

Abstract (in English):

Represented dissertation dedicated to the issue of male portraits of friends in Italian renaissance painting. Despite of existence of some publications focused on the specific aspects of male portraiture, this area has not been yet given sufficient research interest. In the introductory clause is presented theoretical outline of the male friendship concept of male friendship in the culture of the Italian Renaissance and also some key aspects of the portrait genre. The work is divided into chapters by topic: for example, "*Portrait and Antique*", "*Portrait and Remembrance*", "*Portrait and Poetry*". Some particularly interesting moments were extracted into separate excursions as profile portraits of two men, the subject of a mirror in a portrait genre, the communication possibilities of images. Artworks analyzed in the present research are not classified into a classical model of chronological "development". The pictures are interconnected with theoretical thinking, which is also conditioned by the artwork itself. For each painting, existing researches have been gathered and comprehended. There are also new iconographic interpretations of some of the presented works. For research have been abundantly used literature of period, theoretical writings and poetry. The work tries to respond to the current tendencies in the art-historical methodology. A separate chapter deals with the question of representation of "homosexuality" in old art. The peculiarity of the diploma thesis is a particular focus on the methodological approach to the study of old art. The present dissertation did not set out to find definitive answers, but rather to extend the spectrum of questions themselves, to outline problems and subjects in male portraits that could be the basis of the following research.