

Abstract

The theme of the dissertation is the reception of the Classical Antiquity in the Czech Literature between 1880 and 1910. The aim was to analyse the ways in which Czech culture related to the Classical Antiquity in the period of increased concern with Classical topics, motifs and forms. The first, largest part, methodologically inspired by the demythicizing perspective of Vladimír Macura and Jiří Rak, concerns with stereotypical views of the Classical Antiquity particularly prominent in the contemporary discourse: the antithetical image of noble Greece and corrupted Rome, the topos of bright Hellenic Sun and clear Sky, the ideology behind the common opinion that Ancient sculptures were all white (and the reactions to the discovery that they were, in fact, polychrome), the topos of a Greek athletic body and its employment in the policy of the Czech sports movement 'Sokol' (Falcon), and last but not least the topos of a man unspoiled by civilization and living in accordance with the Nature. Separate chapters are also devoted to two then important intermediaries of reception, grammar schools and translation. In the second part, attention is drawn to the representation of the Classical Antiquity in dramatic plays by Jaroslav Vrchlický, especially the dramatic trilogy *Hippodamie*, and their reception in the contemporary theatre criticism. The third part consists of the analysis of Classical motifs in poetry by Jaroslav Vrchlický, collections *Sodoma* and *Sexus necans* by Jiří Karásek ze Lvovic, and works by Josef Svatopluk Machar written from the 1890s to 1907, the year his collection of newspaper columns *Řím* (The Rome) was published.

Keywords

19th century literature; Classical reception; Ancient Greece; Ancient Rome; stereotypes; translation of Classical literature; grammar school; theatre; Jaroslav Vrchlický; Jiří Karásek ze Lvovic; Josef Svatopluk Machar