

Abstract

This thesis "The Copies of Russian Icons of Our Lady in Baroque Bohemia" at first presents characteristics of the icon and outlines its ancient beginning. The icon is unique in the context of European art, because it is not only an image made by a specific technique but, at the same time, a cult object and a "spiritual reality" by itself. This concept of icon was decisively established after the end of Byzantine iconoclasm period in the year 843. After the christianisation of Russia the art of the icon was spread there. The first icons of Our Lady did not appear until the Council of Ephesus (431), which marked expansion of the cult of Our Lady and her imagery. Within the typology of the icons of Our Lady were established several basic iconographic types but the typology itself is not unified and generally accepted. In the Baroque period there were icons of the Hodegetria and the Glykophilousa types imported to Bohemia from various European countries. They are copies of Russian miraculous icons of Our Lady of Shuya, Our Lady of Vladimir and Our Lady of Igor. Another copy, the one of Hodegetria of Smolensk is of western origin and presumably not an import. Out of these icons only three were preserved to this day. They are the Our Lady of Shuya icon in the depository in the town of Louny, Our Lady of Vladimir in the Vilémov church and Our Lady of Igor icon in the church of Jičín. There is also the painting of Our Lady of Smolensk in the church of Ročov.