

Abstract:

This thesis deals with the selected topics and themes in the work of John William Waterhouse and its aim is to define the influence of classical tradition in his work, which has not been independently scrutinised. The second and the third chapter discuss the history of research of the work of J. W. Waterhouse, the specific problems associated with research, the aim of the thesis and artist's curriculum vitae. The core of the thesis is in the fourth chapter and consists of selected topics and themes from the work of J. W. Waterhouse: scenes from everyday life, dolce far niente, historical painting, water myths and ancient love myths. Their selection is based on the fashion preferences of displaying the antique motives in the 19th and early 20th century. In particular subchapters of fourth chapter the artist's paintings are compared with the works of his contemporaries and successors in Victorian England and partly in continental Europe. Comparison shows the differences in processing of subject matter, in used techniques, in linkups to the trends in art and in other elements. The end of each subchapter contains the summary of the results obtained from the comparison with the emphasis on the J. W. Waterhouse's contribution to the topic. The final chapters summarize the overall picture of the work of J.W. Waterhouse and focus on highlighting procedures and specific means of expression repeatedly used by the artist. These practices and means of expression make it easy to identify the work of J.W. Waterhouse and understand how he contributed to the revival of the ancient world to gallery visitor in the 19th century.

Keywords: Victorian England – classical mythology – Aesthetic Movement - classical tradition