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Summary

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Summary

The submitted book “Karel Račín as a neglected Baroque author” is a monograph in more than 100 pages. This book contains six chapters with the conclusion and dealing with author of the Theatine order who lived and wrote in the Czech Lands at the break of the 17th and 18th centuries.

The first chapter is oriented on the evaluation of the Baroque research, especially that of homiletics, and ends in a conclusion summarizing the identical basis trends in Czech and foreign research. The second chapter is devoted to the analysis of the current data on Račín’s biography and bibliography and their general knowledge. The author (Michaela Hashemi) presumes that in the archival genealogical record of the Theatine monastery the year of Račín’s death (nach 1720) is given wrongly and with regard to the text of the foreword devoted to the reader in the last of Račín’s books she endorses the opinion that it was the year 1711.

The 3th – 6th chapters are aimed at the analyses of individual works in a chronological order according to their publications („Duchovní zasnoubení“ – “The Spiritual Engagement” – 1696; „Čtyry živlové“ – “The Four Elements” – 1698; *Operae ecclesiasticae* – 1706 and 1720; „Sněm nebeský“ – “The Heavenly Assembly”), In the third chapter on the basis of her partial findings the author (Michaela Hashemi) arrives at the conclusion concerning Račín’s Baroque mysticism which is being successfully shaped by his stylisation of the spiritual engaged couple – the role of Christ’s brides is dominant. Having compared it with the medieval mysticism the author of the book discovers its more significant „earthly sensuality“, its more ornamental symbolism based on the more creative and more numerous mutual penetration of different kinds of symbols (colours, flowers, numbers and letters).

The fourth chapter contains the conclusion concerning the Bible and its interpretation in patristical works as elementary sources of Račín’s quotations and basic sources of his imagery. The author (Michaela Hashemi) suggests to add the term “Baroque optimism” to the term of so-called “Baroque pessimism”. The motivation can be justified by the idea of God controlling the devil, by the composition and the philosophical supremacy of the pole of forgiveness over that of the damnation as well as by the expressed idea of repentance as a prestage of forgiveness which is defined by the Catholic dogmatics and accentuated, as a rule, in various Baroque texts, very strongly in the analyzed ones.

In the fifth chapter the author attempts at the synthesis of the typical features of Račín’s poetics and solves the problem of so-called social involvement of his writings – it is strongest – according to the dissertation – in the third of Račín’s works. Then the specific features of Račín’s exemplar are analysed – the

author comes to the conclusion that Račín's work contains a higher percentage of ancient subjects. His works also differs from the Jesuit homiletics by a certain inconsistency with the regard to genre theory and by a more tolerant relation to heterodox persons. On the basis of Račín's adaptations of his patterns including biblical ones the author express the idea of another phase of the process of laicisation of the exemplar genre.

In the sixth chapter the author (Michaela Hashemi) through the analyses of the saints' motifs presented Račín's accentuation of the subjects associated with religious belief and with miracles. The author (Michaela Hashemi) explains this fact, both out of the spiritual atmosphere of that time and on the necessity to show the saints as advocates of the Kingdom of Bohemia before God with an obvious Counter-reformation intention and also by the conception of death depicted in the works of Baroque authors – unlike of medieval ones – with a greater motifs, such as pleasure and fulfilment of the sense of earthly life. The life is often symbolized as a run and dance towards God. The frequent occurrence of the motifs of saints sufferings has an evident didactic function consisting in the idea of the incomparably less intensive sufferings of the listeners and readers of Račín's time. In the six chapter the author also discovers the sources of Račín's hagiographical subjects which are not quoted by the homilist himself. Studying the so-called Baroque patriotism the author (Michaela Hashemi) shows that Račín expresses his concept of patriotism explicitly. On the basis of his formulations one may generalize that he understood it, above all, from the linguistic point of view (his consciousness of the language is undoubtedly connected with the menace from side of German), further on the basis of the territory (as hereditary lands of the House of Austria) and also from confessional viewpoint (the country of "one denomination").

In the conclusion the author (Michaela Hashemi) presents her synthesis concerning the evolution of Račín's poetics and genre differentiation of his homiletics and its style range. Having described all these phenomena the author (Michaela Hashemi) defines the position of Račín's works in the development of the literary context and points out the typological parallels of his homiletics.