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Forgotten artworks by Johann Christoph Lischka. The conservator's examination of the baroque paintings¹

Zapomniane dzieła Johanna Christopha Lischki. Badania konserwatorskie obrazów barokowego malarza¹

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The importance of conservation research and the research into conservation itself has been growing rapidly in the history of art. Physicochemical investigation has gained the role of the most reliable and objective method applied in the discipline. "The study of the materiality of art has increasingly been recognized as the important field, often referred to in the early twenty-first century as 'technical art history'"². It opens new possibilities in research into the artist's techniques and the creation processes. The new method is often seen as "an enhanced and more scientific connoisseurship"³.

The article presents the results of the technical art historical research conducted on paintings ascribed to the Silesian artist Johann Christoph Lischka. The painter is an interesting case for such a study, because he could have had two separate workshops: in Bohemia and in Silesia. The complicated history of the selected works and their unprofessional restorations bring up the question of the authenticity and its definition in the art history. What is more, the chosen paintings are in a very bad condition and the complex investigation could be an impulse towards their appreciation and conservation. The article tackles the question of the painting techniques, the characteristics of the painter's manner, and the authenticity of the works of art; it comprises the traditional methods of the art history with research into the materiality of the paintings. During the research, seven

paintings were chosen for the investigation. They come from different periods of Lischka's life and the majority of them were forgotten or discredited as copies of the originals. Are the paintings really just copies? Is there an authentic Lischka's painting under the thick layer of the later interventions? If they really are the originals, is it possible to renovate them? Is there a difference between the works from Silesia and Bohemia or a change in the painting technique and pigments used by the painter in distinct periods of time? The main objective of the article is to answer these questions. The seven paintings will serve as the basis for the analysis of Lischka's painting technique and the later changes in the painting layers. They are also to be described as historical phenomena and works of art significant to the painter's oeuvre.

JOHANN CHRISTOPH LISCHKA'S BIOGRAPHY

Johann Christoph Lischka was born around 1650 in Wrocław or in Lubiąż⁴. His father Christoph Lyschka was working as a clerk (Kanzelist) for the Cistercian Abbey and he died unexpectedly at the peak of his career (5 October 1658)⁵. Lischka's mother Helena Regina remarried Michael Leopold Willmann and the famous painter became his step-father⁶. Lischka started education in Willmann's workshop and his career as an artist

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began. Around 1671 he traveled to Italy and stayed there for 6 years⁷. Unfortunately, the research conducted in Italian archives did not bring satisfactory answers to the questions about the places he visited during that time⁸. When Lischka came back to Silesia he became the first assistant in his step-father's workshop. Most researchers admit that after 1677 Willmann's painting manner changed: it received a new "Italian" quality of bright colours. One can see it as the young artist's influence on his step-father⁹.

Around 1689, Lischka was active in Prague¹⁰. He worked for religious orders, mostly monasteries from Prague: Knights of the Cross with the Red Star, Premonstratensians, Benedictines, Ursulines, Carmelites, and Franciscans. In 1693, he was mentioned as the court painter of Friedrich of Wallenstein, the archbishop of Prague¹¹. He created most of the works for the Cistercians: as a young painter Lischka helped Willmann by doing commissions for their monasteries in Krzeszów and Lubiąż¹². The Cistercians were also Lischka's most important employers in Bohemia. In the first half of the eighteenth century in the Cistercian Monastery in Płasy there were at least 25 paintings and two fresco decorations created by the painter¹³. He could have stayed longer in the Osek Cistercian Monastery, where he presumably had a workshop and a small painting academy for the monks¹⁴. After his step-father's death (26 August 1706), artist came back to Silesia to finish Willmann's commissions in Cistercian Churches in Kamieniec Ząbkowicki and Henryków¹⁵. He died on 23 August 1712 in Lubiąż¹⁶.

The artist often used broad, undefined brushstrokes, thanks to which he has been called the best "Italian" high Baroque painter in Bohemia. Pavel Preiss has praised him as *macchiatore*, which underlined the artist's connection to the Italian milieu¹⁷. At the same time Lischka was highly influenced by his step-father Willmann's work. The relation between the student and his master is considerably complex and it had an enormous impact on the perception of the art created by both of them¹⁸. It seems that the younger painter remained in constant contact with the Lubiąż workshop, even during his "most independent" period of activity in Prague (1690–1708). The intriguing style of the paintings in the conventual church of the Knights of the Cross with the Red Star in Prague could lead to the conclusion that the painters worked together during that time. His activity in Silesia after 1708 can be seen as continuation of his step-father's work. The Cistercian Abbots from Kamieniec Ząbkowicki or Henryków wanted to imitate the modernization of the Lubiąż church. Hence, Lischka had to meet the demands of the Silesian Cistercians and paint replicas of Willmann's artworks. For all those reasons, it is extremely difficult to delineate Lischka's painting manner, usually described as a mixture of two "opposite" styles. On the one hand, art historians saw his "Italian" style as easily recognizable¹⁹; on the other hand, the large number of uncertain attributions indicates something quite opposite²⁰. Where the traditional

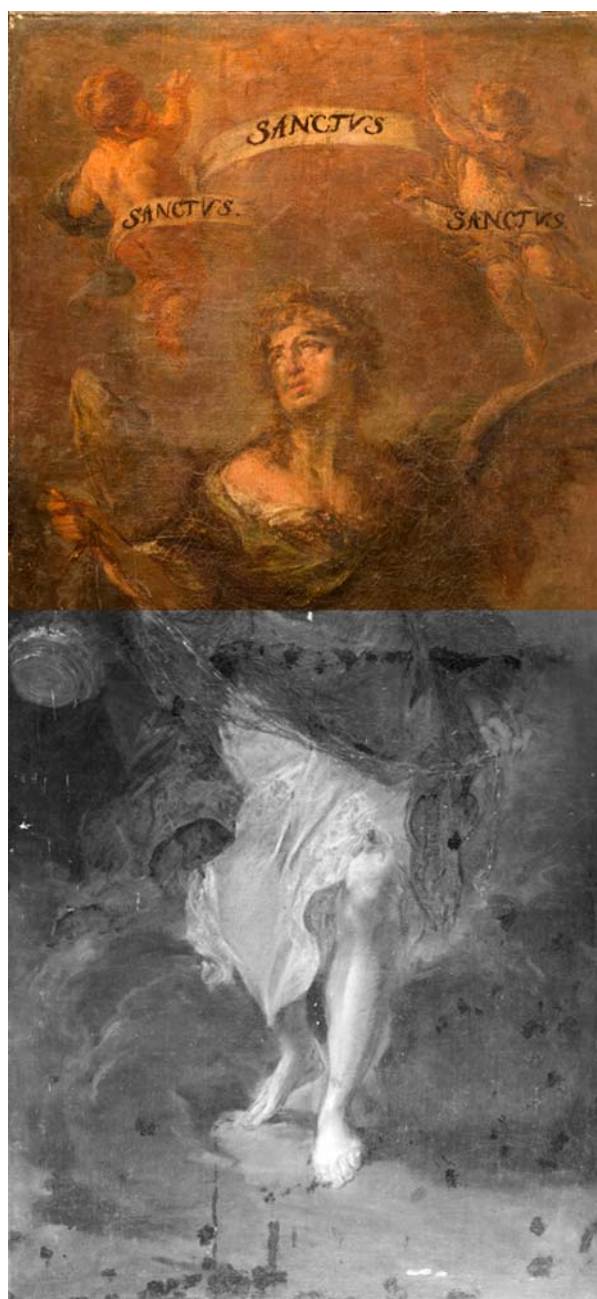


Fig. 1. Angel, *The Assumption of Mary Church in Henryków*, photo in scattered light and infrared light by M. Ciba

art historical discussions about authorship seem to be unsolvable the conservator's examination could be the way to break the impasse.

TECHNICAL ART-HISTORICAL RESEARCH INTO LISCHKA'S WORKS – STATE OF ART

The conservation research into Lischka's paintings began with their restoration in the second half of the twentieth century. In the 1960s, Alena and Vlastimil Berger examined, documented, conserved and restored Lischka's paintings from Mnichovo Hradiště, Osek and Prague. Based on results from X-ray images and microphotographs of cross sections, they described Lischka's painting technique as continuous opposition of the

parts thickly covered with paint to the areas where only red ground and one or two thin paint layers applied with loose brushstrokes build the composition²¹. The significance of the underpainting with the white lead dominant was often underlined by the researchers²². What is more, the white pigment was rarely present in the finish coat²³. The restorers often described the big *pentimenti* clearly visible in the underpainting: especially in the monumental high altar paintings in conventual churches in Osek and Prague²⁴.

Chalk ground with a red bole pigment was found in all the examined paintings. In 1987, Věra Frömllová noticed a significant amount of oil in the ground of the *Vision of Saint Bernard* in Kroměříž Picture Gallery. According to her, it could have caused quicker deterioration by splitting of paint layers. Other restorers also agreed that the fat ground was a probable cause of the bad condition and difficulties with past conservations of Lischka's paintings²⁵. In a consequence, the overpaint added to cover the losses appeared on the majority of his works and vastly deformed the original compositions. In 2016, Peter Stirber analyzed and restored the second painting from the Kroměříž Picture Gallery, the *Vision of Saint Stephen*. The conservation research included photographic documentation: X-ray, infrared, and UV images. The results are coherent with the descriptions by Alena and Vlastimil Berger, Věra Frömllová, and other restorers' experiences. The sketchy white lead underpainting on the thick bole-chalk ground defines the composition and the modeling of the figures. It is worth noting that the condition of the paint layers was described as alarming. The thick overpaint covered large areas of the surface. Many retouches reached the canvas support. What is more, the old glue-paste lining caused large deformation of the paint layers near the seams²⁶.

It is one of many examples of the very bad condition of Lischka's artworks. Some of them look as if they were substituted by posterior copies. Is it a correct assumption? In some cases, the unprofessional restorations and thick retouches have made it almost impossible to differentiate the authentic paintings from the copies. Nevertheless, such intriguing works of art could not be simply labeled as copies or canvases destroyed by the later unprofessional interventions. Under the top layer one can often see traces of the original painting surface and the specific brushwork of the Silesian painter. The next important question is: is there any chance to uncover the original compositions?

The answer could be found in the Cistercian monastery in Plasy, in the Liska's piece *Noli me tangere*. The painting was created in 1692 for the royal chapel in the Plasy Abbey. It is mentioned in the *Lapis sepulchralis*, the monastery's description from 1744²⁷. For many years, researches had claimed that the existing image was just a copy or an irreversibly destroyed original. In 2010, Zdenka and Jan Reiner conducted restoration of the canvas. They "uncovered" the authentic piece of art by taking off the overpaint and secondary layers²⁸. Before the restoration, *Noli me tangere* was an incongruous pal-

impsest of different paintings styles. Jaromír Neumann described it as "terribly destroyed"²⁹. Now it can be re-attributed to the Silesian painter and can serve both as a perfect example of Liska's early style and as successful restoration. There are more works similar to *Noli me tangere* in Poland and Czech Republic. The cooperation with the restorers and the use of physicochemical analysis of the canvases can function as the crucial research method making it possible to distinguish original Lischka's paintings from copies.

RESEARCH OBJECTIVES AND METHODS

The article sets out to present seven paintings, which can be divided into three groups. The three paintings from Silesia (*Lamentation of Christ*, *Discovery of the True Cross*, *Angel*) were produced after 1708, when Lischka was in charge of his step-father's workshop in Lubiąż. Analyzing the manner and the style, researchers definitely ascribed them to the painter. Hence they can serve as a basis for the analysis and reference for the other works of art. The four paintings from Czech Republic are not that congruous. *Saint Joseph* and *Saint Mary of Egypt* were commissioned in the last decade of the seventeenth century for the Cistercian monastery in Plasy, but their initial location has changed. They both were described as copies of the originals. *Saint Charles Borromeo* in Chlum Sv. Máří and *Lamentation of Christ* in Tursko were created at the beginning of the eighteenth century for the religious Order of the Knights of the Red Star. They have been newly attributed to Lischka³⁰ and that hypothesis still needs to be proved; no archival record has been found to support it. It will be interesting to see if there are any similarities between the paintings from Silesia and Bohemia and if the attributions to Lischka can be verified.

The examination was conducted by the Polish and Czech restorers: Denisa Cirmaciová in Prague and Marcin Ciba in Cracow³¹. The initial pictorial documentation combined images in scattered light and raking light together with infrared, UV fluorescence and X-ray photography. It was enriched by X-ray fluorescence spectroscopy (in Poland) and microphotographs of cross sections (in Czech Republic). One cannot underestimate the importance of the traditional art history methods: critical examination, archival research, formal analysis and iconography. Only the multi-perspective view enabled initial selection of the works of art and the hypotheses that followed the physicochemical study. The Silesian paintings are presented first in the article, because their authorship is less questionable and they could serve as the reference point for the works from Czech Republic.

HENRYKÓW, THE ASSUMPTION OF MARY CHURCH, ANGEL

Although there are no archival texts to confirm the attribution, most researchers agree that *Angel* could be described as the "most Lischka-like painting in Silesia" (fig. 1)³². It is one of two paintings hanging on the pillars



Fig. 2. *Lamentation of Christ*, Our Lady of Sorrows Church in Tymowa, photo in scattered light and X-ray photo by M. Ciba

in the west part of the Cistercian conventual Church in Henryków. The depicted angels are identical with the figures presented on many Lischka's works from Bohemia such as *Jacob's ladder* in the prelatore of the Cistercian Monastery in Plasy and altar paintings in the Knights of the Cross with the Red Star Church in Prague. The painting manner seems to be similar as well. For that reason Jaromír Neumann stated that the Henryków paintings must have been created at the beginning of the 18th century concurrently with the Plasy fresco decoration³³. However, it is more probable that Lischka painted them between 1708 and 1712 when he was in charge of the Lubiąż workshop. It could have been a part of a bigger commission from the Cistercian Abbot Tobias Ackermann (1702–1722)³⁴. The formal analysis of the sculptural ornament has confirmed the eighteenth-century origin of the side altars and paintings' frames. Moreover, among the sculptural decoration one can find cartouches with Ackermann's monogram³⁵.

The subject seems obvious, but researchers gave the paintings various titles: *Angels with the Thuribles*, *Guarding Angels*, or *Archangels Michael and Gabriel*. Both of the depicted angels bear thuribles, and in the upper parts of the canvases there are putti carrying banderoles with the words "Sanctus Sanctus Sanctus". The background is reduced to the clouds of smoke and celestial light. The pair of angels could be interpreted as a reference to

the prophet Isaiah's vision from the Old Testament in which two seraphins were calling: "Holy, holy, holy is the Lord Almighty; the whole earth is full of his glory.' At the sound of their voices the doorposts and thresholds shook and the temple was filled with smoke" (Is 6,1–3). The words "holy, holy, holy" are repeated in Saint John's Revelation and it has a special meaning in Christian liturgy – it is understood as acclamation of the Holy Trinity. The pair of angels from Lischka's paintings could be a symbol of celestial choirs praising the Lord. The location of the canvases is also significant: two angels seem to guard the entrance to the temple.

In the group of the analyzed paintings *Angel* seems to be the most consistent and free from later interventions. Although the painting was relined and restored (the varnish is non-original and there are traces of modern pigments such as barium sulfate, zinc white, and chrome yellow), it has no signs of major overpainting. The original linen canvas is thin and finely woven. The physicochemical analysis of the painting has revealed a red bole ground and underpainting with a significant amount of white lead across the whole surface. X-ray fluorescence spectroscopy has exposed the chemical structure of the paint layers. One can assume that the painter used pigments such as: red, blue and yellow ochre, malachite green, white lead, vermilion and presumably azurite. It is noteworthy that the lack of a black preparatory drawing and the sketchy brushwork of the underpainting suggest that the painter worked mainly *alla prima* and treated the dead color layer as a kind of compositional sketch³⁶.

TYMOWA, OUR LADY OF SORROWS CHURCH, LAMENTATION OF CHRIST

In 1868, Augustin Knoblich attributed *Lamentation of Christ* to Willmann's workshop. At the beginning of the 20th century, Hugo Cimbál ascribed the painting to Lischka (fig. 2). He based his claim on an unidentified parish chronicle from Tymowa. Even though the painting is present in the Silesian art history literature, it was almost forgotten for the whole century. In 2013, Andrzej Koziół described the work of art in his book about Willmann's workshop. He agreed with Cimbál and dated the painting between 1708 and 1712. Additionally, he noticed that the Tymowa parish belonged to the Cistercian Monastery in Lubiąż. After the Convention of Altranstädt in 1707, the old church in Tymowa was given to the Protestants. In consequence, the Cistercian Abbot Ludwig Bauch commissioned the new church building in the village for the local Catholics. The temple was consecrated in 1709. It is most likely that Lischka's painting for the high-altar in the new church was created at that time.

The painting depicts the dead body of Christ held by Mary. Behind the main figures one can see John the Evangelist who seems to be supporting the fainting Mother of God. The kneeling female figure on the left side should be interpreted as Mary Magdalene. The base of the cross is visible in the background. The composition is limited to this small group of people forming

a triangle. The clear geometrical arrangement combined with the absence of supernatural elements in the painting could be seen as a reference to the Italian Renaissance masters. Lischka often worked with the subject of Pietá. Similar compositions ascribed to the Silesian painter are located in the filial Saint Martin Church in Tursko, the Státní zámek Duchcov gallery, and the München Staatliche Kunstsammlungen.

Lamentation of Christ has been renovated in the past. Physicochemical analysis has proved the presence of modern pigment traces in many parts of the canvas (barium white, zinc white, and chrome yellow). The retouches were put directly on the original painting layers and they are not detectable in the UV light, which has shown just a few deeper interventions in the painting structure. The non-original varnish ends with the frame border – it could mean that the renovation was conducted *in situ*, without taking the canvas out of the stretcher and the whole altar construction. Interestingly, the composition was significantly changed by Lischka himself. The artist painted Mary's head in a different position. It was placed higher and in the central axis of the composition: as if it was the top of the triangle formed by the figures. The white-lead underpainting served as the preparatory drawing and the final version of the composition was created in the upper painting layer. That is why Lischka's *pentimenti* are often easily detectable even without special photographic equipment. The original paint layers include pigments such as vermilion, iron oxide red, umber, white lead, bone black, and various kinds of ochre. Interestingly, the X-ray fluorescence spectroscopy results indicate the presence of Prussian blue³⁷. It could be a part of the retouching, but there is a possibility that Lischka experimented with the newly discovered pigment at the beginning of the eighteenth century.

WROCLAW-PRACZE WIDAWSKIE, SAINT ANNE'S CHURCH, DISCOVERY OF THE TRUE CROSS

Although *Discovery of the True Cross* decorates the side altar in Saint Anne's Parish Church in Pracze Widawskie, it is not a typical altar painting (fig. 3). It was created as a preparatory sketch for the monumental altar-piece in the collegial Holy Cross Church on *Ostrów Tumski* (Cathedral Island) in Wrocław³⁸. It depicts the scene of the discovery of the Holy Cross: according to the legend, empress Helena accompanied by the bishop of Jerusalem Macarius found the True Cross and witnessed miracles caused by the relic. The figure in the center can be interpreted as bishop Macarius. The people around him represent the ill cured by the relic. Saint Helena is visible in the left bottom corner. Above her one can see the Cross being elevated by a group of men. The top of the Cross is held by angels. A depiction of the Holy Trinity surrounded by putti fills the upper part of the painting.

Discovery of the True Cross in Pracze Widawskie was attributed to Lischka by Andrzej Koziel in 2002. The attribution is based on a stylistic-comparative analysis³⁹. The

brushwork resembles the painting technique in the other oil-sketches created by Lischka, for instance *Stigmatization of Saint Francis* in the National Gallery in Prague. The art historian underlined the connection between the *mod-elletto's* compositions and Willmann's work in the Knights of the Cross with the Red Star Church in Prague⁴⁰.

Lischka's oil-sketch was restored in the 1930s⁴¹. At first glance, the later interventions seem to be small and insignificant. UV images have shown a small number of retouches concentrated on the painting's edges and non-original varnish. However, pigment analysis has confirmed the large scale of the modern restoration: there are traces of zinc barium and titanium white in the pictorial layers. The original pigments' composition consists of vermilion, white lead, umber, chrome green, smalt and various kinds of ochre. As was the case with *Lamentation of Christ* from Tymowa, the analysis suggested the use of Prussian blue⁴². The painting technique slightly differs from the other analyzed paintings. In the X-ray image one can see the more loose and sketchy brushwork in the underpainting; also, there is no precise modeling of the human figures with white lead (fig. 4). It can be easily explained by the original painting's context: it was a preparatory sketch, not the final version of the work of art.

PLASY, THE ASSUMPTION OF MARY CHURCH, SAINT MARY OF EGYPT

The painting *Saint Mary of Egypt* (fig. 5) is one of six paintings created by Lischka for the conventual church in the Cistercian Monastery in Plasy⁴³. The pieces of art are mentioned in the *Lapis sepulchralis*: "Demum in confessionalibus 6 parvae quidem, sed magnae aestimationis spectantur imagines, videlicet: s. Augustini, s. Davidis regis, s. Hieronymi, s. Petri, s. Mariae Magdalenae et s. Mariae Aegypticae, quae opuscula pariter sunt paudati D. Liscae artificia"⁴⁴. The paintings were located in the confessionals in the part of the church open to laymen. The confessional in the north nave was crowned with depictions of the two female penitents: Mary Magdalene and Mary of Egypt. One can assume that the confessional with the figures of the women was used by female members of the local community. The paintings did not attract much attention in comparison to other Lischka's works. Jaromír Neumann and Pavel Preiss described them as poor copies⁴⁵ or pieces of art destroyed by many retouchings⁴⁶. Preiss claimed that the paintings could serve as proof of Lischka's cooperation with Jacob Anton Pink⁴⁷, but the hypothesis was discredited by the fact that Pink arrived in Bohemia after 1708 and he never worked with the Silesian painter⁴⁸. The idea of the "eighteenth-century copies" was supported by the existence of the painting *Saint Augustine* similar to the work from Plasy both in size and composition. *Saint Augustine* is presented in the Strahovská obrazárna in Prague and it is often shown as the best example of Lischka's "Italian" manner and perfect brushwork⁴⁹. *Saint Augustine* from the Roman Catholic Diocese of Plzeň depositary is of much lower quality: it is highly probable that it is a copy. However,



Fig. 3. *Discovery of the True Cross, Saint Anne's Church in Wrocław-Pracze Widawskie, photo by M. Ciba*

the six canvases from confessionals differ in manner and painting technique; hence, it seems rather presumptuous to assume that they are all copies. Especially the depictions of the two female penitents don't correspond to the others. Basic formal analysis has led to the hypothesis that both pieces of art are overpainted originals.

Saint Mary of Egypt was chosen for physicochemical analysis, because the interventions in the painting's layer seemed to be greater than in the case of *Saint Mary Magdalene*. The original linen canvas is thick and thickly woven. There is no relining: the brown-red ground permeated through the canvas to the verso of the painting. The paint layers create an impression of solid, compact forms. The strong darkening of the varnish has made the composition unclear – the dark background on the upper part is unrecognizable. Cross-section analyses have verified the existence of later overpainting and secondary varnish on the original layers of the painting. They also have shown the presence of 5 to 8 strata, which is quite unusual in Lischka's technique. The oil bole ground seems very heterogenous. There is a separate grey oil imprimatura covered with a thin isolation layer (presum-



Fig. 4. *Discovery of the True Cross, Saint Anne's Church in Wrocław-Pracze Widawskie, X-ray photo by M. Ciba*

ably oil or varnish). The second white-grey layer visible in cross-sections could be interpreted as underpainting with dominant white lead. Interestingly, there are up to 5 upper paint layers in the samples. The artist worked with pigments such as white lead, smalt, charcoal black, vine black, red iron pigments, cinnabar, and gilder's whiting⁵⁰. Is there an explanation for the multitude of layers? One build-up in the sample no. 3 could be seen as a trace of a *pentimento*: on the figure's back the painter put one thin

layer onto another: ochre, pink, ochre, violet and ochre again. Mary's robes (visible in the underpainting) were transformed into the Saint's hair.

The differences in the anatomy of the figure and in the structure of the draperies between the paint layers are visible in the photos taken in natural, Xray and infrared light (fig. 6). The preparatory drawing is absent. Softer, looser brushwork prevails in the underpainting. One can observe small *pentimenti* on the face, back and the elbow of the figure⁵¹. The dead color seems to serve as an initial sketch: a similar painting technique appears in all analyzed works from Silesia, which could lead to the conclusion that *Saint Mary of Egypt* is a largely overpainted Lischka's work.

PLANÁ NADE MŽÍ, THE ASSUMPTION OF MARY CHURCH, SAINT JOSEPH

The painting *Saint Joseph* (fig. 7) is located in the side altar in the Assumption of Mary church in Planá nade Mží, but originally it decorated the altar in the Saint Wenceslaus parish church in the Cistercian monastery complex in Plasy. The Cistercian Abbot Andreas Troyer decided to reconstruct the medieval church in the Baroque style (1690–1691). His successor Eugen Tyttl (1699–1738) commissioned the two side altars with the paintings *Saint Joseph* and *Saint John of Nepomuk*⁵². Although in *Lapis sepulchralis* the painting *Saint Joseph* is attributed to Jacob Anton Pink⁵³, Lischka is the most probable author. The coats of arms and the date 1699 depicted in the lower part are significant arguments in favour of that. Researchers agree that Pink began to work in Bohemia around 1708, so he could not have painted for Monastery in Plasy in the seventeenth century⁵⁴. What is more, in some areas the painting is very similar in brushwork and manner to the best of Lischka's works. The figure of the putto in the bottom right corner is the most interesting fragment of the piece of art. The perfect depiction of the fleshy body of the angel and the fragile beauty of the flower in his hand seem to come from a different universe than the thick, ungraceful paint-brushes in the central part of the canvas. The figure of the putto is identical to the angel depicted in Lischka's painting *Saint Patrons of Bohemian Lands from the Benedict Order with Saint Benedict*. In contrast, Saint Joseph depicted in the center with baby Jesus in his arms seems to be completely overpainted: the robes are stiff and almost geometrically built, the face of the Saint is flat, and the color of the Jesus's skin is unnaturally pale. Hence, one should see *Saint Joseph* as a forgotten, unprofessionally restored work by the Silesian painter.

The physicochemical analysis of the painting was reduced to the research in situ, because the wooden elements of the retable are very fragile and breakable. The detachment of the painting would be too dangerous for the altar appendage. The restorer Denisa Cirmaciová suggested that the wooden parts of the structure and the stretcher are original. At the same time, the numerous retouches could mean that the canvas was relined⁵⁵. The

original canvas is thickly woven and covered with red emulsion ground. The craquelures' edges seem to be smoothed, which could indicate unprofessional cleaning. The painting layer is partly covered with dust and dirt. The lacunae are present in all painting layers causing discontinuity across the whole painting's surface.

The samples for cross-sections' analyses were taken from the depiction of the coat of arms and the robes of the putto in the bottom right corner. The ground composed of oil, clay bole, fine quartz grain and charcoal black is comparable with the ground in *Saint Mary of Egypt*. There are two original paint layers with dominant red and black pigments: cinnabar, charcoal black, iron red pigment and white lead. Micro-photographs of the samples revealed that the depiction of the coats of arms was added later to the composition or at least "refreshed" years after the creation. The build-up of sample no. 1 suggests that the painting was retouched at least twice: there are three layers of varnish with surface dirt visible in the cross-section. The multiple layers of overpaint comprise of white-lead, cinnabar, indigo, charcoal black, realgar, earth green, and iron red pigment. All of the materials applied were commonly used by the eighteenth century artists. There are no traces of modern synthetic pigments. Therefore, it can be inferred that the interventions in the original painting's structure were applied short after its production. The physicochemical investigation has verified the existence of a different painting layer under the visible one, but the inauthenticity of the coats of arms casts doubt on the origin of the work. Nevertheless, *Saint Joseph* could be described as Lischka's painting that was repainted in the first half of the eighteenth century (possibly by Anton Pink). The bad condition of the canvas and the unquestionable historical value of the retouches raise the question of the possibility and suitable method of conservation. The irreversible destruction of the eighteenth century overpainting could be treated as a loss of an important part of the historical object.

TURSKO, SAINT MARTIN'S CHURCH, LAMENTATION OF CHRIST

The painting is located in Saint Martin filial church in Tursko near Prague (fig. 8). Since the thirteenth century the village Tursko and its church had been under the Knights of the Cross with the Red Star jurisdiction. The medieval temple was destroyed in the 1637. Between 1700 and 1706 the Knights' Monastery in Prague commissioned the construction of the new church⁵⁶. It is probable that during those years Lischka, who at that time was working for the Knights of the Cross with the Red Star, was asked to paint *Lamentation of Christ*. The painting is almost absent in literature. Václav Vilem Štech mentioned it as "an interesting, but destroyed *Mother of God*"⁵⁷. Rudolf Kuchynka was considering Lischka's authorship, but his notes to *Slovník umělců (The Artists' Dictionary)* were never published⁵⁸. The painting depicts a scene from the New Testament. After the descent from the Cross, the dead Jesus lays on the ground, his head resting in his mother's lap. Virgin Mary looks up and opens her arms in a gesture

expressing submission to God. Saint Mary Magdalene is shown on her knees, as she leans upon Christ's legs in mourning. Saint John Evangelist can be visible behind the Holy Mother. Two crying putti complete the scene: the main figures fill the foreground leaving no place for depiction of the surroundings. On the opposite wall, there is

horizontal wood panels, 2 cm thick. The cross-sections' analyses have shown that the painting lacks the ground. Lischka applied just one or two thin painting layers directly on the wooden support. He used pigments such as indigo, cinnabar, red lake pigment, realgar, white lead, and charcoal black. The gilder's whitening serves as



Fig. 5. *Saint Mary of Egypt, The Assumption of Mary Church in Plasy*, photo by D. Cirmaciová



Fig. 6. *Saint Mary of Egypt, The Assumption of Mary Church in Plasy*, X-ray photo by D. Cirmaciová

the pendant painting *Raising of the Lazarus*, identical in size and complementing *Lamentation of Christ* iconographically. One can assume that Lischka created both pieces of art at the beginning of the eighteenth century.

The technique of *Lamentation of Christ* is quite unique to Lischka's oeuvre, being an oil-painting on wood panels in a horizontal format. There is just one other work attributed to the artist and painted on wood. Interestingly, it depicts the same scene (*Lamentation of Christ*, München, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, No. 13163)⁵⁹. The horizontal format was also rarely used by the painter. Nevertheless, the painting manner and the brushwork are similar to Lischka's style. Especially the naked body of Christ and the face of Virgin Mary resemble the typical figures on the artist's paintings, e.g. *Lamentation of Christ* in the main altar in Our Lady of Sorrows Parish Church in Tymowa. The initial analysis made new questions arise: Did the artist's technique change when he used wood panels as support? Why do the color composition and brushwork seem to be different in some parts of the painting?

Physicochemical analysis of the work helped to answer these questions. The support is built from five

a filler. In contrast to the other examined works of art, the white lead seems to be the dominant in the upper painting layer. The varnish is not original and there are traces of an older varnish layer underneath.

The wood material is fragile and has been partly destroyed by wood-boring beetles and humidity. Cracks and defects are visible on all panels. The largest defect is located on the joint between the first and second lower panel on the left. The painting layers are loose and easily detachable. The biggest lacuna is 50 cm² in size. The remaining painting layers are heavily destroyed. The restorer Denisa Cirmaciová has suggested that the vertical loss on the left side of the work could be remains of a damp patch caused by the humid environment⁶⁰.

Infrared and X-ray photography together with the analysis of the work itself have revealed that the upper panel is not original. The structure of the wood and the painting technique are completely incompatible. Interestingly, the head of Mother of God was cut out from the original panel and added to the new one, which explains the perplexing contrast between the depictions of the Mary's and John's heads, clearly visible in the X-ray picture. The upper panel (apart from the Mary's

head) reacts differently to the X-ray (fig. 9). It is possible that the substitution of the original panel was a result of heavy damage caused by water.

This extreme restoration could have been conducted in 1877 together with the renovation of the whole interior of the church. In 1874, the parish priest sent a letter to the Knights of the Cross with the Red Star in Prague about the bad condition of the church⁶¹. He complained that the pulpit was utterly decayed and it was too dangerous to use it ("Die Kanzel in der Turskoen Kirche ist morsch und kann vom Prediger nur mit Lebensgefahr betreten werden"⁶²). The renovation took place in Spring and Summer of 1877. A new pulpit was made, and all the altars, crosses, and church flags were conserved and restored. Among the bills one can see information about the paintings. The gilder and decorator Vendelín Šponar from Prague was paid 76 guildens for the gilding of the frames of the paintings on the walls and 10 guildens for the restoration and varnishing ("Za 8 obrazových rámců na zdě 56 f. / Za 2 větší obrazové rámce na zdě 20 f. / Za 10 Obrazu správu a lakování 10 fl."⁶³). The carpenter Václav Páter was paid 3 guildens for their restoration ("Od spravení 10ti obrazů 3 zl."⁶⁴). One can assume that the bigger paintings mentioned by the decorator could be identified as *Lamentation of Christ* and *Raising of the Lazarus*. However, "painting works" were also conducted in other years. In 1922, an unknown painter received 250 Czech crowns for his work; presumably the paintings were "renovated" at that time⁶⁵. The lack of detailed information about the paintings' restoration shows the minor importance of these elements to church administrators in the nineteenth and twentieth century. This negligence could be one of the reasons why the pendant *Raising of the Lazarus* bears no resemblance to Lischka's painting manner. Presumably the original pendant was damaged to such an extent that it was impossible to save the original panel. The work could have been created by the same artist who "restored" the depiction of the dead Christ. It is important to mention that the advancing degradation of the wooden support and the paint layers can soon lead to the complete destruction of *Lamentation of Christ*.

CHLUM SVATÉ MAŘÍ, MONASTERY OF THE KNIGHTS OF THE CROSS WITH THE RED STAR, SAINT CHARLES BORROMEIO

The origin of the painting (fig. 10) remains unknown. In the second half of the twentieth century, it was kept in the Sacral Art Museum organized in the former monastery of the Knights of the Cross with the Red Star in Chlum Svaté Maří. After the restitution of the church goods, the museum was closed and since then the painting has been stored in the monastery buildings⁶⁶. In 2013, Marek Pučálík described the painting and attributed it to Lischka⁶⁷. If *Saint Charles Borromeo* was originally created for the Czech Knights' Order, it could have been com-

missioned by the Grand Masters of the Prague monastery who often cooperated with the artist: count Johann Friedrich of Wallenstein was the archbishop of Prague and the most important commissioner for the Silesian painter. During the command of Georg Ignaz Pospíchal and Johann Franz Franchimont of Frankenfeld, Lischka created many paintings and frescoes in the Prague conventual church. The idea is alluring, but after the secularization of the monasteries at the end of the nineteenth century and the nationalization of the collections after the World War II, it has been almost impossible to track the unexpected translocations of pieces of art.



Fig. 7. *Saint Joseph, The Assumption of Mary Church in Planá nade Mží*, photo by E. Kloda

The initial stylistic analysis led to the hypothesis that the work in fact comes from Lischka's workshop. In the painting the Saint kneels before a cross depicted between two angels' heads. The background is hardly visible through the darkened varnish – one can see the outline of a monumental column on the right side of the composition. The figure of the Saint is comparable with similar figures painted by Lischka. The brushwork and the colour composition also

seem to be close to Lischka's painting manner. Some parts of the painting seem to be covered with overpaint.

Physicochemical analysis did not confirm the hypothesis. It has shown that the painting was never renovated, or relined. However, it was resized in the nineteenth century. The painting was enlarged by adding strips of linen, 10 to 20 cm in width, to all four edges of the original canvas. The additional canvas features different thickness and the new painting layers vary from the original, which is clearly visible on the back side: there is no sign of red emulsion ground in the newer parts. The stretcher and the frame must have been replaced with the enlargement of the painting. The composition's edges are covered with thick dark paint with almost unrecognizable outlines of floral ornament. The seams and their surroundings are the most destroyed parts of the painting with wide cracks and major defects. Infrared, UV and X-ray photos have uncovered the difference between the central canvas and the additional strips. On the one hand, in some parts the painting technique show resemblance to the other Lischka's works. One can observe that the figure of the saint is covered with more painting layers, the light effects are created by loose brushwork that could be described as *alla prima*. Also, there is no preparatory drawing. On the other hand, the underpainting is absent elsewhere, e.g. in the part with the cross and angels' heads. It could serve as another argument against



Fig. 8. Lamentation of Christ, Saint Martin's Church in Tursko, photo by D. Cirmaciová



Fig. 9. Lamentation of Christ, Saint Martin's Church in Tursko, X-ray photo by D. Cirmaciová

the Lischka's authorship of the painting, because in all other analyzed paintings the white lead of the underpainting was visible across the whole surface of the painting. The brush marks visible in the X-ray photos also seem to be significantly different. What is interesting, the same crackelure structure recurs all over the original fragment of the canvas, which could indicate that this entire part was created at the same time.

Analyses of the cross-sections verified the absence of overpainting. Although the pigments are similar to the

standard Lischka's *palette* (white lead, cinnabar, ochre, charcoal black, red lake pigment), the ground seems to be significantly different. It consists of clay bole, cinnabar, green earth, white lead, charcoal black and gilder's whiting. Interestingly, the ground has two layers; the upper one is fatter and less heterogeneous. All these elements lead to the conclusion that the painting should be excluded from Lischka's *oeuvre*. It could have been executed by a follower of the artist at the beginning of the eighteenth century.

WILLMANN VS LISCHKA

Analysis of Lischka's painting technique would be incomplete without the attempt to compare his methods with the Michael Willmann's workshop practice. In some cases, works created by the artists seem to be indistinguishable. 51 paintings attributed to Lischka were once ascribed to Willmann, while the authorship of 30 of them is still questionable. 27 Lischka's works are based on his step-father compositions. Eight paintings are direct copies of Willmann's ideas. Very often, traditional connoisseurship or critical examination of literary sources and archives don't provide the answer. As said before, the relation between the student and his step-father was multifaceted and complicated. Hence, the technical art history could be the most precise and objective way to differentiate the artists' painting manners. Their juxtaposition was possible due to the broad investigation of Willmann's works in the first decade of the 21st century⁶⁸. The comparison of its results with Lischka's works led to interesting conclusions. Many features of the artists' techniques were identical. Preparation of the canvas and the initial sizing seem to be analogous, even in the imprecision of sizing marked by the permeating of the ground layer through the canvas to the verso of the painting⁶⁹. The chemical composition of the grounds for the paintings on canvas is very similar in the analyzed works; the painters used red ground composed of clay bole, chalk and an emulsion of animal glue and oil⁷⁰. What is interesting, presumably both painters added an isolating layer of varnish on the ground⁷¹. The pictorial layers in the master's and his student's paintings consist of pigments similar to those popular among the majority of the baroque painters in the region.

However, there are some significant differences in the compared works of art that could be taken into consideration as determinants of future (re)attributions. The preparatory drawing on the bole ground is the omnipresent and important layer in Willmann's paintings. The physicochemical research proved the existence of a sketch made with black oil paint in all his analyzed works⁷². In the paintings attributed to Lischka there is no comparable layer. The infrared photos showed no trace of it. In consequence, it could be highlighted as the first important differentiator between the artists' techniques. Moreover, the X-ray photos show that the underpainting layers and their purpose in the artist's paintings vary considerably. In Willmann's works it was used to clarify the existing composition and to define the most important parts of it. It seems that in Lischka's paintings it served as a composition builder created with very loose and broad brushstrokes. Lacking the preparatory drawing, the underpainting layer played the role of the first sketch, which explains the large number of *pentimenti* found in Lischka's works, e.g. in the analyzed paintings from Tymowa and Plasy.

Could those two paint layers function as the key to the authorship problem? Based on the presented results, the restorer Marcin Ciba proposed the new attribution of the painting *Saint Luidgard* in the National

Museum in Wrocław⁷³. The painting decorated the Saint Luidgard altar that was initially located in the Cistercian conventual church in Lubiąż. In the art historical literature the painting was presented as a work from the Willmann's workshop, created around 1682. Recently Andrzej Kozieł has reattributed it to Michael Willmann the Younger, the master's son. The researcher has also suggested that the altar was produced around 1696, concurrently with the nearby latticework⁷⁴. However, the conservation research in 2010 revealed major differences between *Saint Luidgard* and the master's paintings. It lacks the preparatory drawing, its underpainting seems thicker, and there is a *pentimento* – the position of the Christ's right arm had been changed. One can easily observe the similarities to the analyzed Lischka's works, therefore it is probable that the step-son created the work after his return from Italy. In conclusion, the results of the physicochemical research support the thesis that *Saint Luidgard* wasn't painted by Willmann the Elder. According to Ciba, Lischka seems to be the possible author of the artwork⁷⁵. However, the question of differences between Willmann's son's and stepson's techniques remains unanswered because of the lack of comparative material, hence Willmann the Younger must be taken into consideration as the potential creator. The presented scientific debate shows the importance and the need for further technical art historical investigation. Only with the whole spectrum of comparative material one could form reliable conclusions about the authorship or distinctive features of the painting techniques.

SUMMARY

The presented paper comprises traditional critical examination of historical material and the methods of technical art history. The analyzed works came into view as interesting cases of old restoration techniques. The majority of them could be included in Lischka's *oeuvre*. The paintings from Silesia represent a consistent group of works created during a short period of time (between 1708 and 1712). They have similar pigments' composition and the structure of pictorial layers. The visible differences in the underpainting of *Discovery of the True Cross* could be explained by the diverse function of the canvas: the looser brushwork is a distinctive feature of the preparatory oil-sketch.

The results of physicochemical analyses of works from the Czech Republic are analogous, but there are some differences between Lischka's painting technique in Silesia and Bohemia. Most paintings have the same linen canvas support and thick layer of emulsion bole ground. *Lamentation of Christ* from Tursko is a fascinating exception: as a panel painting without bole ground it is a unique item among the artist's works. The cross-section analyses have shown that in Bohemia the painter used pigments such as indigo, cinnabar, realgar, red iron pigment, charcoal black, vine black and earth green. In Silesia X-ray fluorescence spectroscopy has indicated the presence of red, blue and yellow ochre, malachite green,

white lead, vermilion, and bone black. The differences in the used pigments could support the thesis that Lischka had at least two separate workshops: in Bohemia and in Silesia. In Silesia the painter tended to use the same materials as his step-father. The Prussian blue in the paintings from Tymowa and Pracze Widawskie seems to be a substantial change to the colouring. However, it has to be said that the discrepancies in the pigments' analyses could be a result of application of two different methods (cross-sections in Czech Republic and X-ray fluorescence spectroscopy in Poland).

What is important, all the examined paintings lack the preparatory drawing, which seems to be an important factor to distinguishing Lischka's and Willmann's painting techniques. Unlike Willmann, Lischka used the dead layer as an initial sketch and formed it very freely and spontaneously. The large number of *pentimenti* in his works is the best proof of that practice. In the analyzed Lischka's works the dead layer is composed of the white lead and it seems to cover the whole paintings' surface, not only the compositionally important parts. Hence, *Saint Charles Borromeo* with the smoother and more calculated brushwork in the underpainting was presumably created by another artist at the beginning of the eighteenth century.

As presented, the technical art history methods introduced a new perspective into the research and have proven to be helpful by answering some of the initial questions (Is the painting technique similar in the analyzed works? Are they copies or authentic Lischka's works? If they are the originals, is it possible to renovate them?). The physicochemical analyses verified the existence of the authentic paint layer and the scope of overpainting. However, the problem of future res-



Fig. 10. *Saint Charles Borromeo, Monastery of the Knights of the Cross with the Red Star in Chlum Svaté Maří*, photo in scattered and infrared light by D. Cirmaciová

toration hasn't been solved. The bad condition of the art-works together with the historic and artistic value of the later interventions must be taken into consideration. Undeniably, the paintings are in need of conservation to prevent them from further deterioration⁷⁶.

¹ The article is a result of the research project no. 2015/17/N/HS2/03157 „Zapomniane dzieła Johanna Christopha Liski. Badania konserwatorskie obrazów barokowego malarza” financed by the National Science Centre (Narodowe Centrum Nauki). I would like to thank all the institutions that supported the grant application and the project execution, especially the University of Wrocław in Poland and Národní památkový ústav and Akademě výtvarných umění in the Czech Republic. I am deeply grateful to the Polish and Czech researchers, restorers, and conservators who have made the investigation possible: Marcin Ciba, Denisa Cirmaciová, Andrzej Kozieł, Karolina Nowak, Šárka Radostová, Tereza Rinešová and Marie Zettlová.

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³ Erma Hermens, *Technical art history: the synergy of art, conservation and science*, in: *Art history and visual studies in Europe*, ed. by

Matthew Rampley, Thierry Lenain, Hubert Locher, Andrea Pinotti, Charlotte Schoell-Glass and Kitty Zijlmans, Leiden 2012, pp. 151–165, here: p. 155.

⁴ The presented biography is a summary of the results gathered in the PhD thesis written by the author of the article. See: Emilia Kłoda, *Johann Christoph Lischka – Życie i twórczość (ok. 1650–1712)*. Dissertation submitted to the Art History Institute at the Faculty of Historical and Pedagogical Sciences of the University of Wrocław, under the tutorship of Associate Professor Andrzej Kozieł, PhD., Wrocław 2017 (typescript in Biblioteka Instytutu Historii Sztuki Uniwersytetu Wrocławskiego). The information about the archival query in search of Lischka's birth date and information about his family see: pp. 35–38.

⁵ Archiwum Państwowe, Wrocław, collection: *Księstwo Wroclawskie*, sign. 339 (*Acta betr. Die Bestellung, Besoldung, Amtsführung der Beamten der Breslauer Landeshauptmannschaft /Kanzler, Assesor 1639–1725*), p. 161.; Erich Klossowski, *Michael Willman. Inaugural-Dissertation welche nebst den beigefügten Thesen mit Genehmigung der Hohen philosophischen Fakultät der Königl. Universität Breslau zur Erlangung der philosophischen Doctorwürde*, Breslau 1902, p. 22.

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- ²⁹ Jaromír Neumann, *Willmann a Liška – nalepené sloupce* (typescript in Archiv Ústavu dějin umění Akademie věd ČR, Praha, collection: *Osobní fond Jaromír Neumann (1924–2001)*, box no. 55), p. 45, 157, cat. no. 114.
- ³⁰ Marek Pučalík, *Umělecký mecenát křižovnického velmistra Františka Matouše Böhmba 1722–1750*. Dissertation submitted to the Institute of Christian Art History at the Catholic Theological Faculty of the Charles University in Prague, under the tutorship of the Professor Jan Royt, Ph.D, Eng., Praha 2013 [online version] <https://is.cuni.cz/webapps/zzp/detail/74762/> (access 17.06.2016), p. 64; Kloda, *Johann Christoph Lischka*, pp. 153–155.
- ³¹ Denisa Cirmaciová, *Technologický restaurátorský průzkum v rámci projektu „Zapomenutých děl Johanna Christopha Lišky“ restaurátorský průzkum obrazů barokního malíře (univerzitní projekt č 0209/1303/16)*, Praha 2016 (digital document); Marcin Ciba, *Zapomniane dzieła Johanna Christopha Liski. Wyniki badań oraz ich interpretacja*, Kraków 2016 (digital document). The translation of the technical conservation and restoration terms is based on the *Interdisciplinary Multilingual Dictionary* developed during the research project carried out at the Cracow University of Technology. I would like to thank the project manager Monika Bogdanowska for the information about the dictionary.
- ³² Jaromír Neumann, *O některých problémech barokového malarstva i rzežby na Śląsku*, „Biuletyn Historii Sztuki”, 21 (1959), nr 1, pp. 117–119, here: p. 118; Preiss, *Jan Krzysztof Liška*, p. 135; Kozieł, *Michael Willmann*, pp. 534–535, cat. no. B.25–26.
- ³³ Neumann, *Willmann a Liška*, p. 58.
- ³⁴ Wilhelm Pfitzner, *Versuch einer Geschichte des vormaligen Fürstlichen Zisterzienserstiftes Heinrichau bei Münsterberg in Schlesien*, Breslau 1846, p. 212.
- ³⁵ Artur Kolbiarz, *Problem istnienia rzeźbiarskiego warsztatu henrykowskiego w 4 ćw. XVII wieku*, „Dzieła i interpretacje”, 11 (2008), pp. 64–80, here: p. 73; Kozieł, *Michael Willmann*, p. 530.
- ³⁶ Ciba, *Zapomniane dzieła Johanna Christopha Liski*, no pagination.
- ³⁷ Ciba, *Zapomniane dzieła Johanna Christopha Liski*, no pagination.
- ³⁸ Kozieł, *Michael Willmann*, p. 605, cat. no. B.119, il. The painting designed for the high altar in the collegiate was presumably the most prestigious Lischka's commission in Silesia. Unfortunately, after the sizable destruction and the unsuccessful restoration, the high-altar-painting lost its original form and color composition. Hence, the *modelletto* from *Pracze Widawskie* could be seen as an important proof of Lischka's authorship.
- ³⁹ Andrzej Kozieł, *Wielkie przedsięwzięcie czy mała rodzinna firma? Kilka hipotez na temat warsztatu Michaela Willmanna*, in: *Willmann i inni. Malarstwo, rysunek i grafiki na Śląsku i w krajach ościennych w XVII i XVIII wieku*, ed. Andrzej Kozieł, Beata Lejman, Wrocław 2002, pp. 92–100, here: p. 86.
- ⁴⁰ Andrzej Kozieł, *Znalezienie Krzyża Świętego*, in: *Śląsk – perła w koronie czeskiej. Trzy okresy świetności w relacjach artystycznych Śląska i Czech*, exhib. cat., Legnica, Akademia Rycerska, 6 V – 8 X 2006; Praha, Valdštejnská jízdárna, 17 XI 2006–8 IV 2007, ed. Andrzej Niedzielenko, Vít Vlnas, Praha – Legnica 2006, p. 374, cat. no. III.3.17.
- ⁴¹ Bildkatalog des Herder-Instituts, collection: *Niederschlesisches Bildarchiv*, inv. no. 53025 (*Altarbild vom nördlichen Seitenaltar der katholischen Kirche Protsch*), <https://www.herder-institut.de/bildkatalog/iv/53025> (access 10.02.2017).
- ⁴² Ciba, *Zapomniane dzieła Johanna Christopha Liski*, no pagination.
- ⁴³ In 2016, the paintings were stored in a depository owned by Roman Catholic Diocese of Plzeň.
- ⁴⁴ *Lapis sepulchralis*, p. 348.
- ⁴⁵ Neumann, *Jan Kryštof Liška*, p. 148.
- ⁴⁶ Preiss, *Jan Krzysztof Liška*, p. 124: „zsešć małych obrazków świętych-pokutników, pozbawionych jednak wartości z powodu zbyt daleko idących przemalowań (mogą wśród nich być kopie)”.
- ⁴⁷ Preiss, *Malířství vrcholného baroka*, p. 564.
- ⁴⁸ Tomáš Hladík, Vít Vlnas, Marcela Vondráčková, *Sub umbra alarum*, pp. 223–224; Martin Mádl, *Autoři nástěnných maleb v plaském klášteře*, in: *Plaský klášter a jeho minulost i současnost přínos pro kulturní dějiny*. Sborník příspěvků semináře konaného v Mariánské Týnici ve dnech 11. – 13. května 2005, Mariánská Týnice 2005, pp. 57–71, here: pp. 58–59; Pavel Preiss, *Der Maler Jakob Anton Pink – ein Waldviertler im Dienst der Zisterzienser in Böhmen*, in: *Reiselust und Kunstgenuss: Barockes Böhmen, Mähren und Österreich*, ed. Friedrich Polleroß, Petersberg 2004, pp. 119–123; Irena Bukačová, Pavel Preiss, *De picturis a celebri D. Jacobo Pink sagaci penicillo expressis. Život a dílo plaského malíře Jakuba Antonína Pinka*, in: *850 let plaského kláštera (1145–1995)*. Sborník příspěvků semináře „Vývoj a význam plaského kláštera pro české dějiny” pořádaného v Mariánské Týnici ve dnech 21 V – 2 VI 1995, Mariánská Týnice 1995, pp. 121–126.
- ⁴⁹ *L'Arte del Barocco in Boemia*, exhib. cat., Milano, Palazzo Reale IV – V 1966, Milano 1966, p. 72, cat. no. 176; Pavel Preiss, *Johann Christoph Liška und seine Stellung in Böhmischem Hochbarock*, „Alte und moderne Kunst”, 68 (1968), no. 99, pp. 18–31, p. 20.
- ⁵⁰ The gilder's whitening could have served both as the pigment and the filler; it is present in the layer interpreted as *imprimatura*.
- ⁵¹ Denisa Cirmaciová, *Technologický restaurátorský průzkum*.
- ⁵² The painting *Saint John of Nepomuk* decorates the second side altar in Planá nad Mžf. It bears no resemblance to Lischka's manner. The scale of overpainting is greater than in *Saint Joseph*.
- ⁵³ *Lapis sepulchralis*, p. 349.
- ⁵⁴ Pavel Preiss, *František Julius Lux: západočeský rokokový malíř*, Praha 2000, p. 12, Andrea Steckerová, Štěpán Vácha, *Barokní malířství v západních Čechách*, in: *Vznešenost & zbožnost. Barokní umění na Plzeňsku a v západních Čechách*, ed. Andrea Steckerová, Štěpán Vácha, Lomnice nad Popelkou – Plzeň 2015, pp. 68–87, here: p. 68.
- ⁵⁵ Denisa Cirmaciová, *Technologický restaurátorský průzkum*, no pagination.
- ⁵⁶ *Umělecké památky Čech*, ed. Emanuel Poche, vol. 4, Praha 1982, p. 120.
- ⁵⁷ Václav Vilem Štech, *Kolem Budče a Okoře*, in: *Čechy*, Praha 1903, pp. 205–208, here: p. 202.
- ⁵⁸ Rudolf Kuchynka, *Materiály pro Slovník umělců a uměleckých řemeslníků v Čechách. 11: Lie-Maz* (manuscript in Archiv Ústavu dějin umění Akademie věd ČR, Praha, collection: *Dodatek inventáře osobní pozůstalosti R. Kuchynky*, Kartotéka: I. Listovnice 1–18), no pagination.
- ⁵⁹ Oldřich J. Blažiček, Pavel Preiss, Dagmar Hejdová, *Kunst des Barock in Böhmen. Skulptur – Malerei – Kunsthandwerk – Bühnenbild*, exhib. cat., Recklinghausen 1977, p. 184, cat. no. 102; Hubertus Lossov, *Michael Willmann 1630–1706. Meister der Barockmalerei*, Würzburg 1994, p. 19, 105, cat. no. A.58.
- ⁶⁰ Denisa Cirmaciová, *Technologický restaurátorský průzkum*, no pagination.
- ⁶¹ Národní archiv, Praha, collection: *Křižovníci s červenou hvězdou*, box no. 1382 (*Řádový archiv křižovníků, Kostelní úty. Tursko 1849–1880*), no pagination (27 August 1984).
- ⁶² *Ibidem*, no pagination (9 September 1876).
- ⁶³ *Ibidem*, no pagination (12 V 1877).

⁶⁴ Ibidem, no pagination (19 V 1877).

⁶⁵ Between 1849 and 1949: *opravení chrámu páně praci malířskou* in 1891, *oprava malby* in 1918, *výlohy stavební – malíř 250Kč* in 1922. See: Národní archiv, Praha, collection: *Křížovníci s červenou hvězdou*, box no. 1384 (Kostelní úcty. Tursko 1890–1947), no pagination (13 V 1891); book no. 2442 (*Účty Chrámu páně sv. Marina v Tursku 1877–1947*), p. 242, 263.

⁶⁶ Alena Černá, *Chlum sv. Maří, obraz – modlící se světec*, 1992 (typescript in Národní památkový ústav, územní odborné pracoviště v hlavním městě Praze, collection: *Sbírka evidenčních listů movitých kulturních památek*, sign. 85624/34–6582).

⁶⁷ Marek Pučálík, *Umělecký mecenát křížovníckého velmistra*, p. 64.

⁶⁸ The restorations of the paintings (apart from standard conservation research) involved innovative analysis of the pigments in the Cultural Heritage Research Laboratory in Wrocław. The discovery of the Willmann's varnish recipes and chemical examination of the pigments on the authentic painter's palette led to the exhibition entitled "Michael Willmann's paintings under the magnifying glass" in the Regional Museum in Jawor and the publication of the book under the same title in 2010, in which the authors (art historian Andrzej Kozieł, restorer Marcin Ciba and

chemist Barbara Łydźba-Kopczyńska) presented a complex description of Willmann's painting technique, the creation process and the materiality of the paintings.

⁶⁹ Marcin Ciba, Andrzej Kozieł, *Michael Willmann przy pracy, czyli jak powstawały obrazy olejne artysty*, in: Marcin Ciba, Andrzej Kozieł, Barbara Łydźba-Kopczyńska, *Obrazy Michaela Willmanna pod lupą*, Jawor 2010, pp. 76–99, here: p.76.

⁷⁰ Ibidem, p. 83.

⁷¹ According to Marcin Ciba, the traces of resin present in Willmann's grounds indicate the existence of an isolating layer. See: *Ibidem*, p. 85.

⁷² Ibidem, p. 89.

⁷³ Ciba, *Zapomniane dzieła Johanna Christopha Liski*, no pagination.

⁷⁴ The decorative lattice bears the date 1696. See: Kozieł, *Michael Willmann*, p. 601–603.

⁷⁵ Ciba, *Zapomniane dzieła Johanna Christopha Liski*, no pagination.

⁷⁶ Thanks to the conducted research, the owners of the *Angel* and *Lamentation of Christ* have decided to assign the conservation of the paintings to the restorers Marcin Ciba (Henryków) and Denisa Cirmaciová (Tursko).

Abstract

The article presents the results of the technical art historical research conducted on paintings ascribed to the Silesian artist Johann Christoph Lischka (ca. 1650–1712). It tackles the question of the painting techniques, the characteristics of the painter's manner, and the authenticity of the works of art. It comprises the traditional methods of the art history with research into the materiality of the paintings.

During the research, seven paintings were chosen for the investigation. They come from different periods of Lischka's life and the majority of them were forgotten or discredited as copies of the originals. The four paintings from Czech Republic *Saint Joseph*, *Saint Mary of Egypt*, *Saint Charles Borromeo* and *Lamentation of Christ* were commissioned by the religious Orders in Bohemia in 1690/1710. The three paintings from Silesia (*Lamentation of Christ*, *Discovery of the True Cross*, *Angel*) were produced after 1708, when Lischka was in charge of his step-father Michael Willmann's workshop in Lubiąż.

The paintings served as the basis for the analysis of Lischka's painting technique and the later changes in the painting layers. Moreover, the technical art historical study enabled the comparative analysis of the painting techniques used by Lischka and Willmann in search of the factors distinguishing the artists' works.

Streszczenie

W artykule prezentowane są wyniki analiz fizykochemicznych wykonanych na polskich i czeskich obrazach przypisywanych śląskiemu malarzowi Johannowi Christophowi Lischce (ok. 1650–1712). Dzięki przeprowadzonym badaniom możliwe stało się opisanie stosowanej przez artystę techniki i manery malarskiej oraz weryfikacja atrybucji wybranych dzieł. Opracowanie łączy tradycyjne metody analizy historycznej, ikonograficznej i stylistycznej z badaniami konserwatorskimi materialnego tworzywa obrazów.

Do badań wytypowano siedem obrazów, które pochodzą z różnych etapów twórczości Lischki i są większości nieznane lub uważane za słabe kopie nieistniejących już realizacji malarza. Cztery obrazy z Czech (*Święty Józef*, *Św. Maria Egipska*, *Św. Karol Boromeusz* i *Oplakiwanie Chrystusa*) zostały zamówione przez czeskie środowiska zakonne w ostatniej dekadzie XVII i pierwszej dekadzie XVIII wieku. Trzy obrazy ze Śląska (*Oplakiwanie Chrystusa*, *Znalezienie Krzyża Świętego* i *Anioł*) pochodzą z lat 1708–1712, kiedy Lischka kierował lubiąskim warszatem swojego ojczyma Michaela Willmanna.

Obrazy stały się postawą do analizy techniki malarskiej Lischki oraz historii konserwacji i renowacji jego dzieł. Co więcej, analiza fizykochemiczna umożliwiła porównanie technik malarskich używanych przez malarza i jego ojczyma Willmanna w poszukiwaniu obiektywnego narzędzia pozwalającego rozróżnić dzieła ucznia i mistrza.