

Abstract

The thesis provides a general outline of the development of the still life paintings from antiquity to the end of the Baroque era in the European cultural context with an emphasis on the floral still lifes. The text is divided into four chapters. The first chapter is devoted to the still life paintings in ancient times, which later inspired painters of the younger ages, but also tries to point out to the different understanding of these specific themes. Some quotations of ancient literature are attached. The second chapter introduces the medieval still lifes. In those times the Christian iconography has formed. The independent still lifes did not exist, however slowly began to appear within religious images like the bearers of the hidden symbolism. In the following chapter the Renaissance still life is introduced in the context of reducing the differences between art and nature observation in connection with scientific knowledge. The last chapter deals with the Baroque still life painting, examines the development of individual still life paintings, mainly from the 17th and 18th centuries, and presents the differences between still life produced in different European art centres.