

STUDIE/STUDIES

**„NOVĚ OBJEVENÉ“ PORTRÉTY JOHANNA DEMELA RYTÍŘE VON ELSWEHR A KARLA WILHELMA RYTÍŘE VON DIETRICH VE SBÍRCE SZM (s. 101–108)**

**„Newly discovered” Portraits of Johann Demel Ritter von Elswehr and Karl Wilhelm Ritter von Dietrich in the Silesian Museum Collection**

Michal Valeček

**Abstract**

*The article details the circumstances of the creation of the portraits of two members of the Silesian Land Assembly, Johann Demel Ritter von Elswehr and Karel Wilhelm Ritter von Dietrich, which are in the collection of the Silesian State Museum. Ever since the two portraits were accepted into the collection, they were mistakenly identified as portraits of Emil Grohmann and Emanuel Glassner, and, under these names, they were also published and made available at exhibitions of the Silesian Museum in recent years. Therefore, in addition to the contract itself, the article also deals with the identification of both personalities, and also includes a pictorial supplement proving its correctness.*

**Keywords:** Johann Demel, Karl Dietrich, Silesian Land Assembly, Rudolf Templer, portraits

**POČÁTKY ČESKOSLOVENSKÉHO SOUDNICTVÍ V OBVODU ZEMSKÉHO SOUDU V OPAVĚ (s. 109–123)**

**Beginning of Czechoslovak Justice Administration in Precinct of Provincial Court in Opava**

Pavel Žídek

**Abstract**

*The establishment of the Czechoslovak Republic in 1918 started a series of changes in judiciary system of the state. The aim of the paper is to look at some of the effects of these changes and the resulting problems at the example of Provincial Court in Opava.*

**Keywords:** Judicature, Provincial Court in Opava, Silesia, Hlučín, Nationalism

**VÝTVARNÍK JAN SLÁDEK (1906–1982) (s. 124–138)**

**Artist Jan Sládek (1906–1982)**

Lenka Valečková

**Abstract**

*Painter, graphic artist and scenographer Jan Sládek is a representative of the interwar art of the Ostrava region.*

*Together with Augustin Handzel, Vladimír Kristin and Bohumír Dvorský, he was a member of the progressive branch of the Moravian-Silesian Association of Visual Artists, a member of the Group of Visual Artists in Brno, and, together, they were at the birth of the group Visual Artists – Moravian Ostrava. In his artistic creation, Sládek was an autodidact, and, even though he was able to compete with his artistic companions from the ranks of academic artists and as a stage artist to gain a national reputation crowned with a number of awards. He started working for the theatre in 1930, when he established a collaboration with the director Jan Škoda on the stage of the Moravian-Silesian National Theatre in Ostrava. Throughout his long career, he created designs for more than 500 productions for dozens of theatres. Sládek stands at the birth of modern Czech scenography; he immediately recognized the need and importance of a stage designer for the dramatic outline of the play, he introduced a new avant-garde concept to the productions, he was not afraid of experiments and started working with atypical materials and means of expression until then.*

**Keywords:** Jan Sládek, Ostrava, painting, graphics, illustration, scenography, Moravian-Silesian National Theatre, Jan Škoda, Moravian-Silesian Association of Visual Artists, Visual Artists – Moravian Ostrava, ex-libris, bibliophilia, Realist Theatre of Zdenek Nejedlý

## **VÝVOJ MAKEDONSKÉ NÁRODNOSTNÍ MENŠINY V ČESKÝCH ZEMÍCH OD ROKU 1948 PO SOUČASNOST (s. 139–157)**

### **The Development of the Macedonian National Minority in the Czech Lands from 1948 to the Present**

Dimitris Atanasiadis

#### **Abstract**

*The presented study aims to map the political and social development of the Macedonian national minority in the Czech lands, which was significantly influenced by various political aspects. Therefore, the issue itself cannot be examined without a wider context. In this sense, the author also deals with the post-war development of the Macedonian issue, which, in the 20th century, significantly influenced the politics of a number of states of the Balkan Peninsula. Within the minority we are following, it is primarily a mutual relationship between Greeks and Macedonians, which was formed in the atmosphere of the development of the Macedonian issue. From the point of view of the Greeks, it is a traumatic phenomenon that Greek politics has not been able to come to terms with to this day. It goes without saying that these contradictions were also manifested within the Greek Macedonian community in Czechoslovakia. The efforts of directive management of the Macedonian minority by the Communist Party of Greece gradually created a mutual atmosphere of mistrust and alienation, which intensified even more in connection with the emergence of an independent Macedonian state in the early 1990s.*

**Keywords:** Macedonians, Greeks, Macedonian minority, the Greek-Macedonian community in the Czech Republic, Macedonian culture

## **HISTORIE VÝROBY OCELOVÝCH LAHVÍ VE VÍTKOVICÍCH. ČÁST III.: OD MODERNIZACE PO PRIVATIZACI PROVOZU (s. 158–173)**

### **History of Steel Bottle Production in Vítkovice. Part III.: From Modernisation to Privatisation of the Factory**

Ondřej Štarman – Lukáš Lisník

#### **Abstract**

*The text represents the third and closing part of the study, focusing on history of production of metal bottles in Vítkovice Ironworks. Thanks to excerption of primary sources from the factory archive the article depicts the development of the plant from early 1980s, with regard to the modernisation, till the privatisation in late 1990s. The ending part briefly describes the last years of the factory.*

**Keywords:** Vítkovice Ironworks, Vítkovice Joint-stock company, industry, steel bottles, engineering, metallurgy, technology, Ostrava

## **MATERIÁLIE/MATERIALS (s. 174–187)**

### **Baltazar Weintritt a jeho malířská výzdoba dřevěných empor farních kostelů v Horním Městě a Rýmařově (Leoš Mlčák)**

#### **Abstract**

*The article focuses on wooden triforiums in early Baroque and originally Lutheran churches in Horní Město and Rýmařov. Both triforiums were probably decorated by paintings by Baltazar Weintritt in 1690s. The paintings, depicting tales from Bible, served as a requisite for preaching and lessons of religious education. The study aims to analyse the symbolism of the paintings and the context of its creation.*

**Keywords:** Baroque, wooden triforiums, Horní Město, Rýmařov, Baltazar Weintritt, Bible, church

## **Sochař Engelbert Kaps v Domašově nad Bystřicí (Pavel Šopák)**

### **Abstract**

*The text focuses on description of the tomb of Franzel family in Domašov nad Bystřicí, created by sculptor Engelbert Kaps in c. 1930. The author briefly depicts career of E. Kaps and analyses symbolism of the tomb.*

**Keywords:** *Engelbert Kaps, Domašov nad Bystřicí, Sculpture, Tomb, Funeral Architecture*

### **RECENZE/REVIEWS (s. 188–197)**

*Marian HOCHÉL – Ondřej HANIČÁK – Jiří ŠÍL – Romana ROŠOVÁ a kol., 1820. Opavský kongres. Křižovatka evropské diplomacie (Pavel Žídek)*

*Radim JEŽ – David PINDUR – Pavla PINDUROVÁ a kol., Řepiště: historie slezské obce (Ivana Maloušková)*

*Jaromíra KNAPÍKOVÁ, Emilie Maria Gudrichová (1888–1970): Průkopnice českého mateřského školství ve Slezsku a básnířka (Zdeněk Kravar)*

*Viktor VELEK, Hudební umělci mezi Ostravou a Vídní / Tonkünstler zwischen Ostrau und Wien 2, Český Caruso*

*Richard Kubla / Richard Kubla der tschechische Caruso (Sylva Pracná)*

*Viktor VELEK (ed.), Hudební umělci mezi Ostravou a Vídní / Tonkünstler zwischen Ostrau und Wien 4, Richard*

*Kubla: Můj život s operou / Mein Leben mit der Oper (Sylva Pracná)*

*Expozice Naši Němci v Muzeu města Ústí nad Labem (Ondřej Kolář)*

### **KRONIKA/CHRONICLE (s. 198–201)**

*Za Jánem Kadlecem (Ondřej Kolář)*

*Zdenka Vorlová-Vlčková na Ostravsku. K 150. výročí narození (Pavel Šopák)*

### **ERRATA (s. 201)**