

The Relationship between Word and Image in Doležal's *Tragoedia*

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Literary texts composed in earlier periods of history generally offer convincing evidence of a very close connection between the literary and the visual arts.

In Christian culture, the framework of the relations between word and image are established in the Bible by defining their scope and effect. Although man in the Book of Genesis is described as being made in the "image" of God himself,¹ it is commanded that God not be depicted.² It is only the word that is able to penetrate into the meaning and essence of things and phenomena and to intervene in the course of events.³ Thus the power and impact of the word is repeatedly highlighted in the New Testament (The Gospel of John).⁴ The language of the Bible represents a specific kind of rhetoric called kerygma (preaching). It does not represent a descriptive kind of writing; rather, it is a combination of metaphorical (figurative) and existential (engaged) poetics.⁵

From the Middle Ages onwards, when the original "culture of images" was created, verbal content was communicated and established by means of images. All the senses of the Latin term "imago" came into play: it embraced figurative objects, spoken as well as mental images.⁶ The illustrative interpretation was vital for the better understanding of the content of any message. Illustrativeness (eugenia) has long been an important element of the verbal aspect of speech (elocutio), at least since Aristotle's Rhetoric. "Illustrativeness thus in my opinion brings about the expressions that denote objects in action and life."⁷

Thus, from the 16th century onwards writers paid a great deal of attention to the reader's sensory perception when composing their texts. That was evident in how they arranged words along the axis of sound⁸ and when working with visual images. Such

¹ „Then God said, "Let Us make man in Our image, according to Our likeness; let them have dominion over the fish of the sea, over the birds of the air, and over the cattle, over all the earth and over every creeping thing that creeps on the earth." (Genesis 1:26)

² „Ye shall make you no idols nor graven image, neither rear you up a standing image, neither shall ye set up any image of stone in your land, to bow down unto it: for I *am* the LORD your God." (Leviticus 26:1).

³ NOVOTNÝ, Adolf: *Biblický slovník*. R – Ž. Praha : Kalich, 1992, p. 905.

⁴ „1 In the beginning was the Word, and the Word was with God, and the Word was God. 2 The same was in the beginning with God. 3 All things were made by him; and without him was not any thing made that was made." (John 1: 1 – 3).

⁵ FRYE, Northrop: *Velký kód*. Brno : Host, 2000, p. 55.

⁶ Imago „refers not only to figurative objects (retables, sculptures, stained glass windows, portrait miniatures etc.), it also refers to speech „images“: metaphors, allegories, similes in literary works of art and sermons. It also includes imaginatio, „mental images“ created when contemplating and stored in the memory, dreams and visions, so important for the religious experience of Christianity and so often expanded on in close relation to material images, used to support the godliness of clergymen as well as ordinary believers.“ (SCHMITT, Jean-Claude: *Obrazy*. In: LE GOFF, Jacques – SCHMITT, Jean-Claude: *Encyklopedie středověku*. Praha : Vyšehrad, 1999, p. 432).

⁷ ARISTOTELIS: *Rétorika. Poetika*. Praha : Petr Rezek, 1999, p. 214.

⁸ HRABÁK, Josef: K stylistické výstavbě Komenského Labyrintu. In: *Jedenáct století*. Praha : Československý spisovatel, 1982, p. 148.

a sensualist stance was consistently anticipated in the work of Jan A. Komenský (Comenius).⁹ He applied the methodological principle of illustrativeness based on the symbiosis of text and image e.g. in his work *Orbis sensualium pictus* (The Visible World In Pictures). “In depicting – painting – the world Komenský thus sought to appeal to visual perception and used the images in the book to help the pupils develop their perceptual skills and their ability to learn retentively and in a more leisurely manner.”¹⁰ *Orbis*, which became a popular textbook at European schools as well as outside Europe, had a particularly positive impact in the Slovak environment. Its popularity culminated in the times¹¹ when the Evangelical Lutheran clergyman Augustín Doležal was writing his voluminous epic *Pamětná celému světu Tragoedia*/A Tragedy Memorable To The Whole World, which in my view he began to compose soon after he returned from his studies in Germany and became rector of Necpaly (1762), and then completed in other two locations, Hybe and Sučany, although it was not published until 1791 in Skalica.

The major difference between Komenský's and Doležal's works lay in their genre focus. Although both authors placed weight on the educational as well as the entertaining functions, Doležal in particular attached great importance to the aesthetic aspect of the text. He composed his work, which he called a novel, as a narrative (“history”) told by “grandparents” Adam and Eve about their fall as a result of their sin. The dramatic conflict was the reason for calling the work a *Tragoedia*. From my point of view it is important to note that the *Tragoedia* is a result of the intertwining of the biblical and the secular cultures, like Milton's *Paradise Lost*; that is to say, it has two levels of meaning. Eve tells the story of the Creation, Paradise and the Fall, while Adam tells of the sinful earthly world managed by Divine Order and hence the best of all possible worlds.¹²

It should be noted that in Hungary many writers of the time strove to counterbalance with their works the contemporary literary output which verged on the lurid, such as trash novels regarded as having a deleterious influence on youth, while at the same time trying to satisfy demands for this type of literature.¹³ The interest in attracting lower class readers and cultivating them through literature was suggested by Doležal in the preface to *Tragoedia*: „*We, devotees of literary art, enjoy various, indeed lofty forms of entertainment! But those unfree, attached to hymnbooks and postillae enjoy almost none! In order to offer them something a little different that would be to their liking, I have painted this with pleasant verses so as to bring the readers joy.*” (Preface, p. 4). Doležal's criticism of (translations of) folk fiction – since there was no original, domestic folk fiction – was centered on the stories' inadequate narrative arc and naivety, as well as the literary

⁹ PŠENÁK, Jozef: Predhovor. In: *Výber z potockých spisov a reči Jána Amosa Komenského*. Bratislava : Univerzita Komenského, 1992, p. 24.

¹⁰ KALESNÝ, František: *Po stopách Jána Amosa Komenského*. Bratislava : Alfa, 1993, p. 147.

¹¹ „In the period between 1670 and 1780 the worldwide popularity of *Orbis Pictus* reached its peak: it consolidated its existing status and also reached new audiences.“ (JARNÍK, Hertvík: [Úvod.] In: KOMENSKÝ, Jan A.: *Orbis Pictus*. Brno : Ústřední spolek jednot učitel'ských na Moravě a FF Masarykovy university, 1929, p. XXI).

¹² ĎUROVIČ, Ján P.: *Evanjelická literatúra do tolerancie*. Martin : Matica slovenská, p. 308 – 309.

¹³ CUSHING, G. F.: Books and Readers in 18th-Century Hungary. In: *The Slavonic and East European Review*, 1969, p. 59, 66.

language of the texts. “*But this is all so barren that it causes us amazement and regret at the same time that we are obliged to behold how both reason and language are being abused.*” (Preface, p. 4). This was not true of all writing on well-known themes, because as Alexandr Stich has pointed out, some of the works of folk fiction books brought quality into the Czech literary environment.¹⁴

Apart from combining the image and the word, as pointed out by Hana Voisine-Jechova, Komenský “employed rich descriptions, in which visual elements formed the basis of the literary imagery”.¹⁵ The same approach was typical of Doležal, too, as indicated by the frequency of the word “paint” used in the sense “compose a literary work of art”: “*What paintbrush would you use to paint the clothes?*” (p. 204); “*And who’d paint it all at once? / His language would have to be a picture itself*” (p. 211); “*If I were to paint them all / I’d have to leave other jobs undone*” (p. 212).

Doležal did not combine words with figurative scenes in *Tragoedia* as had Komenský, but he employed verbal and mental images. None the less, it is clear that he is inspired by Komenský’s visual world concept¹⁶ based on a straightforward understanding of everyday matters, especially in Doležal’s depiction of the modern world and individual features of objects and phenomena. To illustrate this, a few examples showing the use of emblematic poetry approaches will be given.¹⁷ However, this involves not the classic three-part emblem structure (inscriptio, pictura, subscriptio) but the so-called “naked emblem” (emblemata nuda), where the visual aspect is transferred from the physical form into the mental sphere.¹⁸

The first goal of Doležal’s interpretation of the contemporary pattern of the world was its inhabitants,¹⁹ whom he classified into a hierarchy of four groups: *kněžstvá/priests* (church authorities and religious orders), *knížatstva/counts* (secular authorities), *rytířstva/knights* (noblemen) and *svatí vojáci/soldier saints* (keepers of the Christian faith). A striking example of visual perception is the description of the appearance of a *knight*, a member of the Liptov gentry. In this case Doležal was inspired by contemporary portraits,²⁰ which focused on depicting a standing figure dressed in the style of this particular social class (a hat decorated with a ribbon and lynx fur, the cloak being a mantle or a dolman):

¹⁴ STICH, Alexandr: Komentář. In: *Tři knížky lidového čtení*. Meluzína. Magelona. Jenofa. Praha : Nakladatelství Lidové noviny, 2000, p. 265.

¹⁵ VOISINE-JECHOVA, Hana: Orbis sensualium pictus a malířské baroko. In: *J. A. Komenský a slovenská kultúra*. Zborník materiálov z medzinárodnej komeniologickej konferencie. Bratislava : Univerzita Komenského, 1993, p. 213.

¹⁶ Voisin-Jechova, op.cit., p. 215.

¹⁷ Gizela Gáfriková has noted that emblematic poetics had been used in Early Slovak literature, in Hugolín Gavlovič’s work *Valaská škola mravův stodola* (1755), in her study *Gavlovičove básnické skladby v kontexte domáceho literárneho baroka* (2006), p. 12.

¹⁸ BEDŘICH, Martin: Co je to emblematická struktura v textu? In: *Česká literatura*, 56, 2008, č. 6, p. 848.

¹⁹ Life on the Moon (*V měsíci lidé – People in the Moon*) and other planets (*Lidé i ve všech planétách – People in all the planets*) is also mentioned.

²⁰ „Following the magnates and the middle rank noblemen, the gentry also had their portraits painted. (...) Their iconography is a rich source of regional information about the living conditions of the social class“ (In: UČNÍKOVÁ, Danuta: *Historický portrét na Slovensku*. Zo zbierok 13 múzeí (16. – 18. storočie). Bratislava : Osveta, 1980, p. 14).

*On their hats, they have various ribbons,
and around them expensive lynx furs.
Various cloaks and many dresses,
tight, larger, short, small and large.
The golden chain they wear around their necks
with pendants of various shapes²¹*

There is a detailed description of a common part of a gentleman's portrait: the family coat of arms, an attribute of nobility, along with typical heraldic figures, which complemented the profile of the person in the portrait and gave evidence of his deeds, virtues and property.

*On the left hand or even on their side,
they have a picture with a wide ribbon.
Others on their left or right leg,
hold a place for their knightly fame.
There are many pictures in the heraldry,
one can see wings on lions and dragons, too.
Eagles and sheep, fruits and flowers,
towns, fortifications, bastions, ramparts and even children!
Swords and daggers, thistles and thorns,
and there a deer's leg and there is a roe's hoof.
Roses, asters, clove-pinks,
on a small part there's a river, field, wood.
Larks, nightingales and even creatures,
one does not find in this world!
Flying horses and heads without bodies,
animals that did not once breathe.
If they were all in one place,
you would assume that everything grows on one tree.*

(Ordo equestris. Rytířství/ Knights, pp. 211 – 212)²²

Another attribute of visualisation is synecdochic denomination of religious orders by means of the dominant clothing colour (black, white, white/black, or grey, red, maroon, or brown habit).

²¹ Na kloboucích mají všelijaké stušky, / okolo nich drahé rysové kožušky. / Pláště rozmanité, a roucha všeliká, / úzká, širší, krátká, malá i veliká. / Zlatý řetěz, který z krku jim visívá, / a na prsích znaky všelijaké mívá.

²² Na levé pak ruce, aneb i na boku / mívají obrázek s pantlíčkou širokou. / Jiní zas na noze levé aneb pravé / mají dané místo své rytířské slávy. / Obrazové mnozí jsou na takých znacích, / viděl bys tam křídla na lvu i na dracích. / Orly a barany, ovoce a kvítky, / města, šance, bašty, ježe, ba i dítky! / Meče i kopie, bodláčí a trní, / hned jelení nohu, hned zas opět srní. / Růže, jenestery*, karafiát vonný, / na malém kuštíčku řecky, pole, hony. / Skřivánky, slavíky, by i to stvoření, / kterého na světě tomtož' nikdež' není! / Koně létající a hlavy bez těla, / zvířata, jenž nikdy života neměla. / Kdybys ty je všechny v jednom viděl domě, / mněl bys, že na jednom všecko roste stromě!

*What kind of brush would you use to paint the garment,
which shall attract Christians to their belief.
However they should stand out,
for some of them are white, some of them black.
Others are speckled or black and white,
for they are good children to their founding fathers.
Others are red, others nut-brown,
how colourful was the palette,
that according to the will of spirit of religion,
should be the part of the priest's garment.*

(*Clerus mundi. Kněžství/Priesthoods*, pp. 204 – 205)²³

The visual reflection of the earthly world was according to Doležal's interpretation formed by means of various arts (*kunštové*), mostly architecture (*kunšt stavení rozličného*),²⁴ whose objects included contemporary construction landmarks such as manor houses, forts and royal palaces:

*If there were no man in this world,
who would build those palaces?
But we were cast out of the Paradise,
and we construct buildings on the Earth.
You get a glimpse of Paradise in the work of builders,
castles, fortifications and royal palaces.*²⁵

In relation to the art of architecture we should note that the description of Paradise is in line with the times fashioned as a Baroque garden, i.e. a French-style park, which is surrounded by a wall and based on a geometric layout of the entire space (*a spacious quadrant*) and symmetrical (parallel and diagonal) layout of paths with a small statue in the centre (*altar*).

*Do you believe that the witty gardener,
would not plan and tend your garden well?
God, the best of mathematicians (mathematicus),
wouldn't he create the most stunning orchard?
Beautiful Paradise, limited by space,
was a masterly planned square.*

²³ Jakým bys penzlikem maloval ten habit, / který má křesťanů k pobožnosti vábit. / Aby však patrně rozoznání byli, / z nich jsou jedni černí, jedni zase bílí. / Jiní jsou strakaví aneb bíločerní, / co svých fundátorů potomkové věrní. / Jiní jsou červení, jiní kaštanoví, / jak totiž barvené byly ty osnovy, / které, podle vůle řeholného ducha, / částkou měli býti kněžovského roucha.

²⁴ Doležal included this architectural term in the Latin-Slovak glossary at the end of his work.

²⁵ Kdyby člověk nebyl na tom světě padl, / zdaž by kdo k palácům pevné grunty kladl? / Ale, když sme k nebi obmárnili iura, / stkví se již na zemi i architektura. / Neb spatřuješ v světě stavitelů práce, / kaštylce, / pevnosti, / královské paláce.

*Protected by fences built all around,
to be in eternal order.
And in parallel with the sides of the square,
there were two roads (paralellae) across Paradise.
In its centre there was the altar,
where we placed the altarage every Saturday.
As these roads were parallel to each other (aequeles)
they were crossed by diagonals (diagonales).
They were fifty fathoms wide,
built on ground rich in gold.
From the altar to the gods, as Adam measured,
it was exactly twelve miles.
Thus beautiful Paradise,
was forty miles wide.
And Paradise's circumference,
was seventy-six miles in length.
(Rozměření ráje/Dimensions of Paradise, pp. 264 – 265)²⁶*

In addition to the works of art produced by builders (architects), Doležal followed Enlightenment principles in focusing on inspiring the middle classes, also appreciated the work of craftsmen, carvers and painters:

*Carvers, painters use their wit,
creating out of paints, stone, wood,
to show the beauty
of roses, houses, actions and mostly human beings.
(Obchody, handle a kunštové/Shops and art fairs, p. 221)²⁷*

The new plasticity adopted by the earthly world after the fall of the “grandparents” Adam and Eve was what Doležal tried to bring to readers in the greatest possible detail, while expanding in numerous ways the circumstances described in the biblical message. In order to communicate a more convincing image of the grandparents’ everyday life, he paid attention to the plastic depiction of their environment and their occupations (*Kostel*

²⁶ Zdaž? by ti záhradník moudrý svou záhradku / nespravil v rozumném, spanilém pořádku? / Bůh, mathematicus ten nejmělejší, / neměl-liž by tvořit sad nejkunštovnější? / Ráj celý rozkošný, v obmezení tenkrát, / byl mistrovní velmi a prostranný quadrat. / Ohraděný strojně, zoukol voukol valem, / že by tak v pořádku setrval stále. / A podle svých boků dalekosti celé, / prostředkem ráje šli cesty paralellae. / V samém jeho centru stál ten svatý oltář, / na nějž sme my kladli ve dni sobotní dar. / Prám jak tyto cesty k svým bokům aequeles, / tak od uhlů jiní šli diagonales. / Jichžto šířka byla na sáh padesáte, / mající grunty své na zlato bohaté. / Od oltáře k bohům, jak to Adam změřil, / bylo náležitých zúplna dvanáct mil. / Takže celá šířka ráje rozkošného / měla čtyřmécitma mil vzdálení svého. / A tak i okolek ráje, ten celý jest / míl, všech sobě rovných, sedmdesáte šest.

²⁷ Rezbáři, maléři, užívajíc vtipu, / barvy, kámen, dřevo, kunštovně si štípou. / Jakby mohli pěkně ukázat podoby, / růže, domy, skutky, zvlášť lidské osoby.

první, ven z ráje – The First Church, out of Paradise; Adamova rezidencia – Adams's Residence; Louky, rolí, zahrada a vinice – Meadows, Fields, Garden and Vineyard; Živočichové a majířství – Animals and Estates; Adamovo kuchyňské a stola náčení – Adam's kitchen and table tools; Evina postel – Eve's Bed; Tkadlctví – Weaving; Orba – Ploughing; Kosba – Scything; Žatva – Harvesting; Obírání ovoce – Fruitpicking).

Doležal linked the grandparents' world with two architectural objects: the church and their own home. While the church is composed of an open (natural) space and a built-in altar along with a stream and trees evoking an idyllic environment, Adam's home is depicted as a stone building on a hillside, with a hall, larder, rooms and kitchen in the middle providing enough comfort and, additionally, echoing the look of a contemporary building.

*It was build on the hillside, of stone,
so skilfully, however, that everything within was straight and orderly.
The rectangular doors offering a warm welcome
to many, but still showing its modesty.
On each side there are two cosy rooms,
in the back a small dining alcove.
The kitchen in the middle, close to the rooms,
and the stone at its centre used as a stove.
There we cooked our meals,
and especially, we cooked fruit in butter.
Through the rectangular windows,
beamed the light of the fine, golden sun.
Everything seemed perfectly carved,
of the stone the house was made of.
I could not stop admiring
God's thoughtful order and his wisdom.
For Archangel Gabriel explained to us
that our dear God created this himself,
this cosy corner for the sinner,
who was cast out of Paradise.
(Adamova rezidencia/Adam's residence, p. 285)²⁸*

To educate the Enlightenment reader, in his narrative Doležal emphasized illustrative descriptions of work tasks, the invention of which he ascribed to Adam and Eve. The

²⁸ V břehu byl položen a to tak mistrovně, / že v něm všechno bylo pořádné a rovné. / Dveře čtyruhelné, přítvor pěkný dosti, / soucí jak pro mnohé, taktěž i k skrovnosti. / Z obou stran byly sou příhodné světničky, / vzadu jeden koutek k potravě maličký. / Kuchyňka v prostředku a k světnicem blízko, / v nížto kámen ležel a byl za ohnisko. / Na němž sme my jídla potřebné vařili / i zvláště ovoce na másle pražili. / Okná čtyruhelná a podluhovatá / pouštěli do světnic slunce milé zlaté. / Všecko t' se to zdálo jak pěkně řezané / a ze samé skály mistrovně tesané. / Aniž sem se mohla nadiviti dosti / té Boží laskavé radě a modrosti. / Neb anjel Gabriel důvodně nám pravil, / že to náš milý Bůh sám svou rukou spravil, / aby i po pádu, jež Bůh byl předzvěděl, / člověk hříšný v koutku pohodlném seděl.

descriptions recall figurative scenes from Komenský's *Orbis*. The grandparents' craft skills included weaving as a typically female activity, the origin of which lay in Adam's idea of weaving thread as well as Eve's ingenuity in using thread to make cloth.

*And he replied immediately: I will advise
both you and me and I hope the advice will serve us well.*

*Take the cotton that lies here in front of us,
we'll spin four pieces of string,
two for my neck and the other two for yours,
and we will solve the problem in an instant.*

*So we took the cotton
and spun a long piece of string easily,
we cut it into four parts,
and connected the skin on our necks.*

*He left in the meantime, left me alone
in a new residence as its heiress.
Lost in thought I was sitting in the hallway,
and I saw a spider close to our pantry,
I looked at him closely and saw that he was spinning,
and creating various traps for flies
that get stuck in his web,
and thus it secures its food.*

*I thought to myself: it would be good,
if we could spin the same way,
if we spun lots of strings
and would weave them together like the spider,
we would have decent clothes
and we would not have only skin as our covering.*

*When I was thinking about that, Adam returned
and was happy about my thoughts,*

*For he liked the story
I told him about my spider.*

*Many times we both together
spun the strings from the cotton, using all our efforts.*

(Tkadlctvi/Weaving, p. 293)²⁹

²⁹ Na to řekl hnedky: tu jest rada snadná, / která s tebou, i mně, věřím, bude platná. / Vezmi kus bavlnky, již před sebou máme, / také si hned motouzky čtyři usoukáme, / dva krku mojemu a jiné dva tobě, / poradíme ť, věř mi, hned ochotně sobě. / Tak sme hned bavlny kousek dobrý vzali / a motouzek dlouhý pěkně usoukali, / který roztrhnuvše hned na čtyři díly, / ty kože v krku nimi sme spojili. / On mezitím odešel, zanechav mne samou / V rezidenci nové co dědičnou dámu. / Já v myšlenkách mojich, sednuvši v přítvoře, / zhlédla sem pavouka při naší komoře, / pilně hledíc na něj, vidím, že kunštuje / a všeliká sídla na muchy spravuje, / kteréž by uvázly v také jeho síti, / aby on svou živnost vždycky mohl míti. / Já sem pomyslíla: tot' by dobře bylo, / kdyby se i naše soukání zdařilo, / kdybychom si mnoho šnůrek nasoukali / a takto co pavouk řádně poskládali, / mohli bychom míti oděv dobrý dosti / a samou jen koží nezakrývat kosti. /

The reality depicted – the dwelling and its surroundings – is complemented with clay and wooden objects of everyday life such as dishes and other kitchen utensils, the description of which imbues the scene with even more dynamism.

*Even though we had enough metal – silver, gold, tin,
we took wood and clay
to use them to make tableware, which
we did not have and it was not as beautiful as today.
I had two pots my husband made me,
two spoons, a board and a single blunt knife.
I carried water in the wooden bucket,
and left it in the kitchen to use when I needed.
I was very sorry, when I was baking bread,
that all the water leaked from the bucket.
For a table we used a raised floor,
where everything was clean.
I laid on it my pot, bowl, and spoon
and all the food nurturing our lives.*

(Adamovo kuchyňské a stola náčení/Adam's kitchen- and tableware, p. 290)³⁰

The Classicist writers' interest in descriptions was called by G. E. Lessing, the critic of this art movement and the promulgator of a new aesthetic paradigm, "fake taste".³¹ The Classicist poet, who, according to Lessing, believed that the laws of poetry are the same as those of fine art and sculpture, used epithets (artistic attributes) in the same way "as an artist used paint and a sculptor used malleable materials".³² The same rule of Classicist poetics was observed by Doležal, too, when he gave an illustrated lecture on individual craftsmen's professions (*Řemesla - Crafts*, p. 222 – 223).

The two-word characterisation of each profession, not always reproducible as such in English, consists of a noun and an epithet. The meaning of the noun referring to a particular craftsman is brought to life by the epithet, while the goal was, as in Komenský's work, to stir the imagination and challenge the reader's judgement. The epithets, which evoke the rational as well as sensory (visual) associations of particular types of crafts, are

Když o tom rozjímám, vrátil se můj Adam / a konec šťastlivý mým učinil radám. / Neb k vypravování
o pavouku mému, / hned se všecko pěkně zalíbilo jemu. / Vzavše tedy oba tou bavlnu milou / soukali sme
niti všeckou naši silou.

³⁰ My, kovů měvše dost, stříbra, zlata, cínu, / předce sme si brali jen dřevo a hlinu / k domovním potřebám,
které v našem čase / nebyli tak hojné v své obšírné kráse. / Měla sem dva hrnce, které mi spravil muž, /
dvě lžice, lopatku a jeden tupý nůž. / Vody sem donesla v odštípené kůře, / a k potřebě kládla v kuchyňce
při muře. / Nejvíc mne mrzelo, když sem si chléb pekla, / že my téměř všechna z té kůry vytekla. / Stůl náš
byl hotový, vyvýšené místo / v světnici, na kterém všecko bylo čisto. / Tam sem položila hrnec, misu,
lžici / a všeliký pokrm život náš sytící.

³¹ LESSING, G. E.: *Laokoon čiže o hraniciach maliarstva a básnictva*. Trnava : Fr. Urbánek a spol., 1946,
p. 64.

³² Lessing, op. cit., p. 29.

indicators of various facts. They provide evidence of the necessary physical prerequisites for the work (*mighty belt makers, sharp nail makers, strong stonemasons, firm locksmiths, hardworking sabre cleaners*), of the distinctive features of the craft (*banging kettlesmiths, clanging bellsmiths, cleaning soap makers*), of the tools used (*cutlers with files, grinders with carts*) and of the materials employed (*string makers with gut, carpenters with wood, brickmakers with clay, cotton makers with silk, watchmakers with time*), of the work environments (*underground miners, bag makers towards mills, wheelers towards carriages*), of the difficulties of the craft (*dirty potters, stinking skinners, bloody butchers, red tanners, black chimneysweeps, thirsty coopers*) and its extraordinariness (*shiny silversmiths, clean papermakers*), of its purpose and the outcome of the work (*head hatters, decorative ribbon makers, hirsute comb makers, courteous saddlers, guild dyers, warm stocking makers, fine gilt makers, prickly brush makers*), of the general usefulness of the craft (*feeding bakers, sweetening gingerbread makers, tasty brewers*), of a particular craft's influence on the craftsman's behaviour and looks (*deep-in-thought weavers, unhappy glass blowers, lucky fishermen, cheerful violin makers, sad boatmen, soft silk makers, scary blacksmiths*), as well as of craftsmen's vices (*lazy masons, stealing millers, drunk wine makers, strong spirit makers, dishonest publicans*). The principle whereby these phrases are formed was first characterised by Štefan Krčméry: "He forms them in an amusing way by means of poetic transfers of an object's properties onto the person. And by translation, too. It makes both the person and the object come to life."³³ Which means that on the whole the epithet expresses reality indirectly, figuratively.

In Lessing's view the role of the metaphorical epithets was individuation, which was not an attribute of the Classicist norm.³⁴ Therefore, those in Doležal's *Tragoedia* can be regarded as anticipating changes in the norms of poetry and an indication that metaphorical figurativeness begins to develop as an expression of the author's originality – and that poetry begins to visualize. This is confirmed by later literary texts, from the age of Pre-Romanticism and Romanticism.

Translated by Vladimír Kmec

PRIMARY SOURCE

DOLEŽAL, Augustín: *Pamětná celému světu Tragoedia, anebožto veršovné vypsání žalostného prvních rodičů pádů, kdežto se téměř všechny materie, nadházky a pochybnosti jak učeným, tak neučeným se naskytávající přednášejí, vysvětlují a gruntovně odpravují, s připojeným Hlasem krve Abelovy, truchlivým Sěta patriarchy nad Abelem kvilením, hrobu Abelového Epitaphium a pronikajícím Hlasem krve Kristovy sepsaná od jednoho skalického ADaMoVEHo SyNa*. Skalica, 1791.

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³³ KRČMÉRY, Štefan: *Dejiny literatúry slovenskej. I*. Bratislava : Tatran, 1976, p. 262.

³⁴ Lessing, c. d., p. 29.

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