

udržet až do konce 18. století (s. 194), neodpovídá zcela realitě. Seznamy dochované v zemských deskách dokládají počet o něco vyšší.

Ve svazku *Stát* se kontroverzních míst najde o poznání méně, pominout nicméně nelze datování vzniku „poddanských pout“ již do doby předstátní (s. 22; v díle *Právo* je na s. 141 mnohem správněji uvedeno 13. století), jakož ani konstatování, že stav městský tvořili „měšťané královských měst“ (s. 122). Ve skutečnosti jej totiž tvořila města jako taková, šlo tedy o společenství právnických, nikoli fyzických osob. Kategorické tvrzení, že „nejstarším městem je Uničov“ (s. 76), mělo být jistě alespoň zjemněno upozorněním, že ve stejné době (v druhé dekádě 13. století) obdržel městská práva též Bruntál (patrně rovněž v roce 1213 – toto město se dnes samo považuje za nejstarší v Česku) a asi i Opava (kolem 1215).

Oběma recenzovaným knihám nelze upřít, že jsou psány čtivě a co do avizovaného hlavního cíle, totiž oslovení laického čtenáře a propagace oboru právní historie, plní svůj účel dobře. Na atraktivitě jim nepochybně dodávají i časté a vesměs dobře zvolené citace z dobových pramenů, jakož i pestrá škála obrazových příloh, typograficky začleněných přímo do textu. Zároveň je ovšem třeba si uvědomit, že se oba svazky stanou pomyslnou výkladní skříní české právní historiografie. A při vši shovívavosti, jež se od popularizačního charakteru textů odvíjí, se vkrádá dojem, že bylo možno se tohoto úkolu zhostit o něco lépe.

MAREK STARÝ

Faces of Community in Central European Towns. Images, Symbols, and Performances, 1400–1700, ed. Kateřina HORNÍČKOVÁ, Lexington Books, Lanham – Boulder – New York – London 2018
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Whereas researchers of medieval urban history tend to perceive non-verbal symbolic communication predominantly through the lens of political ritual practices,¹ medieval visual and material media and their communicative value in shaping the city-dwellers' communal identity have received surprisingly little attention in the scholarship.² The current collection of fourteen interdisciplinary essays constitutes the first comprehensive study on urban symbolic communication and self-perception through seeing in East-Central Europe and should be duly appreciated.

1) On rituals and symbolic communication in East-Central Europe, see Dušan ZUPKA, *Ritual and Symbolic Communication in Medieval Hungary under the Árpád Dynasty (1000–1301)*, Leiden – Boston 2016 (= East Central and Eastern Europe in the Middle Ages 39).

2) There are just a few exceptions from this notion, and I will mention here the recent research on visual media in Western-European cities. See *Symbolic Communication in Late Medieval Towns*, ed. Jacoba VAN LEEUWEN, Leuven 2006 (= Mediaevalia Lovaniensia I/37).

As the editor states, the volume's overall objective is to investigate the visual expressions of urban symbolic communication and self-identification in late medieval and early modern East-Central European towns. Not only the long-lasting marginalization of East-Central Europe in research but also the undervaluation of the local urban sources justify the choice of the region. Hence, the book offers a thorough – previously unavailable in the English language – overview of artistic production in selected Austrian, Czech, and Slovakian (former Upper Hungarian) towns. More precisely, the authors define the volume's geographical scope as the area between Prague in the north, Pilsen in the west, Košice in the east, and the Danube basin in the south. The choice of small urban centers (up to 5000 inhabitants) rather than Prague, Vienna, Buda, or other imperial cities challenges the traditional approach oriented to East-Central European metropolises.

The *Introduction* by Kateřina Horníčková (pp. ix–xviii) opens the volume with a strong critical stance towards the previous research that was strictly limited to exploring textual sources. Instead, she adheres to Lucas Burkart's innovative approach that offers to perceive the medieval city as a dynamic “communication structure” consisting of various visual and material objects, namely: images, epitaphs, facades, inscriptions, architectural monuments, and liturgical artifacts. The examination of these visual media and coats of arms, seals, and more conventional textual sources leads to a truly interdisciplinary view on medieval urban history and culture.

Despite the diverse range of the essays, the volume presents an overarching chronological metanarrative. The articles are intertwined, referring to and leading into each other. On the one hand, this may seem beneficial for those intending to read the whole book from its beginning to the end as a continuous overview of material culture and its role as a medium of self-representation in the urban centers. On the other hand, the collection of essays is divided into neither chronological nor thematical parts, thus leaving the reader with a less reader-friendly structure.

The first introductory chapter by Elisabeth Gruber (pp. 1–12) aims at providing a broad historical overview of the urban development in East-Central Europe from 1400 to 1700. Although one may find its geographical and chronological scope too wide to cover in one article, Gruber successfully fulfills her goal by linking the social and political turmoil of the period to various aspects of urban life in the region.

The following essay by Robert Šimůnek (Chapter 2, pp. 13–40) shifts the focus from the broad geographical area to the Kingdom of Bohemia. In his meticulous analysis dealing with various material sources of social heterogeneity, the author regards the medieval town as “the stage for an entire range of visualizations of the social hierarchy”. Illustrations accompany Šimůnek's typology of the sources for symbolic communication, thus vividly portraying their functions in forming the collective identity of an entire town or different social strata.

Elisabeth Gruber further explores the concept of symbolic communication in Chapter 3 (pp. 41–64), in which she thoroughly examines the notion of *bonum commune* and the development of urban autonomy in the border-land towns of

Freistadt and Weitra. Comparing the symbolic functions of town seals, fortifications, and hospitals, Gruber persuasively argues that although the political and social climate of these towns began to differ after the thirteenth century, the concept of the common good functioned as a symbolic tool to maintain both towns' political autonomy and internal stability.

Symbolic communication through the "topography of justice" in early modern Upper Hungary (modern-day Slovakia) is the central part of Blanka Szeghyová's multi-dimensional and innovative analysis (Chapter 4, pp. 65–89). By effectively combining the methodologies of legal history, archaeology, museology, art history, architecture, and historical anthropology, she carefully investigates urban monuments linked to the execution of justice and then proceeds to list judicial and punitive practices performed in public urban spaces.

Chapter 5 by Tomáš Borovský (pp. 91–111) is another successful attempt to study urban hierarchical structures and ideas about the ideal city through the concept of social representation. His interdisciplinary contribution provides three case studies of Bohemian and Moravian urban commemorative festivities and their function in creating a communal cohesion between secular and ecclesiastical inhabitants. Comparing the mentions of the festivities from selected chronicles with the results of formal, iconographic, and patronage analysis of the pictorial sources, Borovský critically asserts that the commemorative practices not only formed the collective identity of the city-dwellers but also maintained socially heterogeneous and hierarchical *ordo civitatis* in the late medieval towns of Bohemia and Moravia. However, in my view, the analysis of sources related to religious processions for Palm Sunday – an important urban procession that the contributor mentioned but for some reason omitted in his brilliant analysis – would greatly strengthen his argument.

Kateřina Horníčková's contribution (Chapter 6, pp. 113–148) is a marvelous inquiry into post-Hussite private and communal artistic patronage over the urban landscape and the effects of this patronage on the symbolic imagery of Bohemian Utraquist towns. Perceiving religion as a driving force in shaping urban identities, she conducts the neat analysis of urban denominational monuments (for instance, parish churches and images of the chalice – the most famous symbol of Utraquism) to provide a general overview of shaping new religious identities of fifteenth-century Czech towns. Next, to illustrate this common trend in detail, she moves to the case of Tábor and showcases two opposite modes of presenting the city as a social structure. With the discourse analysis of Enea Silvio Piccolomini's report on his visit to Tábor, Horníčková vividly illustrates how the Catholic side constructed the pejorative image of the urban community as a nest of heretics. The Utraquist urban elites also manipulated the city's symbolic imagery through the artistic commission of local monuments and writings that referred to the city's foundation history and the image of an ideal community.

The next two papers deal with the self-representation of guilds in Bohemian and Moravian towns. Michal Šroněk (Chapter 7, pp. 149–193) inspects how the painters' guild in the Old and Lesser Towns of Prague publicly represented itself in the sixteenth and seventeenth centuries. His accurate comparative analysis of Bohemian,

German, Italian, and Dutch examples indicates that, unlike their counterparts from other European territories, Prague's local craftsmen did not intend to "present themselves dramatically in the urban space" (for example, by purchasing or erecting guild houses). Instead, the guild's ambitions were focused on receiving royal privileges and symbolically emphasizing the continuity and stability of their organization through paintings, altarpieces, and vaulted canopies. On the example of the burghers' commissioning activities in Telč and Slavonice, Zdeňka Míchalová's chapter (pp. 195–210) reinforces the argument made by Šroněk. Skillfully applying the patronage, iconographic, and functional analysis of private and public urban monuments, she comes to a firm conclusion that the local guilds used the burghers' decorated houses for their public activities.

The following three chapters depict symbolic communication from the perspective of denominational interactions in the early modern urban milieu. Having chosen the Moravian seignorial town of Velké Meziříčí as the case study for his historical probe into local confessional conflicts between the Catholics and Protestants, Josef Hrdlička (Chapter 9, pp. 211–228) interprets verbal insults, the attacks on epitaphs, and devastation of religious buildings as public symbolic acts that both sides exploited to humiliate a confessional opponent and establish their supremacy over the town. Jana Doktorová (Chapter 10, pp. 229–250), in her close reading of the Prague Lesser Town Square's visual language, explicitly demonstrates how different social classes – the burghers, the intellectual elite, and the nobility – gradually transformed the square in order to communicate their confessional and political affiliations to "the urban organism". Ondřej Jakubec (Chapter 11, pp. 251–278) critically studies epitaphs and memorial objects of Brno and Olomouc from the perspective of art history. Trying to assess the epitaphs' role in expressing the religious profile of their commissioners and, hence, the impact of the bi-denominational religious climate on the urban sepulchral culture, the author concludes that the local Protestant burghers and Catholic clergy used the sepulchral monuments to transmit their confessional views visually and manifest the cultural dominance of their circle over a town. Yet, in his evaluation of the partially survived corpus of the epitaphs, Jakubec cautiously chooses a middle ground between art-historian and contextual approaches. Based on a mixed methodological framework, he suggests considering the meaning of memorial monuments through the tripartite perspective "the viewer—the work—the social event".

Chapters by Michal Šroněk (pp. 279–310) and Kateřina Pražáková (pp. 311–338) treat the symbolic manifestations of religious transformations in seventeenth-century Prague and Freistadt. However, rather than investigating the local religious climate from the angle of confessional conflicts, the authors seek to link the metamorphosis of the urban visual media to the Catholic propaganda. While Šroněk achieves this goal by means of indicating the alterations in traditional iconography that Prague's Jesuits violated to promote their interests in the Czech capital, Pražáková points out the similar ideological transformation of the interiors and exteriors of churches in Freistadt that the Catholic side made to reshape the communal social environment.

Katalin Szende's concluding contribution (pp. 339–354) is a theoretical reflection on the close relationship between the urban visual media and the notion of civic community in late medieval and early modern East-Central Europe. To illustrate the indisputable value of the book's thematic studies, she takes a holistic approach towards the way how urban visual culture was constructed and utilized by the city-dwellers. The chapter also comments on some similar trends particularly visible through the topographic, diachronic, and symbolic dimensions of urban visual communication of the region. Moreover, since Szende carefully paves the way for future research that can stem from the current collection of essays, I find her chapter especially useful for young scholars looking for a research gap to fill in with their projects. The book closes with the extensive bibliography (pp. 355–413), a detailed index of names, toponyms, and urban definitions (pp. 415–426), and information about the authors (pp. 427–430).

Faces of Community makes a significant contribution to the current scholarship on East-Central European towns and their material heritage. I am convinced that its original and interdisciplinary approach will serve as an exemplary methodological framework for other regional studies devoted to medieval urbanity, cultural, religious, and art history. Besides, the collection of essays provides another benefit: it discusses many influential works from German and Czech historiography, otherwise unavailable in the form of translation. However, one should indicate a few minor problems that the reader may encounter while reading the book. The first confusion comes from the interchangeable use of the terms “Central Europe” and “East-Central Europe”. It demonstrates that the region's definition remains fluid and depends on historiographical schools the authors come from. Namely, while Katalin Szende and Elisabeth Gruber refer to the locale as “East-Central Europe” and follow the recently established international trend in defining this geographical area,³ the remaining twelve chapters adhere to Czech and German historiographical tradition and use the other term. The second point of critique is a clear imbalance in the articles' geographical focus. Although three chapters discuss the towns of Upper Hungary (modern Slovakia) and border-land Austria, the large majority of contributions deal with Bohemian and Moravian urban centers. Therefore, in my opinion, the book's emphasis slightly shifts from East-Central Europe to the Czech lands. Still, I believe that these minor issues should not belittle the importance of this innovative collection edited by Kateřina Horníčková.

I highly recommend this volume to medievalists, urban and cultural historians, specialists in East-Central Europe (and the Czech lands in particular), as well as scholars interested in art and church history. The general public will also enjoy reading this well-written and beautifully illustrated book because it discusses many preserved historical monuments that the region's residents and tourists can visit.

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3) See *Medieval East Central Europe in a Comparative Perspective. From Frontier Zones to Lands in Focus*, edd. Gerhard JARITZ – Katalin SZENDE, London – New York 2016.