Abstract

The thesis concerns Spanish court portrait of the 16th and the beginning of the 17th century. After a brief introduction to the problematics of portrait in general it concentrates on the court portrait of the whole standing figure, maps the dawn of portrait painting in Spain and the origin of the indigenous portrait school. It analyses more closely two generations of Spanish portrait painters, especially Alonso Sánchez Coello and his competitors at the court of Philip II. and Juan Pantoja de la Cruz and his disciples working in Madrid during the reign of Philip III. Finally it summarizes the most interesting portraits from the Lobkowicz Collection which were made by these portraitists of the court of Madrid.