

## **Abstract**

This thesis on the subject of Paolo Fiammingo in Venice focuses on the personality of a Netherlandish painter, who lived in Venice the most important part of his productive life. The text of the thesis resumes knowledge on his origin, regarding existing literature it suggests that there is not enough documentation of his staying or apprenticeship until he came to Venice. In this regard, it also concludes that he was not famous until he took part in Tintoretto's workshop in Veneto. The thesis researches possible Tosca and Roma mannerism influences of his later works by an analysis of his later work and in the light of existing literature. The main part of the thesis concerns Paolo's sojourn in Venice, which started probably in Tintoretto's workshop. Within workshop daily praxis, he was contributing in finishing some specific commissions of his Master with his apprentice colleagues. The thesis brings some witnesses concerning workshop life and also the way the completed work took from the workshop to the commissioner. The other part of this work turns awareness to his independent production in Venice and its close connection to his transalpine commissions. The part concludes with suggestions concerning the case of Fiammingo and his concrete purchasers, the Augsburg merchant Hans Fugger and the Emperor Rudolf II. It also mentions a discussion regarding another possible commissioner of his works, whose connections to Fiammingo are not confirmed. Further, this thesis surveys paintings placed elsewhere in Czech and Moravian collections. At the end, the thesis relates to the development of landscape painting in the 16<sup>th</sup> Century, for landscapes represent a substantive part of the painter's works, and were praised by his contemporaries. An attachment of the thesis consists of a catalogue of Netherlander's paintings that have survived.