

## Abstract

This thesis deals with literary work of Josef Čapek in relation to the concept of visual contrast. First, the historical background is set up, with highlights of then exposed interest in Baroque era on one hand, and increasing threat of World War II on the other. Both of these moments were relevant in connection with one of the most crucial cultural events in First Czechoslovak Republic: the exhibition of *Pražské baroko 1600-1800*. The essential hypothesis suggests that based on what has been indicated, some elements of the Baroque aesthetics appeared to be relevant for Josef Čapek's unique artistic expression as well, since they became subject of integration to his aesthetic frame. In this respect, the common ground between Čapek's modern artistic approach and Baroque aesthetics is believed to be shaped by the notion of visuality. Finally, these ideas are applicated on Čapek most prominently Baroque-influenced works, *Kulhavý poutník* and *Psáno do mraků*.

Keywords: Josef Čapek, Baroque, exhibition, Pražské baroko 1600-1800, visuality, contrast, chiaroscuro, Kulhavý poutník, Psáno do mraků