

Římov – South Bohemian Jerusalem

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Abstract

Římov is located in southern Bohemia, about 12 km south of České Budějovice and 13 km northeast of Český Krumlov. This is one of the finest examples of baroque landscape stemming from Catholic mysticism, created by combining landscape, architecture, and the arts. The essence of the value of the Římovsko consists mainly of a large pilgrimage complex with a distinct spiritual and ideological content emphasizing three fundamental moments of the history of salvation: The preparation for salvation is personified through the Virgin Mary in the Loretto Chapel with an extensive Marian cycle of murals in the surrounding cloister. The Christ's suffering, which brought hope of salvation to humanity (Calvary), takes place in the religious community in the Church of the Holy Spirit. In Bohemia, this is a unique topographic reproduction of the original in Jerusalem. On one side is the Mount of Olives and on the other is Calvary with the Holy Sepulchre. The most famous era of this pilgrimage place is associated with the activities of the Jesuits. They came to the village of Dolní Římov in 1626 and worked there until the abolition of the order in 1773. At the core of the pilgrimage place is the Loretto Chapel with the Church of the Holy Spirit in the centre of the village and a unique Way of the Cross runs through the village and also through open countryside of fields and forests around the village and along the Malše River. This complex consists of small chapels, large buildings, and three gates. Several chapels are decorated with wall paintings, panel paintings, sculptures, and painted wooden sceneries.

Key words: Place of Pilgrimage, Stations of the Cross, Calvary, Cultural Landscape, Monument Care.

Introduction

The Římovsko lies in the territory of the South Bohemian Region, the district of České Budějovice, about 12 km south of the city of České Budějovice and 13 km northeast of the town of Český Krumlov. It is a unique example of the holy landscape built as a topographic copy of the city of Jerusalem. In 1996 the landscape preservation zone that occupies an area of 1.2 km² and cover cadastral territories of Římov, Branišovice and Dolní Stropnice was by the Regulation of the Ministry of Culture of the Czech Republic No. 208/1996 of Coll., on declaration of the territory of the selected parts of landscape wholes, proclaimed for the preservation zone. In 2018 the whole area was by the Decree of Government No. 23/2018 of 31st January 2018, on declaration of some cultural monuments for the national cultural monuments, risen to the national cultural monument. Thus, an extraordinary value of the village of Římov, which belongs to one of the most magnificent examples of the baroque landscape arising from Catholic mysticism and created by connection of landscape, architecture and art, was appreciated.

The most remarkable part of the complex is unique Calvary, in a broader sense rather the Passion Way being located in the open landscape – in a village, in lands, in the forest and at the Malše River – transferring here the mystery of Jesus Christ Calvary from the Holy Country (Buben 2012). Among the Passion Ways in Bohemia it is an absolute unique object – a topographic „reproduction“ of the original in Jerusalem, where on one side is the Mount of Olives and on the other is Calvary (Golgotha) with the Holy Sepulchre (Šámal 1941).

The baroque artists perceive the landscape in its spiritual meaning as a part of the holy scene of action (landscape sacralization) (Royt 1995), they artfully involve it into the religious drama utilizing its diversity in alternating impressions, as Jesuits did with fantastic splendour in dramas – including the Passion plays – full of religious poetry, with which immediately after their coming in Prague won a unique success (Šámal 1941).

The Římovsko represents a unique baroque complex with remarkable spiritual and subject matter. It is a theological statement inscribed into the stone and landscape emphasizing three fundamental moments of the history of salvation. The Chapel of Loretto in the midst of cloisters complemented with a Marian cycle of murals refers to the preparation for salvation personified through the Virgin Mary, Mother of Jesus and Mother of Church, who in Nazareth accepted the Archangel's Annunciation on the Conception and Birth of the Son of God. The second moment materialized in twenty-five Stations of the Passion way meditates on penance for human sins that the Christ through his suffering underwent and brought hope of salvation to humanity being realized in the Church created by sending down the Holy Spirit, which is a moment emphasized by the Church of Holy Spirit (Buben 2012, Royt 1995). The glory of the place of pilgrimage is testified by Bohuslav Balbín through a notice in the book *Diva Montis Sanctis* (1665) estimating an annual number of visitors of the village of Římov to 80,000 pilgrims (Royt 1995, Šámal 1941).

Landscape framework

The Římovsko lies in the Velešínská Upland, at the eastern edge of the Kaplická trench, which is a part of the Novohradské foothills (Demek–Mackovčín et al. 2006). The territory is on the west marked off by the watercourse of the Malše River, from the south adjoins the water reservoir of Římov built in the years of 1974 to 1978, on the northeast it is the Římovský Brook, which in the northern part of the territory inflows into the Malše River, and flows through the territory. The soil substrate is cambisol, the climate is slightly warm, characteristic by long, warm and dry summer and short, slightly warm winter with a short duration of snow cover.

The landscape in the catchment area of the mean course of the Malše River is a typical upland with the altitude of 400 up to 450 m above sea level. It is modelled by soft shapes of ridges and mounds reaching a peak at a spot height Na Vrchu (574 m a.s.l.) over the village of Krasejovka west of the village of Římov. One of the ridges going eastbound turns above the river northbound and just in these particular places, on the eastern part of the ridge, the village of Římov was founded at the edge of the Malše River valley. The slight ridge continues northbound and is terminated by an oval mound called the Mount of Olives (453 m a.s.l.). While the majority of the Římovsko territory is created by erosion-denudation slopes sloping 2–5°, the eastern part of the landscape preservation zone is formed by the floodplain of the meandering Malše River, accompanied by distinctive forested slopes of opposite right banks. The concave shapes of terrain enable panoramatic views and outlooks of the villages of Strážov, Doudleby or St. John over Malše.

Into this picturesque landscape resembling due its profile Jerusalem, twenty-five Stations of the Passion Cross Path was set up in the course of the 17th and 18th centuries. About six kilometres long route leads at its beginning in the ridge position and creates a horizon in the gradual undulating landscape, further it continues in the deeply cut country road under the Mount of Olives, where it goes uphill over the rocky spit above the Římovský Brook up to the peak. Here it turns and goes downwards, crosses a small drying brook Cedron and continues in the meander of the Malše River to the place, where the watercourse of the Malše River swiftly meanders into its original direction. From here it starts rising along the concave steep terrace above the river back to the centre of the village of Římov, where the last stations are situated in the slope above the Malše River. It can be presumed that the original concept took into account the striking siting of some objects of the route on the horizon and also their dominant effect in the originally less forested and less urbanized landscape. The whole territory makes a well-balanced impression, to which a considerable proportion of meadows, who's the most valuable growths are particularly in the floodplain of the Malše River, contributes. Although the complex itself is not generally forested, the natural framework of ridges and opposite banks covered with coniferous and mixed forests, can be seen here (Storm 1998).

History of territory and transformations of its character

At the end of the 8th century the area of Pomalší became the area of Slavonic settlement. In the places, where the Malše River gradually leaves its steep channel and where it was possible to ford it, the Slavonic ancient settlement of Branišovice that became an important strategic and guarding point of the Slavonic inhabitants in the hitherto relatively sparsely and little populated region, was founded at that time in the strategic position on the spit above the right bank of the river, directly opposite the village of Římov (Storm 1998, Kovář 1998).

The village of Římov itself – originally Lower and Upper Římov – occurs in the written sources first in 1395 (ČSÚ 2006), when the yard – maybe also fortress – belonged to Lord Mikšík of Římov (Kolektiv 1991), however, a village probably existed at the present place as early as the 13th century (Kovář 1998). Since 1541 the Římov estate was in holding of noblemen Ojířové of Protivec. At that time a brewery was founded here. In 1622 the Royal Chamber confiscated the estate belonging to the heirs of Lord Ctibor Ojíř of Protivec, who died a year earlier, due to the participation in the Estates's Uprising and four years later it was as confiscated property sold to Lord Jan Oldřich, Prince of Eggenberg (1568–1634). Immediately afterwards he gave the property to the Jesuit's college in the town of Český Krumlov as a present so that the Jesuits might take care of inmates of the boys' seminary. The Jesuits kept the estate up to the abolition of the order in 1773, when the Římov's estate in the value of 11,800 florins was assigned to the Study and Religion Fund. In 1802 the Římov estate was bought by Lord Josef, Prince of Schwarzenberg, who sold it in 1814 to the Netolice burgher František Lang. After him the estate was owned by Mr. Josef Spatzierer (1821–1844) and consequently Mr. Václav Lorenz, who was the last Římov manorial nobility. In 1850 the village of Lower Římov became a separate political municipality. The allodial farmstead with a castle and a brickyard was then in the ownership of Václav's son Emil (1869–1879) and his widow Josefína (1879–1917), afterwards of Mr. Rudolf Jílek (1917–1937) and the brothers Dyk (1938–1948), whose heirs the castle with the lands of the former farmstead were returned to in 1992.



Fig. 1: Veduta of Římov of 1675 (Kovár 1998).

The core of the later place of pilgrimage became, apart from the Passion Way, the pilgrims' church in the village of Římov with the loretto and the nearby Holy Sepulchre. The loretos in our country as well as in the whole Catholic Europe, have been built since the 16th century being a typical symbol of the baroque period. They form typologically a specific group of constructions interconnected by the time of origin, purpose and a series of marks resulting from the dependence on sancta casa in Loretto. The Jesuits, who at that time served in Loretto as confessors, founded them very often. In 1584 the first sancta casa (Holy House), a replica of the parental house of the Virgin Mary, which was transferred from Nazareth to Italian Loretto at the end of the 13th century and finally finished by Bramante at the beginning of the 16th century, was built in the town of Horšovský Týn (Syrový 1987, Bukovský 2000). The permission to build loretto in the village of Římov was granted by the Prague's Archbishop Arnošt Vojtěch Cardinal Harrach on 20th July 1648. It was at least partly finished in 1650 and consecrated probably after finishing the cloisters in 1658. A statue of the Virgin Mary of Loretto of 1679 is worshipped in the chapel. In the years of 1652 to 1658 the square cloister with the rich decoration of the years of 1686 to 1698 was built around the Loretto chapel, which is typical for most of our loretto places of pilgrimage. Afterwards the construction of the Way of Passion started, originally probably in the form of columns with the fixed Passion paintings, which lasted to the first quarter of the 18th century. Improvements and repairs of individual stations continued practically continuously during the 19th and 20th century. Such combination of the chapel and cloister loretto Place of Pilgrimage appears only in the villages of Římov and Starý Hrozňatov, which has with the village of Římov a lot of things in common (Bukovský 2000). The Place of Pilgrimage with the Way of Passion was founded here by Cheb's Jesuits shortly after the construction in the village of Římov in 1664. Just as in the village of Římov the Way of Passion began with the Holy House and the Farewell Chapel and had at least 29 stations (Buben 2012).

The Jesuit lay friar and a pharmacist Jan Gurre (1610–1680), who according to the legend got the instruction in the dream, when the Christ accompanied by the Virgin Mary talked to him and charged him with building the Loretto and the Way of the Cross, played an important role in building the Way of Passion and the Place of Pilgrimage in the village of Římov. In the baroque period the holiness of famous places of pilgrimage was commonly spread out by perfect or rustical copies of love paintings, statues and whole constructions, for which even the landscape with a similar terrain configuration, in which the "original" stood, was chosen. It should have accented their authenticity often supported by the legend about a journey of the founder, or other accredited person to the holy places so that to find out the correct dimensions (Royt 1993). In some cases the

landscape similarity played the pivotal role for the construction of pilgrimage church (Royt 2001). Important was also the imitation of length and the distances between individual stations exact as much as possible („devotional copies“) so that the pilgrims might have completed the length of the Jesus' way as if they walked with him (imitatio Christi) (Čičo 2014). As far as Římov is concerned the authenticity of the place should have been supported by sending the Capuchin friar P. Alexius to Jerusalem – which was the place of the awe of religious Christians and the place of pilgrimage since the Early Middle Ages – to measure places so that the distance between individual stations might have measured as many man's steps as stages in Jerusalem and if possible to preserve a position either southward or westward. A report in the commemorative book informs about it at the end of the 18th century. It is probable that the journey of the mysterious Capuchin friar is rather a part of the baroque founder's legend. Since the Early Middle Ages the descriptions, dimensions and distances of the individual stations of the Passion (Cross) Way known from the literature, and particularly since the 16th century the interest in the detailed descriptions of places connected with the Christ's life has not faded away. Even in the 18th century in the books about the Stations of the Cross the numbers of steps from the Pilate's house, as the place of starting point of the Stations of the Cross, appear (Čičo 2014). A written document of such a source has not been preserved for the village of Římov, however, a report from the village of Starý Hrozňatov, which was directly inspired by Římov, adopts the book by Christian van Adrich (1533–1585) *Theatrum Terrae Sanctae et Biblicarum Historiarum*, very well known in Bohemia and even published in Czech by Daniel Adam of Veleslavín (1592).

The Passion ways and Passion plays, a frequent motive of the counter-Reformation baroque became a part of idea of Bohemia Sacra (Storm 1998). Particularly the Jesuits, who came to Bohemia in 1556, applied in their pastoral practice very much the elements of „holy theatre“, performing by visual demonstration the events from the Christ's life (Royt 1995). An ideological model of our Passion ways – albeit a question of the model for the Římov Passion Way remains open (Royt 1995) – might have been, besides the Passion plays, the thematically similar stations of the Cross in Styria and also in the Saint Mount in Piemont (Sacri Monti) with individual architecture of individual stations and illusive, predominantly plastic rendering of scenes. Perfection of illusion is supported by a story described by Bohuslav Balbín in the work *Miscellanea historica Regni Bohemie* (1681), which tells an episode of a huntsman, who in front of portrayal of a soldier slapping the Christ, flared up by religious anger and shot a blasphemer though shouting: „You dare, criminal scoundrel, to lay hands on our Saviour Christ? I'll shoot you down!“ (Šámal 1941).

Not before the years of 1672 to 1697 the church of Holy Spirit, which closed the big axis of the loretto complex, was built up to the eastern wing of the cloister. At the same time in 1686 reconstruction of the residence, equipped five years later with a tower with the clock above the front gable, as well as farm buildings and brewery, was finished. The whole complex was then connected by the common enclosure wall. At the end of the 18th century a sacristy was built up to the church and the construction development of the whole complex was crowned in 1891 by construction of a new entrance gate with a bell tower in the northern wing of cloisters towards the village square.

Preserved elements and structures forming the heart of Place of Pilgrimage

The heart of the zone and the substance of its value is particularly formed by the mentioned Way of Passion in the landscape around the village of Římov. It is created by small chapels, spacious buildings and three gates. A series of chapels is decorated with murals, sheet paintings, statues and painted wooden scenes. Mostly polychromatic statues are wooden (50), of stone (8) and of white coat (8).

The oldest is a statue of Christ in the chapel of Holy Sepulchre built already in 1658 (Poche, 1977). On the contrary the last changes in the route of the Passion Way are represented by a newer form of the station Deserted village (1810), moving Annas to the river (after 1827) and relocation of the eighteenth station (1835). Although the inclusion of the individual stations of the Passion Way belong to the early baroque, individual parts of the site still bear elements and details of the Renaissance. Their authors were probably Italian architects. Giovanni Battista and Antonio Perti, who came from the South Swiss city of Muggia, a municipality lying about one hundred kilometres east of the Saint Mount in the village of Varallo (Nuova Gerusalemme) that they must have known for its fame, had been constructing a building of seminary for the Krumlov's Jesuits since 1650. Antonio's son Stefan built then the Jesuit's church in the town of Telč. It is quite possible that exactly one of them impressed Late Renaissance outlook to the Římov stations (Storm 1998).

The individual stations (*Stationes Řimovienses, Agoniae Rzimoviensis*) (e. g.: Buben 2012, Kovář 1998, Royt 1995, Šámal 1942, Storm 1998, Kolektiv 1991) describes the last moments of the Jesus Christ's life. The way starts with the first quite big polygonal chapel with a lantern at the northern edge of the village, portraying Farewell of Christ with the Virgin Mary in Bethany after the Lazarus Resurrection. Although the scene has no biblical background, it is a frequent topic of passion plays and cycles. The path leads from here along the peak of round ridge northbound to the second station portraying the Last Supper (1668). At the head of the small hall of the rectangular chapel forming a visible landmark in the surroundings, twelve apostles with the Christ in the life-size is portrayed at the table. The route than continues to the Sheep gate at the Gethsemane

yard, a passable chapel reminding a gate located above the deep country road. The Christ and and the Disciples enter this way into the Gethsemane garden. Along the deep country road you can continue to the lower large rectangular chapel called Deserted village (Gethsemane yard, Sleeping apostles) with the standing statues of Christ in the interior and three apostles Peter, James and John and lying statues of other apostles on the ground.



Fig. 2: Chapel of the Last Supper of 1668 (Photo: Kupka 2013)



Fig. 3: Sheep gate at Gethsemane yard (Photo: Kupka 2013)



Fig. 4: Chapel called Deserted village (Gethsemane yard) built in 1691, renewed in the years 1778 and 1795 and classicist rebuilt in 1810 (Photo: Kupka 2013)

The pilgrimage advances along the country road to the simple aedicula At Sad Soul (At Malchus), referring to the Christ's statement: „My soul is sad to death.“ (Mt 26,38; Mk 14,34) Afterwards it enters into the open forest and starts falling down to the Římovský brook and consequently climbs along the rocky spit to the Mount of Olives (local names Na horačce, U anděla), where the statue of angel holding the chalice and cross (Chapel of Lord's Mortal Anxieties) is standing on the rock in front of aedicula. Under it there is a stony statue of the kneeling Christ, with the hands clasped and looking upwards, to the angel. Nearby, slightly lower than the Christ, there are three lying stony statues of sleeping apostles. This sixth station of 1660 represents a very effective example of interconnection of architecture and the art of sculpture with impressive landscape framework. Around a simple small chapel similar to the fifth station with the picture of Judas' betrayal the path leads under the hillside above the bank of the brook to the peak of the Mount of Olives to the simple aedicula with the picture of arresting, shackling and leading Christ out of the Gethsemane garden.



Fig. 5: Statue of sleeping apostle from the set on the Mount of Olives of 1660 (Photo: Kupka 2013)

The ninth station At the Lame Jew is set in the place, where the path comes out the forest and starts falling down to the Malše valley. The bigger chapel with the vaulted niche, where the statues of a soldier over the lying Christ in front of the fresco of Jerusalem cityscape are placed, represents a striking landscape accent. The path is further falling down to the similarly rendered tenth chapel vaulted over a small brook, which represents passage of the brook Cedron. Three statues are located in the chapel niche, the Christ, a soldier and a bailiff.

The path continues along the valley of the Malše River via a simple station the Stoning Christ, who is at the Water gate abused, insulted and thrown on with mud and stone, to the Water gate, one of the Jerusalem's gates through which the tied up Christ enters back to the city. It is a passable high chapel with frescos resembling the Sheep gate. The thirteenth station At Annas, which is actually an aedicula, was moved to its today's position after 1827. The bigger station At Caiaphas (At maid) is formed by a house with a high shield of saddle roof above a pair of arches, where on the right side a scene of the Peter's denial and on the left side the Christ in front of the high priest are depicted. Behind the fifteenth station the Little Pilate the route leaves the valley of the Malše River and the sixteenth station Herodes, which is actually a chapel with three statues and a fresco in a vaulted niche, already stands at the beginning of the last part climbing along the concave ridge from the valley of the Malše River back to the built-up part of the village. The station the Great Pilate, constructed on the walled terrace in the visually exposed position with a small fore-space enclosed with wall, is the biggest and possibly the most interesting chapel of the whole Passion Way, which created, particularly in the past, a striking landscape landmark. The front wall of the high building is opened up with three arches into the cross vaulted space with statues. On the left side down the scene of crowning Christ with crown of thorns, on the right side the Christ's flagellation and up on the balcony a scene Ecce Homo reminding much richer a scene in Piemont Varralo are depicted.

This seventeenth chapel is thematically the beginning of „the classical“ Stations of the Cross, which in the 18th century stabilized at the fourteen stations. However, in Jerusalem itself the older tradition had not known yet the Stations of the Cross with particular stations but was satisfied with the place of the Christ's condemnation and Crucifixion (Kroll 1996). Later in Jerusalem Via Dolorosa, which had originally eight stations and to today's fourteen was complemented only in the 19th century, came into being particularly by the Franciscan activity (Buben 2006).

The eighteenth station on the right side of the road, which was to the present position moved only in 1835, is again created by simple aedicula portraying the Christ bearing his Cross, while the nineteenth station catching the Christ's meeting the Mother is created as an atypical chapel with the single pitched roof decorated with volutes. The space with cylindrical vault with a lunette was originally set with shell of pond mussels as in the grotto. The station portraying the scene of meeting with Veronika is again created as a simple aedicula built along the road under the cemetery wall.

Through the Court (Execution) gate, which is a passable longitudinally situated object with hip roof built to bridge over a ravine, we are leaving the city of Jerusalem starting the last stage of the way to Calvary (Golgotha). The path leads above the steep slope to the Malše River under the rear wing of the castle to the twenty-second station At Simeon. The passable transversely situated object with hip roof and two statues is open by arch to the valley of the Malše River. These two stations markedly remind examples of laterally passable chapels known from the Saint Mountains of Piemont. The whole drama reaches its peak by a small steep hill under the castle garden by Calvary, where there are three crosses with figures painted on sheet (Christ, criminals Dismas and Gesmas) and under them the statues of the Virgin Mary, St. Mary Magdalene and St. John Evangelist dated by the year of 1705. The stage is turned back to the valley and a fore-space is created around it by an intimate wall similarly as at the Great Pilate. The last but one stage, a few metres from here, Pieta, is a half-cylinder construction with an inserted conch and a statue of 1686. To the last twenty-fifth station, the Holy Sepulchre, the path leads through the forest down the slope almost to the river, where a rectangular construction with polygonal closure on the outline of dodecagon dated by the year of 1658 is situated. It is the oldest part of the Římov Path. The archetype for similar chapels of the Holy Sepulchre built in the period of baroque in our country as well as in Europe was a similarity of the Jerusalem chapel above the Holy Sepulchre rebuilt in 1555 (in 1808 destroyed by fire and built again) (Řepa 2010). Along the sides of this chapel two stone columns, on which sheets with painted tools of martyr's death is fixed, are rising.



Fig. 6: Court (Execution) gate built before 1697 (Photo: Kupka 2013)



Fig. 7: Calvary. (Photo: Kupka 2013)

The milieu of Římov is finished by another wayside shrine in the village maybe of 19th century, a war memorial with a statue of Madona of 1919 or a column with a statue of St. John of Nepomuk of 1729 (Poche 1977), placed today on the village square. In front of the cloisters there are mighty lindens, according to the tradition planted in a loretto by its founder Jan Gurre's own hands.

Current state and outlook for the future

Unfortunately not even such a treasure that the Římovsko indisputedly is, have not escaped the vandals' and thieves' attention. The first thefts in the village of Římov were recorded only in 1918 in connection with the anti-catholic orientation of the new republic, however, the period after the year of 1989 was for the complex almost catastrophic. The first robbery occurred in 1993, a year later a few statues of apostles from the group The Last Supper was stolen. In 2000 thieves even ruined a statue of Christ probably in order to change it slightly and then favourably sell it. In 2009 seven other wooden statues were stolen. Therefore, the town hall, curators of monuments and the parish decided to empty the chapels and transfer the rest of statues to the safe place. The photos of original equipment were temporarily placed into the chapels, which survived centuries (Buben 2012). Anyway the pilgrim's rush in the village of Římov is still live, all the usual fairs take place here every year, but the Way of Passion is becoming more and more devastated and degraded and thus the Czech and Austral pilgrims and tourists are becoming considerably disillusioned and disappointed (Černý 2011). In the connection with proclamation of the complex the national cultural monument, a large-scale reconstruction for almost 100 million CZK, whose part will be creation of copies of all the statues, is being planned for the years of 2020-2022. We can only hope that after a few years the area of Římov will again sparkle in its original beauty.

However, besides these problems, whose solution will be creation of copies of the original statues and their better safety, the zone struggles with other shortages that lower the landscape value of the Way of Passion and whose solution is very problematic, maybe impossible. Most of all the new housing development of the widening village of Římov, which gets into the contact not only with the historical chapels, but also with the original housing development of the village with various reconstructions, additions, shed, garages and unsuitable architectonic details, so much typical for most of our villages, is very debatable. It is apart from other things a reduction of the proposed range of the monument zone, whose boundary inside the settlement passes nearby the route of the Passion Way. Problematic are also cottage settlements on the Mount of Olives and in the valley of the Malše River, whose diverse and mostly worthless architecture directly contact with some stations. Besides there are objects of technical infrastructure, wiring, etc.

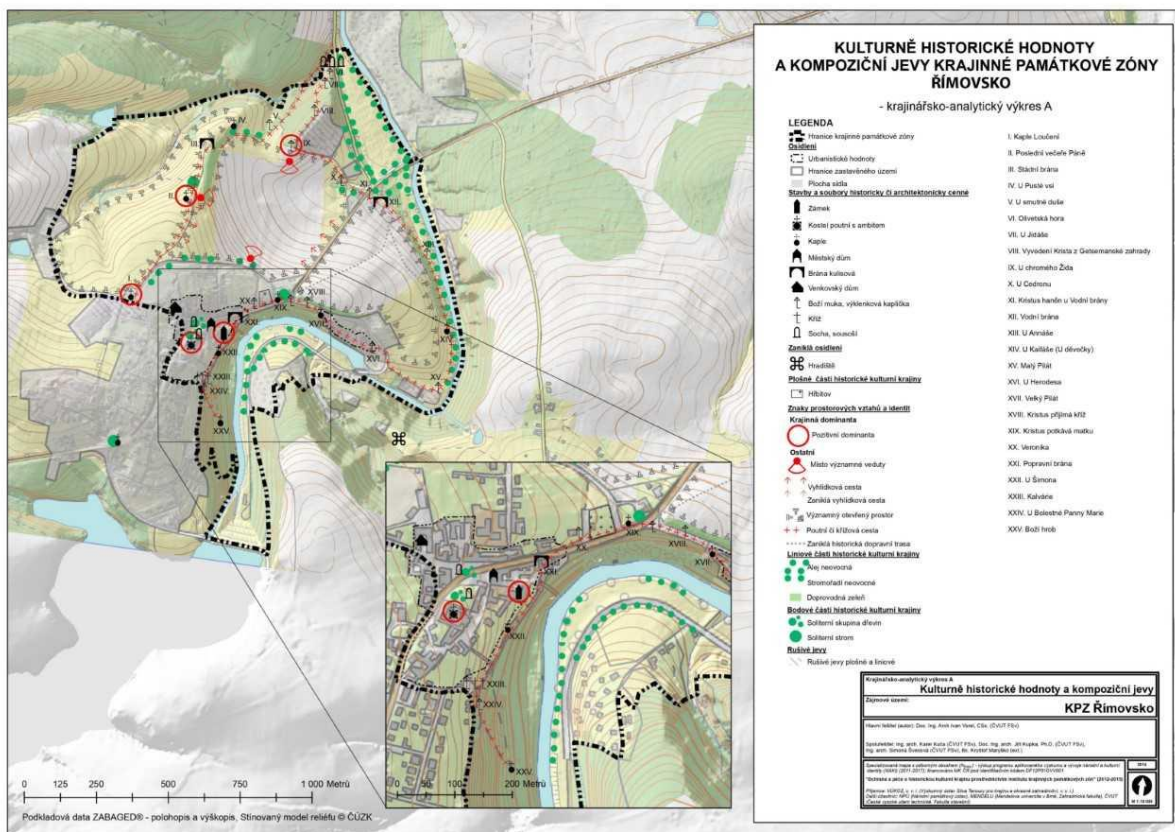


Fig. 8: Analytical drawing of landscape monument zone of the Římovsko (2014)

Some parts of the route were placed on the crest lines and their visual use on the low horizons was taken into consideration, which is not today possible because of the overgrown vegetation and forests that did not exist on the archive photos. Effectiveness of the place of pilgrimage in the landscape is partially degraded by all these unfavourable effects. However, in spite of the mentioned problems the Římovsko today belongs to the remarkable places worthy of visiting (Topic was dealt with by the author also in: Kuča et al. 2015, Kupka 2014, Kupka 2015).

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