

Summary

Among the branches of court and church art, goldsmithing played a significant role in the Middle Ages. Numerous goldsmiths created various items used then at the royal court every day or at rare ceremonies, as well as during the religious services of important church institutions. The goldsmith's products were the most abundant orders for works of art in the Middle Ages according to the testimony of the documents, payment confirmations and inventories. In contrast to other common articles of daily use, the goldsmith's works had additional meanings and functions, and because of the preciousness of the used material, they were practically exclusively representative in nature.

Several dozens of preserved, more or less isolated goldsmith works related to Charles IV and his surroundings are important artistic and historical documents. The aim of this thesis was to contribute to increasing the knowledge of such works by gathering information about the works abroad and their critical evaluation. The first part deals with goldsmithing and its functions at the court of Charles IV. The first chapter devoted to the question of Czech goldsmithing tries to distinguish demonstrably Czech works and trace their common characteristic stylistic features.

The described goldsmith works predominantly fall into two areas of medieval court life, which the second chapter is devoted to. The first area is connected with the liturgy, the cult of relics and the temple space, and the second is the monarch's representation. Both areas are intertwined because the sacred nature of the ruling power in the Middle Ages was strongly reflected in the iconographic adaptation and perception of the regal insignia. Also, the collecting of the relics itself was not purely spiritual in character, but served as the royal representation and to extend dynastic influence as well. Charles IV. was at the same time a collector of valuable art objects and rare products of nature, which served as inspiration and material for the creation of goldsmith works. Last but not least, these natural materials were perceived symbolically and mediated – to the audience educated in the Holy Scripture – not only the immediate aesthetic experience, but they also became independent bearers of deeper religious content.

The thesis focuses on placing the works in the context of their creation and determining their relation to the monarch's court. Its aim is to distinguish two types of the goldsmith's works associated with Charles IV: those based on local tradition or deep-rooted but not always well-founded hypotheses, and those whose connection with Charles IV. can be proved by signs or inscriptions found directly on the works, or by other written sources. If there's a lack of written sources, the only remaining guideline is a stylistic analysis, based on the comparison between the preserved Czech goldsmith's works and those whose origin at the court of Charles IV cannot be unambiguously proved. The fourth and fifth chapters pay particular attention to the treasure of The Aachen Cathedral Treasury and items from the Imperial Treasury in Vienna, whose formation was directly influenced by Charles IV.

The sixth chapter focuses on gemstone vessels and inlay, and the key role of original Czech material in determining the origin of works stored abroad. When evaluating and comparing gemstone vessels and set gemstones, the results of mineralogical and gemological research, if available, are also taken into account. The seventh chapter deals with a portable

altar at the time of Charles IV as a specific kind of goldsmith's work, whose use interconnects the liturgical purpose and the aristocratic representation.

The second part of the thesis consists of a catalog of thirty entries, with a particular emphasis on placing the works in the wider context of the goldsmithing connected with Charles IV. In addition to the aforementioned treasuries in Aachen and Vienna, the catalog includes a number of solitary goldsmith's works spread across European church treasuries and collections. The only overseas work is the reliquary statuette of the Man of Sorrows, deposited at the Walters Art Gallery of Baltimore. The Man of Sorrows with instruments of torture is one of the most important reliquaries of the Czech 14th century made at the Prague Court. Ostensory of St Vitus in Herrieden, the piece of jewellery with a secondary relic of St Elizabeth in Udine, the reliquary case of St Sigismund in Saint-Maurice or in a style diametrically different commemoration of the same saint Reliquary Bust of St. Sigismund in Plock. Two women's crowns are also included, the first of which is associated with Anne of Bohemia and the other one was found in the Środa Treasure.

From the total of thirty here described goldsmith's works placed abroad, sixteen can be convincingly connected with Charles IV and his court circle. In the remaining fourteen cases, the probability of attribution to the Czech environment is indecisive and it is directly related to the amount of surviving sources and comparative material on particular works.