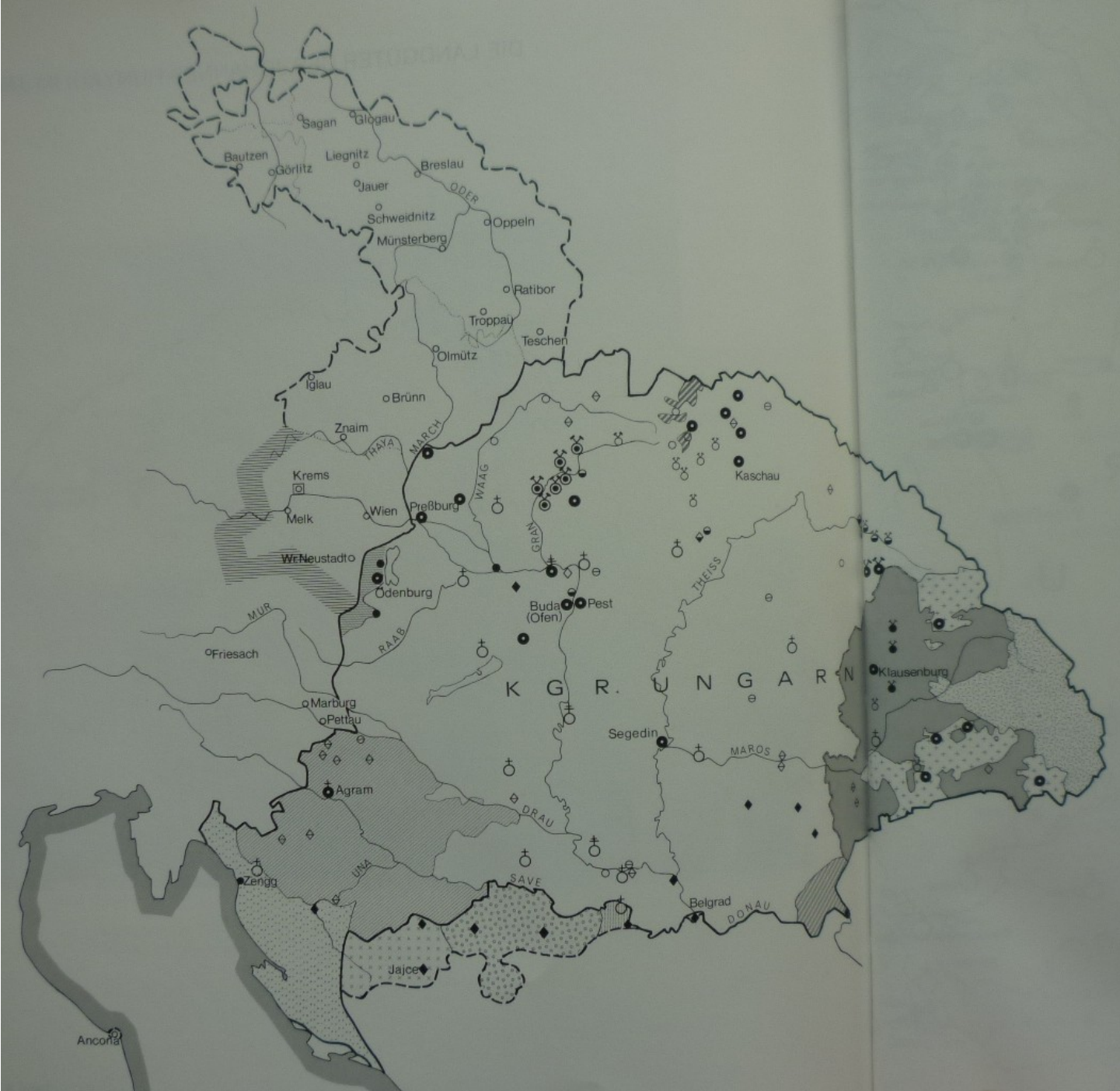
Matyáš Korvín a renesance v Uhrách

- Aristotelo Fioravanti
- Chimenti Camicia
- Giovanni Dalmata
- János Vitéz
(Pannonius)
- Antonio Bonfini
- Francesco Arrigoni
- Francesco Bandini



Hornoitalský sochař,
Portrét MK, kolem 1490





Jan Hunyadi



Post hanc tādē belli tēpestatē: postq3 regis wladislai lu-
gubrem interitū: ne quis in regno in alterius offensa
moueretur: per dominos prelatos ⁊ barones regni in
terdictum est. ⁊ nihilominus vt adueniente festo pē-



Hrad Vajdahunyad



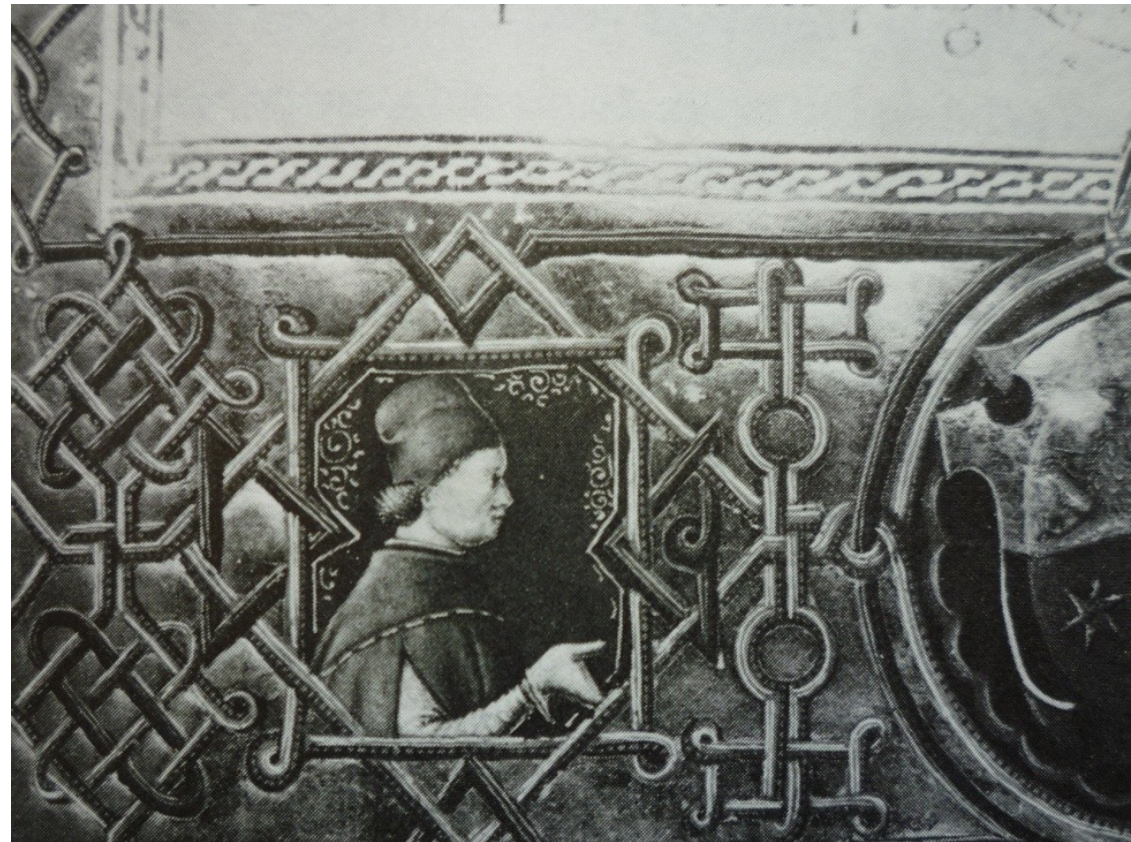
Portrétní medailony – MK a Beatrice Arragonská, Giovanni Cristoforo Romano, před 1480



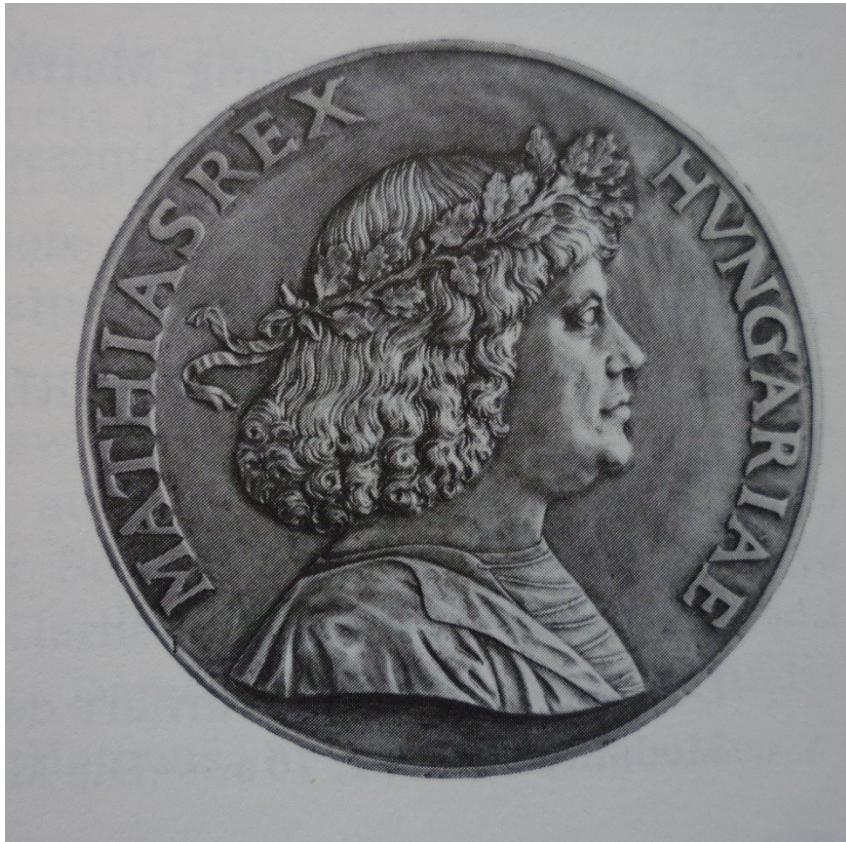


Portrétní busta
Beatrice Arragonské,
odlitek podle mramoru
Francesco Laurany,
kolem 1476

János Vitéz náhrobek, 1472



Medaile a miniaturní portrét MK, kolem 1485



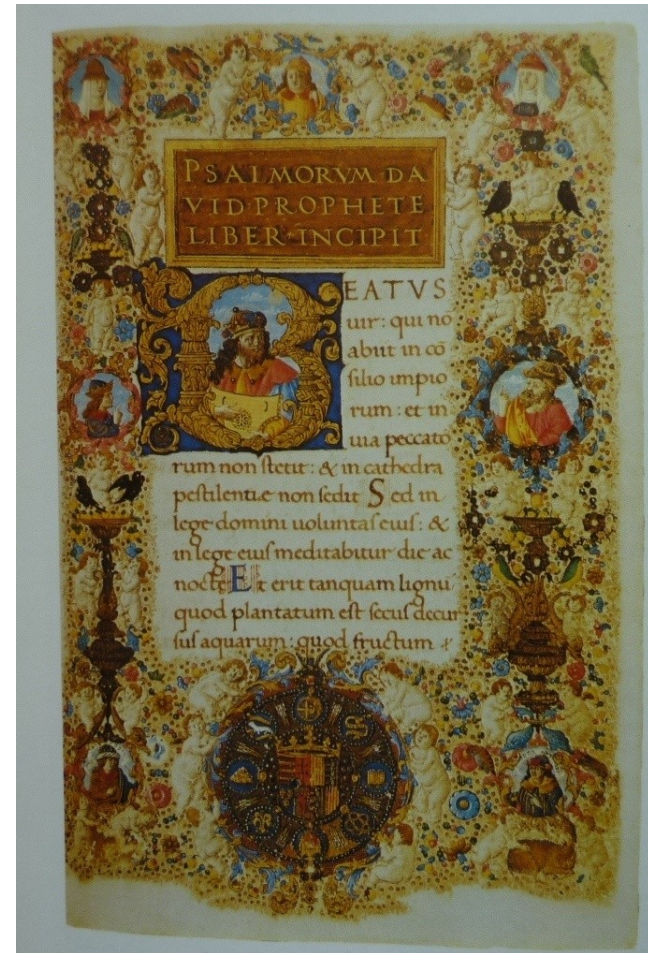


LEONIS BAPTISTAE DE RE AEDIFICATORIA INCIPIT. LEGE. FOELICITER.

MANUS ADULTAM LENO & BEATE
AGENDAM FACIANT: SUMMA INDU
STRIA & DILIGENTIA CONQUISITAS NO
BIS MAIORES NOSTRA CUIDIDERE: QUE
OMNIBUS & SI FERANT PRE SE' QUALI CER
TATIM HUC TENDERE: VE PLURIMUM
GENETI HOMINUM PROHINT: TAMEN
HABERE IN NATUM ATQ; INSECUR
EAS INTELLEGIUNT QUIPIAM QUO
SINGULE SINGULOS PRE CETERIS DIVERSESQ; POLICERI FRUCTUS UIDEAN
TUR. Namq; artes quidem alias necessitate sectamur: alias pro
bamus utilitate: aliae uero quod tantum cura res cognitu gratias
simul uerentur imprectio sunt: Quales autem he sine arte non
est ut prosequar impromptu enim sunt. Verum si repetas ex om
ni maximam artium numero nullam penitus inuenies: que
non spretis reliquis suos quosdam & proprios fines petat & contem
pleatur. A ut si tandem comperas ullam que cum huiusmodi sit
ut ea careat nullo pacto possis: cum & de se utilitatem uoluptati
dignitatiq; conuictam presterit: meo iudicio ab earum numero
excludendam esse non duces architecturam. Namq; ea quidem
siquid rem diligentius persequaris & publice & priuam commo
dissima & uehementer gratissima generi hominum est: dignita
teq; inter primas non postrema. Sed arteq; ultra progrediar expli
candum mihi censeo quemnam haberi uelim architectum. No
enim signarium adducam fabrum quem tu summis ceterarum
disciplinarum uiris compares. Fabri enim manus architecto pro
strumento est. Architectum ego hunc fore constituam qui certa
admirabiliq; ratione & uita: tum mente animiq; distincte: tum &
opere absolute didicerit: quareumq; ex ponderum motu corporuq;
compactione & coagmentatione dignissimis hominum uisibus bel
lissime commodatur: que ut possint comprehensione & cogni
tione opus est rerum optimarum & dignissimarum. Itaq; huius

Ex Bibliotheca Calixti Ecclesie Romae

Rukopisy budínské knihovny MK (florentští iluminátoři Attavante Attavanti , Gherardo di Giovanni)





Giovanni Dalmata
(Ivan Duknovič),
Madona z
Diósgyöru,
kolem 1480



Lombardský sochař
Portrét MK, po 1485

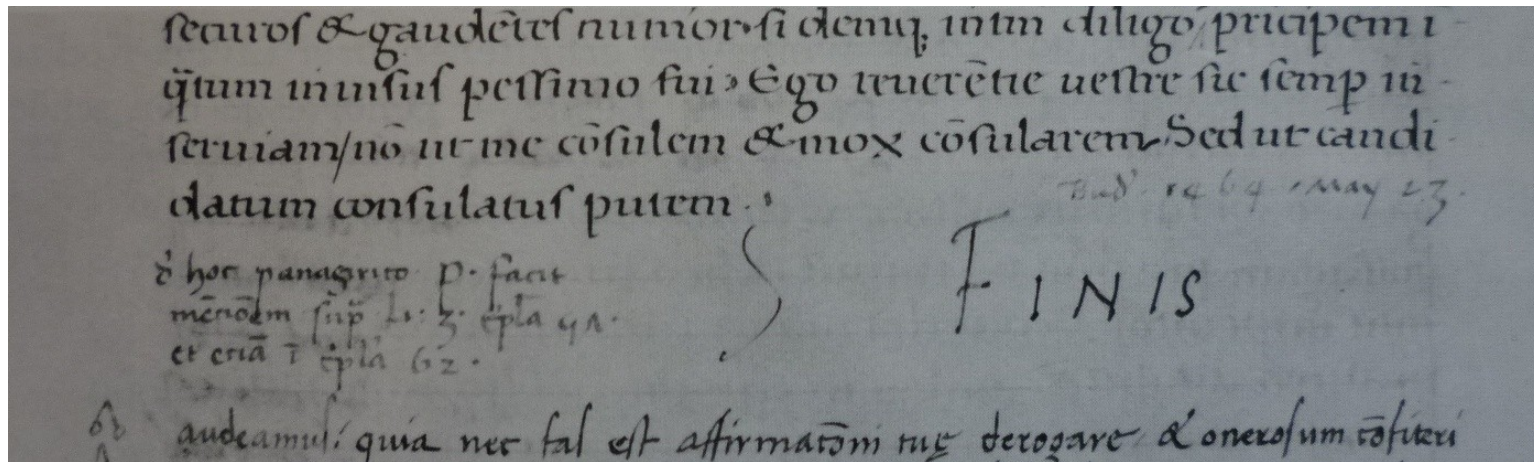
Ideální portréty Alexandra Velikého, okruh Andrey del Verrochio,



- Francesco Petrarca *De remediis utriusque fortunae* –
zejm. 34. dialog De magnificentia aedium
Gaudius a Ratio
*: Necht' naše domy navýší naši důstojnost, ale
neočekávejme, že tak budou činit domy samotné. Nikoliv
dům dodává vážnost a úctu pánovi, ale pán svému
domu.*
- Aristoteles, *Etika Nikomachova* –
megaloprepeia - magnificentia

- Antonio Bonfini – 1427-1483)
Rerum Ungaricarum decades
- Francesco Arrigoni
- Francesco Bandidi de Baroncelli

Opis *Epistolarum libri C.* Plinia Secunda s poznámkami Jánose Vitéze



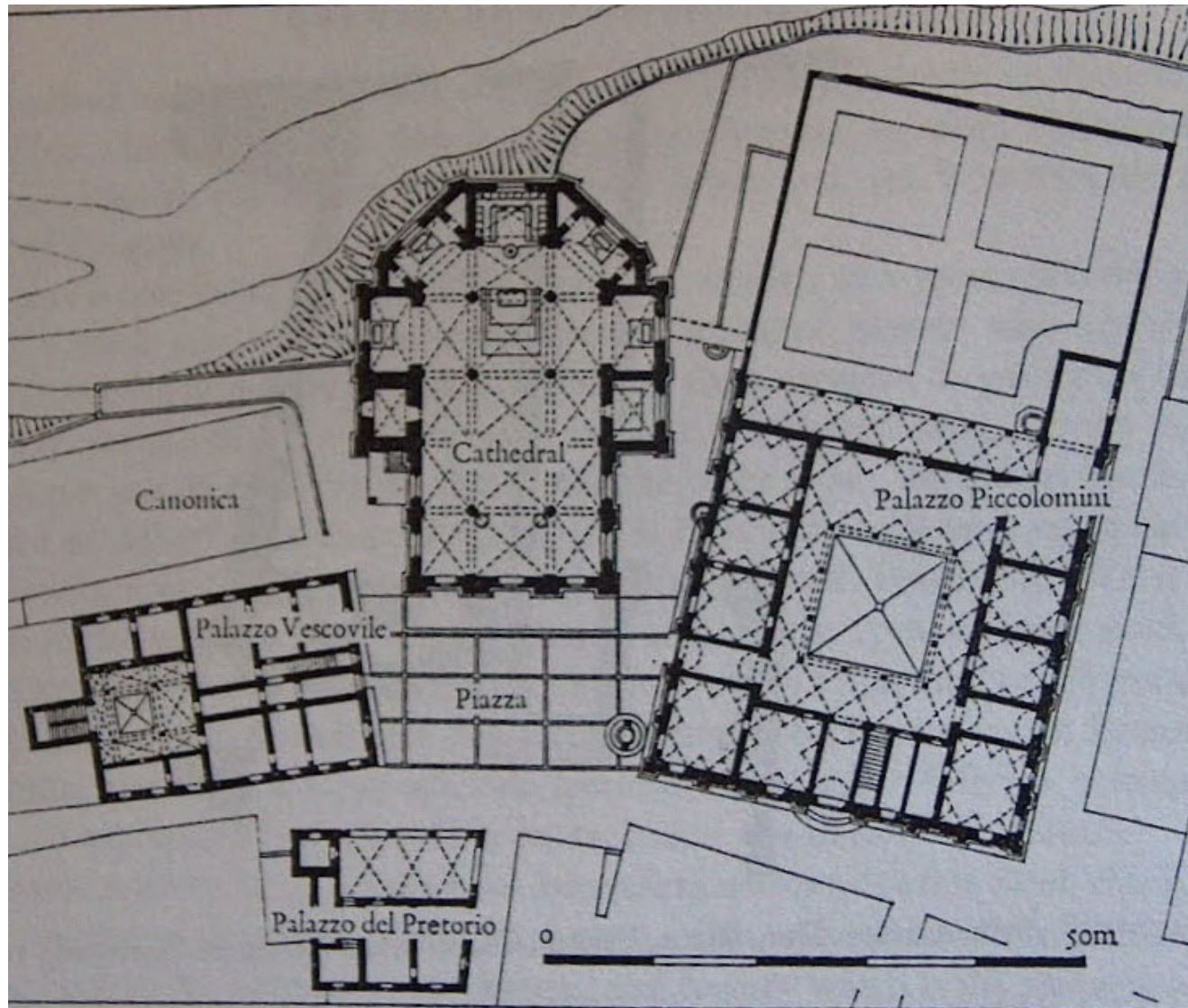
Tzv. Liviův kodex J. Vitéze,
1465-1470



Antonio Bonfini, rukopisný překlad Filareteho traktátu - Averulinus-Kodex, 1486-1489



Pienza (1460-62) urbanistický koncept pro papeže Pia II.



Federico da Montefeltro (1420–1482)



Urbino: Palazzo Ducale



Figure 28. Urbino, plan

- | | |
|------------------------|------------------|
| 1 Palazzo del Conte | A Palazzo Ducale |
| 2-4 Medieval buildings | B La Data |
| 5 Old Castellare | C Il Mercantile |
| 6 Cathedral | |
| 7 S. Domenico | |
| 8 Ospedale S. Chiara | |





Figure 29. Luciano Laurana: Urbino, Palazzo Ducale,
designed 1464, plan of first floor

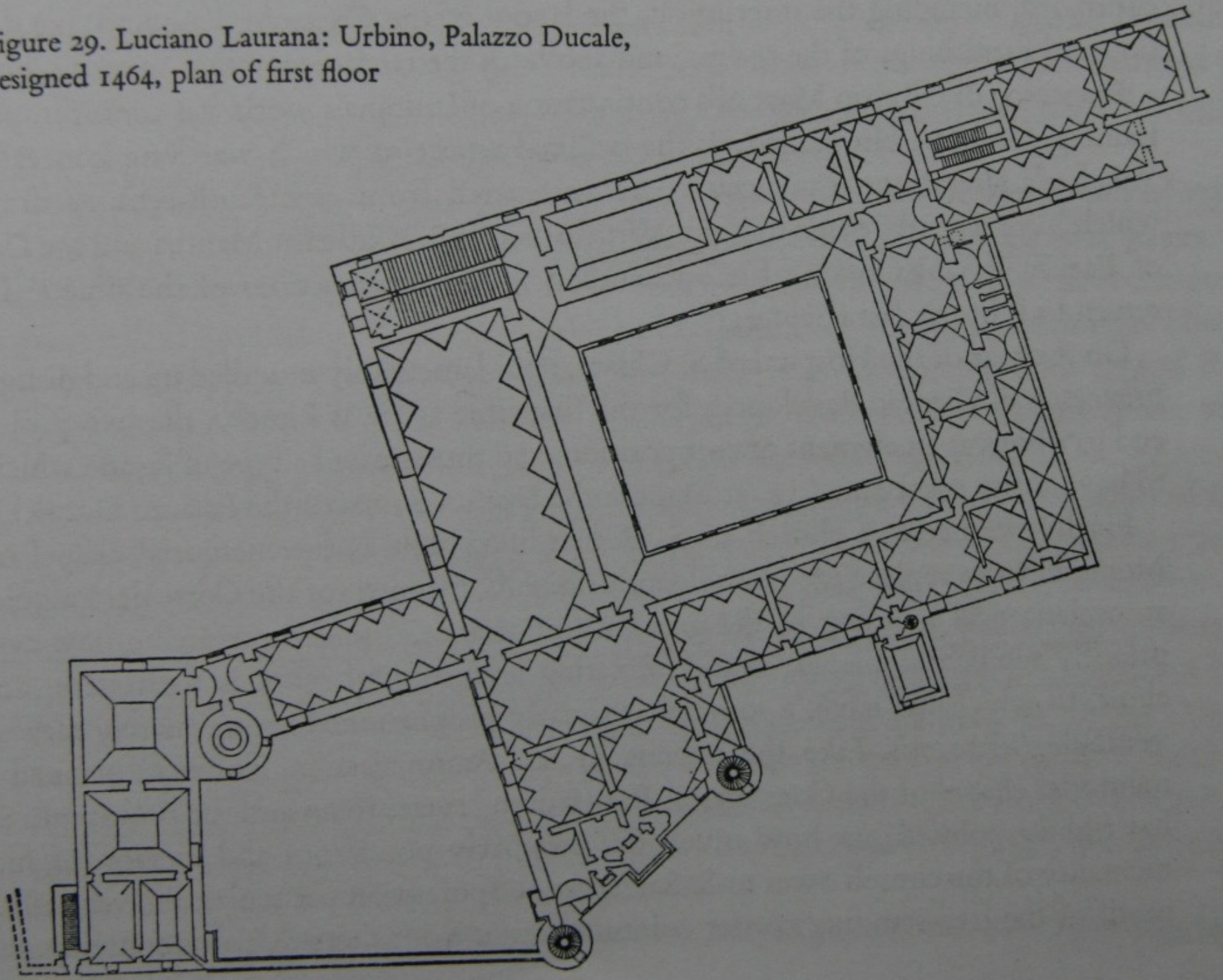
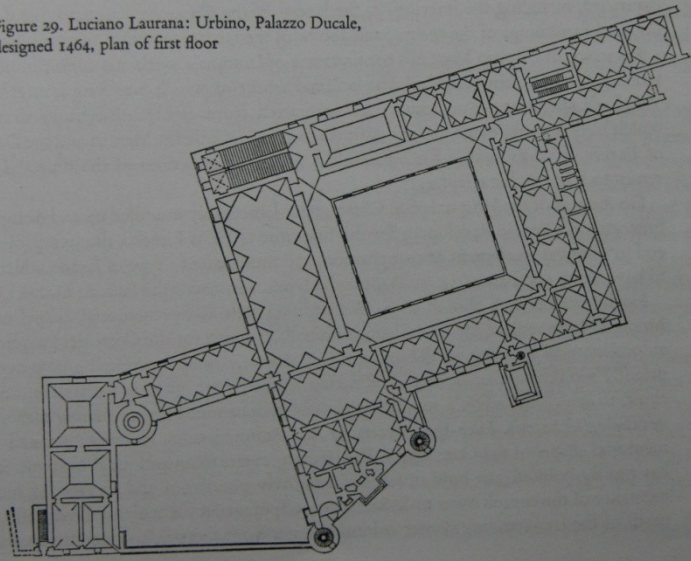




Figure 29. Luciano Laurana: Urbino, Palazzo Ducale,
designed 1464, plan of first floor



Sala del Trono



Podesta hlavního schodiště



Sala degli Veglie
florentští dekoratéri
Domenico Rosselli, Ambrogio
Barocci

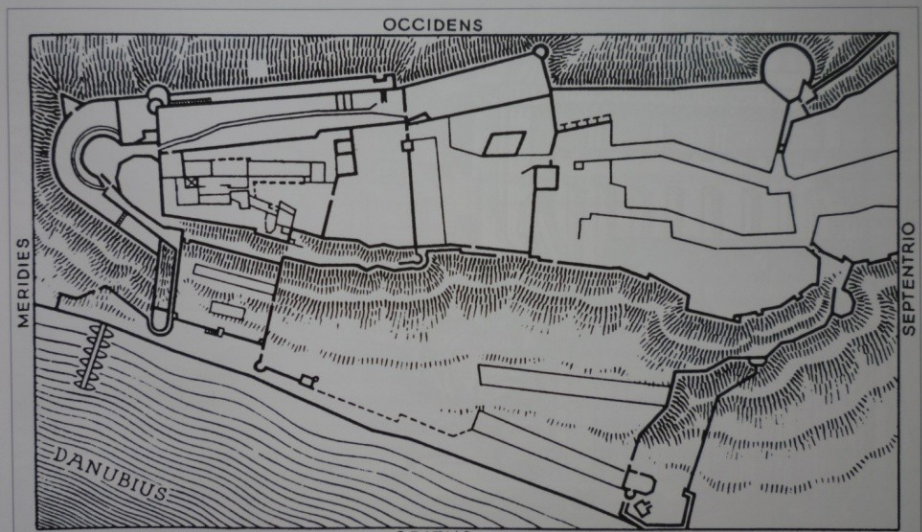






Abb. 1 Buda, Grundriss der Burg. Sog. Rabatta-Plan von 1687. Wien, Haus-, Hof- und Staatsarchiv (ex: BALOGH 1975, 57)

Schedel'schen Weltchronik von 1493 ist Feuer-Tóth der Auffassung, dass diese auf ein Vorbild von 1470 zurückgreifen



Buda - hrad

zu so weitgehenden Rekonstruktionen, zumal seit Jahrzehnten eine Inventarisierung des bauplastischen Schmucks der

Abb. 2 Buda, Ansicht der Burg. Schedel'sche Weltchronik, 1493, fol. CXXXIX (ex: Neudruck 1975)









Plán archeologických výzkumů na hradě v Budě

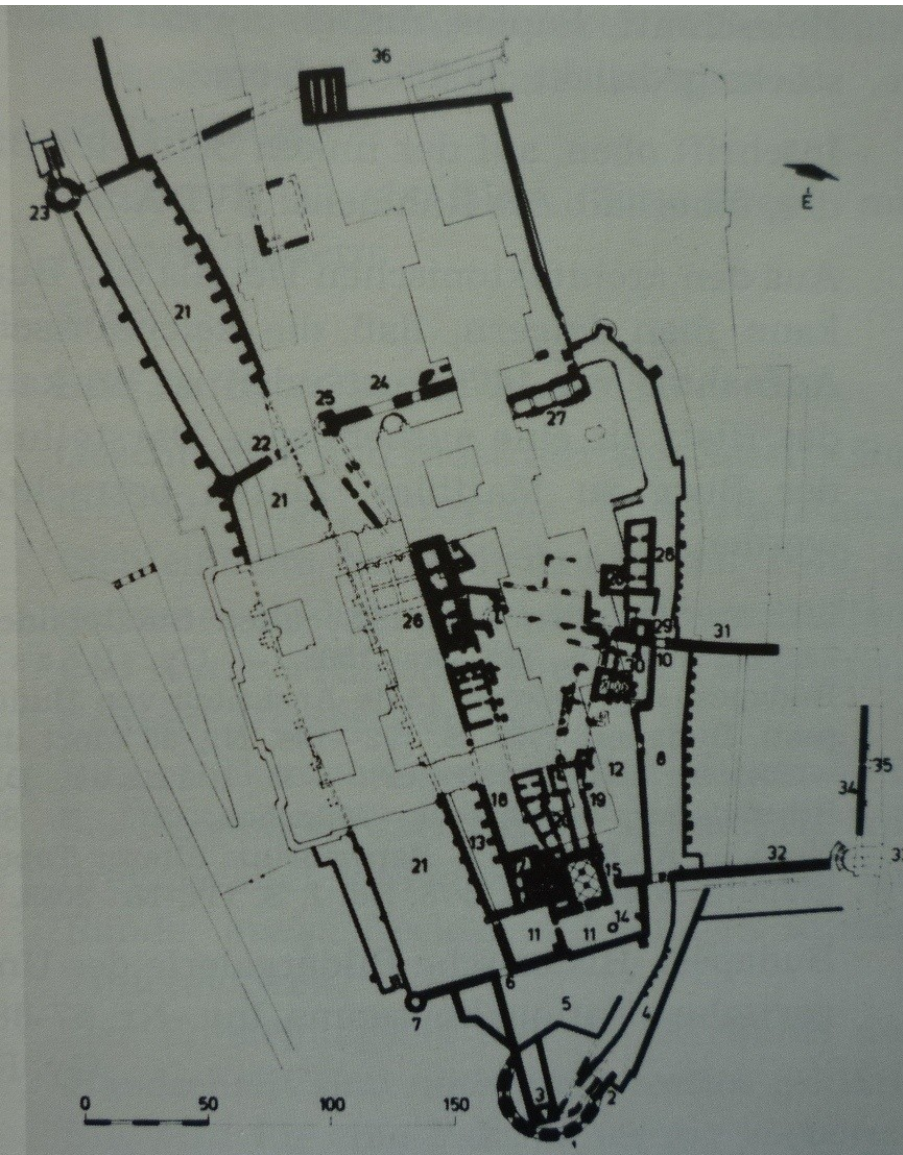




Abb. 3 Ansicht von Buda. Kupferstich von L. N. de Hallard /
1686 (ex: Ausst.-Kat. Braunschweig 1991, 203)

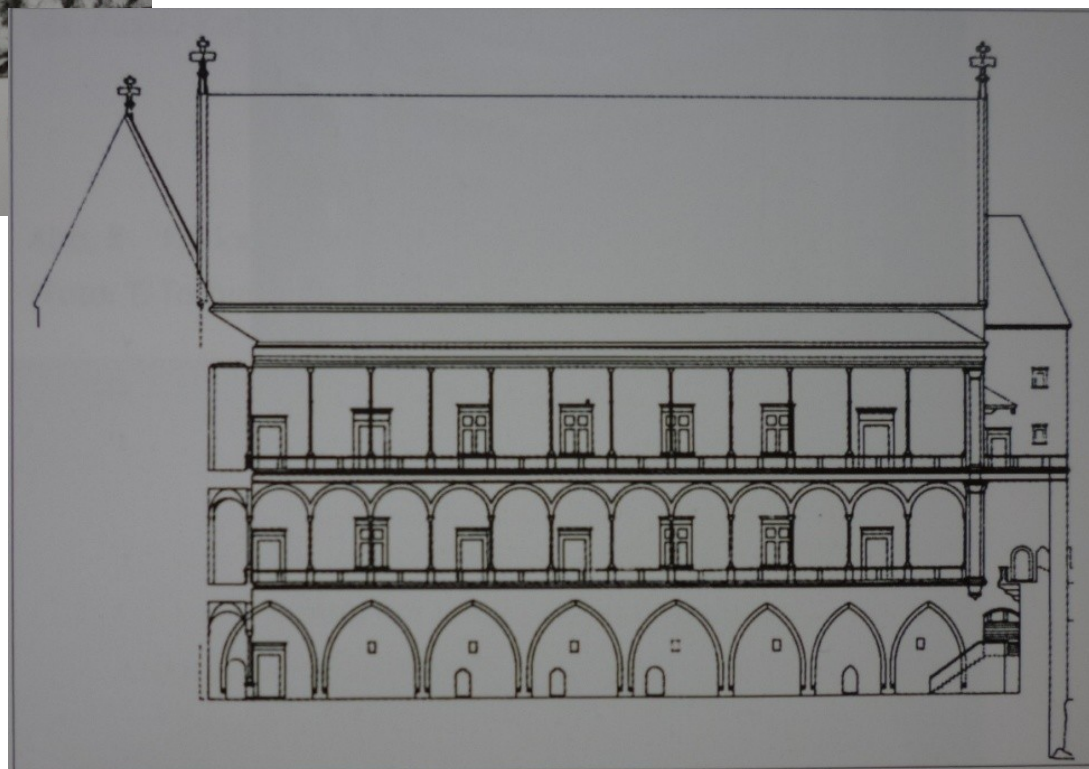


Abb. 4 Buda, Burg, Rekonstruktion der Ostwand des Innenhofes
mit Loggien des sog. Westpalasts. Nach György Szekér (ex: Ausst.-Kat.
Braunschweig 1991, 262)

Kamenické detaily z hradního paláce v Budě, kol. 1479







Sochy Diany, Herkula a Venuše (?) – palác v Budě

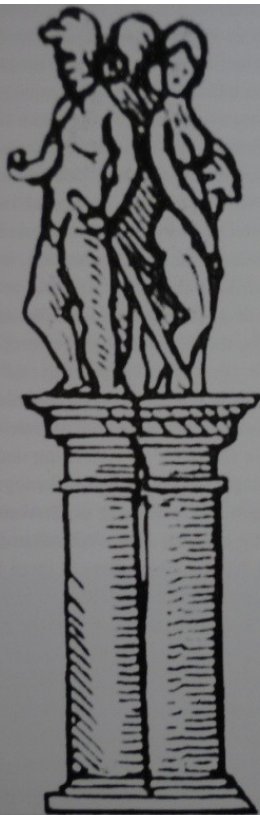


Abb. 4 Drei eiserne Statuen aus Buda auf dem Hippodrom in Konstantinopel (1533), Detail aus der Holzschnittserie von Pieter Coecke van Aalst: *Ces moeurs et fachons de faire de Turcz* 1523. (Foto: Archiv d. Verf.)



Abb. 5 Eva aus Bronze, Antonio Rizzo, 1470/80: Venedig, Palazzo Ducale, Arco Foscari. (Aus: ROMANELLI 1997, 225)





Madona s dítětem z kostela
P. Marie na budínském hradě,
poslední čtvrtina 15. století



Bertoldo di Giovanni (z Florencie),
Štítonoš z budínského paláce,
bronz, kolem 1490

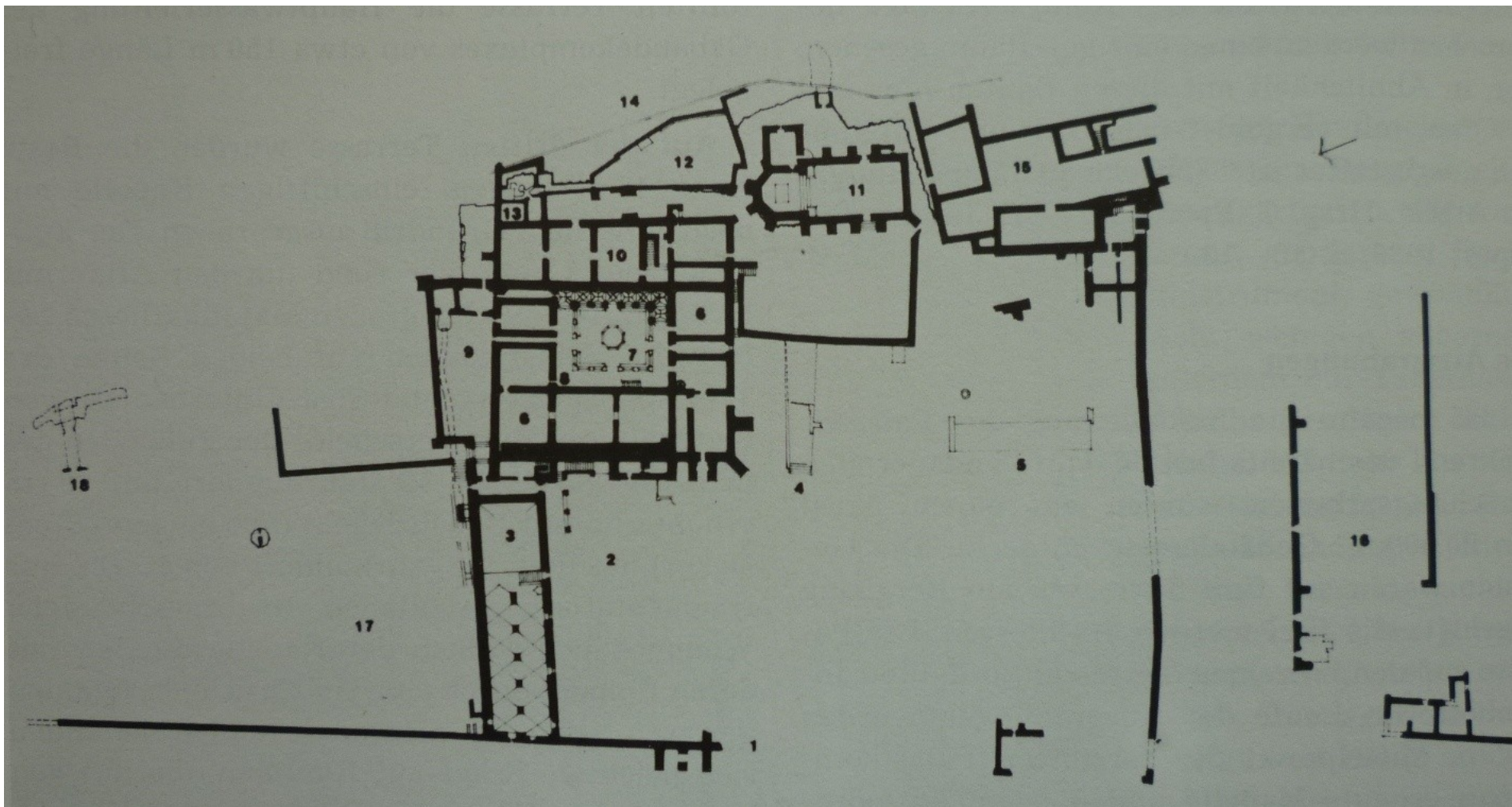


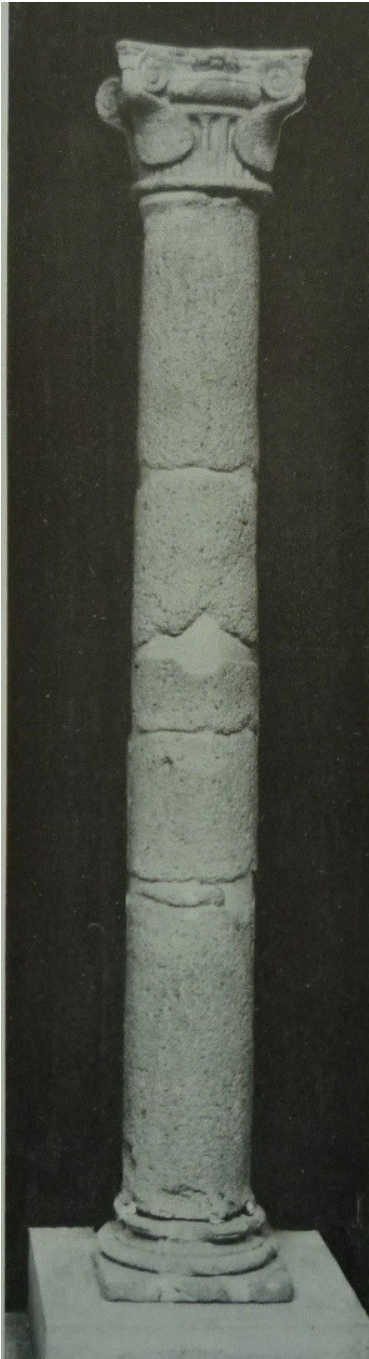
**Diósgyőr – hrad;
Madona (Giovanni Dalmata)**



Visegrád







Fiesole, Chiesa Badia , kolem 1460





Michelozzo di Bartolomeo,
Florence, SS. Annunziata,
kol. 1450

Michelozzo di Bartolomeo,
Florence, S. Miniato, oltář,
1448



Visegrád, Lví a Herkulova kašna, 1473, 1484

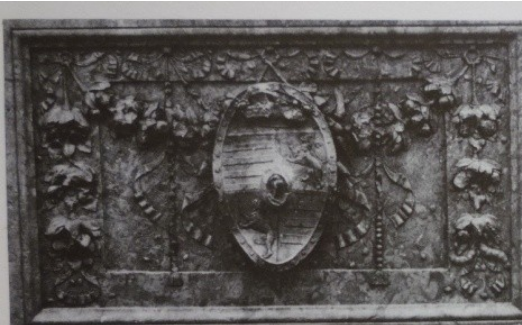


Abb. 10 Originalfragmente des Herkulesbrunnens. Visegrád, Mátyás király-Múzeum, ehemals Hof des Sommerpalastes. (Aus: BUZÁS 2001.)



Detail z Herkulovy a Lví kašny ve Visegrádu, 1484; 1473





Kat.-Nr. 350 a



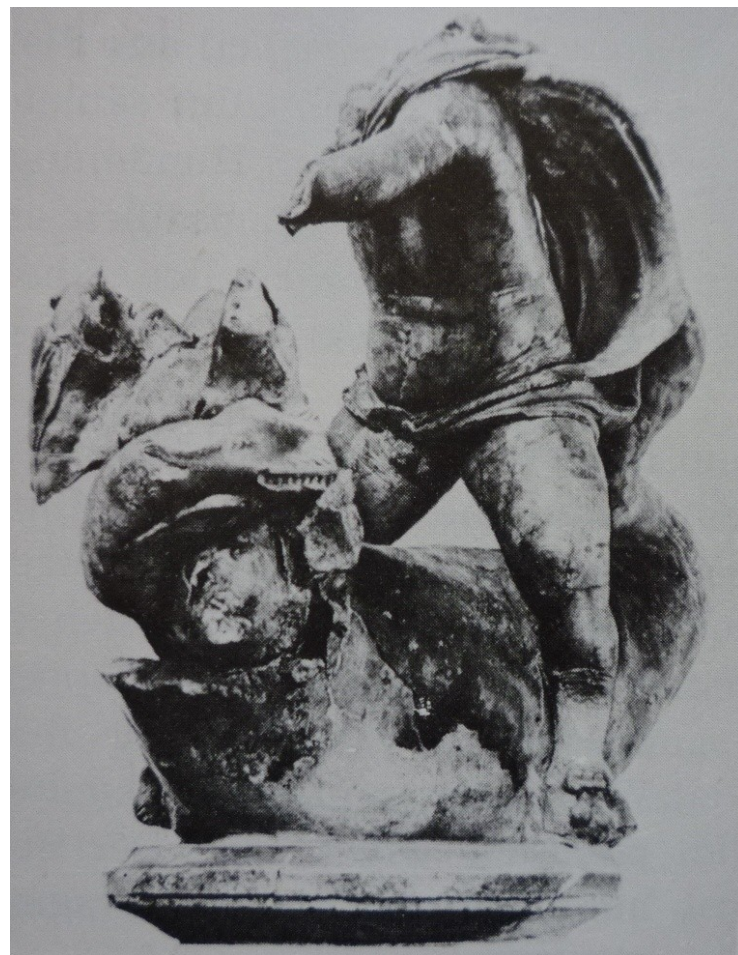
Kat.-Nr. 350 b



Kat.-Nr. 350 c



Kat.-Nr. 350 d



Madona z Visegrádu – 1485 – Giovanni Ricci



Desiderius da
Settignano – Madona



Villa del Poggio a Caiano (1485-1497)



Šíření „korvínského stylu“



13 Tabernacle of George Szathmáry. Pécs, Cathedral



14 Tabernacle of Andrew Nagyrévy, about 1504-5.
Pest, Parish Church of the Inner City

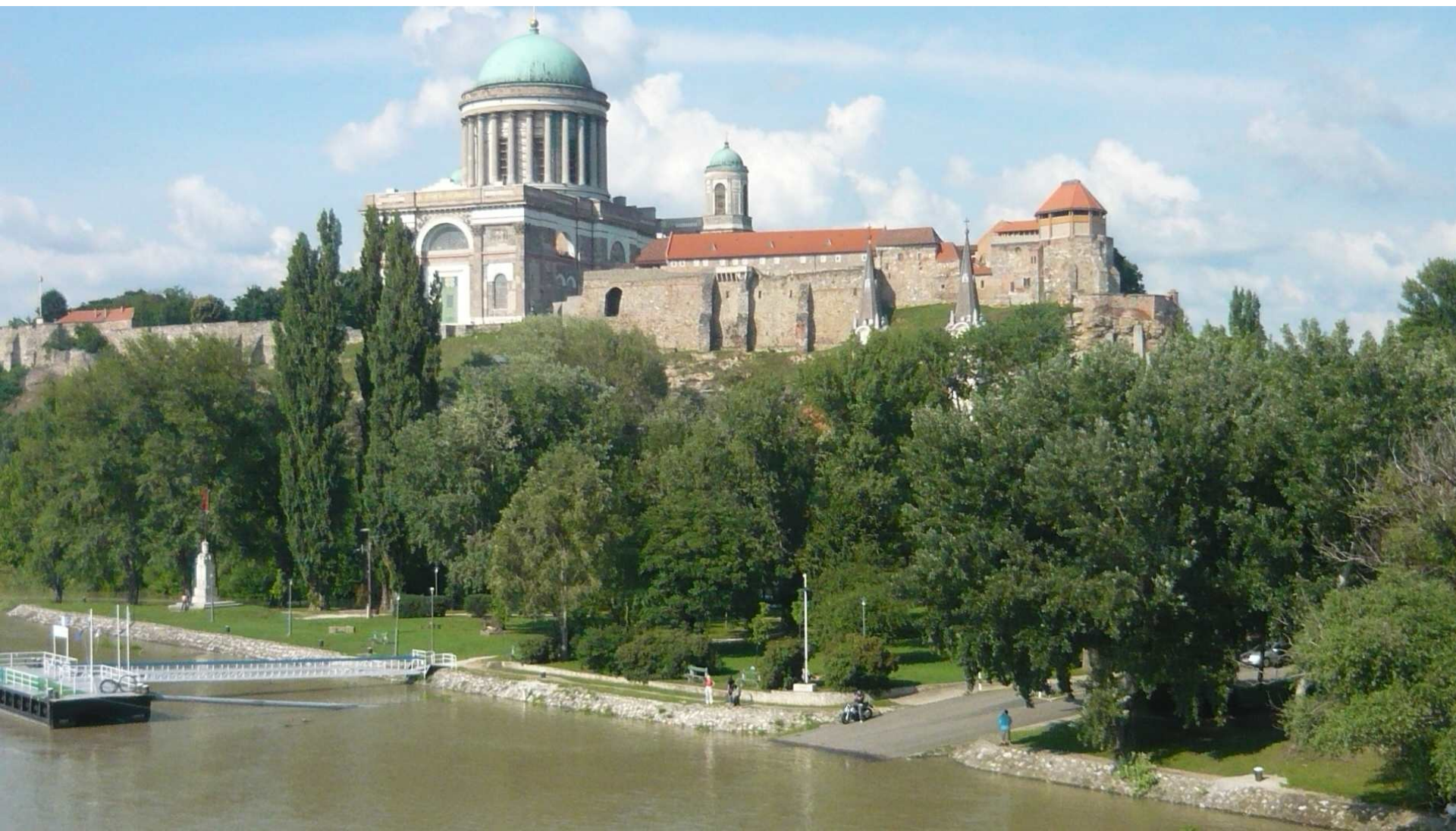
Tabernákly z Peště,
po 1500
(katedrála, farní kostel)

Pešť, Belvárošský
kostel, tzv. Nagyrévi
tabernákl, 1503-1506





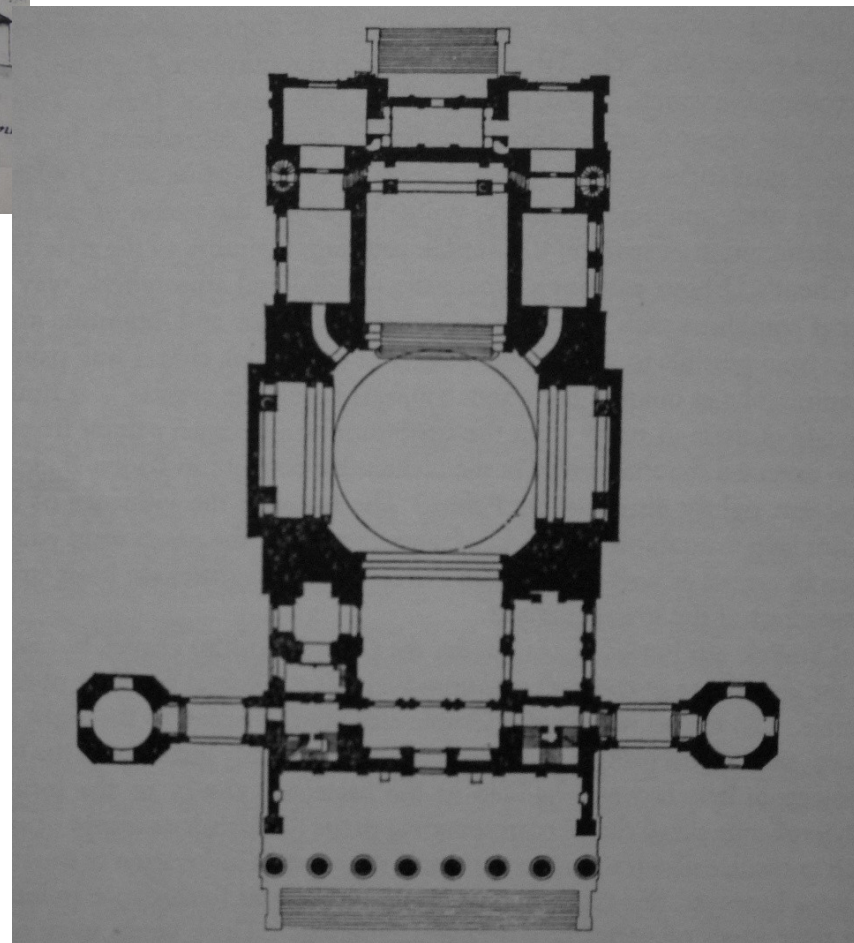
Ostřihom, katedrála, Bákoczyho kaple, po 1506







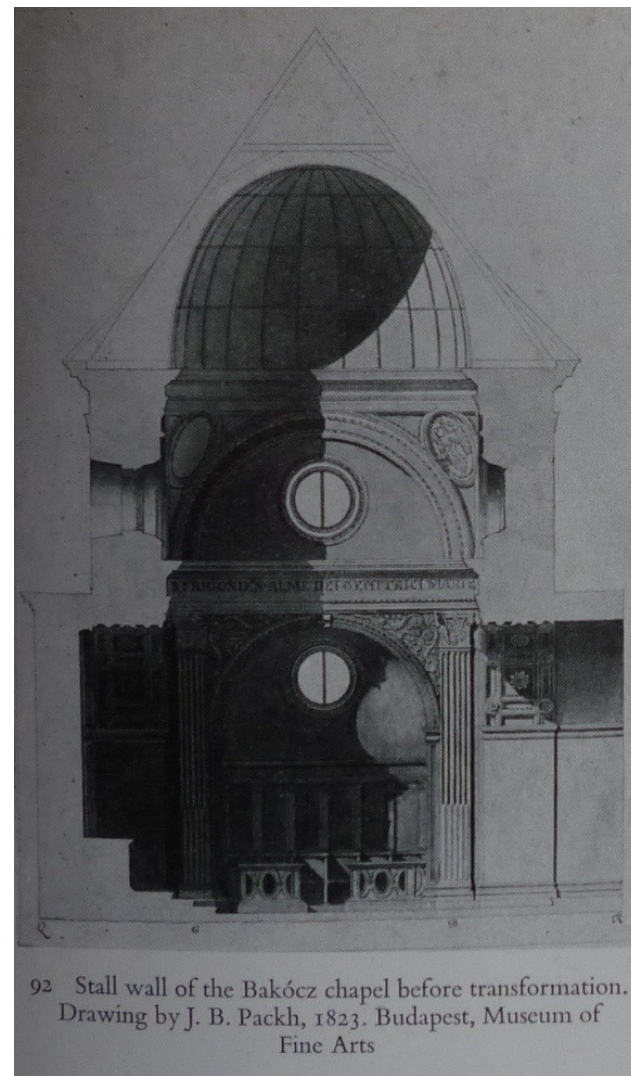
94 Ruins of the old Esztergom cathedral with the Bakócz chapel. Drawing by J. A. Krey, 1756. Vienna, War Archive



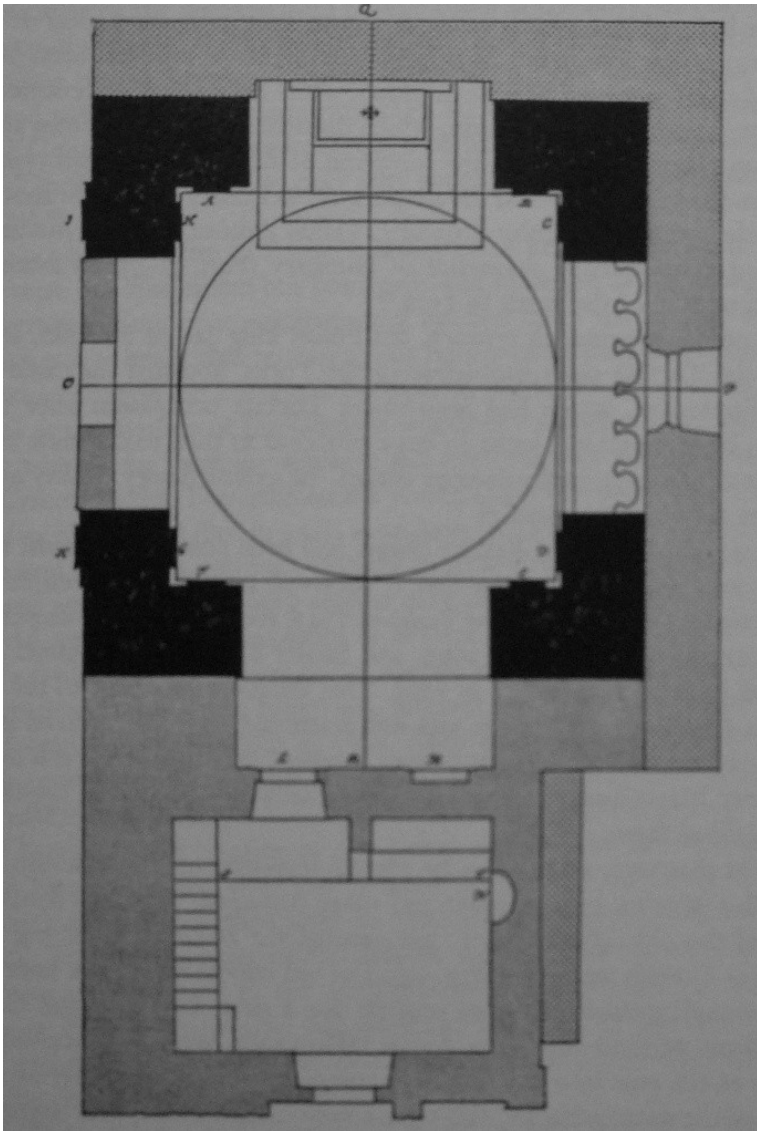
Ostřihom



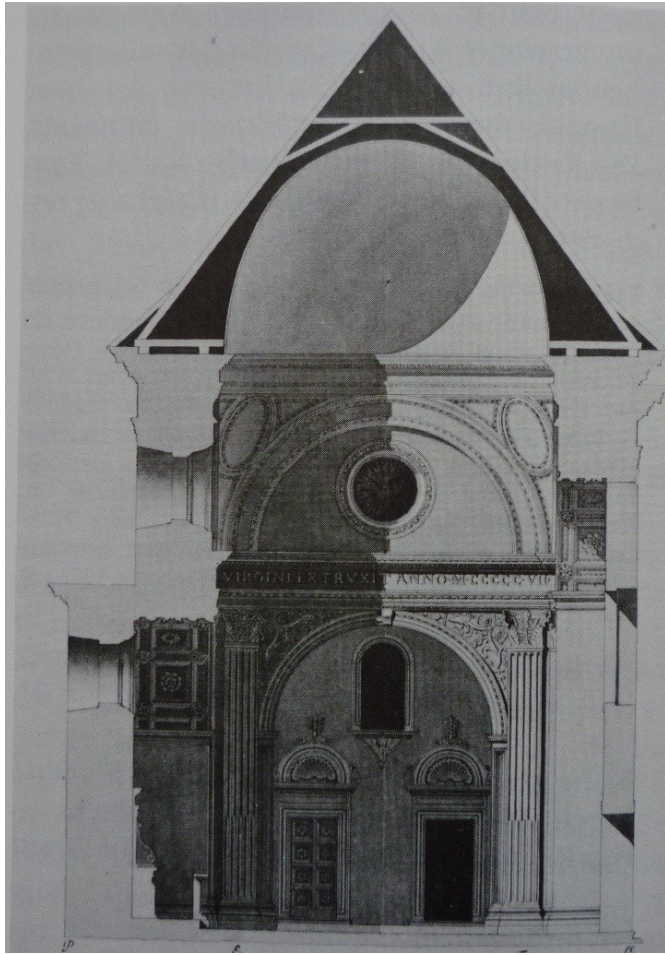
91 View towards the altar wall of the Bakócz chapel, begun 1506. Esztergom, Cathedral



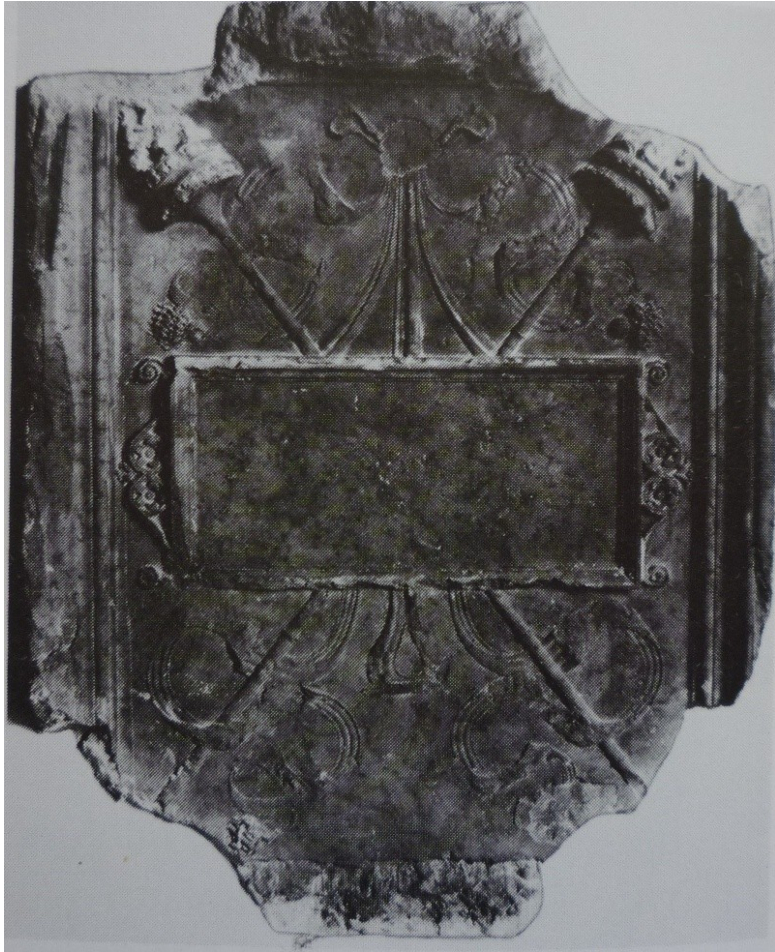
92 Stall wall of the Bakócz chapel before transformation. Drawing by J. B. Packh, 1823. Budapest, Museum of Fine Arts



91 View towards the altar wall of the Bakóczy chapel, begun 1506. Esztergom, Cathedral



THOMAS BAKOCZ DE
ERDEVD CARDINAL
STRIGONIEN DICA
VIT ANNO M D VI





96 Arches and capitals with a part of the inscription frieze. Esztergom, Bakócz chapel





98 Giuliano da Sangallo: Cappella Barbadori in the sacristy of Santo Spirito, 1489-97. Florence

Andrea Ferrucci,
oltář v Bákocziho kapli,
1519

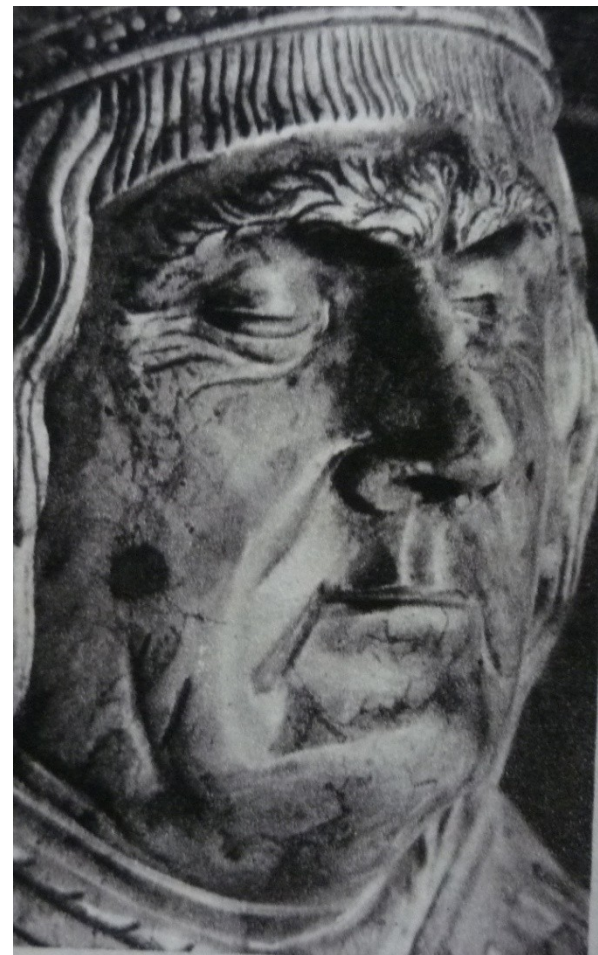


Ostřihom, bývalý arcibiskupský palác, personifikace Ctností, před 1495



Polsko a počátky renesance za Zikmunda Jagellonského

Zikmund Jagellonský



Krakov, Wawel



Franciscus Florentinus či Italus
(od 1502 – do 1516)

Mistr Benedikt
od 1516

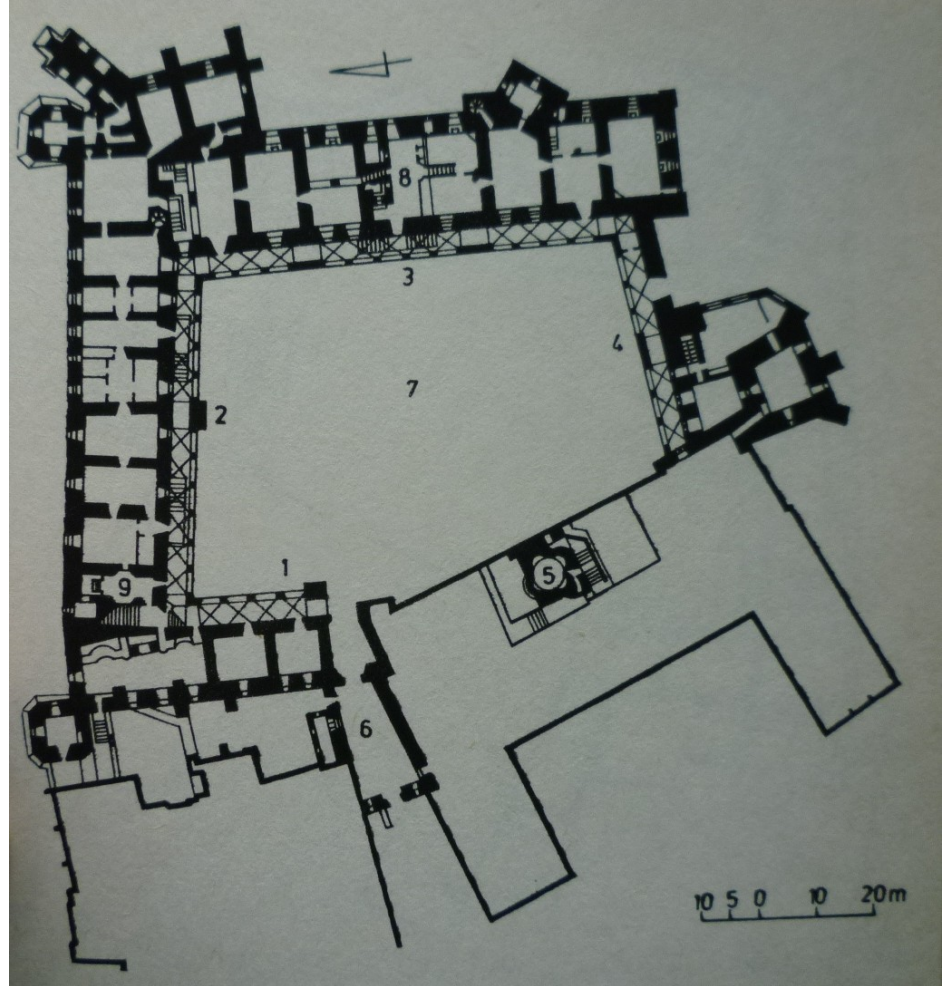
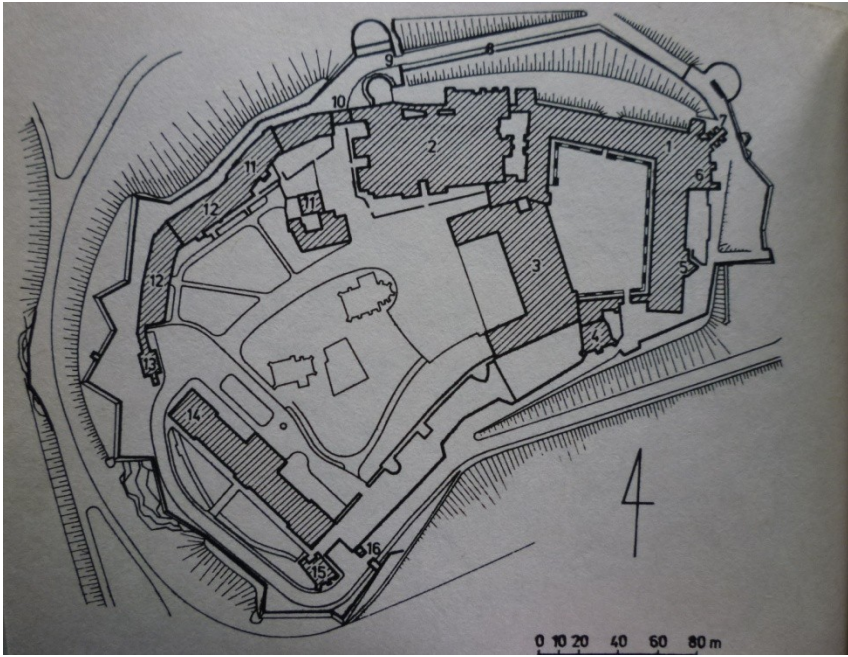
Bartolomeo Berrecci z Pontassieve u
Florencie – 1517 - 1537

Hrobka krále Jana Olbrachta Jagiella – 1502-05 na Wawelu





Benedetto da Rovezzano – hrobka
Ganfaloniera Soderiniho,
Florencie, S. Maria del Carmine,
kolem 1509



Krakov, Wawel, královský palác, 1507-1536

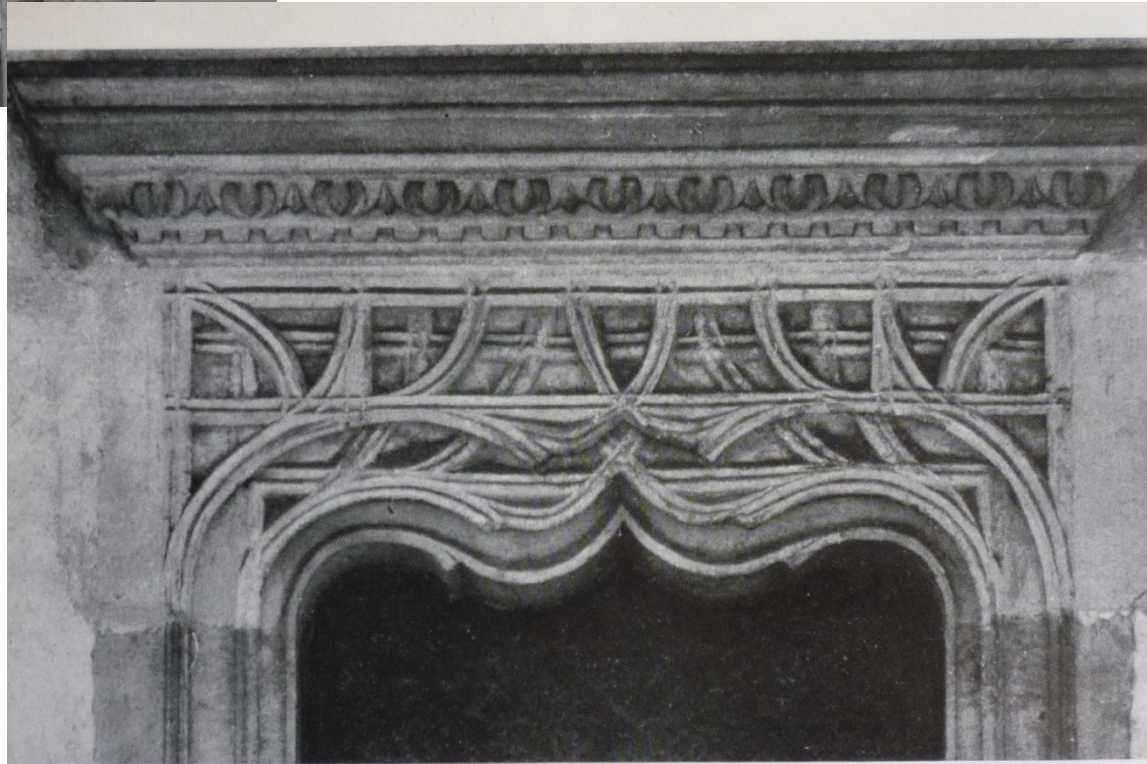




Wawel, královský
palác, přestavba a
arkády
1502-1540

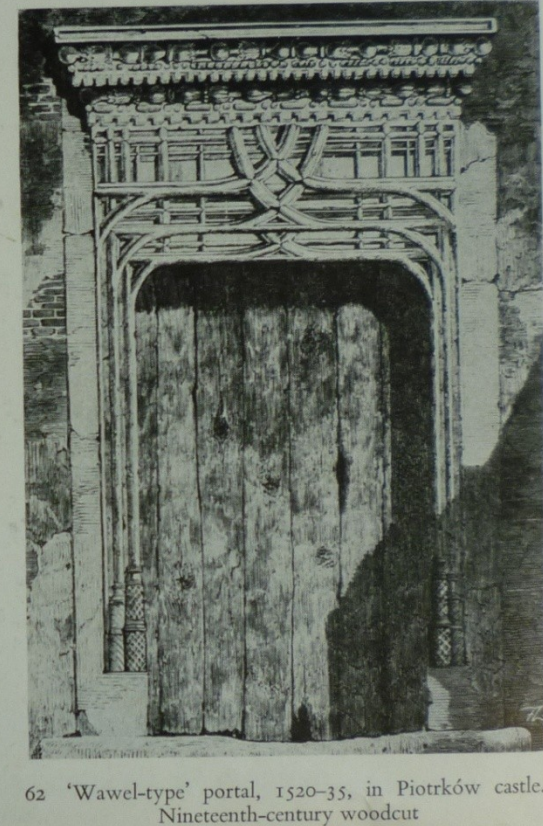
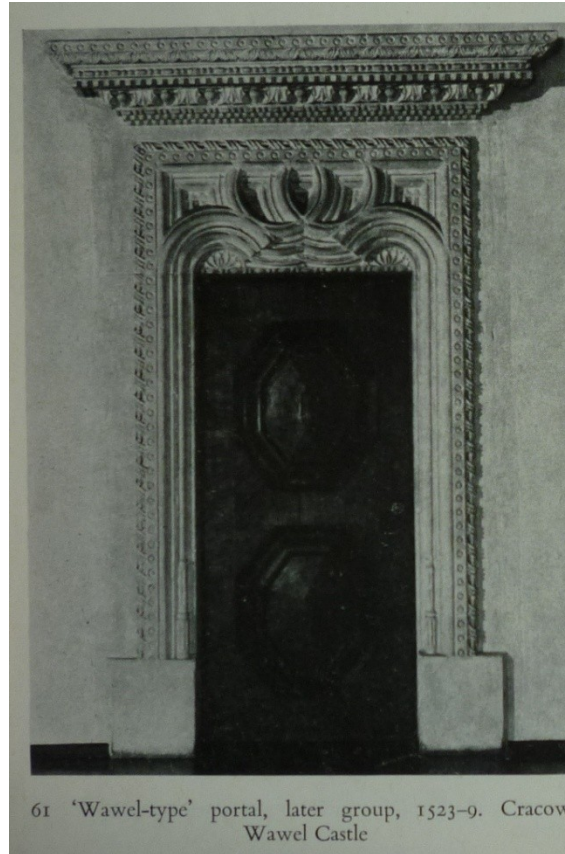
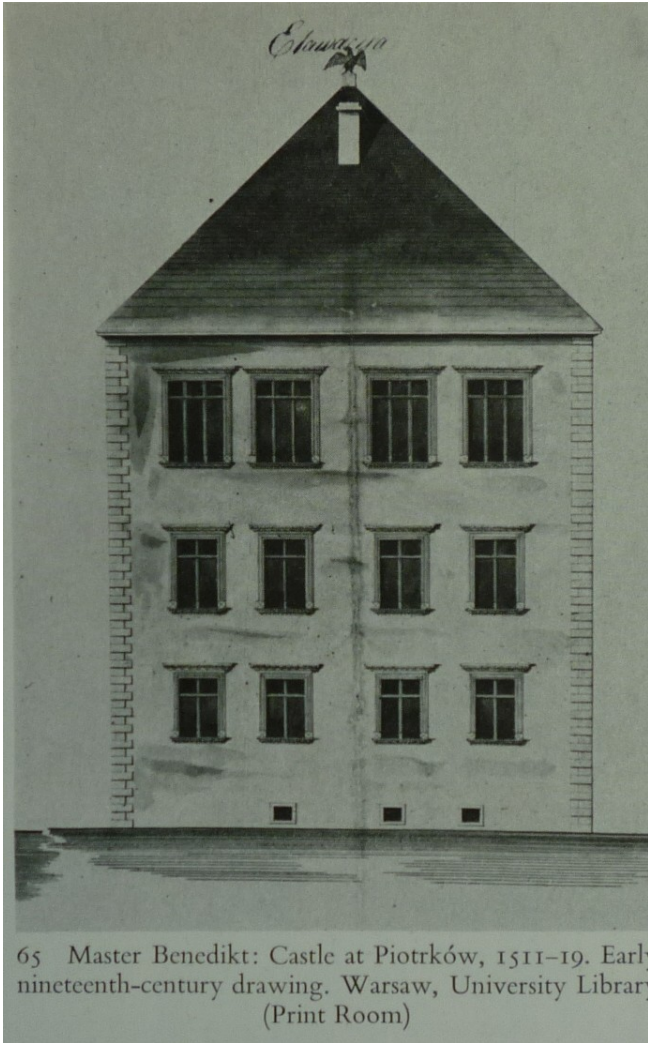






60 'Wawel-type' portal, earlier group, 1507-16. Cracow, Wawel Castle

Mistr Benedikt – Piotrków – rezidence pro krále Zikmunda 1511-19





66 'Wawel-type' portal, 1530s. (Wall paintings late sixteenth century)

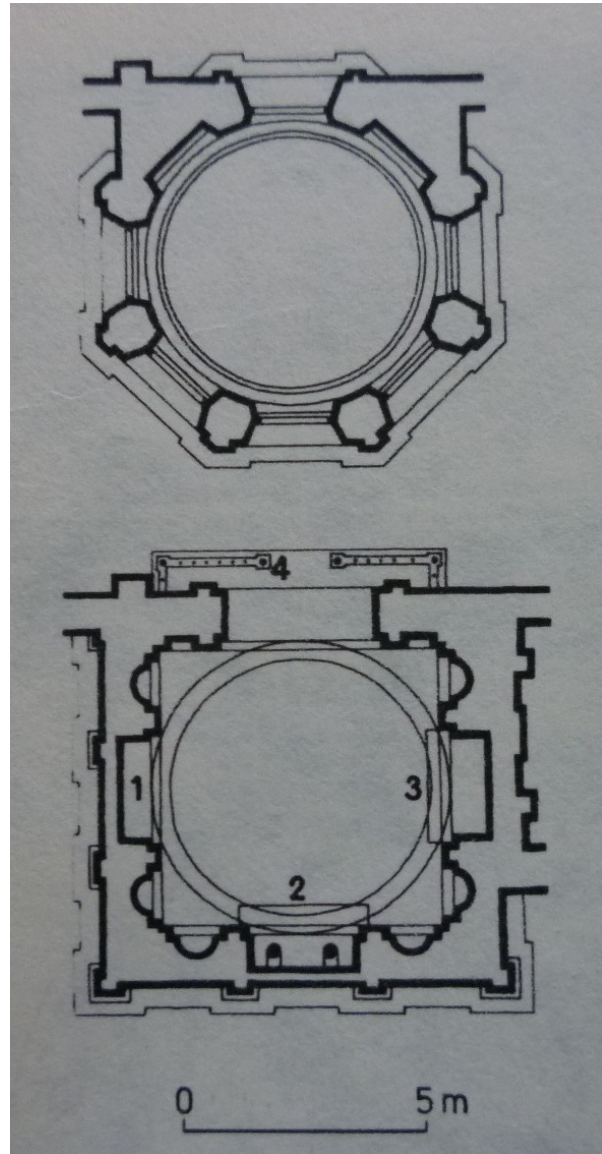
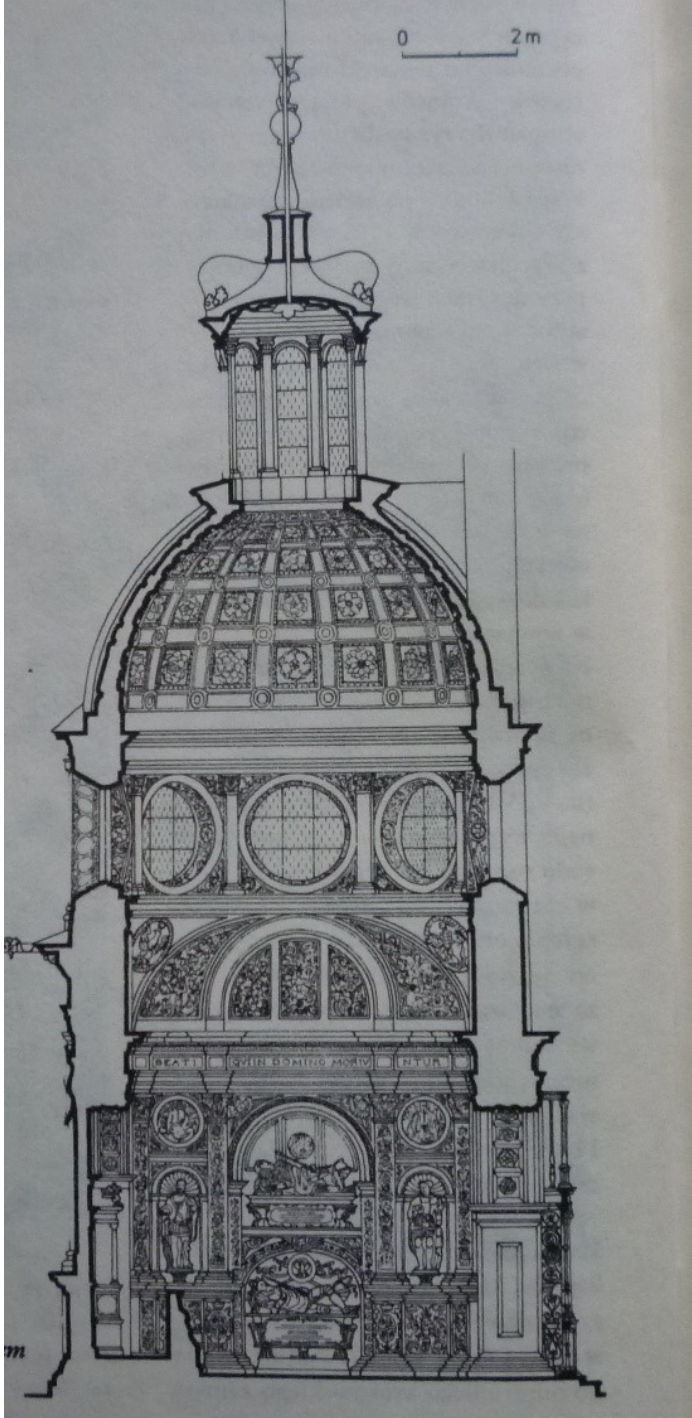


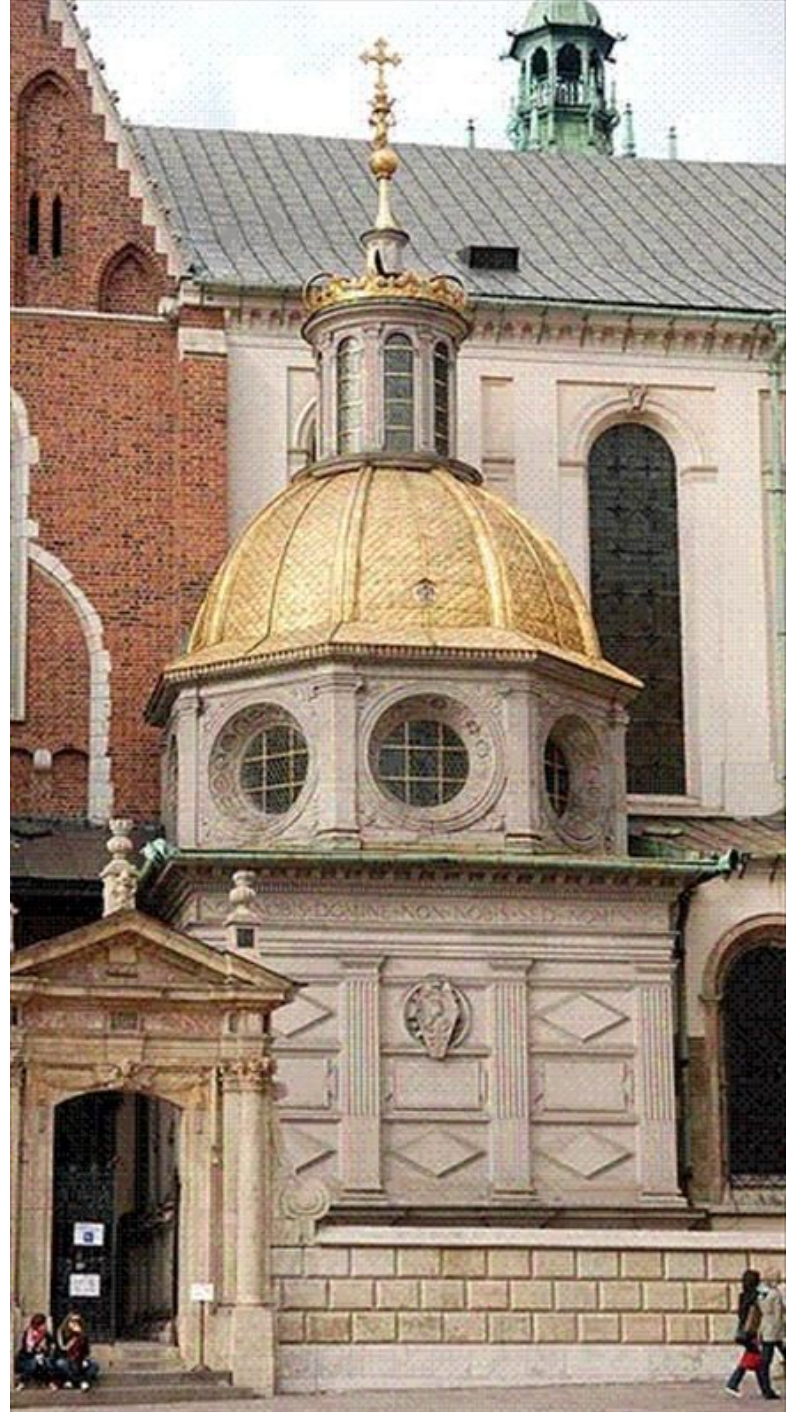
67 'Wawel-type' portal, about 1540. Jaroměř, Church

Krakov, Wawel, Zikmundova kapele, Bartolomeo Berecci,
1517-1533

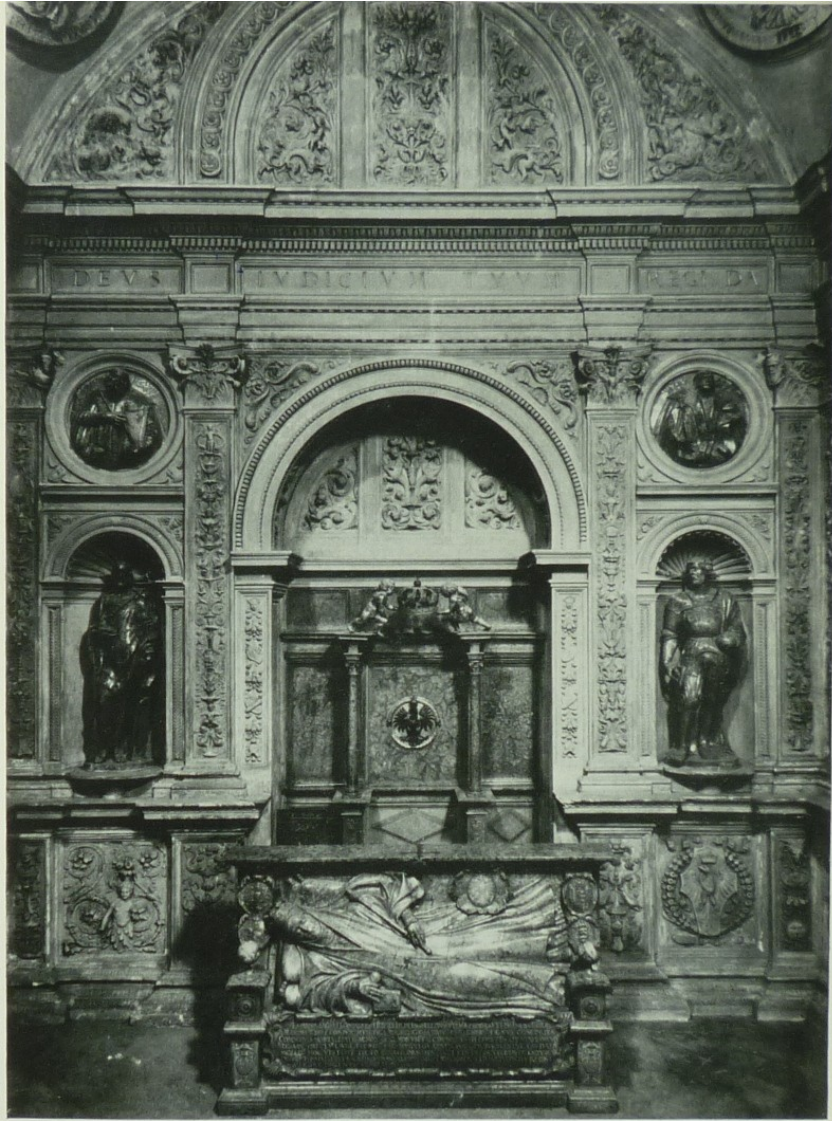








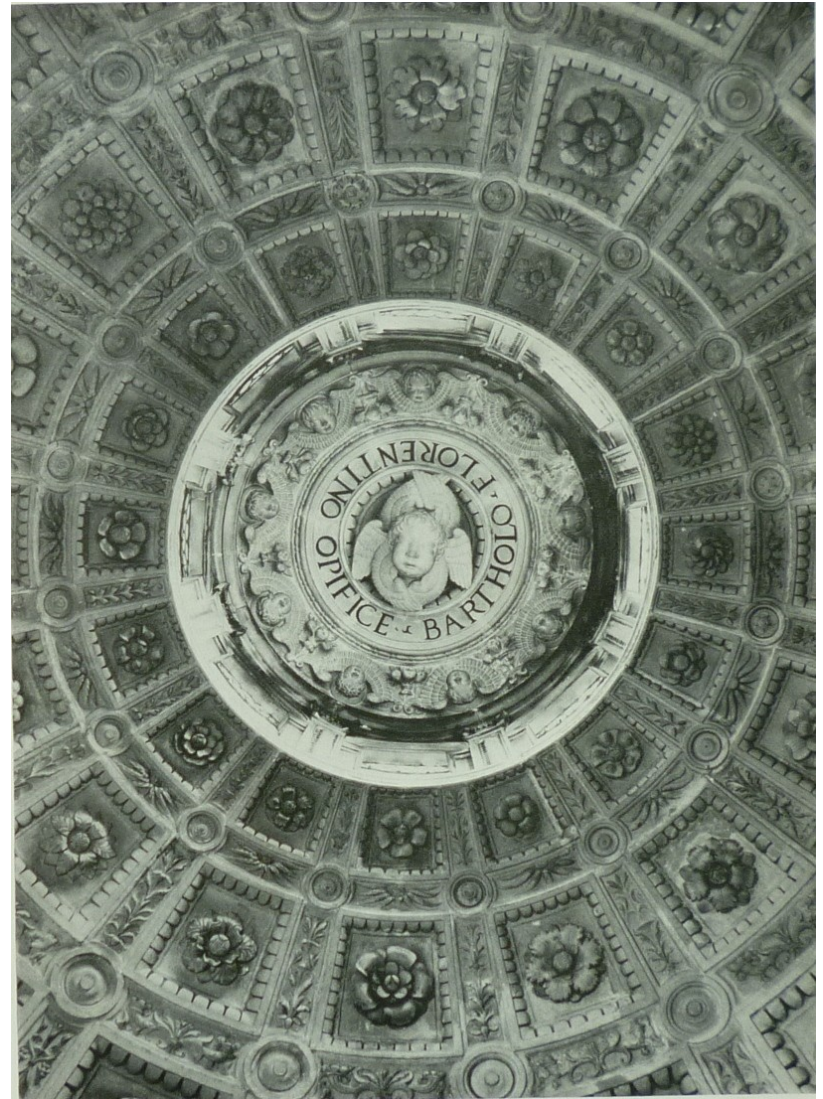
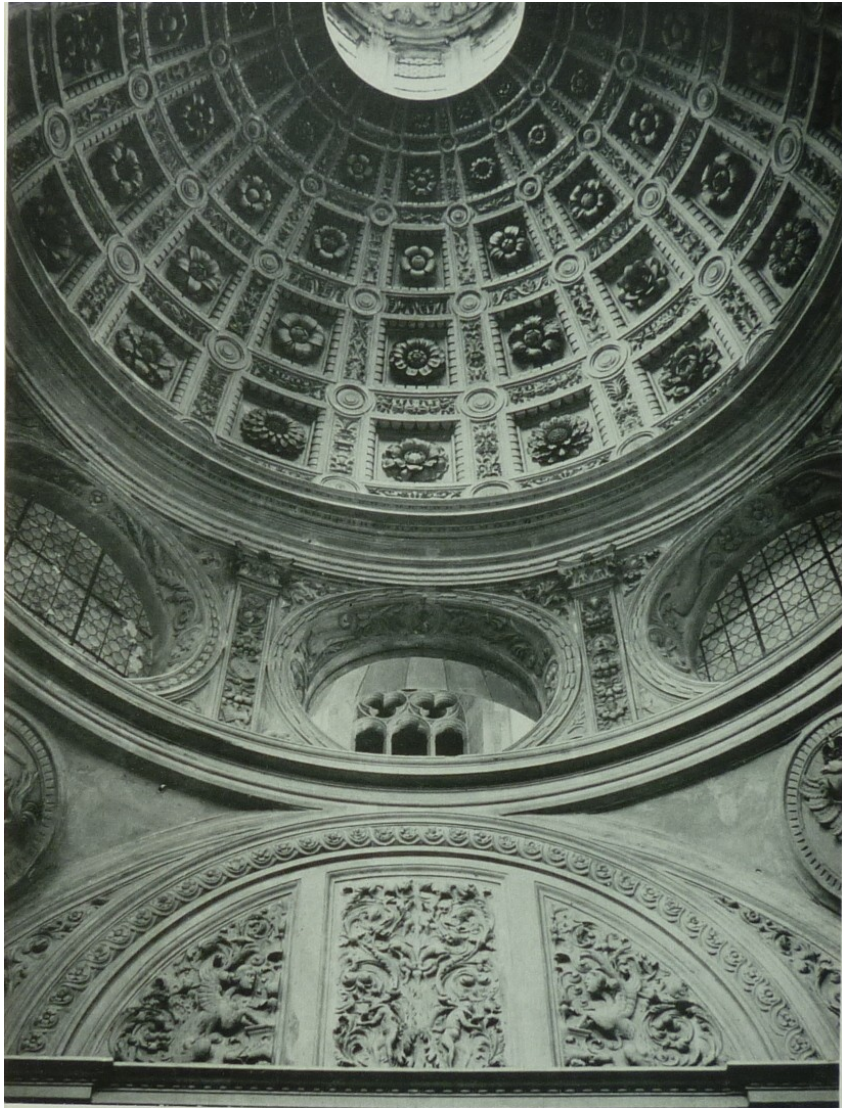




103 Bartolommeo Berrecci: Sigismund Chapel. Interior towards the royal throne. Cracow, Wawel Cathedral

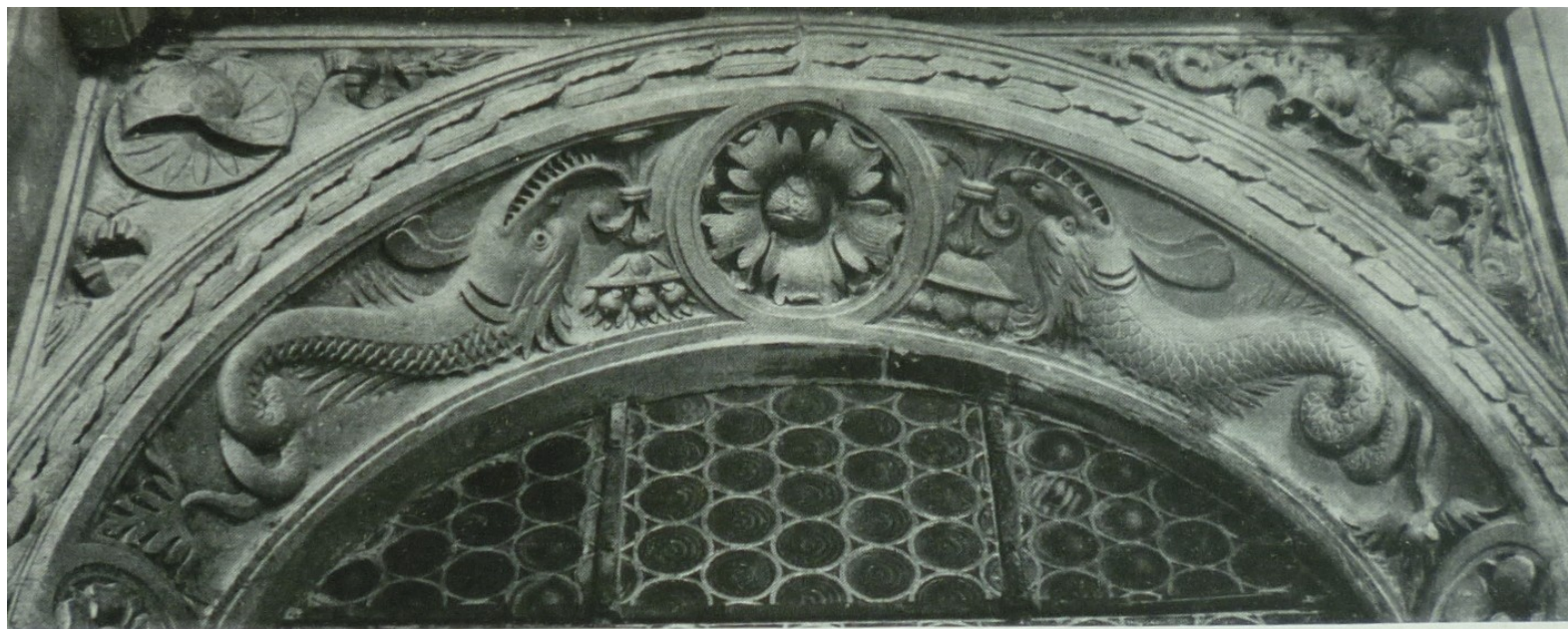


106 Bartolommeo Berrecci: Sigismund Chapel. Corner of the royal throne wall and the tomb wall.





109 Bartolommeo Berrecci and his workshop: Tympanum above the entrance wall (with Adam and Eve). Cracow, Wawel Cathedral, Sigismund Chapel





112 Bartolommeo Berrecci and his workshop: Triton and nereid. Field to the right in the tympanum above the throne wall. Cracow, Wawel Cathedral, Sigismund Chapel



115 Roman sarcophagus with tritons and nereids, beginning of third century A.D. Rome, National Museum



116 Roman sarcophagus with tritons and nereids, first to second century A.D. Boston, Museum of Fine Arts



118 Bartolommeo Berrecci: Venus Anadyomene (?). Tympanum above the altar wall. Cracow, Wawel Cathedral, Sigismund Chapel





B. Berrecci, kaple Piotra Tomického na Wawelu, kolem 1539



Hrobka Sigmunda Vasy, kolem
1610

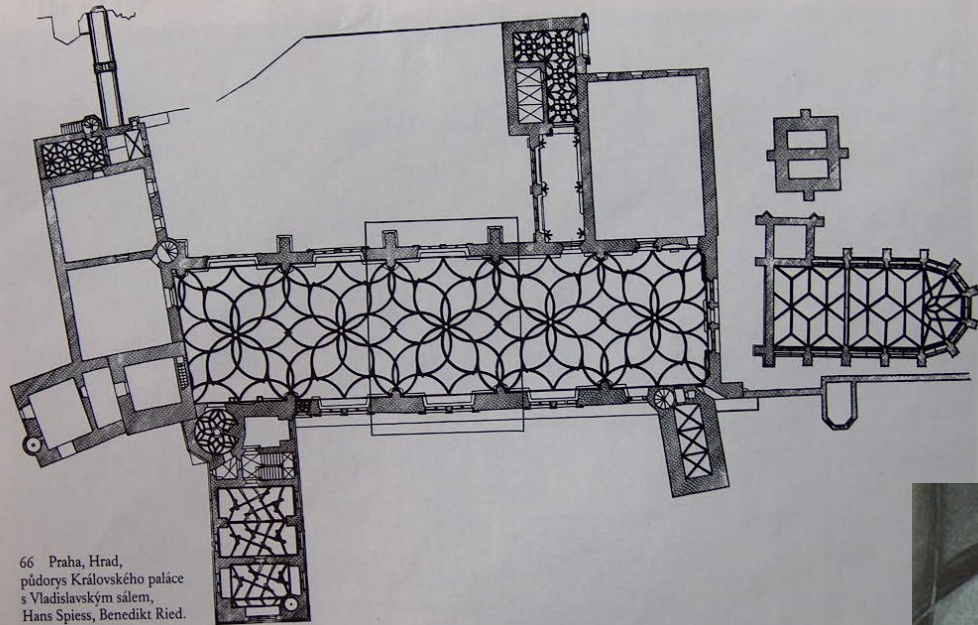


Čechy





- Matthias Grünewald,
Nesení kříže z oltáře v
Tauberbischofsheimu,
1525

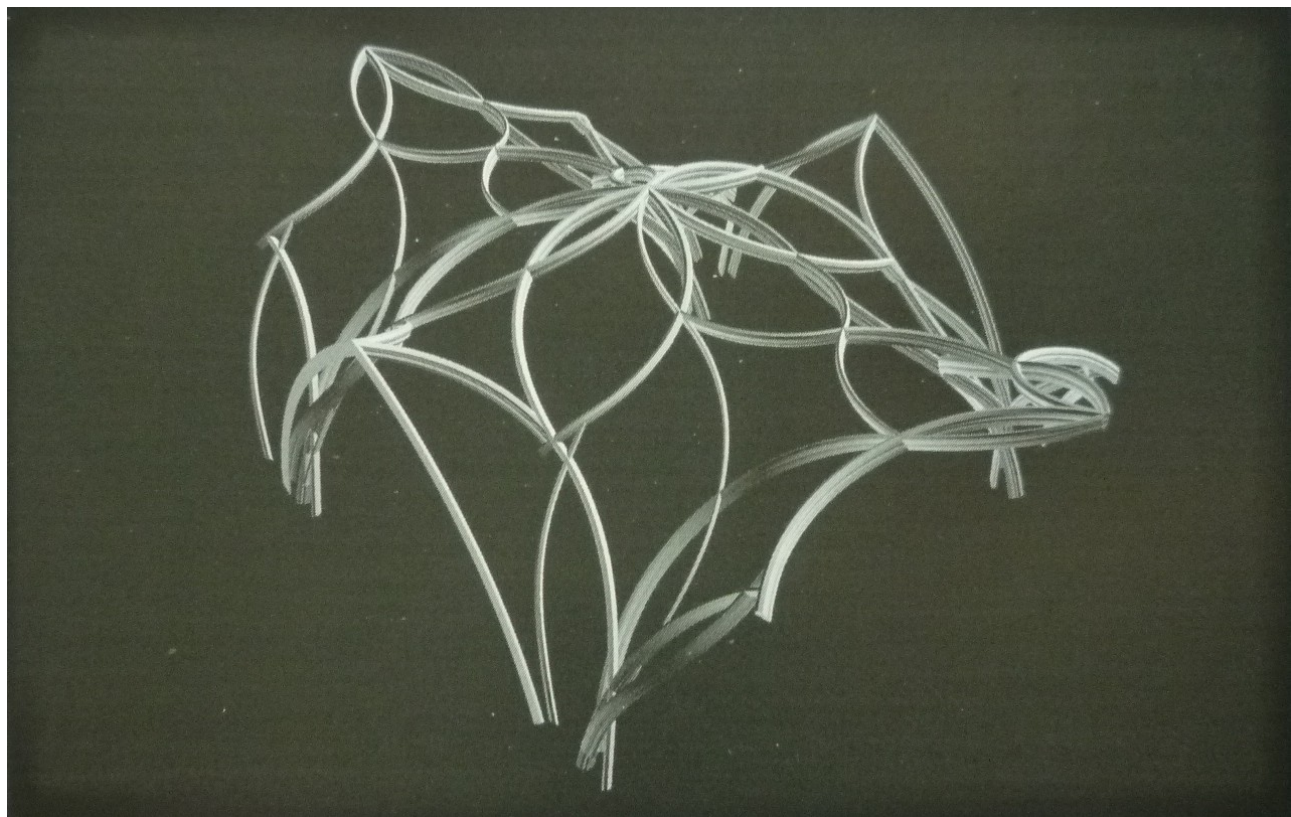


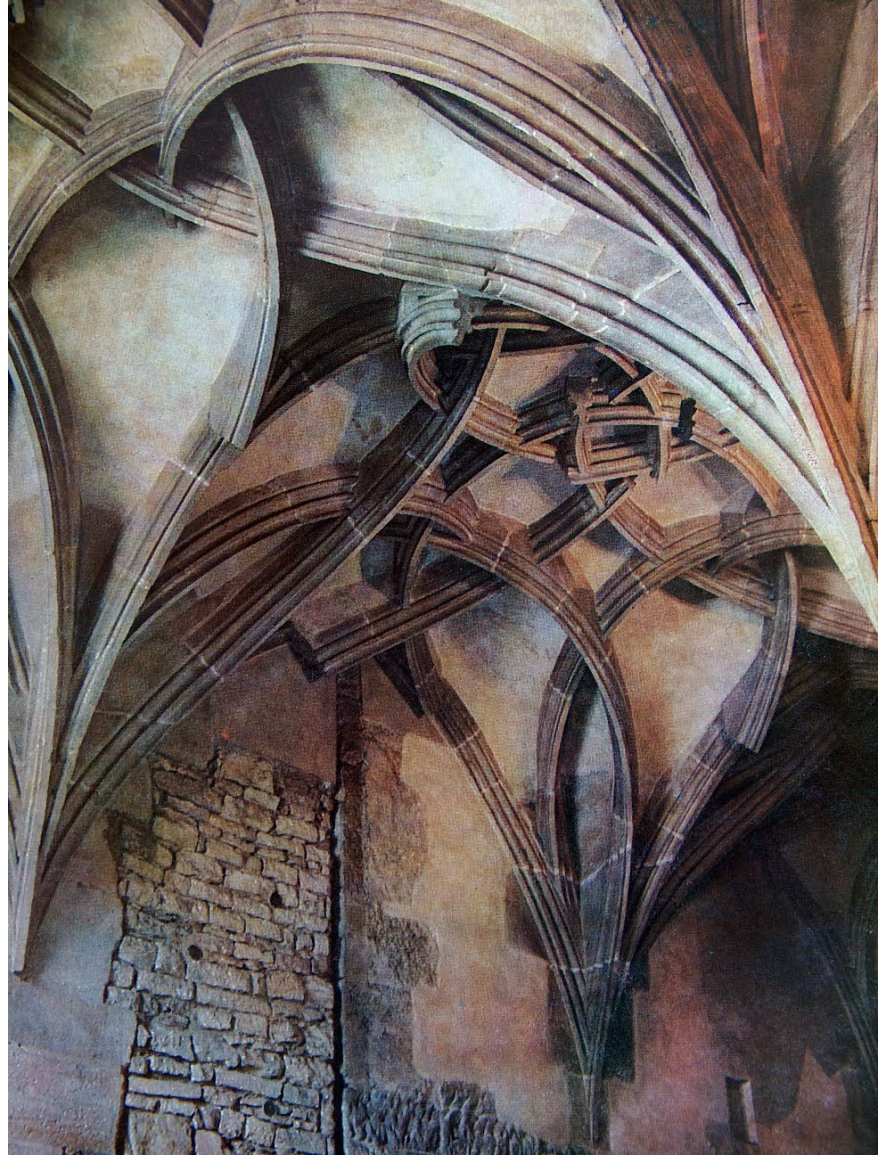
66 Praha, Hrad,
půdorys Královského paláce
s Vladislavským sálem,
Hans Spiess, Benedikt Ried.

Benedikt Ried – pozdně gotický virtuos

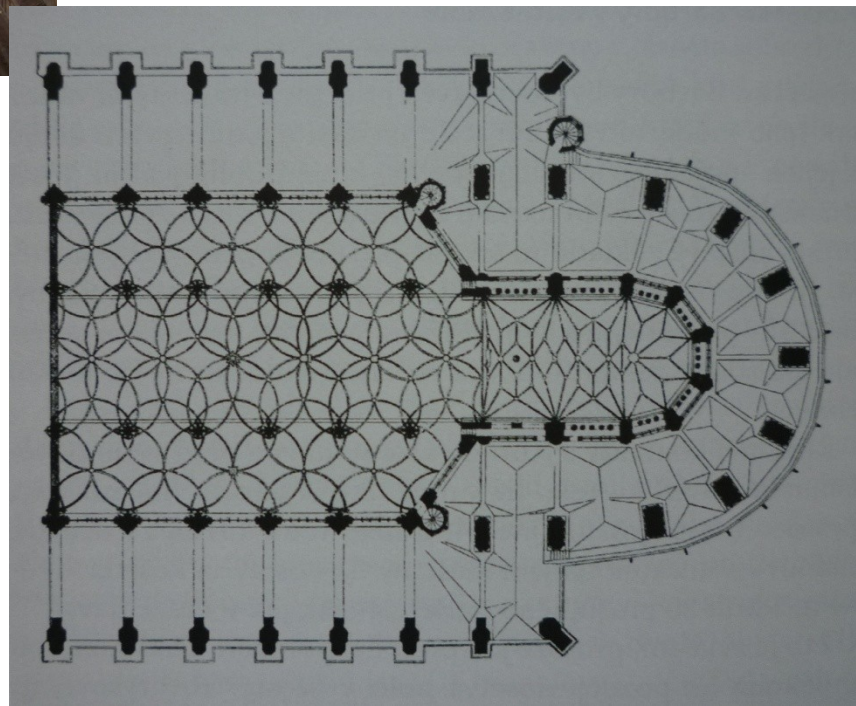


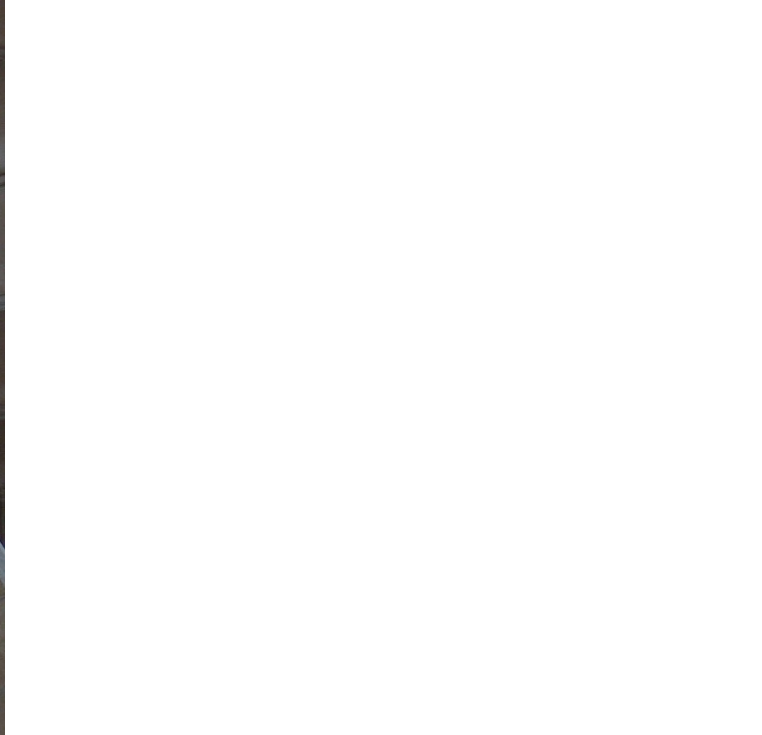


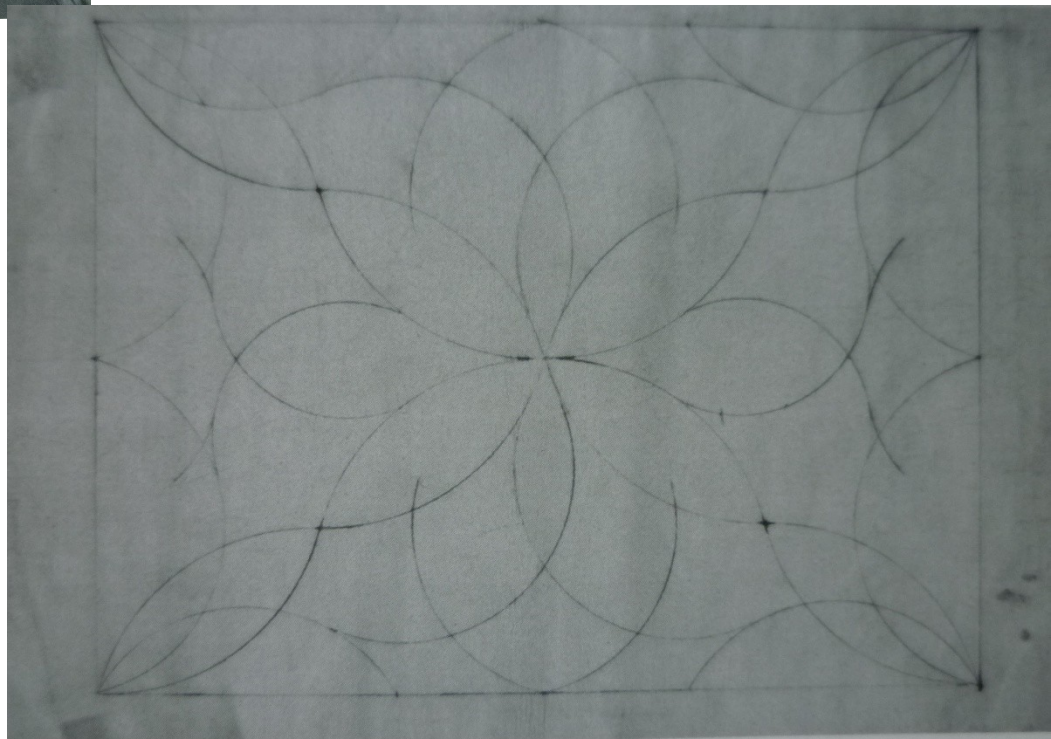
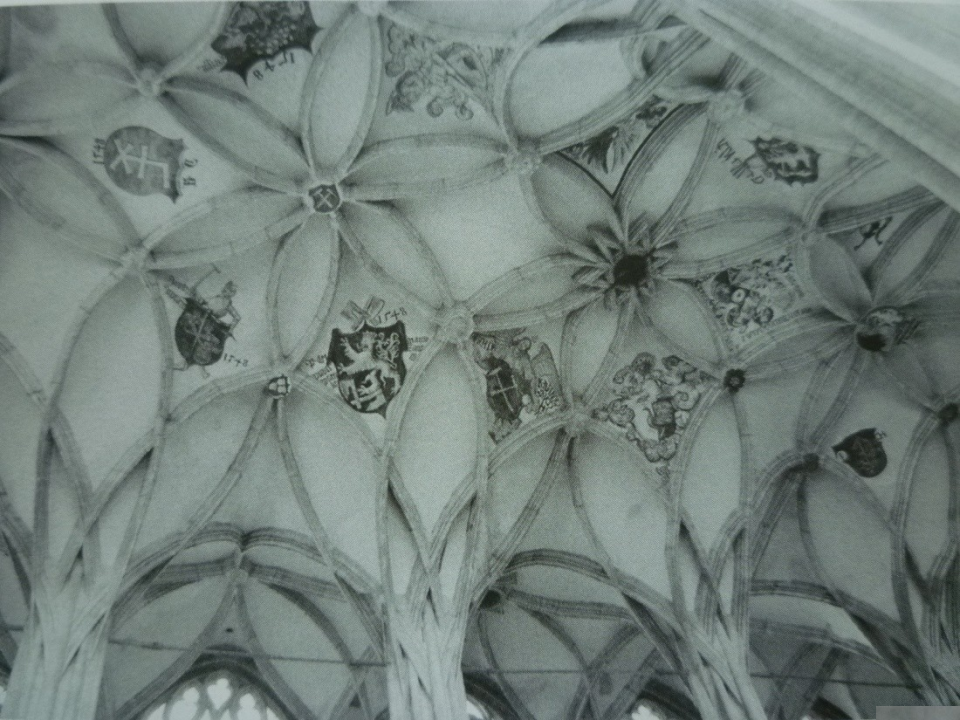


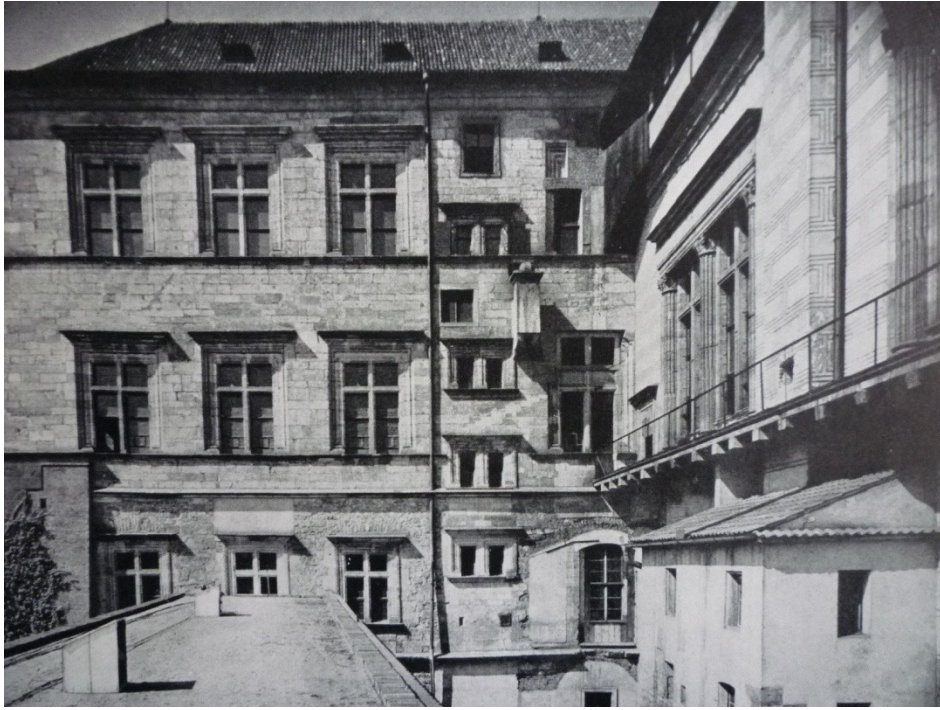












Praha - Urbino









5. Praha, Hrad, Ludvíkovo křídlo, portál; před 1509



6. Praha, Hrad, Ludvíkovo křídlo, portál v prvním patře; před 1509



Praha, Hrad, vstupní portál na tzv. jízdecké schodiště; do r. 1502



8. Praha, kostel sv. Jiří, jižní portál; z doby kolem r. 1520











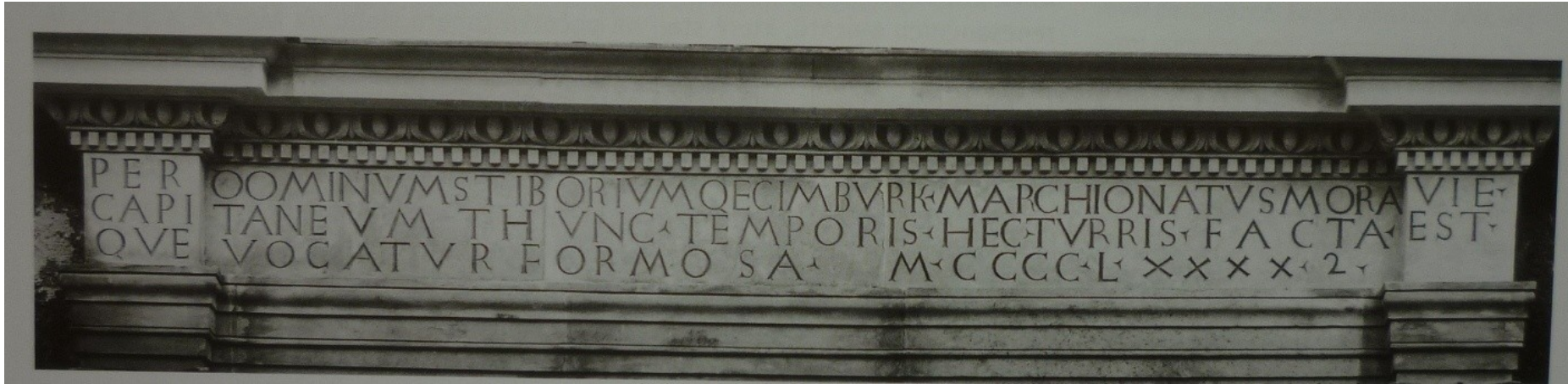


Praha – portál na Jezdecké schodiště – portál kostela S. Bernardino v
Urbinu



Praha – riedovská „edikulová“
architektura – „kvazi-
renesance“



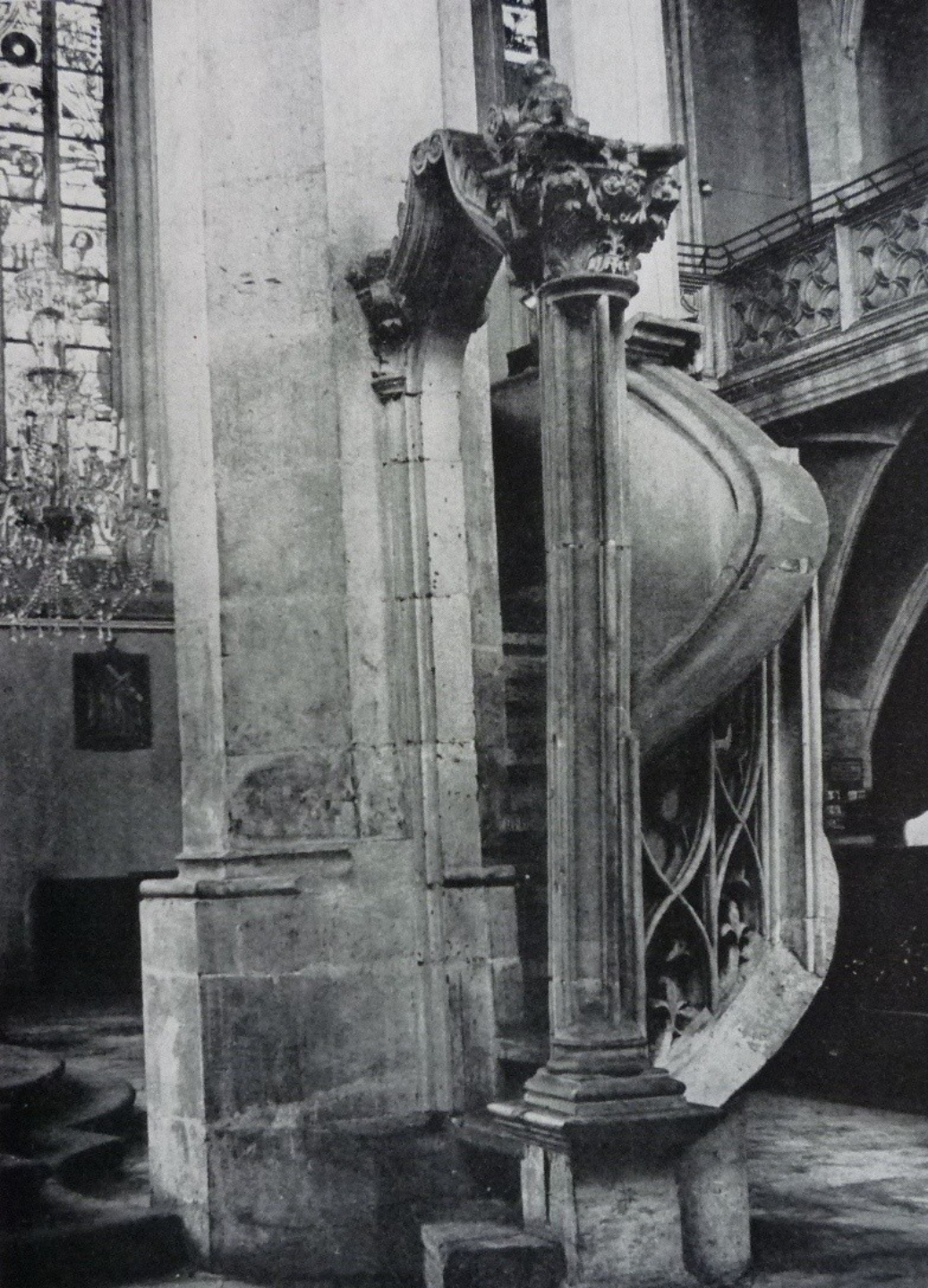








Mistr IP, oltář sv. Jana Křt. v P.
Marii před Týnem, kolem 1522



- Louny, kostel sv. Mikuláše, kazatelna, před 1540



Dům čp. 551 na Staroměstském
náměstí, 1531







551
STARÉ MĚSTO
PRAHA 1



Nymburk, portál radnice; Chrudim, sv. Kateřina, po 1530



Doubravník, kostel nalezení sv. Kříže, po 1535, Most, vstup na emporu





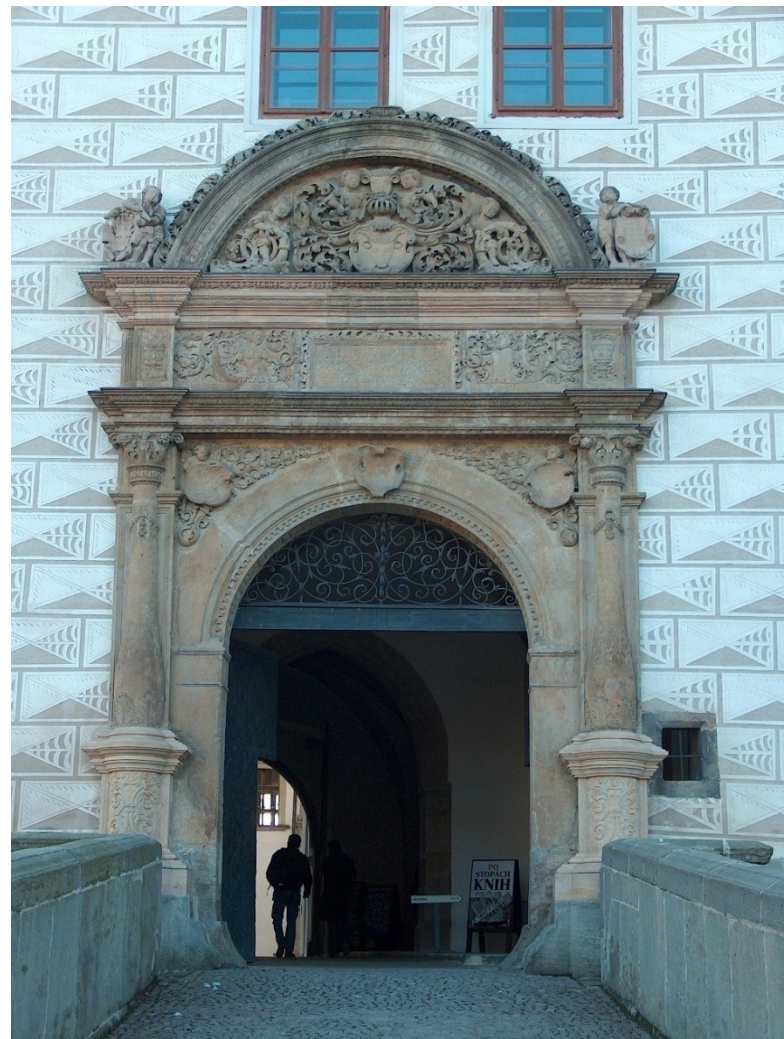


Pardubice, sv. Bartoloměj,
portál, 1519



átál zámku 1529





Drážďany, zámek
Georgenbau: 1530-1535 ,
portál







Pardubice, zámek,
portál v nádvoří, po
1530





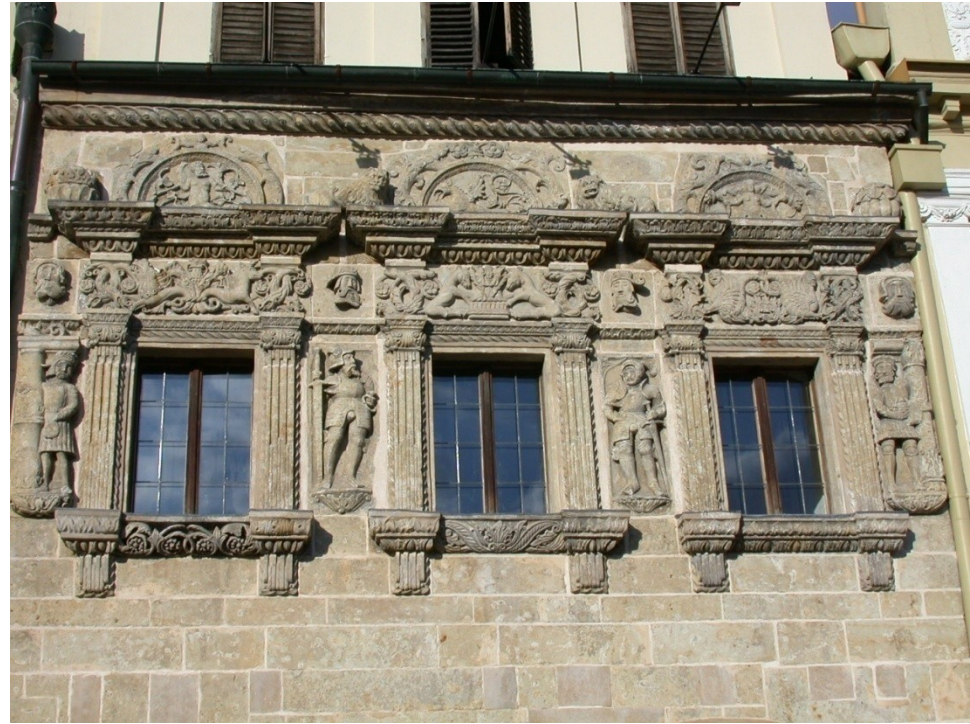


Pardubice, zámek, parapet mostu, 1543 – „perníkový styl“





Litomyšl, Dům U rytíře, po 1540





Jáchymov, západní portál
kostela a portál na chór, po
1534



Jáchymov, portál domu č.p. 139; Bečov, portál zámku, před
1540



Chomutov, portál zámku, kolem 1530 (Petr Heilmann ?)

