

the mnemonically built architectures, through their notion of temporality, rather pointed back towards the humanistic concept of history, Zehnmark's metaphors of organic growth and grafting connected him more with the historicism of romanticism, his universalistic view of the history of learning notwithstanding.⁵⁶

Both metaphors of empty spaces, "places of knowledge", and the organistic imagery of a "tree of knowledge" formed a traditional part of the European imagination. Nevertheless, as we have shown in discussing examples of two particular projects, this imagination always found its specific and distinctive actualization. Each author employed metaphors which had been used many times before and adapted them according to his particular intention. The "portrait gallery" of past scholars could be transformed into an extensive mnemonics of the vanished epoch of national culture that might, perhaps, come back during some future turn of the "wheel of history". The "tree of knowledge" could be transformed – under the influence of the Enlightened-universalistic concept of cultural transfer and polygenetic theory – into the "graft of knowledge", which did not lay stress on unity and order any more but on changes, translation and cultural otherness which dwells within the heart of all knowledge. Thus each of the families of related metaphors used by the authors represents in their particular actualization a tool through which the authors not only organise their topic but also imply fundamental statements of their presentation. Metaphors conveyed to readers a particular notion of both the nature of the passed-on knowledge and of the overall passing of historical time. Henceforth, we deal here with genuine cognitive tools imparting an always unique temporality of history.

Translated by Veronika Knotková

Summary

Following the studies by Douwe Draaisma, Harald Weinrich and Aleida Assmann, this essay explores the role of imagination and metaphors in the process of ordering, classifying and preserving knowledge in the so-

⁵⁶ We can recall the imagery used by Jungmann a couple of decades later in comparing Czech culture to a "graft" which would green again in future. See JOSEF JUNG-MANN, *O jazyku českém* [*On Czech Language*], in: IDEM, *Sebrané spisy* [*Collected Works*], Praha, Kober 1869, pp. 1–29, esp. p. 7.

called *historia litteraria* works from the Early Modern Age. It starts from the insight that strategically employed metaphors are not a mere ornament decorating these syntheses of historical and literary knowledge, but they possess (similarly to ancient mnemonics) a function which is constitutive for the organising of knowledge and the reflexion of what is to be regarded as knowledge. The *historia litteraria* works are from the beginning accompanied by a predilection for metaphors of "libraries", "picture galleries", "archives" or "temples of honour", to which a spatial nature is common, and metaphors of "trees", "blossoms", "growing" and even "grafting", which share an organic, vegetative imagery.

Discussing two important *historia litteraria* projects from the 1770s in Bohemian lands (*Abbildungen böhmischer und mährischen Gelehrten und Künstler* by Nikolaus Adaukt Voigt, Ignaz Born and Franz Martin Pelzel, and works on the history of learning by a Moravian scholar Ludwig Zehnmark), the study shows the opposing functioning of spatial and vegetative metaphors. Whereas the authors of the first work conceived their project from the beginning as a closed "hall", a "portrait gallery", Zehnmark in the opening of his work employed the allegory of a "tree of knowledge" or, better, a "graft of knowledge", which was permanently migrating, growing and bearing fruit. In contrast to the closed "picture galleries" of the age-old national pride, employed by the authors of the *Portraits*, he emphasized the vital power of perpetually growing abilities of reason and perpetual cultural transfer of sciences. In contrast to the mnemonic motionlessness of a randomly cyclic and thus ultimately immovable time, he emphasized an organic time of accumulated and constantly qualitatively-changing knowledge. The imagery of these works thus conveyed to readers a particular notion both of the nature of the passed-on knowledge and of the overall passing of historical time.

Keywords: *historia litteraria*; Nikolaus Adaukt Voigt; Ignaz Born; Franz Martin Pelzel; Ludwig Zehnmark; metaphor; knowledge; temporality

VÁCLAV SMYČKA, Kabinet pro klasická studia FLÚ AV ČR, v. v. i,
Na Florenci 3, 110 00, Praha 1, vsmycka@volny.cz.