

Abstract

The dissertation deals with decadent poetics from the point of view of the so-called “macromodern” (inspired by the collection of Silvio Vietta and Dirk Kemper *Ästhetische Moderne in Europa*, based on the historical concept of “*longue durée*” by the French historian Fernando Braudel). The phenomena of modernism or modern poetics are treated with regard to continuity with the whole modernization process and the Enlightenment project. The modernization process is divided into “rational modernity” (Enlightenment science, positivism) and “aesthetic modernity” (modern art from German Romanticism around 1800 and dating back to postmodernism), where the latter one creates a critical corrective to the rational modernity, and thus creates the “broken mirror” of modernity. The work is based on Adorno’s conception of the dialectic of the Enlightenment and negative dialectics, but also on other post-Kantian philosophers, such as Husserl, Bergson, Deleuze or Patočka.

The dissertation deals with the whole work of Jiří Karásek ze Lvovic in terms of a specific, partial “micromodern” implementation of this process, i.e. the Czech decadence. In this context, his reception of “anti-enlightenment” phenomena is examined, such as the phenomenon of corporeality and affectivity, Baroque mysticism (Theresa of Avila or John of the Cross) and philosophy (Leibniz), Mannerism, Catholicism, occultism and, of course, aestheticism and dandyism. In this context, phenomena such as synesthesia, ornament or arabesque are also examined. The work tries to show that Karásek performs a synthesis of modern aesthetic consciousness (critical of the Enlightenment project) with the reception of pre-modern or generally transhistorical (non-classical) phenomena. Leibniz’s monadicity is examined in Karásek’s metaphor of the “walled windows” (the collection *Zazděná okna*), mysticism is examined in Karásek’s legends and dandyism in the novels *Romány tři mágů*. The religious dimension of decadence is also monitored, especially the connection to Catholicism as a critical corrective to Enlightenment Protestantism, such as the system of Kant’s morality or Masaryk’s ideology. In the whole work, Karásek’s theoretical and critical texts and correspondence are also systematically taken into account. Parallels from contemporary modern European literature are also systematically added to Karásek’s work.