

**K\*700**  
1316—2016

# EMPEROR CHARLES IV 1316—2016

THE CZECH-BAVARIAN EXHIBITION



**K\*700**  
1316—2016

## PRESS RELEASE

### **The National Gallery brings a new perspective on Charles IV**

**Charles IV is among the most frequently portrayed medieval monarchs. Not only was he a wise and pious ruler, but also a successful collector of royal crowns. He liked to dress in the latest Paris fashion and participated in jousting tournaments. One of them was nearly fatal, permanently affecting his appearance as shown in his many portraits. The first Czech-Bavarian Land Exhibition *Emperor Charles IV 1316–2016*, held at the Waldstein Riding School of the National Gallery in Prague, not only gets to the heart of the traditional Charles IV themes but also focuses on the less popularised ones. About 200 precious exhibits will present the emperor's personality, a perspective on him by his adherents and opponents, art, and Jewish pogroms.**

*'In cooperation with the House of Bavarian History and the Centre for the History and Culture of East Central Europe at the University of Leipzig, the National Gallery in Prague presents an exceptional selection of cultural heritage and artwork from Charles IV's era, marking the seven hundredth anniversary of his birth. Many of the works will be on display in the Czech Republic for the very first time. As a rare exception and displayed for one week only will be the Golden Bull of Emperor Charles IV of 1356, the principal decree of the empire which remained in force until its discontinuation in 1806. In the autumn, the exhibition will move to the Germanisches Nationalmuseum in Nuremberg,'* says Jiří Fajt, the exhibition curator and General Director of the National Gallery in Prague.

Not only was Charles IV's monarchical presentation based on new iconographic themes and a deliberate choice of painters, sculptors and builders, but also his thought-out 'portrait' strategy. The visitors will have an opportunity to compare the most famous portrayal of Charles in the Votive painting of Jan Očko of Vlašim to the Karlštejn mural painting, his statue from the Old Town Bridge Tower, and the highly-valued Morgan Diptych lent from New York. In 1350, Charles IV was hit by an opponent's lance during a joust, breaking his lower jaw, crushing his cervical vertebrae, and causing damage to his spinal cord. With paralysis of all four limbs, Charles was confined to bed for many months. His jaw was stretched by golden and silver wires threaded through his teeth and his spine was straightened according to the ancient way through hanging by his hair. The permanent consequences of Charles's injuries may be observed in his many portraits.

Not counting the collection of saint relics, works of art, and manuscripts, only a few personal artefacts of Charles IV have survived. The visitors will be able to admire the fragments of the emperor's funeral robe which correspond to their description in the Augsburg Chronicle, or a glove, which Charles IV, according to a legend, left intentionally in Neustadt an der Waldnaab in the Upper Palatinate. However, the small size of the glove does not make the legend very plausible. The renowned *Vita Caroli Quarti* treatise is presented at the exhibition through its earliest Latin copy probably commissioned for Charles's son Wenceslas IV between 1385 and 1390. The crown, which was used in the coronation ceremony of Charles IV as the King of the Romans in Aachen, returns to the Czech lands after 667 years.



*'The exhibition seeks to present Charles IV not only as the "Greatest Czech" but also as a multi-layered historical figure with positive and negative features. No less important is the role of the historical context presented through a wide range of topics such as climate changes, famines, Jewish pogroms, plague epidemics, financial crises, and – last but not least – the boom of art and architecture,' Jiří Fajt delineates.*

The monumental Waldstomer's window from the hospital church of St Martha in Nuremberg is one of the most prominent exhibits at the Waldstein Riding School. Regarding sculpture art, valuable marble fragments of the tombstone of the Queen Margaret of Brabant, grandmother of Charles IV, were lent from Genoa. The Antependium with the Coronation of the Virgin Mary from St Mary's Church in Pirna represents the luxurious embroidery art while the Paris Book of Prayers of Bonne of Luxembourg, sister of Charles IV, is an example of medieval book mastery. The stone stele in commemoration of the 1316 famine victims, the year of Charles's birth, is a reminder of the climate changes of Charles IV's era; the exhibition also presents the fragments of Prague's Judith Bridge.

The exhibition further points out fiery discussions over the new 'perverted' fashion, brought by Charles and Blanche of Valois from Paris, and mentions the revolution in time measurement which also dates from Charles IV's era. The market privilege of Charles IV for the City of Nuremberg, where Charles permitted the razing of Jewish houses and which triggered the vast pogrom, is a reminder of Jewish pogroms as well as the part of the Jewish treasure from the Old Synagogue in Erfurt. In addition, the visitors will have an opportunity to learn about the funeral ceremony, its complex logistics, and Charles IV's burial as well as his rather dramatic and contradictory 'second' life. This part of the exhibition is housed by the historical rooms of Karolinum, the seat of the Charles University in Prague. The Waldstein Riding School with the exceptional selection of exhibits commemorating Charles IV will be open daily from 15 May to 25 September 2016, Karolinum from 14 May to 31 August 2016.

A wide array of public programmes has been prepared for adults, families, and schools – evening guided tours with the exhibition curator Jiří Fajt and art workshops focusing on goldsmithing, fashion, and painting will also be available. A cycle of lectures will be delivered by foreign experts, covering a wide range of topics related to Charles IV's personality and era, for both professionals and the general public. On International Children's Day, 1 June, a mobile app will be launched in two versions, for children and adults, which will serve as an audio guide for the exhibition. Concerts, book launching ceremonies, and many other events will take place. Moreover, a film was made for the exhibition – a pictorial poem *From Tuscany to Brandenburg in the Elbe River Region* which will be projected at the exhibition. An exhibition TV spot will appear on television and on the Internet in which the National Gallery revives the figure of Charles IV.



## BASIC INFORMATION

### DATE AND VENUE

15 May – 25 September 2016

#### **National Gallery in Prague – Waldstein Riding School**

Main part of the exhibition Emperor Charles IV 1316–2016: *Emperor Charles IV and His Era*

14. May – 31. August 2016

#### **Charles University in Prague, Carolinum, Cloister**

Accompanying part of the exhibition Emperor Charles IV 1316–2016: *The Second Life of Charles IV*

20 October 2016 – 5 March 2017

#### **Germanisches Nationalmuseum in Nuremberg**

### EXHIBITION AUTHORS

#### **Main author and coordinator of the author team**

Jiří Fajt / National Gallery in Prague

#### **Author team**

Susanne Jaeger, Christian Forster, Markus Hörsch / Geisteswissenschaftliches Zentrum – Geschichte und Kultur Ostmitteleuropas an der Universität Leipzig

Michael Lindner, Olaf Rader / Berlin-Brandenburgische Akademie der Wissenschaften

Martin Bauch / Deutsches Historisches Institut in Rom

Eva Schlotheuber / Institut der Geschichtswissenschaften an der Heinrich-Heine-Universität Düsseldorf

Wolfgang Jahn, René Küpper / Haus der Bayerischen Geschichte Augsburg

Ulrich Großmann / Germanisches Nationalmuseum Nürnberg

Helena Dáňová / National Gallery in Prague

#### **Karolinum**

René Küpper, Jiří Přenosil, Jan Royt / Charles University in Prague

### CURATOR

Jiří Fajt

### COCURATOR

Helena Dáňová

### CURATORS KAROLINUM

Jiří Přenosil, Jan Royt / Charles University in Prague

### ARCHITECTURE OF THE EXHIBITION



Jiří Javůrek in cooperation with Silvie Bednaříková, SGL projekt

#### **GRAPHICS AND EXHIBITION LOGO**

Pavel Lev and Bohumil Vašák, Studio Najbrt

#### **ACCOMPANYING FILM OF THE EXHIBITION**

Zdeněk Jiráský

#### **VIDEOSPOT**

Marek Partyš, Nikola Hořejš

#### **THE EXHIBITION IS HELD UNDER THE AUSPICES OF**

Milan Štěch, President of the Senate of the Parliament of the Czech Republic  
Jan Hamáček, Speaker of the Chamber of Deputies of the Parliament of the Czech Republic  
Bohuslav Sobotka, Prime Minister of the Czech Republic  
Horst Seehofer, Minister-President of the Free State of Bavaria  
Cardinal Dominik Duka OP, Metropolitan Archbishop of Prague and Primate of Bohemia  
Daniel Herman, Minister of Culture of the Czech Republic  
Adriana Krnáčová, Mayor of the City of Prague

#### **OPENING HOURS**

Open daily

May–June	9:00 - 18:00
July–August	10:00 - 19:00
September	9:00 - 19:00

#### **ENTRANCE FEES**

Admission fee	280 CZK
Reduced admission (children aged 10-15 years, students 15-26 years of age, seniors)	190 CZK
Children under 10 years	free
Family ticket (2 adults + 2 children up to 15 years)	500 CZK
Group of 10 and more people	140 CZK / person
School group	60 CZK / person
20% discount after presenting a Czech Railways ticket	
20% discount after presenting a ticket from the National Technical Museum	

## KEY WORKS OF ART

### THE CROWN OF THE KING OF THE ROMANS CHARLES IV



*The Crown of the King of the Romans Charles IV, Prague, before 1349, gilded silver, cameos, ancient engraved gems and gemstones, Domkapitel Aachen*

The lily diadem with ancient cameos and precious stones is very likely to have been commissioned by Charles IV from his court goldsmiths in Prague. In 1349, he took it to Aachen where on 25 July he was symbolically crowned the King of the Romans above the grave of Charlemagne,

the founder of the Holy Roman Empire. The unusually large diameter of the diadem, which however corresponded to the size of Charles IV's head, speaks for its Prague origin: based on anthropological research, the emperor's head circumference was 67 cm. Goldsmithing, especially the way of bezel setting of gemstones and engraved gems with claws, also originated in Prague. This goldsmith technology corresponds to the one used earlier in the Crown of Saint Wenceslaus, produced between 1344 and 1345. The arc-shaped part was first recorded in written sources in 1442.

FRAGMENTS OF THE TOMBSTONE OF QUEEN MARGARET OF BRABANT



*Group elevatio animae (elevation of the soul) with the depiction of Margaret of Brabant and the statue of Allegory of Justice (Iustitia), Giovanni Pisano, 1313–1314, carrara marble, residues of polychromy, Genoa, Galleria Nazionale di Palazzo Spinol*

On the night of 13–14 December 1311, Margaret, the spouse of Henry VII, died in Genoa of the plague which infected her during the siege of Brescia earlier that year. She was buried near the high altar of the Minorite Church in San Francesco di Castelletto. During one of his stays in Pisa, Emperor Henry VII commissioned a spectacular tombstone from the already renowned sculptor Giovanni Pisano (c. 1250–1314) to pay tribute to his wife. Only a group rendering the elevation of the soul (*elevatio animae*), allegory of Justice (*Iustitia*), and several other fragmentary figures have survived from the original two-storeyed tombstone.

As early as several weeks after the funeral, a miraculous healing occurred at Margaret's grave. Between April and June of 1313, the archbishop of Genoa ordered the collection of records of this and other miracles in order to prepare for the queen's beatification. The tombstone iconography reflected this fact – according to the medieval eschatology, the elevation of the soul by angels into heaven to eternal salvation shortly after death was reserved only to those who led very pious lives which could result in sainthood.

**ANTEPENDIUM WITH THE CORONATION OF THE VIRGIN MARY FROM THE CHURCH OF ST MARY IN PIRNA**



*Antependium with the Coronation of the Virgin Mary from the Church of St Mary in Pirna, Prague, before 1350, linen, coloured silk threads, gold and silver threads, glass decorations; split stitch, monastery stitch, laid work and couching, Kunstgewerbemuseum*

Antependium is a textile to cover the frontal part of the altar stone. The Pirna example, which was part of the Lands of the Bohemian Crown between 1294 and 1405, is an exceptional evidence of luxurious embroidery art. The central scene featuring the Coronation of the Virgin Mary is flanked by the figures of saints standing in architectural niches and includes the patron saints of Bohemia: Wenceslaus, Adalbert, Procopius, and Vitus. The precise embroidery was made in one of the primary embroidery workshops in Prague which was very closely connected with the royal court. The composition is distinguished by fine tones of colours while the changing direction of laid silk threads provides the relief impression. The design was inspired by Prague court painting which was mostly represented by the workshop of the Master of Vyšší Brod Altarpiece prior to the mid-14th century.

**ARCHITECTURAL DRAWING OF THE SOUTH TOWER OF ST VITUS CATHEDRAL**



*Architectural drawing of the south tower of St Vitus Cathedral, Peter Parler, around 1365, parchment, black ink, Vienna, Akademie der Bildenden Künste, Kupferstichkabinett*

The drawing is Peter Parler's design for the building of the ground floor of the big tower, protecting the south façade of St Vitus Cathedral in Prague. Peter Parler conceived a large window as a dominant element, encompassing the entire wall between the buttresses and set into the arched niche. An array of tracery patterns composed of continuously developing varieties of open leaves and flames to highlight the originality and profusion of the elegant decoration stands out in the design. Peter Parler drew inspiration from the forms originating in Schwäbisch Gmünd as well as Konstanz. On the contrary, the Prague window recurs elsewhere, e.g. in Nuremberg, Regensburg, and Bern.

**BOOK OF PRAYERS OF BONNE OF LUXEMBOURG**



*Book of Prayers of Bonne of Luxembourg, Jean Le Noir, before 1349, parchment, tempera, ink, gilding and silver-coating, The Metropolitan Museum of Art*

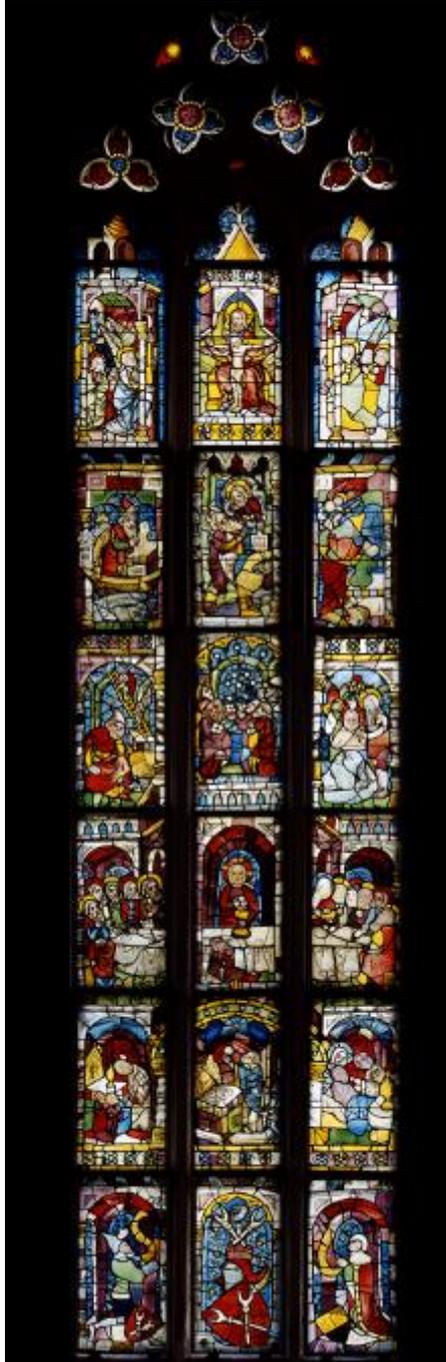
Small in format, the Latin Book of Psalms also contains additional inscriptions in French. It was created for Charles IV's sister Jutta (Bonne) of Luxembourg who in 1332 married the Duke of Normandy and future King of France, John the Good.

The psalter continues in the tradition of precious and high intellectual level manuscripts, financed by the female members of the French royal family. The

miniatures are ascribed to the workshop of Jean Le Noir, the follower of Jean Pucelle whose work influenced the book painting of the Parisian royal court for many decades. Among the most outstanding miniatures of this manuscript is the illustration of Psalm 52 *Dixit incipiens* (f83 v) rendering a drinking fool beaten up by a rod held by the second figure. The Semitic features of the beaten man, depicting a pagan, who is sung about in the psalm, are here associated with the anti-Semitic pogrom after the outburst of the plague in 1348. The assertion that the Jews poisoned the wells was a rumour spread, among others, by the poet Guillaume de Machaut who was in Jutta's services at that time.

One of the last miniatures depicts Jutta and her husband, who commissioned the manuscript, praying before the cross. The Crucified Christ emphasised his suffering with his right hand pointing at his pierced side, which is very rare to find. The miniature underlines the specific Passion devotion venerating Christ's pierced side, which Jutta might have learned about at the Prague court, from her great aunt Abbess Kunigunde of Bohemia.

**EAST AXIS WINDOW OF THE WALDSTROMER FAMILY**



*East axis window of the Waldstromer family, coloured free-blown glass, Schwarzlot decoration, 18 rectangular panels, Nuremberg, ev.-reformierte Kirchengemeinde St. Martha*

In 1365, Konrad Waldstromer, forest groundskeeper of Charles IV in Nuremberg, founded the Church of St Martha. The window located in the choir axis, the most prominent place, was reserved to honour the Waldstromer family. The complex theological programme of the window is formed by depictions accentuating the body of Christ. Old Testament scenes, referring to Christ's death and its Eucharist explanation follow the central scene with the Holy Trinity in the upper band. The bottom band of the window presented the coats of arms of the founders – Konrad Waldstromer and his wife Agnes from the Pfinzing family. The glass paintings were inspired by the designs of Sebald Weinschröter, the Nuremberg court painter, as evidenced by their comparison with the mural paintings in the Chapel of St Moritz in Nuremberg as well as the altarpiece in the Clarisse Convent therein.

## GLOVE OF CHARLES IV



*Glove of Charles IV, Prague, around mid-14th century, right-hand glove, glove leather – goatskin and sheepskin, linen threads twisted in S shape, Neustadt an der Waldnaab, Stadtmuseum*

On 1 August 1354, Charles IV bestowed the right to harvest wood in the imperial forests belonging to Floß and Parkstein castles on the city of Neustadt an der Waldnaab in the Upper Palatinate. At the same time, he confirmed various rights and freedoms to the city which, apart from the charter, he also confirmed by symbolically leaving his right glove to prove the validity of the legal act. In 1358, as the emperor, he gave permission to the city council to expand the city to a new quarter called Freiong and exempted its inhabitants from taxes for twelve years.



## PUBLIC PROGRAMME

### GUIDED TOURS

#### Foreign language guided tours

In English: 1 June at 4 pm, 31 August at 5 pm  
In German: 15 June at 4 pm, 7 September at 5 pm  
In French: 22 June at 4 pm, 14 September at 5 pm  
Price: CZK 380/300 (includes admission and expert guide)  
The tour lasts c. 90 min / no booking required

#### Guided tours to be booked

Book a guided tour in Czech, English, German, and French.

Guided tour in Czech: CZK 1 400 (groups of 1–15) or CZK 1 800 (groups of 16–28) + admission fee CZK 140 (person) / 90 min

Guided tour in English / German / French: CZK 2 400 (groups of 1–15) or CZK 2 800 (groups of 16–28) + admission fee CZK 140 (person) / 90 min

Information and booking at: [www.k700.eu](http://www.k700.eu), [ak.educ@ngprague.cz](mailto:ak.educ@ngprague.cz), tel.: 221 879 216, 217, 225, please book at least 10 days in advance

### CYCLE OF LECTURES BY PROMINENT FOREIGN EXPERTS

The lectures will take place at the Waldstein Riding School / no booking required / free entrance / 80 / subject to change without notice

17.5. from 1 p.m. – **cancelled**

Jiří Fajt, Nationalgalerie in Prague

**Introductory lecture: Karel IV. a jeho 14. století**

In Czech

26.5. from 6.30 p.m.

Stephen N. Fliegel, The Cleveland Museum of Art

**The Cleveland Table Fountain and French Court Art in the First Half of the 14th Century**

In English

2.6. from 6.30 p.m.

Eva Schlotheuber, Heinrich-Heine-Universität Düsseldorf

**Karl IV. und Venedig – ein Empfang mit Hindernissen**

In German

16.6. from 6.30 p.m.

Stephan Albrecht, Otto-Friedrich-Universität Bamberg

**Die Übernahme des französischen gotischen Portaltyps im Heiligen Römischen Reich im 14.**

**Jahrhundert**

In German

23.6. from 6.30 p.m.

Jeffrey Hamburger, Harvard University

**Bloody Mary: The Peplum cruentatum and the Impact of Bohemian Art on the Prayer Book of Ursula Begerin**

In English

30.6. from 6.30 p.m.

Olaf B. Rader, Berlin-Brandenburgische Akademie der Wissenschaften

**Gold, Eisen, Holz und Stroh – die Kronen Kaiser Karls IV.**

In German

1.9. from 7.30 p.m.

Jürgen Bärsch, Kath. Universität Eichstätt-Ingolstadt

**Fronleichnam in der Prager Kathedrale Karls IV. Eucharistieverehrung in der spätmittelalterlichen Frömmigkeit nach dem zeugnis des Liber breviarius von ca. 1384**

In German

8.9. from 7.30 p.m.

Marc Carel Schurr, Universität Strasbourg

**Die Zeit Karls IV.: Als West und Ost verbunden waren**

In German

15.9. from 7.30 p.m.

Zoë Opačić, London, Birkbeck College

**Charles IV at 700 – an Emperor on Display**

In English

22.9. from 7.30 p.m.

Johannes Tripps, Leipzig, Hochschule für Technik, Wirtschaft und Kultur Leipzig

**Das Grabmal der Margarethe von Brabant in Genua, Erreichtes und offene Fragen**

In German



### **THE PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL JOINS CHARLES IV'S CELEBRATIONS**

In 2016, the 700<sup>th</sup> birth anniversary of Charles IV's is celebrated throughout Europe. And quite naturally, the Prague Spring International Music Festival commemorates Charles IV through the music of his era. In conjunction with Charles University, the festival has scheduled two concerts dedicated to the Charles IV celebrations.

On 18 May, the Tiburtion Ensemble will present Machaut's *Messe de Nostre Dame* which was composed in the 1360s and which is closely connected with Machaut's stay in Reims related to the French royal court, meaning the Luxembourgs. On the next day, the Grindelavoix ensemble from Belgium will perform the *Cypriot Vespers* – vocal compositions from the Turin Manuscript of the late 14<sup>th</sup> and first half of the 15<sup>th</sup> centuries which combine the Gothic chorale tradition with the Byzantine singing tradition and the Maronite Church (today the area of Lebanon). Symbolically, this music will be played at the Emmaus Monastery where liturgies were celebrated in Old Slavonic language at the command of Charles IV.



## EXHIBITION PARTNERS

### ORGANIZERS

National Gallery in Prague  
Haus der Bayerischen Geschichte

### IN COOPERATION WITH

Geisteswissenschaftliches Zentrum – Geschichte und Kultur Ostmitteleuropas an der  
Universität Leipzig  
Berlin-Brandenburgische Akademie der Wissenschaften  
Germanisches Nationalmuseum  
Monumenta Germaniae Historica  
Deutsches Historisches Institut in Rom  
Institut der Geschichtswissenschaften an der Heinrich-Heine-Universität Düsseldorf  
Jüdisches Leben Erfurt  
Domstift Brandenburg  
Evangelisch-reformierte Kirchengemeinde St. Martha Nürnberg

### SUPPORTED BY

Ministerstvo kultury ČR  
Hlavní město Praha  
Univerzita Karlova v Praze

**UNDER THE AUSPICES OF**  
UNESCO

**OPENING CEREMONY PARTNER**  
Senát Parlamentu České republiky

### GENERAL PARTNER

Komerční banka

**MAIN PARTNER**  
The Pudil Family Foundation

**NATIONAL SHIPPER**  
České dráhy

**MAIN SHIPPER**  
Dopravní podnik hl. města Praha

**PARTNERS**  
Advokátní kancelář Pelikán Krofta  
Kohoutek  
Feron

**GENERAL MEDIA PARTNER**  
Česká televize

### MAIN MEDIA PARTNERS

Railreklam  
Aktuálně.cz

### MEDIA PARTNERS

Český rozhlas  
Hospodářské noviny  
Art+Antiques  
ART+  
Flash Art  
ArtMap  
Prague Event Calendar  
Art for Good  
The Museum Channel

### PUBLIC PROGRAMME PARTNERS

Magistrát hlavního města Prahy  
Pražská informační služba  
CzechTourism  
Česká centra  
Ministerstvo zahraničních věcí ČR  
Česká filharmonie  
Pražské jaro  
Gameleon, s.r.o.  
Národní technické muzeum



## CONTACT INFORMATION AND PICTURE MATERIAL

### MORE INFORMATION

#### [K700.EU](http://K700.EU)

Tereza Ježková

PR manager

+420 728 301 377

[tereza.jezkova@ngprague.cz](mailto:tereza.jezkova@ngprague.cz)

National Gallery in Prague

Staroměstské náměstí 12, 110 15 Praha 1

[Web](#) | [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#)

### PRINTED MATERIALS AND PICTURES

<ftp://78.41.22.132/press>

login: press

password: press\*2015\*