

Abstract (EN)

This thesis deals with an anonymous artist known as “the Master of the Frederick Breviary”, named by the Austrian scholar, Gerhard Schmidt in 1967. His work dates to the second half of the 15th century and was created in different parts of Moravia and Vienna over a time period of thirty years and can be divided into three main stages. The Master of the Frederick Breviary spent the first one in Olomouc, where he worked on custom-made commissions from individual church orders. The next phase can be dated to the time he lived in Vienna, where he became a court illuminator for Frederick III, the Holy Roman Emperor. During the third period, the master moved back to Moravia – but this time further south.

The Master of the Frederick Breviary style can be described as a fusion of the Beautiful style *residua* (in its use of compositional schemes, system of the drapery folds and abstract colours) and “Master E.S.”’s gothic graphics. It seems that his rather conservative and uninventive style (when compared to that of his other medieval Central European peers) is exactly what his clients (the Church and the Emperor) demanded. The master’s oeuvre consists of fifteen manuscripts, which will be closely analysed in this thesis.

The aim is to characterise the individual phases, clarify the master’s approach to working with different stylistic themes (that is to say, the Beautiful style and Master E.S.’s gothic graphics) and to analyse why this particular style received such praise from his clients. The thesis will include a summary and a critical assessment of the existing research. Apart from the relevant specialist literature and historical sources, it will also provide formal, typological, iconographic analysis of the work.

Key words: *The Master of the Frederick Breviary, illuminated manuscript, Olomouc, Vienna, 15th century, Frederick III.*