

Abstract

The thesis presents a global art-historical analysis of the Church of Our Lady in Nuremberg (the so-called *Frauenkirche*) as an important monument of Central European sculpture of the time of Roman Emperor and Czech King Charles IV (1316–1378) and as a witness of the solid connection of art and liturgy. The thesis consists of five chapters, which deal with methodology, historical context, architecture, sculpture and liturgical praxis of the church. The most important aims are: to clarify the participation of Nuremberg patriciate and Charles IV in the church's erection and architectural form, to conduct a complex iconographic and formal-comparative analysis of the sculpture, especially of the atrium, and last but not least to discuss the still unreflected phenomenon of the *collegium mansionariorum* (mansionars), the priests appointed here, whose specific liturgical practice makes it possible to clarify many iconographic aspects of the paintings and especially of the sculpture.