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Sacral Architecture in the Moravian-Silesian Country in the Period of Religious Tolerance: Architecture, Iconography, Liturgy. Roman Catholic, Lutheran and Helvetic Sacral Architecture and its Socio-Cultural Environment.

The aim of this thesis is to present factors that influenced the eventual appearance of the churches in Moravia and Austrian Silesia around the year 1800, and the paintings and sculptures located in them. Possible influences between sacral architecture, painting, and sculpture in the area under observation and among Austrian, Prussian, and Hungarian regions are investigated. This research should explain the particularities as well as the coherence of the sacral building production in Eastern Europe during the Tolerance period (1781–1849).

The research is focused on different ways of interior design, especially different types of galleries, and how this design is influenced by the type of worship in different Christian convictions. Special attention is paid to whether the existence of different confessions in close proximity or even sharing one church influenced the appearance of the building and the furnishings. Despite restrictions and standardized plans, the appearance of external facades can also be exposed to similar issues, as many artistic forms appear to have been used despite different convictions. The question remains, however, whether this is solely due to utilitarian efforts to limit the possibilities of Protestants, or to simplify and centralize the Roman Catholic Church and its visual culture.

One topic of this thesis is the form and location of church furnishings, manifested by a specific type of furnishing that combines two different elements - the pulpit and the altar - into one unit. The pulpit was elevated to the altar, and they were legitimately joined together because the Lutheran Holy Communion ceases to be perceived as a sacrificial act and becomes a means of grace of God. To date, only three pulpit altars have been preserved in the area under observation, but there were more Kanzelaltars around the year 1800. The question is whether it is also a reflection of theological ideas or the adoption of artistic models. In the case of Kanzelaltars from Austrian Silesia, their use seems to depend on the influence of Prussian Lutheran rural architecture, which was created according to standardized plans. Concerning pulpit altars in Moravia, the tradition can be expected to be transferred due to the arrival of Lutheran preachers from Upper Hungary.

Another topic of this work is the specific socio-cultural environment of this period: how the General Building Authority functioned, the migration of clergy and their scholarships in Austrian or Prussian regions, relationships between different Habsburgian countries

and regions, political strategy of Joseph II, relationships between the different Christian churches situated close to each other, attitude of the nobility (whether Protestant or Catholic) to the newly established parishes and granting various building exceptions (such as a tower with bells or semi-circular windows), hymnbooks used, development of liturgy, etc.

The dissertation thesis will mainly apply the approach of form-interpretative and cultural-historical method based on art-historical basis. Equally important will be the detailed explanation of the "context" of buildings as well as their socio-cultural function in order to achieve the set objectives. After the critical study of sources and literature, the findings will be put into the context of Eastern European sacral architecture, its paintings and sculpture, and into the socio-cultural context. The result will be not only quantitative and analytical knowledge and appreciation of the constructions, but also integration of artistic-historical research on sacral space and visual representation of the confessional identity in Eastern Europe into the perspective of social-historical-religious research.