

**Oddělení umění středověku ÚDU AV ČR, v.v. i.  
pokračuje v cyklu**

**PRAVIDELNÝCH PRACOVNÍCH SETKÁNÍ NAD NOVÝMI I STARŠÍMI  
NÁZORY, STANOVISKY, OBJEVY NA POLI UMĚNÍ 9. - POL. 16. STOLETÍ**

**STŘEDOVĚK V POHYBU**

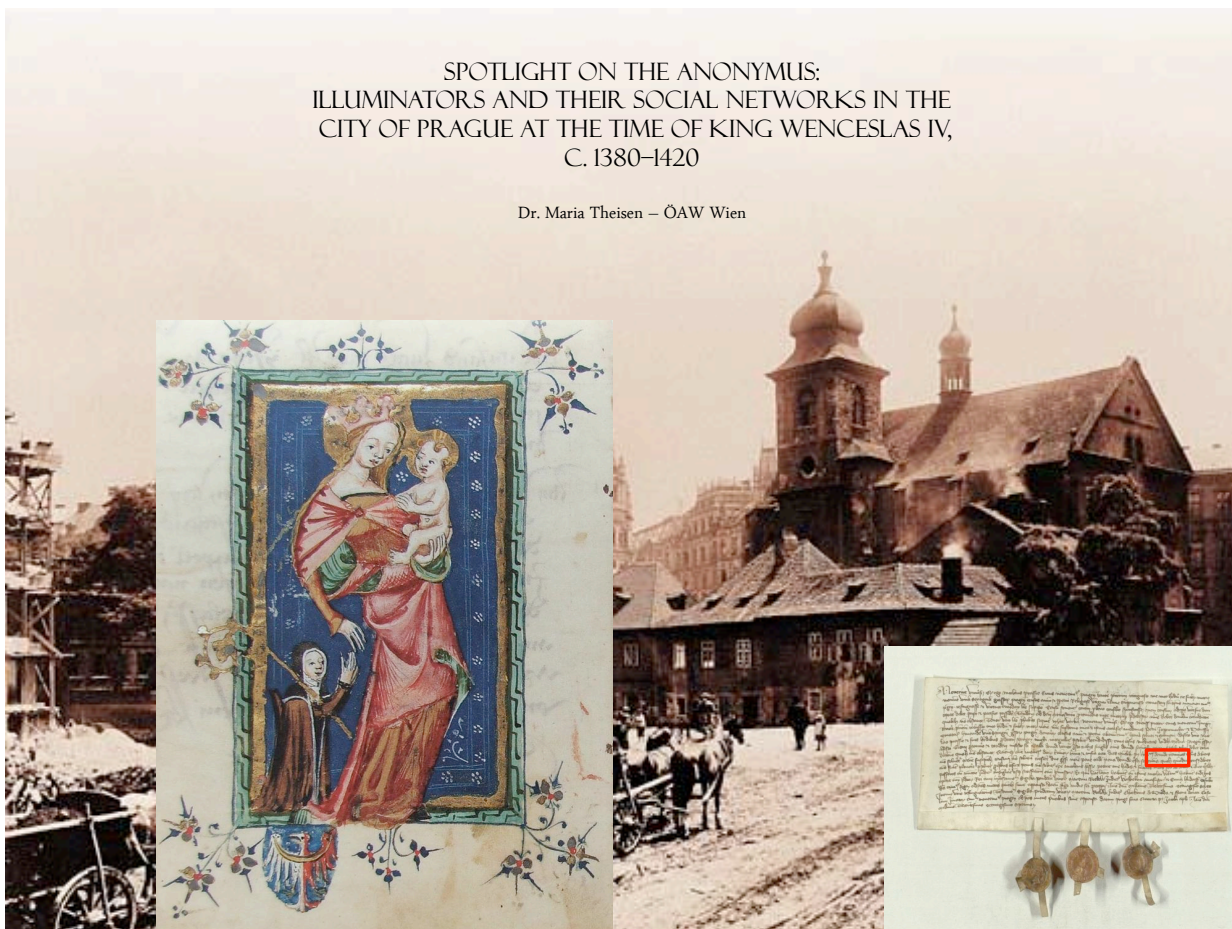
**Zveme na šesté setkání cyklu**

**v úterý 31. ledna 2012 v 16 hodin, tentokrát v Akademickém konferenčním  
centru, Husova 4a, Praha 1**

**HLAVNÍ REFERUJÍCÍ : MARIA THEISEN**  
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SPOTLIGHT ON THE ANONYMUS:  
ILLUMINATORS AND THEIR SOCIAL NETWORKS IN THE  
CITY OF PRAGUE AT THE TIME OF KING WENCESLAS IV,  
C. 1380-1420

Dr. Maria Theisen – ÖAW Wien



## **"Spotlight on the Anonymus: Illuminators and their Social Networks in the City of Prague at the Time of King Wenceslas IV, c. 1380–1420"**

We find a perfect setting for the development of fine arts in Prague around 1350, when Prague was the seat of the Bohemian King and Roman Emperor, it was an archdiocese and university town, and it was the largest town in the Eastern Central European region. The secular and spiritual elites of the Bohemian lands gathered here, as well as clerics, pilgrims, merchants, diplomats and intellectuals acting on an international podium.

Prague sources speak of 90 painters being active during Emperor Charles' IV and King Wenceslas' IV reign. Many of them were artists of the first rank, essential to the European development of the beautiful style around 1400. However, we still know only little or nothing about their locations in the town, collaborations with others or relations to their commissioners.

Within the last decades, several analyses have been carried out in order to identify artists and workshops in different sources – in arts, finds and buildings as well as in written sources. The information we find in the painted books (understood as both written *and* artistic sources) is therefore worthwhile to be discussed in consideration of the overall question: What impact does it have not only on our “big picture of art history”, but also of urban space, social structures and historical evidence?