

This master thesis is focused on Briccius Gauzske, stone-sculpturer of late 15th century. That was tracked in the archives in Görlitz, Wrocław and Kutná Hora. It deals with the oeuvre attributed to the artist by various art-historians of the 20th century (Kurt Bimler 1941, Mieczysław Zlat 1958, Eva Matějková 1962) that was criticised by Michaela Ottová (2007) later on. By catalogization of attributed art-works (Frauentor in Görlitz, Nikolaitor and Rathaus in Wrocław, St. Barbaras Church in Kutná Hora and so on.) Subsequently the catalogue part I was driven to believe that the early-hypothesis by the previous art-historians is relevant and Master Briccius was leader of the workshop shaping the appearance of Wrocław and Kutná Hora. Then follows minor chapter about his stylistic origins that leads us to Jörg Syrlin sn. Workshop in Ulm, as was already said in literature (Michaela Ottová 2007)