In mid-eighteenth century, Prague – although neither capital nor royal residence – was depicted in various ‘images’. For the purposes of this study, the term ‘image’ includes both cartographic and iconographic visual representations, e.g. maps (town plans) and vedute (town views). Not all of them were available to contemporaries. As the purposes of their origin differed, some of them were kept secret. But this does not prevent us from using them today as visual historical sources to learn more about Prague in the Early Modern era.

Until 1784, Prague consisted of four autonomous municipalities (Old Town, New Town, Lesser Town and Hradčany), which together – from an urbanistic point of view – formed a unique, densely populated townscape situated on both banks of the Vltava, enclosed in the massive city walls with the Vyšehrad fortress and surrounded by a cultural landscape: small settlements, gardens, villas, farms, villages, etc.

In 1713, Prague consisted of 2,527 houses and was inhabited by ca. 44,000 people, mostly Czech speaking or German speaking. After the Jews (mostly German speaking), Italians were the most visible minority.
Prague can therefore be considered one of the smallest European metropolises of the time.¹

The question this paper will focus on is what Prague looked like during the reign of Maria Theresa. I have decided to concentrate on two of the above-mentioned visual sources. I will start with a description of Maria Theresa and Francis Stephen’s ceremonial entrance to the city as Queen and King of Bohemia and proceed with an account of the coronation ceremony. After that, I will analyse the large ‘panoramic’ town plan of Prague by Joseph Daniel Huber (1769), in order to obtain a detailed and lifelike image of Prague during the reign of Maria Theresa.

¹ Pešek-Ledvinka 2000; Pešek 2004, pp. 135-150, and other papers in this volume provided with a summary in English.
The Bohemian coronation of Maria Theresa and her husband Francis Stephen of Lorraine consisted of the ceremonial entry into Prague, followed by the Bohemian estates’ paying of homage to the ruler and finally the coronation itself in St. Vitus Cathedral inside the Castle.

This all took place in the spring of 1743\(^2\) and was described in detail in a record commissioned to Jan Jindřich Ramhofský, the registrar of the Landtafel Office, one of the most important offices in the Kingdom of Bohemia, which recorded the ownership of hereditary estates.\(^3\) The book was published in Prague in the same year in parallel Czech and German

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\(^2\) For the context, see Maur 2003; Hrbek 2010.

\(^3\) The ceremonial entry took place on April 29th, the paying of homage by the estates on May 11th, and the coronation itself on May 12th.
version, identical in content, and was entitled *Trojí popsání/ Drei Beschreibung* (Three Descriptions).\(^4\)

\(^4\) The German title is: *Drei Beschreibungen, Erstens: Des königlichen Einzugs [...], andertens Der Erb-Huldigung [...], drittens [...] Ihr königlichen-Böhmischen Grönung.* Studied copies: National Library of the Czech Republic, Prague, sign. 54 B 1 (Czech); sign. L A 38, 22 A 7 (German); sign. 65 B 90 (Czech and German bounded); Strahovská knihovna, Prague, sign. AZ XI 9 (Czech and German bounded); Moravian Library, Brno,
Ramhofský, the author of the text, worked together with Jan Josef Dietzler (1694/1710-1744), one of the most prominent surveyors and cartographers working in Prague in the first half of the 18th century and author of the famous *vedute*. He was a colleague of Ramhofský in the Landtafel Office and surveying was his principal job. He worked both for sign. ST3-0447.280. Besides these, separate sheets have been preserved in various public collections in Prague.

Figure 2
*The procession captured while passing through today’s Charles Square in New Town.*
*Prospect des Plazes bey dem Neustädter Rath-hauß oder sogenandte Vieh-Markcts, allwo die Fürst-Caraffische Arriere-Garde bey der auf diesen Plaz zu Gewöhr gestandene[n] Neustädter Bürgerschaft vorbay marchirte*
the Landtafel Office and the nobility and collaborated to the mapping of Jewish settlements in Bohemian and Moravian towns between 1727 and 1729 as well as to the mapping of the Bavarian border. He made his mark on the city thanks to his famous *vedute* and he is the author of at least two plans of the whole Prague agglomeration.\(^5\) Nine of his *vedute*, which are included in Ramhofský’s record, can be divided into exteriors and interiors. The interiors of St. Vitus Cathedral and of the Vladislav Hall in Prague Castle were engraved by the Czech engraver Michael Jindřich Rentz, while the exteriors were entrusted to the German engravers Johann Andreas Pfeffel and Martin Tyroff. We have two stylistically different groups of illustrations, which are tied together by the introductory engraving made by Johann Daniel Hertz.\(^6\) It depicts an allegorical scene, where, with the assistance of Virtue, Čechie – a mythical figure symbolizing Bohemia – kneels in front of the glorified Maria Theresa and hands over the Bohemian royal crown to her. In the centre of the sheet there is a view of Charles Bridge from the left bank of the Vltava. It is a neutral scene which is strictly compliant with the main subject of the book. A more appropriate alternative for illustrating the atmosphere in which the Prague coronation of Maria Theresa took place would be yet another print by M. J. Rentz. An allegorical scene, most likely created with some delay, celebrates Maria Theresa, who, with the assistance of the Hungarians, liberated ‘double-dealing’ Prague from the French army, thus defeating the enemy.\(^7\) The Bohemian estates, who in December 1741 paid homage to the Bavarian prince-elector Karl Albert as the new Bohemian king, together with the representatives of the university and other public officials were among the active participants in the festivities of April and May 1743 and were all waiting with bated breath to see how the ruler would treat them in the end.


Occasional prints documenting festivities in a number of European cities were quite common throughout the whole of the Early Modern age. We can identify two types of prints. The first were broadsheets with the purpose of briefly informing people about which event had taken place where.\textsuperscript{8} They were either single sheets with only one scene dominated by a long stylised procession, while the place was sufficiently characterised either by an associative image of the town (this could be a stylised perfunctory depiction or an older, often rather outdated, one) or by a sequence of individual ‘universal’ scenes, which frequently betrayed the author, who had not been present at the event and had only vague reports of what had actually happened and of the locations where it took place.\textsuperscript{9} The second type were prints documenting and preserving the transient

\textsuperscript{8} For the latest theoretical summary of the subject see: Hubková 2010, pp. 29-64 and the works quoted there, mainly Schilling 2012 (published for the first time 1990).

\textsuperscript{9} There are many images of this type, for example, for the Prague coronation celebrations of Charles VI and Elisabeth Christine, in the summer of 1723. Maria Theresa took part in the event as a child. The first group includes a broadsheet of the coronation, \textit{Prospect der weit-berühmten königl. Haupt Statt Prag in Böhmen wie solche jetziger Zeit anzusehen ist}, which is by no means a \textit{contemporary} view of Prague. It is rather a more-than-a-hundred-years-earlier engraving by Philipp van den Bossche (engraved by Conrad Wechter) – the so-called Sadeler’s panorama adopted in 1712 by Christoph Friedrich Krieger for the panorama in \textit{Das Jetzt-lebende Königreich Böhmen} by Mauritius Vogt, ‘updated’ only in the left bottom section. The author depicted a highly-stylised procession with carriages bringing Charles VI and his family to Prague in the equally stylised landscape of Smíchov. In reality, the Emperor entered Prague from the east and in the meantime the city had undergone substantial changes in infrastructure (modern fortifications, large Baroque palaces mostly in the Lesser Town, etc.). The aim was to use a sufficiently associative depiction of the city to make it clear that the festivities took place in Prague. (Prague Municipal Museum, MMP, sign. 16461, reproduced most recently in Lukas-Přikrylová 2017, no. 317, with a comment by Vlnas \textit{et al.} 2009, pp. 427-428.) A number of surviving broadsheets by various publishers capture the different phases of the coronation celebrations in a series of scenes. (They always show interiors. Vlnas \textit{et al.} 2009, pp. 432-433.) The broadsheet published by Peter Schenk set the individual scenes from the coronation festivities in quite fancy interiors as well as exteriors. (Lukas-Přikrylová 2017, nos. 318-319.) Among the few publications which have survived, most probably none were commissioned by the main persons involved (see the bibliography of old prints in: Vlnas \textit{et al.} 2009, pp. 484-489). On the images of the festivities and coronation ceremonies in Prague see: Hlavsa 1971, pp. 178-179; Hlavsa 1975, pp. 56-61.
spectacle of the festivities for posterity: the ephemeral architecture, music, scents, lights and fireworks, decoration made of easily damageable materials, etc. But the prints were also meant to spread the overall meaning and main idea behind the event. Consequently, it was usually the festive event’s director or creator who was the author of these small prints. In some cases, the prints were made following an official order by the main participant. In this way, he or she could improve his/her image and spread his/her fame in an ‘unbiased’ way, exactly as wanted. This is the case of the analysed Prague book and of similar records commissioned by Francis Stephen, for example of his ceremonial entry into Florence, when he took over the Grand Duchy of Tuscany in January 1739, or of his visit to Milan during the same journey through the Peninsula.10

10 See the text on the ceremonial entry into Florence which took place in January 1739: Relazione dell’ingresso fatto in Firenze dalle Altezze Reali del Serenissimo Francesco
However, on the occasion of the Bohemian coronation of the Imperial couple, Prague was captured in a different way – through a commissioned book, but in terms of images rendered in an original and faithful manner. Rather than a stylised picture of the city, we can rely on documentation in the true sense of the word. Dietzler kept to the traditional ceremonial processions and cavalcades\textsuperscript{11} depictions in the sense that his vedute were related exclusively to the ‘main event’ – in this case, the procession and,

\textit{Figure 3}

The most important vedute of the whole book – Maria Theresa and her husband while driving through Old Town Square (Staroměstské náměstí).

\textit{Prächtiger Einzug der Allerdürleuchtigsten Frauen Frauen Mariae Theresiae die Hungarn und Böheim Königin wie solcher neben den Altstädter Rath-hauß und Fischmarckt vorbey gezogen ist.}


\textit{III. duca di Lorena, e di Bar, ec. ec., granduca di Toscana, e della Serenissima Maria Teresa, arciduchessa d’Austria, e granduchessa di Toscana: il di 20. gennaio 1738, or to Milan (later that year): Relazione della venuta e dimora in Milano delle Altezze reali Maria Teresa […] e del serenissimo Francesco III, duca di Lorena nel mese di Maggio dell’Anno 1739 e loro viaggio per gli stati di Mantova, Parma e Piacenza […] In Milano 1739.}

\textsuperscript{11} On further depictions of the coronation of Maria Theresa and Francis Stephen, on the broadsheet with several commented scenes arranged in panels showing the individual phases of the ceremony cfr. Lukas-Přikrylová 2017, no. 364.
most of all, the people in it or those greeting it. But Dietzler innovatively replaced the schematic skyline of the city and the older panorama: he invited the spectators inside the city, he divided the procession and set it into different public spaces. We can even find traces of a certain hierarchical logic behind the location choice and the section of the procession depicted there: for instance, Maria Theresa and Francis Stephen of Lorraine are pictured in a carriage passing through the Old Town Square, the most important square in Prague. It is the largest and most elaborate veduta which, given the text attached to it, could be the front page of the whole set (cfr. fig. 3). The reader embarked on a tour of the city disguised as a vedute album and obtained an overall idea of the city by putting all the pictures together. But most importantly, at each veduta we can say: «We catch up with the procession at the moment when...». The authors drew up an elaborate report without compromising on the appropriate accolades and a lively image of the city. As a professional cartographer and experienced vedutist, Dietzler paid special attention to the ‘optional’ background setting of the ceremony. He drew in detail the staffage, which corresponds to what is written in the text (people at the back of Malostranské Square ran to get a better view), but he also took great pains to draw the buildings: we learn a lot about small architecture in squares – fountains, columns, guard booths, house signs, inscriptions on statues and houses (cfr. fig. 6). He created an animated theatre stage at the forefront for the festival taking place, which is, at the same time, a credible document about Prague in 1743.

The procession of the 29th April 1743 for the coronation festivities took a route which became the official one during the Habsburg rule on the Bohemian throne as the first part of the coronation festivities. This followed the course of Via Regia (Prague Via Magna), starting at the Powder Tower (King’s Court) via Old Town to the bridge and up Lesser Town to Hradčany and Saint Vitus Cathedral within the precinct of Prague Castle. It was an important symbolic act when the ruler passed through all

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12 This course of the coronation procession, which was taken for the first time by Albert II of Habsburg in 1438, became the fixed route of ceremonial entries after 1526. Pešek-Zilinský-Všetečka 1988. For the European context, see Tenfelde 1982, pp. 45-120; Chrościcki 1998, pp. 191-216.
of the four towns within the Prague urban area. Maria Theresa entered Prague through the New Gate in New Town and Dietzler was thus able, for the first time, to capture the procession at the New Town Hall in today’s Charles Square (fig. 2). Continuing along the *Via Regia*, the procession proceeded through the Old Town Square (leaving the Town Hall and the Týn Church on the right, fig. 3), the Malé Square (fig. 4), the Square of the Knights of the Cross (overlooked by the Church of the Knights of the

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13 The route differed in the New Town: Leopold II in 1791, for example, entered through the Poříčská Gate. The procession then reached the Powder Tower (Prašná brána) and King’s Court (Králův dvůr), the starting point of *Via Magna*. For Leopold II entering the Poříčská Gate captured on a broadsheet, see Prague Municipal Archives (AMP), Graphics Collection, sign. G 1718.
Cross) through the Old Town Bridge Tower (fig. 5) and the lower and upper section of the Lesser Town Square (figs. 6, 7).

With his six vedute, Jan Josef Dietzler endowed Prague’s images with views later borrowed by a number of other authors, which became the most frequently depicted urban areas in 18th- and 19th-century Prague. This becomes quite clear when we compare Dietzler’s vedute with the pictorial documentation of Leopold II and Maria Louisa’s 1791 Prague coronation.¹⁴

¹⁴ The court secretary Johann Debrois described the ceremony connected with coronation of the Bohemian king and queen of Leopold II and Maria Louisa in 1791 in two
If we plot the route taken by Maria Theresa and Francis Stephen of Lorraine on the day of their ceremonial entry to Prague as described by Ramhofský and Dietzler and we compare it with the contemporary town plans of the city, we get a realistic idea of the setting where the ceremony took place.

Figure 6
The procession on the Lower Square (the eastern part of Lesser Town Square, Malostranské náměstí).
Prospect des so genannten Klein-Seiter Rings in der königlichen Kleinern Stadt, wie die Klein-Seiter u[nd] Neu-Städter Bürgere zu Pferd, und auf diesen Plaz paradierende Klein-Seiter Bürgerschaft vorbey paßieret.

Figure 7
The procession on the upper part of Lesser Town Square (Malostranské náměstí, back then called the 'Square of the Italians' due to the neighborhood inhabited by this minority) heading to Hradčany and the Castle.
Prospect des so genannten Wallischen Platzes in der königlichen Klein Stadt Prag.
THE ICONOGRAPHY OF PRAGUE DURING THE REIGN OF MARIA THERESA
place, and hence of 18th-century Prague. To achieve this, the most suitable option we have is the ‘perspective plan’ by Joseph Daniel Huber dating back to 1769. It is a unique combination of an artistic interpretation of a city view, perspective geometry and a planimetric base. It provides a detailed and compact image of the four densely inhabited and urbanised Prague towns within the city walls and the surrounding areas (villages in the suburbs, such as Smíchov, Bubny, etc., and the area of today Karlín, Žižkov, Vinohrady and other neighbourhoods). The abundance of detail and the high quality of execution testify to the draughtsman’s skills and sense of detail. The façades of the buildings and the attached backyards and gardens are rendered in the utmost detail. The plan is north-west oriented. All the featured buildings cast shadows according to southern (south-western) light exposure and so does the terrain, depicted using hatching, where darker drawings in the northern (north-eastern) slopes evoke an effect of southern (south-western) light exposure. The drawer most probably sketched the city from different church towers, as for example Jacopo Barbari did when drawing his view of Venice. This was confirmed by Jan Hofman, whose analyses were based on depictions of several buildings. A calligraphic Latin script was used; all the texts, both those in the index and on the map face, are in German. The map index was compiled very systematically and includes a list of significant church buildings (solely Christian ones), divided according to town.

Joseph Daniel Huber von Hubenthal (1730-1788) was a member of the staff of the Austrian Army Quartermaster General (Generalquartiermeisterstab). He was one of the surveyors who participated in the First Military Survey of Bohemia (1763-1767), carried out at the request of Maria Theresa, who acted on advice by Leopold von Daun and others af-

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16 Hofman 1944.
ter the defeat in the War of the Austrian Succession.\footnote{For the map, published online by Arcanum, Baduapest, see: www.mapire.eu; on the First Military Survey of Bohemia currently Chodějovská-Pacina 2014, pp. 683-690. Link still working on the 19th September 2017.} Huber is documented to be present in Prague on 4th May 1763 and he probably stayed in the city until 1769.\footnote{In March 1768, Huber applied for a two-month vacation, probably in order to complete Prague’s plan – as in March of the following year, he wrote a letter to the office of the Bohemian Governor (České gubernium), asking for financial support to publish it. Having received a negative response, in April 1769 he submitted the freshly-completed plan, along with a plea to publish and sell it, to Maria Theresa.} When the manuscript, surveyed by Huber himself in his spare time and drawn by Gottfried Kurz, was ready, Huber presented it to the Empress Maria Theresa, asking her for the permission to print it. However, in spite of the intercession of Huber’s general, Moritz Lacy, she refused, as she was well aware that Prague was a strategic point in her Empire and its city walls and topography had to be strictly confidential. This is why the detailed plan of Prague was not approved for printing. Maria Theresa nevertheless purchased the plan for her imperial collections, granted Huber an amount from her private treasury and charged the skilled cartographer and his draughtsman with surveying Vienna. The city plan of the capital was published in 1778.\footnote{The manuscript version was completed in 1773, and the Scenographie oder geometrische Perspektivische Abbildung der Kaiserlich Königlichen Haupt und Residenzstadt Wien was printed five years later.} On the contrary, Prague’s plan remained unknown to contemporaries and amazed its audience only many years later.\footnote{For the rather unfortunate story regarding the effort to publish Prague’s city plan, see Chodějovská-Krejčí 2014. For Huber in general, see Mokre 1990 and Mokre, forthcoming 2017.}

At this point, let us summarise which other visual representations projected the image of Prague during the reign of Maria Theresa. For the public, Prague’s image was mediated first and foremost by printed panoramic vedute derived from works by 17th-century artists: inter alia, Aegidius Sadeler (Philip van den Bossche and Conrad Wechter), Karel Škréta and Václav Hollar, and the court painter of Emperor Leopold I, Folpert Ouden...
Allen, who created panoramas of Prague and Vienna in the 1680s.\textsuperscript{21} He was the last one who realized large panoramic views of Prague, which back then were to be found, for example, on the front pages of calendars.\textsuperscript{22} In the second third of the 18th century, \textit{vedute} were replaced by the increasingly popular collections of individual buildings drawings and open public areas views.\textsuperscript{23} The most important albums were those by Friedrich Bernhard Werner\textsuperscript{24} and, at the end of the century, the album by Filip Heger and his son František Antonín Jindřich made between 1792-1796, which consisted of twenty-eight sheets\textsuperscript{25} and a set of twenty-four \textit{vedute} published between 1793-1794 by Jan Jiří Balzer Sr. and based on the original drawings by Josef Antonín Scotti de Cassano and Leopold Paukert, with French and German texts.\textsuperscript{26} The \textit{vedute} from these albums and some of the sections from the above-mentioned panoramas were later taken as the basis for occasional prints of several festivities which took place in

\textsuperscript{21} On Prague’s images, see the catalogues: Lukas-Lazarová 2002 for the 16th and 17th century, and Lukas-Přikrylová 2017 for the 18th century.

\textsuperscript{22} See Blažková 2002; Bártová-Baďurová 2008.

\textsuperscript{23} As for those buildings and open public spaces which used to be depicted by vedutists, their focus of attention soon turned to the area outside the city walls, cfr. Chodějovská 2014, chap. “Coronation albums from the glorious years 1743 and 1791”, pp. 261-265 and compare Dietzler’s vedute with pictorial documentation of the coronation of Leopold II in 1791, as shown in Tab. VI.2: Exteriors in publications on the coronation of Maria Theresa and Leopold II, Fig. VI.1: The route of the ceremonial entry of Maria Theresa into Prague on 29th April 1743, plotted in Prague’s plan by Joseph Daniel Huber from 1769, with marked spots to show where Jan Josef Dietzler drew his vedute from, and VI.2: Vedute engraved by Kašpar Pluth after Filip Heger and František Antonín Jindřich Heger documented the ceremonial entry of Leopold II on 31st August 1791. The route of the entry was plotted into a bird’s-eye view by Johann Christoph Winkler, and further chap. Principal sets of partial vedute documenting Prague at the turn of the 18th century – changes of selected locations, pp. 273-279, in particular Tab. VI.3: Albums by Jan Jiří Balzer Sr., Filip Heger – František Antonín Jindřich Heger and Antonín Pucherna – Ludvík Buquoy with an album by Friedrich Bernhard Werner.

\textsuperscript{24} On the works of F. B. Werner: Marsch 2010.

\textsuperscript{25} The town views were engraved by Kašpar Pluth, Josef Koch, Josef Gregory and Jan Berka.

\textsuperscript{26} Brožková 1968.
Prague during the 18th century. In the second third of the century, these festivities were mainly related to the canonisation of Saint John Nepomucene. As for the prints, an important role there was played by the bridge which today goes under the name of Charles Bridge. In this context, it is important not to forget mentioning the *vedute* in the parerga and frames of the maps of Bohemia, in particular those pertaining the map of Bohemia by Johann Christoph Müller (1720) and its derivations.27

Jan Joseph Dietzler himself was very likely the first author whose drawings – namely four views of Prague squares – were spread as tabletop prints, the so-called *vue d’optique* prints.28 Images of Prague during the great flood of 1784 were instilled into the conscience of Europeans in the same way, since the *Académie Impériale d’Empire des Arts liberaux* responded to this calamity by publishing a sheet documenting the roaring waters at Charles Bridge.29

The top view of the Prague towns which kept circulating around Europe can be traced back to what is probably the original depiction by Martin Zeiller printed in *Topographia Regni Bohemiae, Moraviae et Silesiae* and published by Matthäus Merian in 1650.30 It was adopted in a simplified version by Gabriel Bodenehr, a publisher and engraver in Augsburg, and included in an album of 200 views of European cities (around 1720).31

In the same German publishing centre, roughly 20 years later, the same

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30 *Eigentlicher Grundtriss der königlichen Statt Prag*, published in Martin Zeiller, *Topographie...* Frankfurt am Main: Matthäus Merian, 1650. (AMP, Map Collection, sign. MAP P 1 A/5a, inv. no. 5a, P 1/5).

plan was issued as a single sheet in combination with an imitation of Václav Hollar’s perspective view of Prague by Matthäus Seutter and, even before that, the same plan was included in an important topographical book about Bohemia entitled *Das jetzt-lebende Königreich Böhmen* by Mauritius Vogt, which was published by Johann Zieger. All of the four variants of this ‘image of Prague’ have been preserved in dozens of copies both in Czech and foreign collections.

The least topographically accurate but highly associative sources are *armée journals*, broadsheets primarily providing information on war events taking place in Prague and its surroundings in the 1740s, 1750s and 1760s. From a cartographical point of view, these broadsheets, meant to inform the general public, are called *environs maps*. Several dozens of them are related to Prague, which was affected by both the War of the Austrian Succession and the Seven Years War. So far, these broadsheets have not been satisfactorily listed or analysed. In drawing the city and its environs, the authors applied two scales and a different degree of generalisation. In terms of cartography and map language, they are far from being perfect, but their means of expression were adapted to the target group of readers.

The remaining plans of 18th-century Prague known to us survive in the form of manuscripts. We are mainly talking about military topographic maps and maps of Prague’s city walls made by students and graduates from the Military Academy from Wiener Neustadt as part of the operations of the Military Court Council, or, from 1760s, of the *General­quartiermeisterstab* of the Austrian Army. Their authors were trained cartographers. Establishing the origin of the often anonymous and mostly undated plans kept in the Austrian National Library and in the Austrian

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32 *Praga celeberrima et maxima totius Bohemiae metropoli set universitas florentišima ad Muldam Fl.* edited by Matthäus Seutter in Augsburg s.d. (Czech Academy of Sciences, Institute of History, Map Collection, sign. MAP B 774).

33 *Eigentlicher Grundtriss der königlichen Statt Prag* in Mauritius Vogt. *Das Jetzt­lebende Königreich Böhmen*, published by Johann Zieger in Frankfurt am Main and Leipzig 1712, fig. no. H. (AMP, Map Collection, sign. MAP P 1 A/5b, inv. no. 5b, P 1/5).

34 Mokre 1997, pp. 90-103.
State Archives, is very difficult. They are characterised by careful rendering and can be considered true city plans – top view images of the cityscape made for practical use – meant to preserve the memory of how a given military action was carried out, of what the state of Prague fortifications was and – in the case of copying older model maps – of how they were used by students to practice thematic map drawing.

There is great uncertainty regarding the existence of a comprehensive city plan of Prague serving as master survey for occasional partial plans of the city, whose authors were sworn surveyors (geodesists). They often worked as sworn land surveyors for the Landtafel Office, or alternatively for the Royal Chamber and individual clients from the nobility. Scholars continue to uphold the opinion that a detailed plan of Prague was made at the beginning of the 17th century by the surveyor Šimon Podolský of Podolí, was known and used for some time as master plan for partial plans of Prague. However, the plan has not been preserved and the first overall survey of Prague we know of was carried out to assess the practical needs of non-military offices and dates back to the beginning of the 1790s.

To sum up the main topic of this paper, the book about the festivities accompanying the Prague coronation of Maria Theresa in 1743 is much more than reports or commissioned propaganda pamphlets. Both authors, and especially the drawer of the védute, demonstrated

35 On the definitions of visual representations of townscape (town plan, town view, environ map, etc.) in the context of Prague see Chodějovská, forthcoming 2018.

36 On the geodesists recently Bílková 2003 (especially the bibliography).

37 Summarized recently by Chodějovská, forthcoming 2017.

38 The so called Herget’s plan of Prague was surveyed by Johann Oppelt and Karl Lutz and supervised by building director general and director of the Prague Estates Engineering School František Linhart Herget. It was ready in 1791 and has been preserved in at least four copies: Grundris Der Kay. König. Haupt Stadt Prag Im Königreich Böheim [...] Unter Der Direction Dero Ober Bau Director und Ingenieur Professor Franz Leonard Herget. Aufgenommen Von Seinen gewesten Schüllern [...] Gezeichnet von Ioh. Oppelt, Ing. und Karl Lutz, Ing. Colour drawing, [ca. 1:1730], 278×229 cm. AMP, Map Collection, sign. MAP P 1 B/1, inv. no. 1, P 1/1 (and ÖNB, sign. FKB C.60.1, ÖNB, sign. FKB C.61.1, and so called ‘Chotek plan’ preserved in the National Museum of Agriculture in Kačina Castle). For the facsimile see Pokorný (ed.) 1980.
their excellent knowledge of Prague and managed to describe the celebrations in vivid colours – while naturally adhering to the appropriate celebratory style – and to provide a topographically accurate, perfectly rendered, original and artistically impressive description of the city. The printed book faithfully reflected this Baroque spectacle and combined it with exquisite craftsmanship and knowledge of the city. In addition, with his vedute, which were also distributed independently, Dietzler influenced the way Prague was seen by his contemporaries for many years afterwards. On the contrary, Huber’s plan of Prague, though rendered with equally meticulous care, expertise and knowledge of the city, was unknown to his contemporaries. An orientation plan was missing in 18th-century Prague until 1787, when the Grundriss der kais. königl. Hauptstadt Prag in Königreich Böhmen was published as part of the book by Johann Ferdinand Opitz Vollständige Beschreibung der königlichen Haupt- und Residenzstadt Prag.\(^{39}\)

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