

This thesis is dealing with the two paintings of the Florentine painter Jacopo Vignali, deposited in the National gallery in Prague. Vignali lived and worked in the first half of the 17th century in Florence, where in this time culminated the „reform of the painting“ initiated in the 80th of the 16th century, mostly by Lodovico Cigoli, whom Vignali followed at the beginning of his carrier, and was developed the early Baroque style. Vignali belonged to the first generation of the painters of the early Baroque era in Florence, the last important decade of the florentine painting. He served out in the studio of Matteo Rosselli, who not only to him but to the other scholars mediated the innovations of the reform painting. The most interesting artworks Vignali made during the first 15 years of his activity, mostly in the 20th of the 17th century. During these years he created his own style, which he used for the rest of his life. As far as the style is concerned, at the very beginning he was influenced by his teacher Matteo Rosselli and partly the German painter Adam Elsheimer. The biggest authority for him was a little bit older painter Francesco Curradi. Under his influence Vignali changed the colours, the bright ones where substituted by the smooth tone of soft red and purple and his characters became more melancholic. On both paintings of Vignali which were painted in the period of three years, we can well recognize the progress of Vignali pictorial style. The first painting, made in 1621 was still painted under the influence of his master and partly under the influence of Elsheimer, the other one, dated 1624 already shows elements typical for Curradi. The figurative types used in both paintings are taken from the work of Lodovico Cigoli.