

Abstract

The thesis deals with the development of drawing in German-speaking countries since the early 15

th

century, when the late Gothic traditions still echoed, to mannerism in the 16

th

and first half of the 17

th

centuries, when the

Baroque enjoyed its ascent.

The introductory chapter is dedicated to the current state of ongoing research, especially in Germany. Eliška Fučíková, in her Candidate of Sciences (CSc.) thesis in 1969, and later Pavel Preiss and today Lubomír Slavíček, have dealt with the subject in Bohemia. The next chapter deals with drawing techniques in the respective periods, with a focus on the pen drawing common in Germany at the time. The chapter that follows summarises the typical characteristics of German drawing, which was usually more confined and firm in volume than the Italian drawing of the time.

The section addressing the representation of German drawing in the Czech collections is dedicated to the provenance of the drawings and the resulting repertoire of the museum collections in the Czech Lands. The explored theme is well represented for the most part, despite a painful lack of drawings by Albrecht Dürer.

The thesis' main section follows the development of drawing in different art circles in German-speaking regions, illustrating its subject with examples found in public collections.

I can rely on several excellent-quality graphic sheets from the first half of the 15

th

century as well as drawings from its second half. Drawings done by artists in Martin Schongauer's circle or contemporary workshop copies illustrate the work of this leading master of the period. The most extensive section is dedicated to the development of 16

th

-century German drawing. Despite the absence of works by Dürer, a developmental overview of the art of drawing in the first half of the 16

th

century is created and illustrated using works by Hans 8