

This work deals with one of the most important central European print designers of the latter half of the 17th century, the painter and draftsman Martin Anton Lublinský (1636-1690). A native Silesian, who settled in Olomouc, where in 1664 he entered a cloister of the Augustinian canons, and then devoted the rest of his life to the creation of art.

Lublinský has been at the forefront of Bohemian art history research in the last decade. This was due to several reasons. One of them is Lublinsky's scattered and in some ways founding role in the baroque painting and drawing of 17th century Moravia. Another is an increasing number of Lublinsky's known art realizations. Especially engaging is the profusion of iconography in Lublinsky's works.

The main aim of this work was twofold, to assemble a comprehensive catalogue of all known prints drafted by Lublinsky, including related drawings and drafts, and secondly, to provide a thorough interpretation of these prints. Each catalogue note offers a detailed iconographic analysis; also provided are any known commission details and specifics relative to the historical and art historian context. The catalogue's main thrust is the thesis prints drafted by Lublinsky. The ambitiousness of composition and the sheer amount of these prints represent the apex of Lublinsky's skill as a designer.

Further are treated book illustrations and frontispieces drafted by Lublinsky, devotional prints, portraits, ecclesiastical coat of arms calendars (Almanachs) and as a curiosity, two of Lublinsky's personal graphic realizations. In addition, the catalogue contains a section devoted to the Lublinsky designs and sketches for these personal prints. The catalogue is closed with several engravings probably drafted by Lublinsky, yet lacking signature, and a listing of lost prints.