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Music of Festive Days in 18th Century Český Krumlov. Depiction of Festivities in an 18th Century Monastic Chronicle¹

Abstract: The principal and yet unpublished source for this study, the chronicle *Liber magistralis I–V*, was led by the Minorite friars in Český Krumlov between the years 1678 and 1948. The chronicle entries illuminate in detail the course and form of extraordinary days in this renowned South Bohemian town, including the festive events connected with the prominent noble family of Schwarzenbergs. The article is primarily focused on 500 chronicle pages written in the course of 26 years by the highly educated superior Hyacinth Sperl (1726–1750). Sperl described not only the festivities held in the Krumlov friary itself but also the castle and municipal feasts in which he participated. The superior was very attentive to musical affairs in his surroundings which he did not hesitate to depict colourfully within the monastic chronicle. On this basis, the content and settings of Schwarzenberg birthdays, magnificent triumphal entries, or municipal pilgrimage feasts can be reconstructed. To get a comprehensive image of noble musical activities, this research also draws on preserved Schwarzenberg personal correspondence. The forms of music and liturgy used in Český Krumlov during this era apparently followed Viennese Imperial patterns in various aspects. As there is no relevant literature addressing the topic of music relations between the Minorite Order and a noble family in the Habsburg hereditary lands in the 18th century, this study presents a unique illustration of such interconnection.

Key words: Minorites – music – Český Krumlov – 18th century – festivities

The south Bohemian town of Český Krumlov is well-known for its castle, which dates back to the 13th century and which later, in 1719, became the residence of the Schwarzenbergs. The extensive and invaluable Schwarzenberg music collection, currently held at the castle archive, comprises one of the most significant corpora for musical research in Central Europe. However, the musical culture of the town of Český Krumlov was influenced not only by the noble Schwarzenberg family but also by various local church institutions, including the parish church of St. Vitus, Minorite friary, and

1 The present article is drawn from the author's dissertation: Markéta KRÁLOVÁ, *The Minorite Music Culture in Český Krumlov between 1726 and 1750*, University of Vienna, 2019. The dissertation is divided in two main parts dealing with the employment of music outside and inside the monastery. This research was supported by the DOC Fellowship of the Austrian Academy of Sciences.

Jesuit college. A hitherto almost unpublished² and untouched source stemming from the Minorite monastery sheds new light on the music history of Český Krumlov during the second quarter of the 18th century and the festivities that took place here on various occasions. Thanks to the preserved monastic chronicle, the relations among clerical, municipal, and noble circles, as reflected in several music events hosted during this period, can be examined from a new perspective.

The chronicle *Liber magistralis*³ from the Český Krumlov Minorite friary, currently held at the State Regional Archive in the South Bohemian town of Třeboň, presents a unique source both for reconstructing the course of a typical festive day in Český Krumlov - exploring the role and function of music on such days - and for studying the use of music within the Minorite Order. This article focuses only on the festivities outside the monastery with the participation of the Minorites; the numerous internal events as well as the analysis of the monastic music collection and a final comparison with other Minorite friaries are going to be published in a further study.

As there is no relevant musicological literature addressing the topic of music relations between the Minorite Order and a noble family in the Habsburg hereditary lands in the 18th century,⁴ the town of Český Krumlov represents a unique illustration of such type of research. In fact, there are several significant studies concerning the music relation of the Imperial court to other orders but these findings have not been taken into account because of the different characteristics of each order.⁵ On the contrary, the contacts between the

2 The selective quotations from the monastic chronicle are employed only in the article of the classical philologist Josef Hejnic, cf. Josef HEJNIC, *O minoritské knihovně v Českém Krumlově*, in: *Listy filologické* 118, 1995, no. 1–2, pp. 60–90. The passages concerning the theatrical events at the local castle are published in Jitka ŠIMÁKOVÁ – Eduarda MACHÁČKOVÁ, *Teatralia zámecké knihovny v Českém Krumlově*, Praha 1976. The results of recent extensive (art) historical research of this friary were published within the collection of essays in: Daniela RYWIKOVÁ (ed.), *Klášter minoritů a klarisek v Českém Krumlově: umění, zbožnost, architektura*, České Budějovice 2015.

3 Státní oblastní archiv v Třeboni [Regional State Archive in Třeboň, further only SOA Třeboň], fond Minorité Český Krumlov [fund Minorits Český Krumlov, further only F Minorité ČK], inv. nr. 22/96, sign. K 2a, *Liber magistralis I–V*. Subsequently, we use the abbreviation LM I–III followed by the corresponding page number, alternatively accompanied by the date of the respective event.

4 Few remarks to the music contacts between the Viennese Minorites and the Imperial Habsburg House are mentioned in the introduction to the catalogue of local music collection in: Friedrich Wilhelm RIEDEL, *Das Musikarchiv im Minoritenkonvent zu Wien. Katalog des älteren Bestandes vor 1784*, Kassel 1963.

5 The miscellaneous music and theatrical culture of the Lower Austrian Benedictine Abbey of Melk has been complexly researched in Robert FREEMAN, *The Practice of Music at Melk Abbey. Based upon the Document 1681–1826*, Wien 1989. An American view on music culture of the 18th century Viennese female convents and their various connections with their surrounding was presented in Janet PAGE, *Convent Music and Politics in Eighteenth-Century Vienna*, Cambridge 2014, principally in the chapter *Convent, music, and Habsburg rule in eighteenth-century Vienna*, pp. 192–231. Czech monastic music culture was very well examined in numerous studies written by the Brno musicologist Jiří Sehnal, the topic of external order contacts was especially observed in Jiří SEHNAL, *Hudba v premonstrátském*

Minorites and the townsmen were very interestingly analysed by Vladimír Maňas who briefly sketched the music culture of the Brno Minorite friary,⁶ the general position of the Franciscan friary in the Moravian town of Olomouc was comprehensively depicted by the historian Martin Elbel.⁷

As the music culture of noble houses in the area of the Czech lands was addressed solely in the form of biographies of significant composers, description of the organisation of castle ensembles, and the analysis of distinct music collections,⁸ the chronicle *Liber magistralis* shows very important findings to noblemen's personal attitude to music.⁹ The author of these records Hyacinthus Sperl described music aspects of the festivities in unusual detail and his entries, together with Schwarzenberg private correspondence and accounts for music performance, bring a unique testimony of Schwarzenberg music affairs and even their personal music preferences. Since the Schwarzenbergs were in a close connection

klášteře Hradisko u Olomouce v letech 1693 – 1739, in: Časopis Moravského muzea 76, 1991, no. 1–2, pp. 185–225; IDEM, *Hudba u řeholních kanovníků sv. Augustína na Moravě v 17. a 18. století. Část I. – Olomouc*, in: Hudební věda 52, 2015, no. 1–2, pp. 245–272, and IDEM, *Hudba u řeholních kanovníků sv. Augustína na Moravě v 17. a 18. století. Část II. – Šternberk*, in: Hudební věda 54, 2017, no. 4, pp. 377–440.

- 6 Vladimír MAŇAS, *Lze chrám vzkřísit z mrtvých? Brněnský konvent minoritů v první polovině 18. století a jeho místo ve městě*, in: Ladislav Daniel – Filip Hradil (eds.), *Město v baroku. Baroko ve městě*, Olomouc 2012, pp. 41–57.
- 7 Martin ELBEL, *Město a klášter: františkánský konvent v raně novověké Olomouci*, Praha 2017 and IDEM, *Bohemia Franciscana*, Olomouc 2001.
- 8 The organisation of selected castle music ensembles and their members was depicted in Václav KAPSA, *Hudebníci hraběte Morzina. Příspěvek k dějinám šlechtických kapel v Čechách v době baroka*, Praha 2010; Jiří SEHNAL, *Die adeligen Musikkapellen im 17. und 18. Jahrhundert in Mähren*, in: Otto BIBA – David Wyn JONES (eds.), *Studies in Music History: Presented to H. C. Robbins Landon on his 70th Birthday*, London 1996, pp. 195–217 and 266–269; Jana PERUTKOVÁ, *František Antonín Miča ve službách hraběte Questenberga a italská opera v Jaroměřicích*, Praha 2011, and Tomislav VOLEK, *České zámecké kapely 18. století a evropský hudební kontext*, in: Hudební věda 34, 1997, no. 4, pp. 404–410.
- 9 The personal attitude of a nobleman to music and musicians has been followed only in several studies by the musicologist Jiří SEHNAL, *Vztah české šlechty k hudbě a hudebníkům*, in: Václav BŮŽEK (ed.), *Život na dvoře barokní šlechty (1600–1750)*, České Budějovice 1996, pp. 535–547; IDEM, *Deníky Jana Jáchyma ze Žerotína. Životní styl českého šlechtice v době vrcholného baroka*, in: Časopis Matice moravské 119, 2000, no. 2, pp. 367–389 and IDEM, *Pobělohorská doba (1620–1740)*, in: Jaromír ČERNÝ (ed.), *Hudba v českých dějinách: od středověku do nové doby*, Praha 1989, pp. 211–212. In this aspect, the Český Krumlov castle music culture was also innovately researched by Jana FRANKOVÁ, *Music at the Court of Adam Franz and Joseph Adam von Schwarzenberg: Vienna, Český Krumlov and Paris and Transitions at the End of Baroque Era*, in: *Musicologica Brunensia* 47, 2012, no. 1, and in Franková's dissertation with extensive French resumé: *Život a dílo Josefa Kohouta (1734–1777) jako příklad migrace hudebníků v osvicenské Evropě*, Masarykova univerzita v Brně, Brno 2016. Significant treatise in this field was made by the German musicologist Walter SALMEN, *Herkunft und Sozialstatus des höfischen Orchestermusikers im 18. und frühen 19. Jahrhundert in Deutschland*, in: Walter SALMEN (ed.), *Der Sozialstatus des Berufsmusikers vom 17. bis 19. Jahrhundert*, Kassel 1971, pp. 103–136.

with the Imperial House, the influence of Viennese trends on the Český Krumlov music culture can be analysed too.

The Chronicle *Liber magistralis* from the Český Krumlov Minorite Friary

The *Liber magistralis* was kept between 1678 and 1948 and is divided into five volumes. The most frequent and detailed entries were written by the guardian¹⁰ Hyacinthus Sperl (1690–1754), who intermittently led the Český Krumlov monastery between 1726 and 1750.¹¹ His entries are written in Latin on about 500 pages in the first, second, and third volumes of the five-volume chronicle. The second and third volumes of the chronicle are divided into four sections: the first section features a list of monastic foundations, the second includes obligations and the third lists contracts. The last one, called “*varia et gesta*,” comprises a detailed contemporary description and evaluation of extraordinary social events, or in other words “festivities,”¹² taking place both in the immediate vicinity and all over Europe and just this fourth part represents the basic source for the following findings. The second and third volumes of the chronicle are divided by years, months, and significant days and they also contain a foreword addressing a future reader, indicating Sperl’s intention to leave a representative testimony for further generations.

Hyacinthus Sperl was very well educated and renowned for his excellent organizational skills: he earned a doctoral degree in theology in Prague,¹³ worked as a professor and a regent at the Ferdinand College (Charles–Ferdinand University), published his own collection of sermons in 1724¹⁴ and 1726,¹⁵ and was even elected President of the Provincial Chapter in 1743 and Provincial Minister and General Commissar for the Bohemian

10 The guardian is the superior of a Franciscan friary.

11 The personality of Hyacinthus Sperl is closer described in: Jarmila KAŠPÁRKOVÁ, *Hyacinthus Sperl, OFMConv*, in: Kateřina BOBKOVÁ–VALENTOVÁ – Jarmila KAŠPÁRKOVÁ (eds.), *Historiam Scribere. Řádová historiografie v raném novověku*, Olomouc 2018, pp. 646–648.

12 Cf. Werner BRAUN, entry *Fest*, in: Ludwig FINSCHER (ed.), *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 2nd ed., Kassel 2001, Sachtel 3, cols. 411–26.

13 Národní Archiv [National Archive] Praha, Archiv pražského arcibiskupství [Prague Archbishops Archive] I, kn. B 3/13, 1701–1727, *Matrica ordinatorum*.

14 Hyacinthus SPERL, *Maria Ante omnes creaturas electa, Seu Creatura Perfectissima Ex materia purissima, Forma Divinae gratiae informata In Sacratissimo Divae Annae Utero virtute Omnipotentiae Divinae mirifice efformata, In anniversarijs Ejusdem immaculatae conceptionis solemnij Marianae puritatis Cultoribus In Ecclesia AA. RR. Patrum Hybernorum Ord. Min. S. Francisci strictioris Observantiae sermone Panegyrico proposita*, Praha 1724.

15 IDEM, *Sanctus Thomas Ordine Quintus, Ingenio & Doctrina nulli Secundus Ecclesiae Doctor Angelicus, Orbis Christiani Luminare Maximum & diei praesidens & nocti. Sanctus Thomas Ordine Quintus, Ingenio*, Praha 1726.

Province between 1735 and 1738. Sperl was certainly interested in music and art, as he purchased new released music prints into the monastic music collection,¹⁶ introduced new liturgical regulations,¹⁷ had the organ renovated,¹⁸ and took diligent care of monastic musicians.¹⁹ In the second quarter of the 18th century, the Krumlov Minorites employed and educated sixteen boy musicians who played and sang in the monastic music ensemble that performed at the monastery and the castle chapel.²⁰ Since Sperl held the post of superior, he was regularly invited to festivities in the town and castle, where he especially attended musical events, later depicting them colourfully in the monastic chronicle.

This Sperl's depiction of festivities within the chronicle can generally be classified into three major groups according to their various locations and different characters: first, there are aristocratic private celebrations intended only for invited guests and set on the castle premises. Second, there are noble public festivities intended for the open public and located outside the castle, primarily in the town environment. The last group depicts municipal festivities, which were situated in the town and organized by the townspeople themselves.

The Schwarzenberg Family and Its Relationship to Music between 1726 and 1750

The Schwarzenbergs ranked among the most prominent noble families in the Holy Roman Empire during the 18th century when they held eminent positions in Habsburg politics and significant functions at the Viennese court. At the beginning of his service at the Imperial Court in Vienna, Prince Adam Franz of Schwarzenberg (1680–1732), the first Schwarzenberg owner of the Český Krumlov castle, was *Obersthofmarschall* (Marshal of the Court) of Emperor Charles VI, then he became his private advisor, and finally, in 1722, he was appointed *Oberststallmeister* (Master of the Stables). At the occasion of the Emperor's coronation as King of Bohemia in Prague in 1723, he was designated Duke of

16 The collection was briefly analysed by Martin HORYNA, *Sbírka barokních hudebních tisků z česko-krumlovského kláštera*, in: D. RYWIKOVÁ (ed.), *Klášter minoritů a klarisek*, pp. 241–249, and firstly mentioned by Emilián TROLDA, *Hudební památky v Českém Krumlově*, in: Cyril 61, 1935, pp. 88–89.

17 These regulations are described within the LM and in the archival sources SOA Třeboň, F Minorité ČK, 97 E 1 b, *Directorium superioris Crumloviensis* and 102 F 3 a, *Rituale Ecclesiae Conventus Crumloviensis*.

18 LM I, p. 189, 17. 8. 1735.

19 Living conditions of convent musicians, the level of Minorite music and local activities of the Minorite composer Bernard Artophaeus (1651–1721) is sketched by Stanislav BOHADLO, A. R. P. M. *Bernardus Artophaeus a Český Krumlov*, in: D. RYWIKOVÁ (ed.), *Klášter minoritů a klarisek*, pp. 251–259.

20 LM II, pp. 541 and 642.

Český Krumlov. This event shows the prominent position the Schwarzenbergs held in Central Europe: the Český Krumlov dominion was the only duchy in the Bohemian lands.²¹

The Prince's life was devotedly attached to the service of the Emperor; in fact, Adam Franz died after being injured by Charles VI during a hunt near Brandýs nad Labem in Central Bohemia in 1732.²² After his death, Český Krumlov became the main residence of his widow, Eleonore Amalia, born of Lobkowitz (1682–1741). When Eleonore Amalia died in 1741, their son Joseph Adam (1722–1782) married Maria Theresia (1721–1753) of Lichtenstein and took over the management of the family estate.

Joseph Adam, like his father, devoted a certain part of his life to performing various functions and roles at the Imperial Court. First, he held the post of *Wirklicher Geheimer Rat* (Real Privy Councilor), then, from 1754 on, he served as *Obersthofmarschall* (Marshal of the Court), and finally, he was appointed *Obersthofmeister* (Master of the Court) of Empress Maria Theresia. The sovereign also contributed to the rise of Schwarzenberg prestige: the princely title was extended at her command to all members of the family in 1746 and the acquirement of this privilege accentuated the respectability of the entire family.²³

On the basis of numerous references in the preserved correspondence between the count couple of Thürheim and the Schwarzenberg princely couple, it may be assumed that the princely couple showed a favourable attitude towards music, had a good overview of the contemporary Viennese theatre and music repertoire, and was well-educated music and dramatic performers. The Prince especially preferred lighter comic genres, such as *opera buffa* or *opéra comique*, which he principally attended at the *Burgtheater* and the *Kärntnertortheater*. Due to his fondness for comic genres, he himself considered his taste as quite “depraved”: “As you are familiar with my poor taste, this genre [comédie française] hardly interests me, with the exception of *opéra comique*; I nevertheless prefer Italian *opera buffa*.”²⁴

21 Jiří ZÁLOHA, *Pět barokních šlechticů v Českém Krumlově*, in: Václav BŮŽEK – Anna KUBÍKOVÁ – Jiří ZÁLOHA (eds.), *Baroko v Českém Krumlově, Třeboň – Český Krumlov* 1995, p. 15.

22 Milena HAJNÁ, *Český Krumlov Castle in the Baroque Period*, Official Encyclopaedia of Český Krumlov, URL:<http://www.castle.ckrumlov.cz/docs/en/zamek_oinf_baroko.xml>, [10. 2. 2020].

23 The appointing decree of the 8. 12. 1746 is held at SOA Třeboň, pobočka [branch] Český Krumlov, Rodinný archiv Schwarzenbergů [Schwarzenberg Family Archive], listiny [documents], zásuvka 3 [drawer 3]. The granted title followed the French pattern of calling all family members “prince” and “princess”. Cf. J. ZÁLOHA, *Pět barokních šlechticů v Českém Krumlově*, p. 16.

24 Original wording: “Comme vous connoissez mon gout depreuvé; cela [Comedie française] ne m'interesse guere a l'exception des opera comiques; auxquels cependant je prefere les opera Buffa Italiens.” Cf. Helena KAZÁROVÁ, *Anžto vy znáte můj pokleslý vkus... Josef Adam ze Schwarzenbergu a jeho zámecké divadlo v Českém Krumlově v letech 1766–1768 – nové poznatky a souvislosti*, in: *Hudební věda* 50, 2013, no. 1–2, p. 31.

Schwarzenberg Private Festivities

Adam Franz of Schwarzenberg spent most of their time in Vienna fulfilling their obligations at the Habsburg court and visited Český Krumlov only rarely. As indicated in the entries of the *Liber magistralis*, the first evidence of a festivity at the Krumlov castle in the observed period occurred on 2 April 1732, when Adam Franz's daughter Maria Anna, the Duchess of Baden, came to Český Krumlov.²⁵ On the subsequent day, the Minorites were invited to a theatrical performance (“*actum specialiter*”), which was played at the castle in the presence of the ducal and princely couples and many other noble guests. The solemn Mass with *Te Deum* followed at the castle chapel, accompanied by the peal of all municipal bells. When the banquet was being held in the *Great (Golden) Hall*, thirty salvos from cannons were shot during the toast.²⁶ According to Sperl, the festive meal was attended by many distinguished noble guests and church representatives. In the evening, the whole castle was “*most delightfully*” (“*jucundissime*”) illuminated by “*splendid festive fire celebrating the special occasion most artfully*” (“*splendisimam ignis festivus artificiosissimus celebratus*”).

Having established Český Krumlov as his residential town, Adam Franz's son Joseph Adam of Schwarzenberg spent a considerable part of a year in his South Bohemian dominion. Between the years 1745 and 1750, the Prince visited Český Krumlov almost every month, principally during the winter season. On these occasions, the Český Krumlov castle became a place for entertainment of the noble couple, especially on the Prince's and Princess's birthdays, 15 and 28 December respectively, on which the noblemen prepared and played various plays every year. The only exception occurred in the year 1748 when Johann Nepomuk Karl of Liechtenstein (1724–1748), the Princess's brother, died and for that reason, her birthday celebration was cancelled. On the other hand, an extraordinary event took place when the Princess decided to make an exception and celebrate her name day in Krumlov on 15 October 1749. The celebrations generally lasted one day; however, in 1747, the celebrations of the Princess's birthday uncharacteristically began on the day before.

The preparation and course of birthday performances are thoroughly depicted in the Schwarzenberg private correspondence which was led between the Schwarzenberg ruling couple, Joseph Adam and Maria Theresia, and their close friends, the count couple Joseph Gundakar and Maria Dominica of Thürheim.²⁷ The original letters are stored in

25 LM I, p. 175, 2.– 3. 4. 1732.

26 Ibid., p. 175.

27 The family of Thürheim, originally coming from Bavaria–Swabia, possessed their family estates in South Bohemia (the castle Omlenička), Upper Austria (e.g. the castle Weinberg at Keffermarkt, Schwertberg and Bergschlössl in Linz), Lower Austria and Bavaria and played a prominent role at the Imperial court.

the Český Krumlov castle archive and in the *Öberösterreichisches Landesarchiv* in Linz.²⁸ As the correspondence is not available in Český Krumlov nowadays, the transcription of these letters published by Helena Králová is used.²⁹

Since the main aim of a birthday celebration was to honour and delight the other partner,³⁰ the organization of the day was fully in the hands of the Prince and the Princess and their friends, the Count and Countess of Thürheim. The duration of the preparations is not exactly known, but they might have taken more than a year.³¹ According to the preserved accounts, a dress rehearsal with the trumpeters and the drummers took place the day before the performance.³²

The course and location of the birthday celebrations apparently followed the pattern of the Habsburgs in Vienna.³³ The beginning of the birthday was always the same: the day was launched by a Mass or even two consecutive Masses in the castle chapel. In the case of the Prince's birthday, the first morning solemn mass was called *Rorate*³⁴ because the Prince's birthday fell in the season of Advent and was always sung by Hyacinthus Sperl himself. The morning Mass might also have been replaced by a recitation of the rosary and litanies.³⁵ In spite of the fact that there is no mention of the music accompaniment of the *Rorate*, it is highly probable that the Mass was accompanied by the Minorite music ensemble.

The morning Mass, which was usually held at seven o'clock, was followed by a solemn pontifical Mass at 11 o'clock. This pontifical Mass was usually celebrated by the Prelate

28 Oberösterreichisches Landesarchiv in Linz, Herrschaftsarchiv Schwertberg, Aktenband 176 c.

29 Parts of this correspondence were published in: Helena KAZÁROVÁ, *Divadlo a tanec v životě Schwarzenbergů v zrcadle korespondence s rodinou Thürheimů. Část I.: Dopisy z let 1744–1752*, in: Jiří BLÁHA – Pavel SLAVKO (eds.), *The World of Baroque Theatre: a compilation of essays from the Český Krumlov conferences 2007, 2008 and 2009, Český Krumlov 2010*, pp. 301–27. The English version of this article, including English translations of the originally French correspondence, is available in the same yearbook between the pages 329 and 357. As no other names are mentioned, the English translation was most likely made by Helena Kazárová.

30 For example LM II, p. 577, 15. 12. 1745 or LM II, pp. 579–80, 28. 12. 1745.

31 Cf. H. KAZÁROVÁ, *Divadlo a tanec v životě Schwarzenbergů*, p. 305.

32 SOA Třeboň, pobočka [branch] Český Krumlov, Schwarzenberská ústřední pokladna [Schwarzenberg Central Cash Office], kart. 233, F. P. b 477, *Záležitosti zámeckých hudebníků* [Affairs of Castle Musicians].

33 The Habsburg ruling couples regularly celebrated their birthdays and name days (so-called “*Galatage*”) with special music performances played by the noblemen themselves. The celebrations took place not only in the premises of the Hofburg but also in the summer residence Laxenbourg and the *Villa Favorita* in the Viennese quarter Wieden. The one-act pieces called *serenada* were performed in the *Theatersaal*, on the stage of the amphitheatre in the castle garden, or on the adjacent pond. Cf. Herbert SEIFERT, *Die Oper am Wiener Kaiserhof*, Tutzing 1985. I thank Konstantin Hirschmann for this information.

34 This term designates a morning votive Mass of the Blessed Virgin, named by its Advent Introit (*Rorate coeli desuper*). This Mass has a strong music tradition in the Czech lands and is connected with special Advent chants.

35 LM II, p. 644, 28. 12. 1747.

of Český Krumlov, while the Capuchins (Schwarzenberg's private confessors) and other prelates from the neighbouring Schwarzenberg towns³⁶ would be called in to provide their assistance. Inter alia, Sperl once mentioned "*the most brilliant music*" ("*praeclarissima musica*") being performed on the occasion of a pontifical mass;³⁷ the presence of Minorite musicians may be presumed again. In addition, "*very beautiful*" ("*valde pulchra*")³⁸ and "*sweet music*" ("*suavis musica*")³⁹ or "*the skilfully performed concert*" ("*artificiosissimus concertus*")⁴⁰ with trumpeting and drumming⁴¹ accompanied the festive meal.

Although the course of the afternoon varied significantly throughout the year, comedy, pantomime, melodrama, and serenata occurred repeatedly. As there are no more known details to performed comedies, it is hard to define what Sperl exactly meant by the word "*comoedia*". According to the general definition of monastic "*comoedia*," this term usually denoted a longer play lasting about two hours. The piece was ordinarily interspersed with music and was distinguished by a complicated stage setting.⁴² The only closer description is mentioned on the occasion of the birthday of the Prince's oldest son when a "*beautiful comedy*" ("*pulchra comoedia*") was performed in the Great Castle Theatre and met with a special response by the Prince.⁴³

More details are known in the case of pantomime. In 1747, for the first time, Sperl described in the chronicle a theatre performance called mute comedy or "*pantomime*,"⁴⁴ which was performed by girls and boys to the accompaniment of "*very beautiful music*" ("*praeclara musica*") with two choirs of trumpets and drums.⁴⁵ According to the remarks

36 The Schwarzenberg dominion comprised almost the whole area of the South Bohemian region. The prelates came from the towns of Třeboň and Borovany and from the monasteries of Zlatá Koruna, Vyšší Brod, and Schlägl. The last two mentioned monasteries were founded by the Czech noble family of Rosenberg, the former owners of the Český Krumlov castle.

37 LM II, p. 646, 28. 12. 1747.

38 LM II, p. 642, 15. 12. 1747.

39 LM II, p. 645, 27. 12. 1747.

40 LM III, p. 77, 15. 10. 1749.

41 SOA Třeboň, pobočka [branch] Český Krumlov, Schwarzenberská ústřední pokladna [Schwarzenberg Central Cash Office], F. P. b 477, *Záležitosti zámeckých hudebníků* [Affairs of Castle Musicians], 27. 12. 1747.

42 Jiří SEHNAL, *Hudba v premonstrátském klášteře Hradisko u Olomouce v letech 1693–1739*, in: *Časopis Moravského muzea* 76, 1991, p. 209.

43 LM II, pp. 600–601, 4. 7. 1746.

44 LM II, p. 644, 28. 12. 1747.

45 SOA Třeboň, pobočka [branch] Český Krumlov, Schwarzenberská ústřední pokladna [Schwarzenberg Central Cash Office], F. P. b 477, *Záležitosti zámeckých hudebníků* [Affairs of Castle Musicians], 27. 12. 1747.

in the Prince's correspondence⁴⁶ and a receipt for his visit to Viennese performances,⁴⁷ the Krumlov pantomime representing Harlequin was inspired by the performances of the famous children's group *Piccoli Holandesi* led by impresario Nicolini. These children's pantomimes firstly appeared in Vienna at the *Neuer Markt* shack during the 1747 carnival and later were given by the Schwarzenbergs in Krumlov in December of the same year.⁴⁸

The following pantomime was first shown in Krumlov on the occasion of the Princess's name day on 15 October 1749. The Prince enriched the pantomime with a ballet of gardeners: "*To extend the beginning, I added a gardeners' ballet, in which Leonora was carried in a basket overflowing with flowers, which was also carried by Sperl and Hanserl, and all three of them, with their bunches of flowers, created the letters of M: T: V: on the top of three pyramids; although the idea did not come to me until Tuesday morning, the ballet was a real success and the costumes were completed for all.*"⁴⁹ A gardeners' ballet with similar features composed by the choreographer Franz Anton Philebois (1712–1753) was introduced at the Court Theatre in Vienna in April 1749 and, in spite of Princess's harsh criticism of Viennese dance, highly likely inspired the performance in Krumlov.⁵⁰

Further evidence of pantomime in Krumlov can be observed on the Princess's birthday in December 1750. According to Otto Schindler, this pantomime is identified with the play entitled *Das Zauber-Glöckel*. This fairy tale features the figures of Harlequin and Columbine and was particularly successful due to its technical effects. The performance was divided into two parts with the "*Music Interlude Don Quixote*" ("*Musicalische[s] Zwischen-Spiel Donchisciotte*"), which climaxes in the two ballets of miner and glassmaker journeymen. The costumes of the journeymen are even preserved in the depository of the Český Krumlov castle theatre.⁵¹ At the end of the performance, these figures congratulated the Princess on her birthday and the play ends with the text: "*Hence, all of you, join me in calling: Long live*

46 Original wording: "[...] *car Jeudy passé je n'ai pu m'empêcher d'aller aux Pantomimes, et quoique je l'ai déjà vu a Francfort, et que les Enfants soit grandes beaucoup. Je l'ai trouvé pourtant charmants, on a joué ce jour Le medecin duppé: si les Pantomimes avoit été à Cromau, j'aurais cru qui vouloit imiter notre Comedie, car Arlequin se feignit malade: Le Theatre est charmant, les décorations manifiques, et les changements d'une vitesse extreme.*" H. KAZÁROVÁ, *Divadlo a tanec v životě Schwarzenbergů*, p. 306.

47 Jana FRANKOVÁ, *Život a dílo Josefa Kohouta (1734–1777) jako příklad migrace hudebníků v osvěcenská Evropě*, unpublished PhD dissertation, Brno 2016, p. 50.

48 Otto SCHINDLER, *Arlequin a Don Quichotte na Šumavě. Rakouské prameny ke krumlovskému divadlu knížat ze Schwarzenbergu*, in: *Jihočeský sborník historický* 63, 1994, p. 63.

49 Original wording: "*J'y ai ajouté au commencement un Ballet des jardiniers an quel Leonore ayant porté dans une corbeille des Bouquets des fleurs les a partagé entre Seperl et Hanserl et tous les trois ont fait de ses fleurs un vis pyramides les trois lettres M: T: V: quoique j'ai puis idée que Mardy au matin le Ballet a pourtant fort reussy et les habits ono été feut a tous.*" Cf. H. KAZÁROVÁ, *Divadlo a tanec v životě Schwarzenbergů*, p. 325.

50 Original wording: "*Les dances sont d'un plus mauvaises.*" *Ibid.*, p. 325

51 *Ibid.*, p. 309.

Theresa, whom God made your Lady and my mother.”⁵² As this celebration was arranged and performed by the Princess’s oldest son Johann Nepomuk (1742–1789), it is obvious that this passage was declaimed by the young Prince. As the autograph of this play was found in Schwertberg Castle in Upper Austria, owned by the Thürheim Counts, it is possible that the libretto originated in this region too. The other two handwritten copies of this piece are preserved in two Viennese libraries,⁵³ and they appear to be part of the repertoire of the *Kärntnertortheater*.⁵⁴ This fact provides evidence of reciprocal music exchange between the Schwarzenberg residence and the capital city of the monarchy.

Although the performances held on the Prince’s or Princess’s birthdays always had a private, familial character, the exception was the celebration on the day before the Princess’s birthday in 1747, when the evening was celebrated as a public festivity.⁵⁵ The feast took place outside the summer residence *Bellaria* in the illuminated castle garden, where a large stage was set up. The festivity was introduced by a piece designated by Sperl as “*melodrama*”.⁵⁶ The parts of *Four Continents* were sung by the Prince of Schwarzenberg, Baron Kfeller (the Schwarzenberg Court Hunter), and the Counts of Thürheim. The actors were dressed in “*the most precious costumes*” (“*vestitu pretiosissime*”) representing each character, while appropriate music sounded from four different sections of the garden. Hyacinthus Sperl described this performance, unprecedented in Krumlov, as “*truly royal*” (“*vere regium*”). In this case, he emphasized the excited admiration and applause of innumerable onlookers and added that the performance was organized at Princess’s request.

The serenata represents the last music genre played at the Prince’s birthday⁵⁷ and the score of an anonymous congratulatory serenata *La Confusione Esperta Serenata per musica da cantarsi nel felicissimo giorno natalizio di S. A. Ser.ma il Principe di Schwarzenberg et Duca di Croummau* for Joseph Adam’s birthday is even preserved in the Austrian National Library in Vienna.⁵⁸ In this period, the serenata constituted a typical part of noble celebrations – it usually had the form of a celebratory dramatic cantata for two or more singers and orchestra,

52 Original wording: “*Drum ruffet all mir: Gott laß Theresia leben. Die Er Euch hat zur Frau, zur Mutter mir gegeben.*”; see: O. SCHINDLER, *Arlequin a Don Quichotte*, p. 62.

53 Stadt- und Landesbibliothek Wien, Ia 39543, and Österreichisches Theatermuseum Wien, M 1247.

54 SCHINDLER, *Arlequin a Don Quichotte*, p. 63.

55 LM II, p. 643, 27. 12. 1747.

56 Ibid., p. 643. The guardian had probably taken this term from the Jesuits, who performed this genre within their educational system. To ascertain more about Jesuit melodrama in the Czech lands, see the collection of essays by various authors in the chapters eight and nine *Jezuitské divadlo [Jesuit theatre in Bohemia]* and *Hudba u jezuitů [Music at the Jesuits]* in the publication: Petronilla ČEMUS (ed.), *Bohemia Jesuitica 1556–2006*, Praha 2010, vol. 2, pp. 895–1138.

57 LM II, p. 642, 15. 12. 1747 and LM III, p. 82, 15. 12. 1749.

58 Library mark: A–Wn, Mns. Hs. 1049, cf. J. FRANKOVÁ, *Život a dílo Josefa Kohouta (1734–1777) jako příklad migrace hudebníků v osvícenské Evropě*, p. 54.

customarily performed outdoors in the evening by artificial light.⁵⁹ In spite of this fact, the serenatas in Český Krumlov were played inside in the Golden Hall. According to Sperl, the princes and counts were attired comically⁶⁰ (“*comice*”) as actors and played masterfully⁶¹ (“*valde artificiosa*”). The festive atmosphere was emphasized by various specific sounds, such as trumpeting and drumming. The festivities ended with cannon salvos shot by the Royal Grenadiers and with fireworks in the evening. The birthday usually reached its conclusion in a splendid masquerade ball with the accompaniment of “*brilliant music*” (“*praeclarissima musica*”) lasting until morning.

Besides the participation in Schwarzenberg birthday festivities, the liturgical services during Advent and Christmas represented another significant part of private noble festivities in the presence of the Minorites. Aside from this season, festive liturgical services took place in the castle chapel only irregularly – their frequency probably depended on the presence of the princely couple. According to the preserved Schwarzenberg accounts of expenses for castle musicians,⁶² the litanies represented the most ordinary kind of worship accompanied by music and, as being customary at the Imperial Court, ensued after every second Vespers.⁶³ When the princely couple was present, the Masses were held regularly at 11 o'clock on Sundays, feast days, and Thursdays as well as every day during the Advent and Christmas season. The festive liturgy was apparently accompanied by the Minorite musicians.⁶⁴

As the friars paid special respect to the Incarnation of Christ since the times of Francis of Assisi, who had created the first Nativity scene in 1223, Minorite religious services were generally very popular during the Advent and Christmas time.⁶⁵ During this period, the most solemn liturgy was celebrated on feast days, Sundays, and Christmas Eve, when the Mass was served either by the guardian Sperl⁶⁶ or by the Minorite Václav Měříčka, who was appointed castle chaplain. The friary received 25 guilders for this service; the monastic musicians got 15 guilders.⁶⁷

59 Michael TALBOT, entry *Serenata*, in: Grove Music Online, 2001, URL:<<http://www.grovemusic.com>>, [10. 3. 2019].

60 LM III, p. 82, 15.12.1749.

61 LM II, p. 642, 15.12.1747.

62 SOA Třeboň, pobočka [branch] Český Krumlov, Schwarzenberská ústřední pokladna [Schwarzenberg Central Cash Office], kart. 233, F. P. b 477, Záležitosti zámeckých hudebníků [Affairs of Castle Musicians].

63 Friedrich Wilhelm RIEDEL, *Kirchenmusik am Hofe Karls VI. (1711–1740): Untersuchungen zum Verhältnis von Zeremoniell und musikalischem Stil im Barockzeitalter*, München 1977, p. 170.

64 LM II, p. 577, 4. 12. 1745.

65 M. ELBEL, *Bohemia franciscana*, p. 40.

66 The guardian offered the mass on the first and last day of Advent.

67 LM II, p. 577, 4. 12. 1744; LM II, p. 579, 24. 12. 1744; LM II, p. 614, 27. 11. 1746; LM II, p. 641, 8. 12. 1747; and LM III, p. 40, 1. 12. 1748; LM III, p. 46, 24. 12. 1748; and LM III, p. 80, 30. 11. 1749.

The special custom of carol-singing took place during the New Year's Eve liturgy and was performed by the guardian, at least four clerics, a sacristan, a choirmaster, and musicians visiting the Prince at the castle to bless the rooms and cellars and to wish the happiest New Year. According to Sperl, the Prince responded to the guardian's congratulations in a very grateful, agreeable, and affective way ("*verbis gratia, affectu et suavitate plenis respondete*"). The ceremony of benediction was concluded by a *concerto*⁶⁸ ("*concertus*") played by distinguished Minorite musicians from the monastic boy ensemble. In return, the Minorites usually received three guilders from the Prince or castle officials.⁶⁹

The Christmas season concluded with the feast of Epiphany, when the guardian sang a solemn Mass at the castle. On this occasion, in the year 1750, the Prince, very affectionately, expressed his gratitude for the Minorite prayers that were offered for ill Schwarzenberg children, held in the monastery, at the castle, and in the nearby pilgrimage place Kájov, and swore eternal protection of their monastery. The guardian responded to this thankfulness very modestly and promised the perpetual pray for the preservation of the Schwarzenberg noble house.⁷⁰

Public Celebrations of the Schwarzenbergs

In contrast to family noble festivities, the other Schwarzenberg celebrations were set in the town environment (mainly in the parish church of St. Vitus) and were open to the public. This category includes the burial of Adam Franz's heart, the intercessory and thanksgiving prayers for the members of the noble house, the festive sledge rides, and the triumphal entries of Joseph Adam, Duke of Schwarzenberg. Within this section, the *Liber magistralis* is the only preserved source regarding these findings; no other sources from the Český Krumlov municipal and castle archives reflect the mentioned events.

The interment of Adam Franz, the first Duke of Schwarzenberg, in 1732, is the first public Schwarzenberg festivity in Český Krumlov mentioned in the chronicle.⁷¹ Whereas the corpse of the deceased was buried in the Augustinian church in Vienna, his heart was interred in the parish church of St. Vitus in Český Krumlov. The ceremony "*of great pomp*" ("*cum magna pompa*") was attended by numerous people, including representatives of the clergy, orders, and guilds as well as students. The funeral of Adam Franz's wife, Eleonore

68 The type of this performance, the distinct choice of repertoire, and the instrument setting are not mentioned but according to the period practices it might have had an aria with instrumental accompaniment.

69 LM II, p. 580, 31. 12. 1745; LM II, p. 617, 31. 12. 1746; LM II, p. 645, 31. 12. 1747; LM III, p. 48, 31. 12. 1748; and LM III, p. 83, 31. 12. 1749.

70 LM III, p. 87, 6. 1. 1750.

71 LM I, p. 176, 12. 6. 1732.

Amalia, in 1741, had quite a different course and form, since the Princess had demanded only a plain ceremony. Her heart was first placed in the castle chapel of St. George and then transferred to St. Vitus church, where a requiem and votive Mass were celebrated.⁷² Solemn funeral processions followed, together with vespers and offices for the deceased sung in front of a displayed Most Holy Sacrament. The rites were completed by hymns, prayers, and bell ringing.⁷³

On the contrary, a thanksgiving festivity for a newborn Schwarzenberg Prince occurred, for the first time, in 1742, when the birth of the Schwarzenberg heir, Johann Nepomuk, was being celebrated in various municipal churches for five days. Johann Nepomuk's fourth birthday was also celebrated partially in public and was distinguished by "great pomp, solemnity, joy, and jubilation" ("*magna pompa et solemnitate, gaudia et jubila*"). The birth of other Schwarzenberg children was celebrated by a thanksgiving Mass at St. Vitus church, too. Since Český Krumlov was part of the Holy Roman Empire, a thanksgiving liturgy was also celebrated on the birth of the new Habsburg archduke Karl Joseph (1745–61).⁷⁴

The friars expressed their sympathies and support for their noble patrons not only in times of joy but also in cases of a disease. When the noble children fell ill, the friars introduced special intercessions four times a day, usually in the presence of the princely couple. Sperl describes that the Minorites sang Litanies of Loreto, prayed in front of the displayed Eucharist, and invoked the Minorite wonderworker St. Anthony of Padua. As mentioned, these Minorite prayers for the recovery of the children met with an extraordinary response by the Prince.⁷⁵

The cultural transfer between Vienna and Krumlov took place not only in birthdays and liturgy, but also in case of winter sledding. In those times, this curious habit ranked among the favourite noble winter entertainments of the Viennese Imperial Court, and Joseph Adam of Schwarzenberg participated in the Habsburg sledge rides, too. The ride started in the Hofburg or on one of Vienna's main squares and ended in Schönbrunn, Hietzing, or Laxenburg, where a banquet concluded the whole day. The organizer of the parade took the lead, followed by several dozens of sledges. Although the parade order was determined by the drawing of lots, it was an unwritten law that the more luxurious the sledge looked, the more prestigious the owner's position was. The Prince of Schwarzenberg, who owned four

72 For this burial, the composer Georg Reutter wrote his *Matutinum pro defuncta principessa Eleonora Schwarzenberg* for two altos, two tenors and a bass. This composition has been preserved on the choir of the ČK parish church of St. Vitus. Cf. Emilián TROLDA, *Hudební památky v Českém Krumlově*, in: Cyril 61, 1935, p. 87.

73 LM II, p. 422, 7. 5. 1741.

74 LM II, p. 551, 1. 2. 1745.

75 LM III, p. 87, 6. 1. 1750.

gold-plated exemplars of sledges, organized a night ride in Vienna in 1748.⁷⁶ The festive evening ride was repeated in Český Krumlov two years later, starting at the castle and leading out of the town across the town quarter *Latrán* and the main square. The Krumlov sledging was accompanied by the Minorite musicians playing trumpets and timpani.⁷⁷

Finally, the festive welcoming of the nobility represented the most distinguished, extensive, and attractive public event and strengthened the relationship between the Schwarzenbergs and Minorites most conspicuously.⁷⁸ The first triumphal entry of Joseph Adam in 1743 illustrates this statement in the most obvious way. As was customary in this era, the welcoming of the noble patron was an elaborate ceremony showing the importance of each social group of the town.

According to Sperl,⁷⁹ this exclusive festivity was prepared thoroughly, magnificently, and a long time ahead. The feast was introduced by the sound of timpani in the morning, calling the inhabitants together. Deferred until the arrival of the princely couple at eleven, a special parade took place in the afternoon. The parade was divided into nine different sections, including soldiers, noblemen of the Schwarzenberg court, church representatives, grenadiers, and municipal cohorts with timpani and wind instruments (“*tibicinibus*”) playing “*beautiful music*” (“*pulchra musica*”). The parade concluded with the princely couple, accompanied by trumpeters, timpanists, and other musicians playing “*sonorous music*”⁸⁰ (“*musica sonora*”) as well as explosions from cannons. The parade went through the town to the castle, having stations at the Jesuit College and in the square. The friars welcomed the Prince with the music of Minorite wind players and drummers, who stood in a newly built triumphal arch erected in front of the monastery. On this occasion, the alley between the monastery and the castle was bridged with a high large wooden arc decorated with flowers and surmounted by an allegorical figure of Fame. This wooden construction also incorporated a pergola with two choirs of trumpeters and an inscription expressing the veneration and devotion of Minorite friars to the pious Schwarzenberg house.

76 Kateřina CICHROVÁ – Vladimíra LIPSKÁ – Martin ZMEŠKAL, *Restaurování rokokových saní na zámku Český Krumlov*, in: Martin GAŽI – Vlastislav OURODA (eds.), *Památky jižních Čech 2*, České Budějovice 2009, pp. 173–75.

77 LM III, p. 96, 8. 11. 1750.

78 To find out more about this welcoming ceremonial and the relationships between a noble founder and Franciscans, see M. ELBEL, *Bohemia franciscana*, pp. 62–69. The self-representation of the Servite order is illustrated in: Veronika ČAPSKÁ, *Představy společenství a sebereprezentace. Řád servitů v habsburské monarchii (1613–1780)*, Praha 2011, pp. 163–228.

79 All statements and descriptions of this welcoming ceremony are based on the description of the ceremony in LM II, pp. 503–507, 25. 7. 1743.

80 As Sperl did not add any more detailed description of this music, the exact meaning of the term “*musica sonora*” is not known.

On the following day, the princely couple and court officials went to celebrate the pontifical Mass in St. Vitus church. The Prince's arrival to the church was surrounded with explosions from cannons and three choirs of trumpeters. As soon as the liturgy finished, a banquet at the castle followed, accompanied by "*very brilliant music*" ("*praeclara musica*"). Concerning Sperl's active participation in the festivity, the guardian sang the Sunday Mass at the Prince's special request at the castle chapel.

The feast continued on the subsequent day, when the Prince received homage and congratulations from the Magistrate and the students of the Jesuit College, who performed "*the most beautiful comedy*" ("*pulcherrima comoedia*") in the castle theatre.⁸¹ As Joseph Adam wrote seven years later, he apparently preferred lighter pantomimes to long Jesuit plays: "*On Thursday evening, we had a scholastic comedy, half in German and half in Latin, the most boring thing, and it lasted almost four hours.*"⁸² This four-day welcoming celebration concluded with the "*most masterful*" ("*artificiosissimus*") and extremely successful fireworks, watched by numerous crowds from the town and the neighbourhood.

Further similar references to welcoming ceremonies appear in 1745 and 1749⁸³ when the princely couple arrived in Krumlov together with their relatives. Although the townsmen again welcomed the nobility with triumphal arcs, bell ringing, salvos from cannons, and applauding, these later festivities did not reach the pomp of the Prince's first triumphal entry.

Municipal Festivities

Even though the connection with the noble Schwarzenberg house represents an overriding topic within the chronicle, the records also reflect the municipal music events held in the presence of the friars. As it was common in this era, the music life of townsmen was mainly founded on celebrations of various church festivities.

As Český Krumlov was the seat of the prelacy, it was regarded as one of the most influential parishes in Bohemia. In this consequence, the funeral or installation of a new prelate meant a distinguished celebration both for the town and the whole region. On the occasion of the prelate's death, a pompous procession was lead through the square, followed

81 LM II, p. 511, 27. 7. 1743.

82 Original wording of the Prince's letter of 10 January 1750: "*Jeudy au soir nous avons une Comedie des scoliers d'une Allemande moitié Latin, c'etoit la chose la plus enuyante et qui a duré pres de quatre heures.*" Cf. H. KAZÁROVÁ, *Divadlo a tanec v životě Schwarzenbergů*, p. 316. This quotation most likely reflects the Prince's attendance of Krumlov Jesuit College in 1750 when the scholastic play *Geminus in uno firmamento splendor nempe Schwarzenbergicus et Lichtensteinicus* was performed. The completely preserved score of this play is stored in the castle archive in the Manuscript collection under the signature 179.

83 LM II, p. 576, 22. 11. 1745 and LM III, p. 67, 5. 7. 1749.

by the most solemn requiem and a low votive mass in St. Vitus church accompanied by brilliant music (“*preclara musica*”). The masses were celebrated by a prelate from the neighbourhood, assisted by thirty–three priests from the vicariate and attended by officials, senators, fraternities and congregations, students, Minorites, Jesuits, and numerous crowds of people from the adjacent region.⁸⁴ After the prelate’s death, the installation of a new church representative regularly ensued a few months later. This inauguration was introduced by the most festive procession with the newly elected prelate, the Jesuits, and other church representatives. The festive atmosphere was completed by three choirs of trumpet players and the sound of all municipal bells. After that, the procession reached St. Vitus church and the prelate sang his first pontifical Mass with the accompaniment of “*the most masterful music*” (“*artificiosissima musica*”).⁸⁵

The pilgrimage feast of St. Vitus parish church represented the most magnificent festivity in the town and was attended by most distinguished guests, including the princely couple with their court or regional representatives of nobility and church (e.g. the Cistercians from the Zlatá Koruna monastery, the Augustinians from Třeboň, the Premonstratensians from Schlägl, the Minorites and Jesuits from Český Krumlov, two Capuchins from the Prince’s retinue, and deans from neighbouring parishes). After that, a banquet at the prelature followed.⁸⁶

As the chronicle principally depicts events connected with the Schwarzenbergs, no specific details about the everyday liturgy in St. Vitus church can be found. The guardian only mentions the Easter liturgy celebrated in 1748 and 1750 with Joseph Adam attending.⁸⁷ The Prince visited St. Vitus church on Palm Sunday and Good Friday, when a solemn procession through the square was held, and on Easter Saturday and Sunday. On the contrary, he spent Holy Wednesday and Maundy Thursday at the Minorites and invited the friars to celebrate a Mass in the castle chapel on Easter Monday. In this case, again, the Prince most likely followed the Habsburgs, who especially venerated the Holy Cross and during the Holy Week took part in Viennese public liturgical services in order to express their piety as publicly as possible.⁸⁸

Another noteworthy habit is associated with the eve of Epiphany when the Minorite friars and musicians went to the Krumlov prelate to play pastorellas⁸⁹ and other delightful

84 LM II, p. 378, 8. 5. 1739 and p. 565, 19. 7. 1745.

85 LM II, p. 390, 31. 7. 1739 and p. 570, 3. 10. 1745.

86 LM II, p. 406, 15. 6. 1740, p. 564, 15. 6. 1745 and LM III, p. 64, 15. 6. 1749.

87 LM III, p. 9, 15. 4. 1748 and LM III, p. 89, 22. – 29. 3. 1750.

88 F. W. RIEDEL, *Kirchenmusik am Hofe Karls VI*, p. 25.

89 The names *pastorella* and *strophulas* design a piece of vocal and instrumental music which was very popular in the Czech lands during the 18th century. The pastorella usually includes elements from the Nativity scene as shepherd’s horn calls, song of angels announcig the divine birth or the apperance of

songs (called “*strophulas*”) and obtained three guilders altogether. After that, the Minorite preachers, the sacristan, the regenschori, and the musicians went through the whole town and outlying areas until they had received 48 guilders. The income was then divided between the friary, which received 20 guilders, and the participants of carol-singing, who kept the remaining 28 guilders.⁹⁰

Although the principal Český Krumlov feasts were celebrated in St. Vitus church, the patrons of the other Krumlov churches were venerated too. The pilgrimage feasts of Jesuit saints (St. Ignatius and St. Francis Xavier) celebrated at the Jesuit College were held just next to the parish church. As one of the Minorite friars gave a festive sermon on this occasion, it is clear that the local Jesuits and Minorites cooperated closely.⁹¹ This hypothesis is supported by a reciprocal contract between the two orders from 1727,⁹² in which the Jesuits committed themselves not to give a German sermon in St. Judoc church in the case of a concurrent Minorite festivity. In return, the Minorites obliged themselves not to preach on Jesuit feasts falling on Sundays.

The pilgrimage feast of the castle chapel of St. George was honoured with the privilege of plenary indulgences and therefore, visited by numerous pilgrims and church representatives. While the pontifical pilgrimage Mass was celebrated by the prelate of Český Krumlov, the principal Mass “*with sacred chant*” (“*sub sacro canto*”) was sung by a Jesuit and the festive sermon and Vespers were given by the Minorite guardian.⁹³ The liturgy was accompanied not by Minorite but exclusively by parish musicians.⁹⁴

The ordinary course of the liturgical year was interrupted in cases of wartime emergency, as during the wars against the Ottoman Empire or the Wars of Austrian Succession (1740–1748). As the Habsburgs felt a strong sense of belonging to the Roman Catholic Church, the Minorites supported the Imperial war campaigns with their prayers. The Český Krumlov intercessory processions were led from St. Vitus past the Jesuit church of St. Judoc to the Minorite monastery where various prayers were recited in front of the Most Holy

three kings. The reces are a combination of mentioned local Christmas observance and the omnipresent influence of Italian music. For more, see Robert G. RAWSON, *Bohemian Baroque: Czech Musical Culture and Style, 1600–1750*, chapter *Christmas Pastorellas*, Woodbridge 2013, pp. 107–143.

90 SOA Třeboň, F Minorité ČK, 97 E 1 b, *Directorium superioris Crumloviensis*, Notata specialiora per menses, Januarius § 2, p. 33–35. To find out more to the topic of carol singing in monasteries, see Jiří SEHNAL, *Hudba u řeholních kanovníků sv. Augustina na Moravě v 17. a 18. století, část II.* – Šternberk, in: *Hudební věda* 54, 2017, no. 4, pp. 397. This recently published article comprises numerous interesting facts about monastic festivities and their music, local music collection and music staff.

91 LM II, p. 369, 31. 7. 1738; LM II, p. 566, 31.7.1745; and LM III, p. 41, 3. 12. 1748.

92 LM I, p. 157.

93 LM III, p. 58, 24. 4. 1749.

94 SOA Třeboň, F Minorité ČK, 97 E 1 b, *Directorium superioris Crumloviensis*, Notata specialiora per menses, Aprilis, § 1, p. 49.

Sacrament. Besides the Eucharist, the friars carried a painting of the Mother of Sorrows or a statue of the Virgin Mary. The parade comprised clerics from the region, orders, students, confraternities, and guilds with standards and the princely couple with their court. In the case of the Prince's presence, the procession alternatively went from the castle chapel to the parish church where a solemn Mass with benedictions was sung.⁹⁵ Similar glorious liturgical services, including 40 Hours' Devotions, were celebrated after every victory.⁹⁶

Conclusion

The monastic chronicle *Liber magistralis* written by the Minorite guardian Hyacinthus Sperl represents a valuable source for creating the idea of the form of music accompaniment of festivities in Český Krumlov in the 18th century. In this context, the connection between the Minorites and the Schwarzenbergs represented the overriding relation, which was enhanced in manifold ways. The guardian of the local convent, Hyacinthus Sperl, who ranked among the regular guests at the Schwarzenberg birthday festivities, established himself as an attentive observer and evaluator of these events. The Minorites regularly sang masses in the castle chapel at the Prince's special request and were appointed the castle chaplains. The Minorite music ensemble played an active role within the space of the castle chapel. On the other hand, the accompaniment of theatre performances was most likely regarded as inappropriate for monastic musicians. Since the Schwarzenberg family represented one of the most prominent families in the Habsburg hereditary lands, the mentioned festivities were influenced by numerous Imperial trends, whether it was castle pantomimes, sledge rides, or liturgical festivities. Since one of Krumlov's pantomimes was launched later in Vienna, the exchange took place reciprocally.

The Minorites expressed their loyalty to the family of patrons in public as well: they welcomed their protectors with music or held liturgical services for the dead members of the noble house. The Minorite music ensemble was even a part of the Prince's personal entourage during winter sledge rides. As the Prince expressed his profound gratitude for Minorite intercessory prayers, the connection between the friars and the nobility seems to have been very close. The friars held a firm position within municipal liturgical festivities as well. They took an active part in all significant church feasts in the town, together with

95 LM I, p. 207, 1. 6. 1738; LM II, p. 380, 10. 5. 1739; and LM II, p. 391, 16. 8. 1739.

96 LM II, p. 480, 4.10.1742; LM II, p. 494, 6. 1. 1743 (liberation of Prague from Prussian occupation); LM II, p. 495, 19. 3. 1743; LM II, 511, 24. 8. 1743; and LM II, p. 544, 11. 12. 1744 (avoiding the Prussian army of Český Krumlov); LM II, p. 569, 19. 9. 1745; and LM II, p. 607, 21. 8. 1746 (the French retreat after the battle of Rottofreddo).

the other church representatives from Český Krumlov and the adjacent Schwarzenberg dominions. Since the prayer for peace forms a crucial part of Franciscan spirituality, the Minorites participated in the intercessory prayers, especially during war emergencies. Thanks to Sperl's diligent care for music and liturgy and his active participation in everyday life of Krumlov inhabitants, the Minorite friars clearly contributed to the cultural and spiritual flourishing of the town and castle, ruled in those times by the illustrious House of Schwarzenberg, and left the detailed testimony of that era to further generations.