

## English Summary: Rajhrad Altarpiece

Rajhrad Altarpiece was made by bohemian painter in the first half of the fifteen century. To this day, it has been preserved six panels – two of them have been created for the width and they deal with the theme of Crucifixion and Christ Carrying the Cross. Other panels are composed for the height and they talked about the Last Supper, Prayer on the Mount of Olives and Resurrection. The last painting concerns about the Finding and Verification of Saint Cross.

The altarpiece used to be dated around 1415-1430. Nowadays, Milena Bartlová, following the new archive material (which was discovered by Bohumil Zlámal, Ivo Hlobil a Kateřina Engstová), has changed the previous opinion. She moves the origin of the altarpiece towards the year 1452 and she suppose that the panels were originally intended for the church of St. Mauritz in Olomouc. Other explorers date these paintings by the year 1440.

The author of Rajhrad Altarpiece came from the precedent style of painting which was characterized by the lyric moments, complicated draperies and far-away kind of faces. The artist completes this scheme by the interest in the action, structure of place and here and there, he is concerned in individual portraits. He is supposed to have seen this kind of „realistic“ motives in the illuminated manuscripts which were influenced by the Flemish art.

He was probably educated in painting in Prague and his style of working can be termed as conservative and historical orientation.

Five important words or phrasid:

- the legend of saint Cross and scenes from the Passion
- change of the previous opinion of the altarpiece's origin – time and place
- connection between preserved panels and the archive material and its importance
- identification portraits
- connection of the traditional scheme and new motives