

Abstract

The thesis in its first part outlines in general the iconographical type of *pietà* and its genesis from the very beginning of the representation of this type until the end of the 14th century. Furthermore the work interprets the literary sources and its impact on the form of medieval *pietàs*. The emphasis in all chapters of this work will be put in the first place on the type of the so called *Beautiful pietàs* of the Beautiful Style. In the first, theoretical part of the work the author presents, among others, an interpretation of *Beautiful pietàs*' gestures. The second part of the thesis treats seven concrete *Beautiful pietàs* chosen as illustrative representatives of the iconographical type they belong to. The attention will be devoted to the *Pietà* of Marburg, *Pietà* of Baden, *Pietà* of St. Elisabeth in Wrocław, *Pietà* of the Kreuzenstein Castle, Křivák's *Pietà*, *Pietà* from the Hermitage Museum in Petersburg and *Pietà* of Celje. In the case of these concrete examples will be summarized and interpreted the existing research outputs. Subsequently the author will attempt to solve some of the problems and questions relating to the concrete sculptures concerning in particular the time of their creation, provenance, the original placement and authorship.