

Anglická anotace

Medieval wall paintings in the St. Clement Church at Levý Hradec

Wall paintings in the St. Clement Church at Levý Hradec depict a cycle with motives from the lives of Christ and Virgin Mary portrayed in two stripes, located at the walls of the pentagonal presbytery, each approximately 170 cm high. The iconographic programme decorating the choir in the severies is enriched by depictions of the Early Church Fathers, Old Testament prophets, the evangelists, and angels carrying Arma Christi. In the context of Bohemian monumental painting, the wall paintings at Levý Hradec are important because they complement and enlighten our knowledge of artistic development of the period between the 1370s and 1400.

This thesis uses the methods of stylistic and iconographic analysis to place the studied paintings into the context of the artwork of the given period. After reviewing existing literature and researching relevant analogies to individual motives and scenes, the thesis outlines the importance of the paintings against the background of other works created in the Bohemian and central European area in the given period.

Towards the end of the 14th century, the right of patronage to the St. Clement Church belonged to the Benedictine convent to the St. George Church at Prague Castle. Besides the convent, the paintings also could have been co-ordered or even donated by the patricians of Mühlhausen, who, in the late 1370s, bought the nearby keep in Roztoky. The decorative paintings in the Roztoky chapel are similar in style to the Levý Hradec wall paintings, and the brothers Reinhardt and Eberhard from Mühlhausen have been proven to belong to the court of King Wenceslas IV – both of which suggest that there might be a link between the work of

the Master of Levý Hradec and the most precious artistic production of the King's court ateliers.

In terms of style, the Levý Hradec paintings show two main streams – ‘naturalistic’ and ‘idealising’. The synthesis of these two has launched the development of Bohemian painting towards its famous ‘beautiful style’. The main source of inspiration for our paintings comes from the most sophisticated illuminated manuscripts and wall paintings created in the 1360s and 1370s at the court of Emperor Charles IV. It is likely that the Master of Levý Hradec had been influenced by the work of the Master of the Třeboň Altar (also known as the Wittingauer Altar) who, around 1380, had a defining influence on the development of

□ Bohemian art towards the ‘beautiful style’. There are many characteristic features in the style of the Levý Hradec paintings which link them to the decorative artistic concept of early manuscripts of Wenceslas IV.

The iconographic programme of decoration at Levý Hradec is also innovative in relation to other works created in this period. What stands out is the highlighted motive of the Eucharist and Marian Devotion depicted throughout the typological cycle, which is closely connected to the devotio moderna reformation movement, growing popular among the circles affiliated to and favoured by the king's court in the last third of the 14th century.

The wall paintings in the presbytery of the St. Clement Church have been dated into the late 1380s. In terms of quality, they form a link between the most superior works of the Charles IV era and artistic production around the year 1400 when Prague developed into one of the main centres of the ‘international style’. Against the artistic background of its period, our paintings shed some light on certain high-quality sources of the ‘beautiful style’, and

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therefore represent a valuable cultural legacy in the European artistic context.

5 keywords:

Wall paintings

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