

The end of the nineteenth century is in European art clearly marked with the return to antiquity. This work deals with the reception and reevaluation of the ancient tradition within the poetic work of Jiří Karásek ze Lvovic and Stanislav Kostka Neumann. The early, decadent, period of Karásek's work is characterized as a Daedalic-Dionysian model, Neumann's decadent poetry as a Dionysian-Daedalic model and the second period of Karásek's work, marked with a classicizing tendency, as an Apollonian model. These models of reception are considered complementary. As an interpretation clue to all three models the author has chosen Hocke's and Curtius' theory of a Great Mannerism, i. e. changing of manneristic and classic periods in European cultural history, and Nietzsche's dichotomy of classical antiquity as a combination of Dionysian and Apollonian element. The neomanneristic interpretation of Karásek's work is supported by the interpretation of the decadent poetics as a new gnosis, although peculiarly reciped. Therefore, in this case, reception of antiquity may be viewed very broadly as a search for a common root, a cultural or anthropological constant extending through history; not strictly as a plain reception of ancient motifs.