

Abstract

The thesis deals with the ecclesiastical environment of the last quarter of the 14th century which reflects in the works of the Master of Trebon Altarpiece. In the Trebon Altarpiece it is visible the reflection of the devotio moderna movement, and the body and blood of Christ adoration. In another work of the Master of Trebon Altarpiece The Roudnice Madonna the veneration of the Virgin Mary and the relic of peplum cruentatum (the Virgin Mary's stained veil of Christ's blood) is highlighted. This veneration is also expressed in the painting of the workshop of the Master of Trebon Altarpiece Madonna Aracoeli. Jan of Jenstein (1350-1400) deeply venerated the Virgin Mary. He contributed in propagation of her cult and it is possible that he had an influence on The Master of Trebon Altarpiece, and he could be even the one who ordered paintings from the Master of Trebon Altarpiece.

Key words:

Master of Trebon Altarpiece, Trebon Altarpiece, Canons Regular of St. Augustin, John of Jenstein, 14th century panel painting