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Artistic contacts between Teutonic Prussia and the Kingdom of Bohemia in the second half of the 14th century and the first half of the 15th century

Summary

The issues of the work focus on artistic production in the territory of the Teutonic Order in Prussia in the period from 1350 to 1450. The research covered various fields of visual arts, especially painting – from monumental to miniature, as well as woodcarving, stone sculpture, and textiles.

The emergence of bohemian tendencies in the art of the Teutonic State was a process that took place in several phases and was closely related to the artistic and cultural development of Prague during the times of Charles IV. and his son Wenceslas IV. The dynamics of this phenomenon presents itself as an evolution from linear tendencies in monumental painting, with a clear, specifically processed and "filtered" Italian "core" by Czech art, through the so-called the realistic trend, derived from the environment of court painters in Prague, until the flowering of the international style in the 1390s, which, covering all areas of artistic production, brought the most outstanding works that occurred in the area of the Teutonic State in Prussia in the Middle Ages. Analyzing the scope and form of references to Czech art and searching for probable routes through which external impulses reached Prussia, it is possible to distinguish several levels on which artistic transfer took place. The dissertation, without claiming to provide a detailed discussion of all the works, aims to indicate the spectrum of phenomena in the process of artistic transfer between the Teutonic State and the Kingdom of Bohemia.

The lower time limit of the considerations undertaken in the work, i.e. the mid-14th century, is the time when direct references to Czech art became visible for the first time in Prussian painting. The date 1450 is the conventional limit for the end of intensive artistic transfer.