

Abstract

A HISTORY OF THE PAINTINGS OF PALMA IL GIOVANE IN THE COLLECTIONS OF THE LANDS OF THE BOHEMIAN CROWN TO THE PRESENT DAY

The diploma thesis deals in first part with the Palma's relationship to Titian's and Tintoretto's workshops. In spite of considering him as a Titian follower, the most latest research has denied this opinion and considers him as a painter working independently on Titian. However, Palma never refused to help to Titian's workshop if needed. He met Jacopo Tintoretto, another great Venetian painter of that time, during their common work on decoration of the Doge's Palace in Venice. This was an opportunity for Palma to get to know Tintoretto's style that he admired. At the same time, Palma created a very close relationship to Tintoretto and his son Domenico Tintoretto.

Second part of the thesis describes Palma's works. After deaths of Titian, Tintoretto and Veronese, Palma was considered their successor and representative of traditional high-quality Venetian painting. He acquired a lot of orders and dozens of noblemen desired to own his paintings. Also aristocrats from Czech lands were interested in his works. Palma's works were coming here from several places – both directly from Venice and indirectly from Vienna or Nuremberg. I described sixteen paintings that are known to be present in the collections of the Lands of the Bohemian Crown. Three of them belonged to Rudolf II of Austria, four of them to Humprecht Jan Černín; nowadays they can not be identified, in spite of their subjects are known. Another group of paintings is made up by works that are in private collections and that is why they can be investigated just through the photographs published in books or journals. The last group is represented by works that at present can be seen in galleries or depositories.

I tried to „fill the gap“ in the knowledge of Venetian works in the Czech lands. This effort was not easy and without problems because even foreign research on Palma has not progressed for last thirty years. A great aim for the future is going to be a study of all painters working in Venice after the death of the masters whose styles differ just in details. Despite above mentioned facts, this thesis presents new works that were not connected with Palma (not attributed to Palma) or were unknown. Last but not least, the thesis also deals with the iconography and iconology of works and tries to incorporate them in Italian connections.

KEYWORDS: Palma il Giovane, Venice, 16th century, painting, czech collections