

The Master of the Budnany Altarpiece (in other circumstances also called Master of the Vejprnice Altarpiece) appears to be a painting workshop operating in the 1590s, probably in Prague or hypothetically in Cheb (Eger). It is a construct created by art historians on the basis of a group of surviving works that show significant stylistic similarities. It includes three torsionally preserved painted altarpieces. These are the Budňany altarpiece, the Pruhonice altarpiece and the altarpiece of the Knights of the Cross monastery. Mostly these are works of lower quality, which, according to current interpretation, illustrate the average production of Prague workshops at the end of the 15th century. Stylistically, they are strongly derived from the production of the Nuremberg Painting Centre, but also, allegedly, from the problematically defined contemporary "court" painting in Prague. The so-called „Vejprnice panel“, originally the main part of another painted altarpiece, was also included in the group for a time because of its stylistic affinity, which transformed the naming of the anonymous workshop master. The author of this conception was Jaroslav Pešina, who was by far the most active on the subject, most recently in 1978, and this thesis thus partly polemics with his conclusions.

The content of this thesis is a comprehensive monographic evaluation of a group of works and their interrelationships, including a critical review of previous scholarly contributions, which is intended to help rehabilitate interest in this remarkable but neglected group of works.

Keywords

Master of the Budnany altarpiece, Master of the Vejprnice altarpiece, Master of the Křivoklát altarpiece, Vejprnice altarpiece, Pruhonice altarpiece, Budňany altarpiece, panel painting, painting workshop, 15. century, around 1500