The aim of this thesis is to explore and evaluate the scientific work of art historian Rudolf Chadraba who is generally considered to be one of the founders and the most distinctive representatives of an iconological method in Czech art history. The Master’s thesis doesn’t make efforts to survey Chadraba’s scientific career from biographic point of view in a clearly and chronologically way, because the main focus of the interpretation lies on starting points of Chadraba’s work, specific influences on him, particular motifs and themes, which are penetrating and reflected in his academical works of art historian and which therefore form his peculiar method. Biographical information about Rudolf Chadraba is introduced here only briefly, the text tends to point out Chadraba’s transdisciplinary approach and his extensive conception of iconology. Moreover, it pays a lot of attention to influences of such personalities as Max Dvořák, Ladislav Cejp, Alois Dempf, Josef Strzygowski or Herbert Read, who represent important source of inspiration in Chadraba’s scientific work. Theories and methods of these scholars in connection with Chadraba’s interest in tradition and triumphalism in Christian art initiated his pursuing parallels between European and oriental art, which were insufficiently employed in Czech art history so far. From this reason the role of Rudolf Chadraba has always meant to some degree a solitary position in Czech art historiography. Furthermore, Chadraba has never given up his method of “pure iconology” in opposition to other Czechoslovakian art historians and he was permanently proving that an art history is not only the science for itself and that its merit lies in interdisciplinary intersections as well. This thesis aims to support such assertions by more detailed analysis of Chadraba’s iconological method, his typological semantics, furthermore his concept of triumphalism or within of it – a specific rule, which Chadraba named an imitative antithesis. In last chapters the thesis touches certain points, which would be worth examining more closely in future – especially the position of iconological method in Czech art historiography or an analysis of reactions abroad aroused by Chadraba’s works about Dürer’s Apocalypse cycle.