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Principles of Visual Images in Early Modern Literature – Abstract

This thesis is focused on principles of visual images in early modern literature. It examines how are structures, primarily connected with the visual medium, present in the literary text. Point of departure of this thesis is the premise that the epistemological questions were for the pre-modern man much more connected with the physical perception of the visual images. This fact additionally influenced his/her usage of language and texts.

The theoretical background of the thesis lying in between visual image and text is outlined in the introduction drawing on modern theory of image and picture (Didi-Huberman, Belting etc.). Following chapters explore and analyse relevant areas of interest in the manner of deep probes, particularly, in the literature of Czech baroque: Firstly, the attention is focused on the Classical Greek philosophical and rhetorical term *enargeia* (lat. *evidentia*) that conveys the linguistic ability to create an illusion of visual experience; furthermore, the focus is directed at the function of coat of arms in the sermon preached by Hilarius Litoměřický on *Nový svátek* (New Feast) in Pilsen in 1467; the principles of emblems, esp. the question of emblematic structures in the text; the visualization of the meditation and praying practices in early modern period; the mirror reflection as a specific method of obtaining knowledge and the its literary treating; and finally, the contemplation of intervention of the image into the text as means of its domination at various levels of language structure.

Through these particular probes, the thesis revealed the connections between the visual and language in the pre-modern period and pointed to the new approach that can be used for the analysis of early modern literature.