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"Řeholní kanovníci sv. Augustina v Lanškrouně. Dějiny a diplomatář kláštera", Pavel Krafl, Petra Mutlová, Dana Stehliková, Praha 2010 : [recenzja]

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Максим ЯРЕМЕНКО, *Київське чернецтво XVIII ст.*, Київ: Видавничий дім „Кієво-Могиллянська Академія”; Maksim JARIEMIENKO, *Mnisi kijowscy w XVIII w.*, Kijów: Dom Wydawniczy „Akademii Kijowsko-Mohylańskiej”; Maksim JARIEMIENKO, *The monks of 18th century Kiev*, Kiev: Kiev-Mohyla Academy Publishing House, 2007, 304 pp.

In first three chapters the author discusses the problems of functioning and composition of the Orthodox monasteries in Kiev respectively: legal dispositions regulating the reception of novices, reasons for becoming a monk, and the number of communities (chapter 1), the territorial and class origin of the monks, noting the domination of candidates from the left-bank Ukraine and a relatively small number of Kievians, the domination of sons of bourgeoisie, Orthodox priests, and peasants (chapter 2), and the age and physical condition of the monks (chapter 3).

In the 4th chapter, the intellectual level of friars is concerned. Most of them could only read and/or write, very few had a better education – they were mostly graduates of Kiev-Mohyla Academy, whose stay in Kiev was temporary. Among them, the most commonly recruited were bishops of various dioceses. Each monastery had a library. The largest was the library of St. Sophia monastery and, except the Vydubychi Monastery (St. Michael the Archangel), the books in Latin prevailed in them, what indicates the strength of Western cultural influence. The books in Latin and Polish prevailed in the book collections of hegumens and archimandrites. The separate book collections were owned by some monks – liturgical books in Ruthenian prevailed here.

Chapter 5th treats about observances in monasteries. The author emphasizes, that in the light of his studies, the dominating negative image of the Orthodox monks habits has not been confirmed.

In five appendices the author presented the number of the communities, the age of friars at the moment of death, the territorial and class origin of monks, as well as the list of hegumens and archimandrites of each monasteries in Kiev and friars, who have been moved to other convents on the territory of the Russian Empire.

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Pavel KRAFL, Petra MUTLOVÁ, Dana STEHLIKOVÁ, *Řeholní kanovníci sv. Augustina v Lanškrouně. Dějiny a diplomatář kláštera [The Regular Canons of St. Augustine in Lanškroun. The History and Diplomatarium of the Monastery]* (Práce Historického ústavu AV ČR, řada B: Editiones, svazek 7), Praha: Historický ústav, 2010, 400 pp., 52 ill.

This work resumes the genre of monastic diplomatarium which disappeared from Czech historiography in the latter half of the 20th century yet is suitable for the presentation of sources concerning single ecclesiastical institutions. The first part of the book (pp. 34–88, English abstract on pp. 91–102), written by P. Krafl, is a brief but careful study of the history of the house of Canons Regular of St. Augustine in Lanškroun, from its establishment by Peter Jelito, the Bishop of Litomyšl, in 1371 to its removal early in the Hussite wars, about 1421. The study introduces the sources and the literature of the subject and treats, among other things, the origin and the property of the convent, the incorporations of parochial churches and its relations with other ecclesiastical institutions, in particular, its

confraternity agreements with Czech, Moravian, and Polish convents. The second part of the book (pp. 105–286) is a new annotated edition of 53 Latin documents concerning the convent, dated between 1371 and 1412, and presently in the care of archives in Brno, Prague, Třeboň, Olomouc, Klodzko, Cracow, and Vatican. 48 of the 53 are originals, the remaining 5 – copies. The notes are in Latin. The documents are thoroughly indexed (pp. 289–397).

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Lietuvos vienuolynų dailė. Parodos katalogas, 1998–2000, [Sztuka klasztorów Litwy, Katalog wystawy, 1998–2000; *The Art of Lithuanian Cloisters, Exhibition Catalogue, 1998–2000*], [Vilnius: R. Paknio leidykla. Wilno: Wydawnictwo R. Paknisa, 1998], 152 pp., 39 col. ill., list of literature and sources, index of persons

According to the cultural programme of the Council of Europe *Monastic Influence Route*, in 1998 the programme *Monastic Route in Lithuania* has been started. Due to this, in the same year an exhibition *Lithuanian Monastic Art* was opened by the Lithuanian Art Museum at Vilnius Picture Gallery. The exhibition lasted till 2000.

This issue presents the catalogue of the exhibition which includes 7 explanatory articles in Lithuanian and in English as well as 39 large photographs of good quality that show the main art treasures with short descriptions. The first article by Dalia Tarandaite describes the painting and sculpture as an integral part of cloister decor and religious practice. The article is followed by a catalogue of religious and historical paintings and a catalogue of the portraits of monks, fundators and benefactors of the monasteries. The catalogues include 26 black and white photographs of medium size, as well as exhaustive descriptions of the painted scenes and persons depicted. 61 works of art are presented this way. The second article by Valdas Gasiunas characterizes the Cloister graphic works also followed by a catalogue of 48 works (including 24 photographs). The third article by Ruta Vitkauskiene is devoted to sacral works of silver. It also includes a catalogue of 14 works (with 11 photographs). The same author provides one more article about the stamps of the cloisters of Lithuania with a catalogue of 19 exhibits including 17 photographs. The fifth article written by Linas Bubnelis describes small religious medals and provides a catalogue of 25 works and 18 photographs. The sixth article by Egle Pinkute studies liturgical embroidery. This is followed by a catalogue of 21 works with 8 photographs. The final article by Nijole Zilinskiene describes books from the collection of the Vilnius Benedictine Abbey and provides a catalogue of 21 works with 12 photographs.

Most of these exhibits – paintings, sculptures, graphic works, textile and metal works of the 16th–20th centuries – have been restored especially for this exhibition at the Restoration Centre named after Pranas Gudynas in Vilnius and are being exposed in public for the very first time.

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