

Abstract English

The figure of Christian Schröder has been the pretext to address the attention to several problematic in the History of Modern Art in Bohemia. The issues are modelled on the evolution of the painter's career. Speaking about his beginnings at the service of Count Slavata, the function of Schröder as court painter has been discussed. The discover of archival documents concerning his study trip to Italy opens to the discussion on the artistic training in Italy as a phenomenon common to many painters from Bohemia. After his return in Prague, Schröder faced the choice to submit to the guild of painters or to get the post of Imperial painter which he finally obtained. Shortly after, he passed to the function of keeper of the Prague Castle picture gallery affirming himself as teacher of a group of students, among them Petr Brandl. Schröder's role as teacher is rethought on the light of the artistic situation of the last decade of the 17th century in Prague.

The commission entrusted to Schröder by Gundakar Dietrichstein to paint forty-three copies after original paintings once located in the collections of the Prague Castle for the Libochovice estate has proved to be an help to affirm the passage of important original paintings through the picture gallery of Prague Castle and in few cases to discover the original appearance of paintings which have been cut or lost. In addition, the Libochovice series of copies opens the issue concerning the function of the copy in the collections belonging to the Bohemian and Moravian nobility which has been reconsidered reflecting on the concepts of "passion for collecting" and mechanisms of social self-representation.