

The subject of this thesis is studying the iconography and iconology of selected portraits from the fund of painted aristocratic portraits of the 16th and beginning of 17th century from Czech and Moravian collections and putting them into the context of portrait painting in neighbouring countries of that period. The first chapter deals with the portraits of Vilém of Rožmberk. The privileged position of the Rožmberk ruler, who held the second position after the king in the hierarchy of the Czech lands, is imaged in the magnifico's full-figure portraits, which reflect the newest portrait tendencies [from the imperial circles in an immediate sequence and which in iconographic details enable concrete iconological interpretations. Founding a family portrait gallery at a time of temporary loss of this exclusive position can be interpreted as a strong expression of the resolution to renew the family's prestige.

The second chapter deals with pictures from the Pernštejn collection: the double portrait of Marie Manrique de Lara with a naked child and a portrait of her husband, Vratislav of Pernštejn. The symbolical statement of the double portrait is especially studied, which may be perceived as a Marian identification portrait celebrating the family's continuance. Apart from its representative function, this portrait group, in contextual connection with the portrait of Vratislav of Pernštejn, holder of the Order of the Golden Fleece, also provides a statement about the religious stability of the couple from Pernštejn.

The last chapter studies the portrait of an educated member of the *Unitas Fratrum*, Jiří Zikmund Prakšický of Zástřizl, which may be interpreted on the basis of the work's marking and of the cultural and historical circumstances of its origin as a celebration of friendship between Jiří and Theodor Beza, Calvin's follower.