

The thesis consists of three chapters, which aim to describe and summarize the pivotal themes, important for the history of female art in Bohemia, i. e. questions of their origin, art education, placement and reception of their art in the temporary criticism.

The first chapter inquires into forms of the artistic education according to the kinds of the social origin of the women. Separately it describes the issues of education for professional women artists and women of noble birth. A special attention is paid to the theme of an organized training in visual arts, which was provided by private arts schools at first. An important position among them had the school of drawing for ladies, founded by the painter Amalia Manes in 1853. The essay suggests some circumstances relating to this private school.

In the 1860's the art education went through a considerable progress, when a new forms of art teaching were created, based mostly on arts and crafts aims. Considering the fact they arose about twenty years before establishment the Arts and crafts school in Prague, where they on a relative high level. They also had a particular standing at that time in general. The Industrial School for Girls founded in 1865, was probably the first institution of its kind in the Habsburg Monarchy. The Trade and Industrial School of the Women's Manufacturing Guild, established in 1871, offered to their female pupils the possibility to learn wood - cut, which was generally unusual at that time. The ways the both schools tried to find a placement for their students are interesting as well.

The core of the work occupies with the ways of their practical use and representation of women artists in the 19. Century in Bohemia. It notices the artistic activities of noble women and their importance for the female art in general. An important role in the history of women art played professional women artists. ...