

ABSTRACT

The dissertation deals with the reception of Dutch realism in the late Gothic panel painting in Bohemia. Its aim is to examine the principles of reception of new artistic forms and ideas that originated in the Dutch art centers in the 15th century. The Czech painting of the 15th century was adopting these innovative trends exclusively from the neighbouring countries. Therefore, the work addresses mainly issues related to artistic exchanges between Bohemia and the surrounding – mostly German-speaking – regions. It looks into the specific ways in which artistic exchange took place – the mobility of artists, art imports, the importance of graphic and other models. The dissertation focuses on the most important examples that show the reception of Dutch realism: The Ark of Grand Master Puchner, The Křivoklát Altarpiece, and works associated with it. These matters are addressed mainly through a formal stylistic analysis and formal comparison. In the case of the Puchner Ark, via these methods, it has been possible to point out a possible artistic basis of the author in Swabia – within a circle of the followers of the Master of the Sterzing Altarpiece. The dissertation has tried to prove the artistic origin of the Master of the Litoměřice Altarpiece within the circle of the Ulm painter B. Zeitblom. These findings may contribute to resolving the long-standing debate on the critical issues of the late Gothic painting in Bohemia.

Keywords: Late Gothic Painting, Panel Painting, Bohemian Painting of the 15th Century, Swabian Painting of the 15th century, Dutch Realism, Artistic Exchange, Ark of Grand Master Puchner, Křivoklát Ark, Master of the Litoměřice Altarpiece, Rakovník Ark