

Abstract (in English)

The key theme of my thesis are venetian influences on the Boccaccio Boccaccino's work, who was one of the most important exponents of the Cremonese school of painters. Initially he worked in Genoa, Cremona and Milan and he was influenced by the painters as Leonardo, Bramantino and Boltraffio. In the years 1497-1500 Boccaccino is documented in Ferrara. In this period he executed so-called tondo Gronau, The Christ on the way to Calvary, The Virgin and Child, now in Boston, The Virgin and Child, now in Padua, The Adoration of the Shepherds, now in Naples and Dead Christ supported by an Angel. These works show the influence of Bramantino, umbrian school but also early influence of venetian art. In 1500 or 1501 he painted the altarpiece with Virgin and Child with Sts Peter, Michael, John the Baptist and John the Evangelist for the church of S. Giuliano in Venice. Models of this composition are the S. Cassiano altarpiece of Antonello da Messina and Virgin and Child with Saints which Giovanni Bellini executed for the church of S. Giobbe. Boccaccino's image in S. Giuliano is also inspired by Ercole de'Roberti and Lorenzo Costa. His colours show the influence of Giorgione. In 1506 is Boccaccino documented in Venice but also in Cremona. In the years 1500-1506 he stayed probably in Venice, but he could also travel between the two cities. In this period Boccaccino painted some half-length images of the Virgin and Child behind a parapet and some sacre conversazioni with half-length figures. This iconography has its prototype in the Giovanni Bellini's painting such the works as Madonna and Child with St. John the Baptist, and a female Saint in Gallerie dell'Accademia. The colours of these paintings and the conception of light display his strong dependence on the style of Giorgione. The Christ Blessing has probably the model in the lost image of Giovanni Bellini. St. John the Evangelist and St. Mathew, Gipsy girl, St. Jerome and Mystic Marriage of st. Catherine reveal not only Boccaccino's interest in the Giogione's work but also in the Albrecht Dürer's naturalism. These qualities suggest a date of around 1506 for these paintings. After the soujourn in Venice he received a commission on the frescoes in the apsis in the cathedral in Cremona with The Redeemer and the patrons of the city. Draperies show the influence of Dürer and Marco Marziale. In the background it is visible a reminiscence of the Giorgionesque style. The Boccaccino's drawings of his venetian period are stylistically close to the drawings of venetian masters.