

## ANNOTATION:

The work *The Mirror of Reality in the Imagery of Dreams of the 19th and 20th Centuries – Creative Individuality versus the Chaos of the Time* is based on the assumption that dreams are inseparably linked to the concept of existence in human life (Michel Foucault). The study touches on the ways in which dreams are depicted in visual culture that does not coincide with chronologically organized historical events, but is an expression of a free alliance between artists in the European space and centuries of common experience. These works are generally socially critical, exposed to unimaginable pressure from public censorship. The artist must pretend it is only an innocent game, a crazy idea, a whim. At the same time, these paintings are not an expression of boundless imagination, but they are subject to the firm rules of spatial construction of the painting. This is due to the traditional delimitation of dark depths – the underworld of Virgil's Saturn myth of pre-Roman culture, alternating with the vertically felt open heavens as variants of the original Plato's *The Myth of Er*, which in the 20th century paintings is replaced by the idea of an open landscape with illumination on the low horizon. The work deals with the work of Albrecht Dürer, his copperplate *Melancholia I* (1514) and his so-called Great Dream. It introduces the so-called Bologna painting school in the work of Giuseppe Maria Mitelli and his book *Alfabeto in sogno* (1683). Giovanni Battista Tiepolo and his *Scherzi di Fantasia* (1750–1760) are addressing the boundlessness of human imagination and its crisis, criticizing vulgar superstitions and paranoid mass reactions. Here response can be found in Francisco de Goya and his *Los Proverbios* (1816–1824), and painting canvases on the theme of Time. The term *The Sleep of Reason Produces Monsters* and his protests against human cruelty represent parting with the tradition and the beginning of a new era of the artist being the mirror of the society. There are works here by symbolist artists, such as Fernand Khnopff, Max Klinger or Alfred Kubin, for whom dreams were still shrouded by the veil of the unknowable, creating works into which the viewer was allowed to project his/her own feelings and interpretations. The work emphasizes Victor Hugo's artwork, which focused on the difference between dream, daytime dreaming, hallucination, or a fabricated delusion, pointing to a certain limit point in human imagination, which is common to all people, and from which all human creativity unfolds (*The Headland of Dreams, Promontorium Somnii*). A significant turn in thinking about the boundaries of dreams and dreaming is brought by Friedrich Nietzsche and his writings *The Birth of Tragedy*, *The Anti-Christ*, justifying dreams, intoxication, and the Dionysian ecstatic experience. Sigmund Freud's work becomes a significant milestone, and his *The Interpretation of Dreams* (1900), through which the author

fights the dark myths of *Aeneid* by Virgil, with the final recognition that: "The interpretation of dreams is the *via regia* to a knowledge of the unconscious in psychic life". This conclusion represents the defeat of all the existing, Roman origin Saturn mysteries, to which the psychoanalyst, in simplified words, says that all this was a manifestation of the unconscious part of the mind and its possible illness. We also pay attention here to the depiction of dreams in the 20th century, especially to the example of metaphysical painting by Giorgio de Chirico. In the chapter *Dream and Breton's Surrealistic Experiments* trying to find the original source of "never seen", the intentions of surrealism are recapitulated. The work of Salvador Dalí and his theme of narcissism and the embryonic memory play an important role in the concept. Special attention is paid to the theme of the "Blue Angel" in paintings by Marc Chagall.