

Abstract

The subject of the dissertation is a set of drawings by Paolo Pagani (1655-1716) kept in the Research Library in Olomouc. The drawings of this Lombard artist have been preserved there, among other drawings mainly of Italian and Central European provenance. These drawings occupy a privileged position in the whole context of his work.

Pagani, came from an artistic family originally from the Lombard town of Castello Valsolda. Already in the 1660s, he moved to Venice, where he probably entered the workshop of the local painter Giuseppe Diamantini (1621-1705). He is recorded as an active artist in Venice until June 1690. In that year he was apparently invited by Emperor Leopold I to Vienna, where he went with his young student Giovanni Antonio Pellegrini. Pagani stayed beyond the Alps for a total of six years. In relation to the Olomouc set of drawings, Paolo Pagani's stay in Moravia and his work in the service of the Bishop of Olomouc, Charles II of Lichtenstein-Castelcorn, is particularly important.

The thesis updates the existing research related to the work of Paolo Pagani, defines the function of individual drawings, and opens the question of their dating and authorship. The drawings from Olomouc, which have not been associated with any realisation so far, are confronted with other drawings from foreign collections and paintings attributed to Pagani. The Olomouc collection of Paolo Pagani's drawings, as the world's largest convolute of his drawings, is placed in the different periods of Pagani's oeuvre and in the broader context of his work. The main aim of the work is to form an overview of the overall stylistic development of Pagani's drawing activity, to adjust the dating of the drawings and to critically look at their previous exclusive attribution to Pagani.

Keywords

Paolo Pagani, drawing, 17th century painting, Velehrad, Olomouc, Old master drawings