

This dissertation deals with the Maritain's art theory from the point of view of its potential contribution to the theory of literature. The contribution is considered to concentrate particularly in the definition of the artistic work as such on the basis of the specific poetic knowledge. Poetic knowledge is a special non-conceptual kind of knowledge, which takes place through emotions, through which the artist by means of his subjectivity portrays some unique aspect of the existence.

Maritain's theory of inspiration portrays the artistic work from the very beginning, from the moment the creative intuition is born in the spirit of the artist until the final embodying of this intuition in the given art work. This theory marks also the way of passing the sense of the art work to the spectator. In the first part of the dissertation, wider context of the Maritain's philosophy is presented with particular emphasis on the philosophy of the history and on epistemology – areas, which are closely connected with the Maritain's art theory. Epistemology – because Maritain defines the art particularly by the special way of knowledge, philosophy of the history – particularly in relation to the theory of self-awareness of the poetry.

The dissertation is furthermore focused first on the general definition of the fine arts as the unity of the art and poetry, on the inspiration theory itself and also how is inspiration, or poetic intuition, which is the common denominator of all the arts, embodied in the literature. From this point of view special Maritain's contribution consists particularly of the identification of the principles of the modern poetry and the theory of the „Three epifanies of the poetry“ - gradual formation of the three types of poetry – poetry of the poetic art, poetry of the drama and poetry of the novel.