

## **Abstract**

The presented bachelor thesis deals with the impact of Netherlandish art on the work of an anonymous painter known as the Master of the St. George Altarpiece. Under the influence of Netherlandish realism he introduced in his main work, the Marian altarpiece called of St George, the first spatially unified landscape in Bohemian art along with other motives that draw inspiration from the Netherlandish painting of the post-Eyck era. He was head of a workshop most likely located in Prague that produced other works such as the Thun triptych or the St. Barbara altarpiece, in which the rendering of pictorial space goes even further. After an examination of the artist's body of work an attempt is made to trace the sources of the Netherlandish motives in his paintings and examine what role played his stylistic background in such a transmission.

## **Keywords**

Master of the St. George altarpiece, Death of the Virgin, 15th century painting, Nuremberg, Prague, Master E.S., influence of Netherlandish art, ars nova