

The work deals with iconography and ideological content of the Vyšší Brod (Hohenfurth) cycle (about 1350), which is one of the most important works of Czech medieval panel painting. The set of nine panels showing the life of Christ (the Annunciation / the Nativity / the Adoration of Magi / Christ on the Mount of Olives / the Crucifixion / the Lamentation / the Resurrection / the Ascension and the Pentecost) was since its discovery in the Cistercian Monastery in Vyšší Brod (Hohenfurth) in south Bohemia associated with Cistercian milieu. Except the place, where the cycle was found, this thesis is supported also by portrait of donator in the Nativity panel with coat of arms of Rožmberk's family, founders of the cloister. According to the opinion of the most of scholars since sixties (see CIBULKA 1963, PEŠINA 1982), these nine panels was originally organized in square retable of the main altar in the cloister church, with three rows of three panels starting with Annunciation at the bottom left and ending with the Pentecost at the top right. During eighties and nineties some scholars came with another idea of the original function and setting. It was suggested that the set of the nine tables was designed as frieze for a choir screen in the monastery church or for the monk's choir stalls (see HLAVÁČKOVÁ 1998a, KALINA 1996, ROYT 2006a).

Hana Hlaváčková suggested this frieze of paintings could be originally intended not for the choir screen of Cistercian Church in Vyšší Brod, but for another place – the old St. Vitus basilica in Prague. According to Hana Hlaváčková, the cycle served as a representative component of the place, where coronation of Charles IV. in 1347 took place (HLAVÁČKOVÁ 1998a). The coronation organized Peter I. of Rožmberk in his role as Great Chamberlain.