

## About Josef Bojislav Pichl's Interest in Polish Literature and His Anthology *Společenský krasořečník český*

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Josef Bojislav Pichl (1813–1888) mentioned about his interest in Poland and Polish literature in his book *Vlastenecké vzpomínky* which he wrote during the 1870s. He worked as the doctor in Pardubice after completing his medical studies in Prague and like many other Czechs in the 19<sup>th</sup> century Pichl was bilingual and spoke both Czech and German. Besides German he was able to translate from Russian, Polish<sup>1</sup>, Spanish, Portuguese, and French. He knew Latin and while studying medicine at Karlo-Ferdinand University, he wrote his final paper *De morbillis*, published in 1842 in the language<sup>2</sup>. Pichl was a writer, editor, translator, and contributor to many magazines and organizer of cultural events such as Czech balls. He issued the magazine *Česká Včela*<sup>3</sup> during the second half of the 19<sup>th</sup> century, in which he recorded memories of his youth. During his youth in Prague, Pichl joined the patriotic movement

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<sup>1</sup> J. Bečka, *Slavica v české řeči I. České překlady ze slovanských jazyků do roku 1860*, Praha 2002 (Euroslavica), s. 32.

<sup>2</sup> J. B. Pichl, Bohemus Kosořensis: *De Morbillis*, Prague 1842.

<sup>3</sup> *Lexikon české literatury: osobnosti, díla, instituce*, eds. V. Forst, J. Opelík, L. Merhaut, Praha 1985–2008, Academia, d. P–Ř, s. 908–910.

of the students and intellectuals called *National Revival*, also associated with the development of the Czech language and literature. This period of cultural revival before the so-called *Spring of the Nation* (year 1848) was influenced by the Austrian biedermeier and European romanticism. Pichl was a classmate of the famous Czech romantic writer and poet, Karel Hynek Mácha. In February 1845, Pichl married Božislava Svobodová-Pichlová who wrote and published poems under the pseudonym Marie Čacká (1811–1882) and was the daughter of Pichl's and Mácha's teacher, prof. Svoboda. Čacká was not only a poet, she has also translated from French.

The uprising in Warsaw and other events in Poland in the 1830s attracted international attention and interest, especially from among the younger generation. Students were interested not only in Polish literature but also in the political situation in the country. Josef Bojislav Pichl also had the opportunity to meet the nobles retreating across Prague from Poland to France and offer support to them after a failed uprising. These experiences shaped Pichl during his youth. He describes in his memoirs an appraisal of how the young generation experienced the Polish uprising as follows:

Proto také zpráva o polské revoluci listopadové roku 1830 ve Varšavě propuklé skutečným radostným nadšením nás naplnila. Naše večerní schůze nebývaly před tím nikdy tak četné a hlučné, jako po celý čas trvání onoho povstání. Ježto z našich českých novin pro jejich omezenost a cenzurní stísněnost nebylo lze řádných zpráv nabýti, jsou každý den augšpurské "Všeobecné" večer do schůze přinášeny a tu jedním z nás, obyčejně mnou, nahlas předčítány. Rozumí se, že každá zpráva z polského bojiště stávala se pak předmětem rozpravy a politických úvah celého večera<sup>4</sup>.

It was not only the rebellion in Warsaw that influenced the young generation during the period of romanticism, but also the chance to meet intellectuals and students from Poland who were studying in Prague. As Pichl recounts in his memoirs, they were able to learn Polish in a short time and became acquainted with the works of Adam Mickiewicz and other authors. They read these works in the original Polish as they were available in Prague. According to Pichl's memoirs, in which he describes the sympathy this young generation of Czech students had for Polish writers and poets, they admired

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<sup>4</sup> J. B. Pichl, *Vlastenecké vzpomínky*, Praha 1936, s. 77.

Mickiewicz's works such as *Óda na mladost*, *Wallenrod* and *Dziady*, and other such poems<sup>5</sup>.

The most important Czech representative of romantic literature Karel Hynek Mácha studied Polish. Jakub Arbes, a Czech journalist of the 19<sup>th</sup> century, published Macha's letter – written in Polish – to his Czech friend. Mácha confides that when he started to learn Polish his teacher was Baron Edmund Larysz (Larisch, 1816–1905) from Osiek in Galicia, Sir on Bulowice, etc.<sup>6</sup>. According to information contained in Mácha's letter, we learn that the Baron arrived in Prague after the partition of Poland. He mentions this fact in a letter written to his friend Hindl, where he writes that it is a shame that Hindl did not stay in Prague; he would have also had the opportunity to learn Polish, because after the partition of Poland there were many Poles in Prague. Mácha specifically states this:

Škoda, že teď nejste v Praze. – Teď byste měl příležitost Polské řeči se učit; jest zde velmi mnoho Poláků. Křinecký, Palembórg a. t. d. Já co umím, naučil jsem se až podtů' od P. Baróna Láryše, který od zahynutí Polska v Praze se zdržuje. – I kněh k čtení tady mám...<sup>7</sup>

Pichl recalls in his writings that the group of students and national patriots – also attended by Karel Hynek – often met in a pub of the name *U Komárků* in Prague:

Schůze naše bývaly vždy večer při sklenici piva, a zábava týkala se téměř výhradně pokroku literatury domácí a prospěchu našeho vlasteneckého snažení... Také první české kvarteto zpěvácké utvořilo se z členů spolku našeho a záhy u pražského obecnstva veliké obliby došlo<sup>8</sup>.

One of the members of the music quartet, which Pichl mentions in his memoirs, was Baron Larysz who was a talented singer and also played the bass<sup>9</sup>. The other Poles mentioned by Mácha in his letter were Křinecký and Pelemborg, who lived at that time, i.e. around 1833 (three years before the death of Mácha) in Prague. Slavic enthusiasm about the Czech national revival movement also

<sup>5</sup> J. B. Pichl, *Vlastenecké vzpomínky*, Praha 1936, s. 87.

<sup>6</sup> Ibidem, s. 236.

<sup>7</sup> J. Arbes, *Karel Hynek Mácha, Studie literární a povahopisná*, Praha 1882, s. 293.

<sup>8</sup> J. B. Pichl, *Vlastenecké vzpomínky*, s. 77.

<sup>9</sup> Ibidem, s. 236.

contributed to the popularity of patriotic poetry. Pichl states that the previous generation was closer to Russian literature and poetry, but the younger Czech people were more inclined towards Polish arts and culture.

Such contacts with foreigners however, also elicited the attention of the Austrian police, which monitored the situation and the growing inclination of students towards political issues. Another of Mácha's classmates recollects that the students were singing Russian, Polish, and Czech songs on the way back to Prague from the pilgrimage in Svatý Jan pod Skalou. Needless to say, after the pilgrimage there was a call for questioning by the police. After the trip, students had to come to the police station in Prague and they were advised to avoid being banned from gatherings and so on:

Kráčejíce pak ku Praze, zůstali jsme ještě po nějaký čas všichni pohromadě, zpívající cestou národní písně i písně ruské a polské, zvláště vojenskou píseň polskou *Nasz Shrzyneckii wojak dzialny, śmialy!* ... Neměli jsme tušení toho, co na nás čekalo. Za několik dní byli jsme někteří k policejnímu hejtmanství obesláni. Tam se mne úředník vyptával na náš výlet do Karlova Týna. Proč jsme tam šli společně, jaké písně jsme zpívali, kdo všechno s námi byli a kdo ten výlet začal a vedl... Obmezil jsem odpověď jen na to, že jsme se všichni zároveň usnesli jít na pouť k Sv. Ivanu, že jsme v Karlštejně zpívali jen národní božnou píseň, ostatně jen národní písně<sup>10</sup>.

The police investigation only enhanced the respectability of Karel Hynek Mácha among fellow students. Pichl also mentions in his memoirs other Poles who were living in Prague, and with whom he had the opportunity to meet:

Hned s počátku školního roku vstoupil zároveň s námi do filosofických studií v Praze Jiří kníže Lubomirský, rodem Polák, a ovšem hned naši pozornost na se obrátil. Zvláště Štulc při své horoucí sympatii k Polákům hleděl s ním v bližší známost vejít, což i v krátkém čase mu se podařilo, a sice v té míře, že oba od té doby na celý život tím nejvroucnějším přátelstvím k sobě přilnuli. Mladý kníže byl duší i tělem vlastenec polský, při tom ale našeho společného původu slovanského dobře si vědom; k tomu povšechná jeho vzdělanost, způsobů uhlazenost, ke každému vřídlost spolu s ušlechtilou tváří a sličnou osobností, a Lubomirský stal se nás všech miláčkem, idolem. Jaký to byl rozdíl ve všem mezi ním a mezi těmi šlechtici našimi,

<sup>10</sup> J. Čáka, *Poutník Mácha*, Příbram 2006, s. 45–46.

kteře jsme znali a z kterých také někteří a námi studovali! Štůlc uvedl mladěho knížete do našeho bytu, načež jsme častěji přátelských návštěv jeho bývali účastní<sup>11</sup>.

Josef Bojislav Pichl used to live at that time in a very small room he had rented along with his friend and student Štůlc. It was a simple dark room in a flat shared with a Silesian family, situated around the former monastery of St. Anne in the Old Town of Prague. This was the time when Prince Lubomirsky joint them for a visit there.

Pichl began to work as co-editor in the *Večerní vyrazení* magazine during his studies in Prague<sup>12</sup> in which he published his poems, those of his classmates and contemporaries in the 1830s, as well as their translations. The enrichment of Czech literature through translations from foreign languages took place during the generation of Josef Jungmann. Pichl and Mácha and many others attended Josef Jungmann's classes. Pichl also mentions in his memoirs which Polish books he had at his disposal during his student years, namely those authored by Adam Mickiewicz, Antoni Edward Odyńiec, Aleksander Chodźko, and Michał Suchorowski<sup>13</sup>.

After the Polish rebellion was suppressed, many Poles retreated to France via the Czech Republic. Pichl believes that the Austrian police knew about this retreat but let them pass. And students were not the only one's helping them retreat. This is also contained in the memoirs of the Czech writer Václav Hanka, author of well-known literary falsifications of Czech poetry. He mentions in the interview for John Bowring's *Cheskian anthology: being a history of the poetical literature of Bohemia with Translated Specimens* (published in England 1832) that his father helped the Poles and let them stay on his farm. Václav Hanka therefore had a chance to learn Polish: *Polish and servian troops had been quartered on his father's farm and from them he learned their native idioms*<sup>14</sup>. Josef Bojislav Pichl wrote on the help given to Poles in his memoirs as well:

Dřívější naše nadšení pro polské hrdiny změnilo se nyní v upřímnou, bratrskou soustrast a pilnou úlohu nešťastné vyhnance vlasti naší do Francie prchající podporovati a útěk dle možnosti jim usnadňovati. Nemýlím se, myslím-li, že musil

<sup>11</sup> J. B. Pichl, *Vlastenecké vzpomínky*, s. 100.

<sup>12</sup> V. R. Kramerius, *Večerní vyrazení*, Praha 1831–1833.

<sup>13</sup> J. B. Pichl, *Vlastenecké vzpomínky*, s. 87.

<sup>14</sup> J. Bowring, *Cheskian Anthology: Being a History of the Poetical Literature of Bohemia with Translated Specimens*, London 1832, s. 242.

k tomu účelu narychlo buď ve Vídni neb kdesi na Moravě jakýsi tajný komitét býti utvořen, který tento smutný průchod řídil a jehož členy jsme i někteří z nás nevědomky a bezděky se stali. Poláci do Prahy přibíli obraceli se k dvěma členům naší společnosti, Q-vi a L-skému, a ti zase jiným k opatření je odevzdávali. Jednalo se tu především vždy o zjednání soukromého bezpečného bytu, nebo ačkoli policie naše o nich všech dobře věděla, dřív než branou do města vkročili, a nijak jich nestíhala, nedovolovala přece, bezpochyby z nutné politiky k Rusku, aby ve veřejných hostincích bytovali anebo delší čas v Praze se zdrželi. Já aspoň tak soudím z následujícího vlastního příběhu svého<sup>15</sup>.

Pichl, however, mentions only the first letters of the names. The full names are, Josef Quadrat (1809–1868), who worked as a professor of obstetrics and Václav Lešnovský (1807–1837), a doctor who died shortly after his studies of medicine.

Invited to a certain address in Prague to take care of Poles who had found a temporary short-stay there and to inquire if they needed anything, Pichl also brought them books in the Polish language. He states in his memoirs that he had united with Count L. and his wife, who had been accommodated on Široká Street in Prague, on the second floor of one of the houses on the street. He does not provide more details or information about them but mentions of only two visits to this Polish couple of the aristocrats and the tour of Prague, which he performed with the prince until the couple continued their journey to Paris.

Pursuing his interest in political affairs and literature, Pichl contributed to a wide range of Czech magazines. Not long after the revolutions in 1848, the magazine *Česká včela* was restored under the name *Včela* and provided information about cultural events in Prague. There were also translations, including those from Polish. The magazine also published the poem *Zemřelým za dnů červencových* (1830) by the French author Victor Hugo<sup>16</sup> but this event unfortunately led to Pichl's resignation from his position of editor. He was deprived of his position on the magazine's staff by an official decision which came about due to the supposed revolutionary character of Victor Hugo's poem<sup>17</sup>. However, it cannot be said that this setback discouraged Pichl from editorial and translation activities. In the 1850s, he published a three-part anthology of selections

<sup>15</sup> J. B. Pichl, *Vlastenecké vzpomínky*, s. 88–90.

<sup>16</sup> V. Hugo, *Zemřelým za dnů červencových*, *Včela*, č. 5, 1850, s. 20.

<sup>17</sup> *Lexikon české literatury...*, d. A–G, s. 485.

from Czech and world literature. The book was called *Společenský krasořečník český* (1852–3). The last parts are sometimes understood as a separate fourth volume and was published one year later (1854). It is therefore more likely understood separately and better known under the name *Deklamace ze Schillera a jiných básníků německých*. The last part of the third volume *Anthologia* is a collection of the Czech versions of German and Hungarian poetry. Several German poets are represented in the volume, such as Shiller, Heine, Lenau, Grün, and many others<sup>18</sup>. Pichl translated some poets like Kerner, Rückert, and Göthe. Towards the end of the *Anthologia*, there can be found few examples of Hungarian poetry (Petöfi, Garay). Garay's poem *Matěj král uherský v Gemeru* is translated by a friend of Pichl's wife, namely Anna Vlastimila Růžičková who was also a poet like his wife.

The first volume, *Společenský krasořečník český. České historické zpěvy, pověsti a legendy* (1852) was inspired by Niemcewicz's work<sup>19</sup>. It includes poems describing events, stories, and legends from Czech history. The poems follow a chronology from the earliest times to the end of the Middle Ages in the book. The collection of poems is compiled from previously published works and many Czech contemporary authors contributed to this part of the volume (like Josef Bojislav Pichl himself, his wife, Bohumila Pichlová and František Svoboda ).

The second volume *Společenský krasořečník český. Deklamace obsahu různého* (1852) was focused on poems and prose that served the purpose of public presentation or recitation for various social occasions, social events, and meetings such as balls organized by the Czech bourgeoisie and which became part of the Czech national social life during the period of the Biedermeier. These activities were part of the national revival movement and the newly minted Czech patriotism and nationalism movement inspired many authors. Several such poems Karel Hynek Mácha, Božena Němcová, Josef Kajetán Tyl, Josef Bojislav Pichl and his wife Marie Čacká (her pseudonym), and others were collected in the second volume. It contains texts full of patriotism but also ironic texts, caricatures of marriages and social group differences, anecdotal texts, and so on. Romantic Slovak author Karol Kuzmány is represented by his poem *Slovák* in the second volume of Pichl's anthology<sup>20</sup>.

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<sup>18</sup> Ibidem, d. 3, P–Ř s. 908–910.

<sup>19</sup> J. B. Pichl, *Společenský krasořečník český. Díl první. České historické zpěvy a legendy*, Praha 1852.

<sup>20</sup> K. Kuzmány, *Slovák Společenský krasořečník český. Díl druhý. Deklamace obsahu různého*, Praha 1852, s. 73.

The third volume, *Společenský krasořečník český. Anthologia* was published in 1853 in Prague and contains translations of Polish poems that were published earlier in the 1830s in Czech magazines such as *Květy*<sup>21</sup>. This part of the anthology also contains translations from other European poets, including Polish poets.

Translations into the Czech language were provided by various Czech authors and poets, among them Josef Bojislav Pichl. The entire third volume of the anthology contains selections of national poetry and represents works that are considered “national” in nature. There are examples of Russian poetry (Pushkin, Zhukovsky, Krylov, Lermontov, and so on), Ukrainian (Metlinský), Polish (Mickiewicz, Chodźko, Odyniec, and so on), South Slavic (Preradovic and other Croatian and Serbian poets), Lithuanian (names of authors unavailable, popular poetry), Italian (T. Tasso, Petrarka, and so on), Spanish and Portuguese (Camoës, de la Vega, de la Rosa, translated mostly by Pichl<sup>22</sup>), and French (Hugo, Lamartine). Besides these, the volume contained sixty pages of English poetry (Byron, Milton, Gray, Shelley, Moore, Campbell, Scott, and so on) mostly translated into Czech by František Doucha and others in the anthology. Josef Bojislav Pichl published his translations of Polish, Spanish, German, Portuguese, and Russian poetry in the *Anthologia* (e.g. Lermontov, and so on)<sup>23</sup>.

Portuguese poetry is represented by the translation of Luís de Camões' works, which was also contributed by Josef Bojislav Pichl who translated part of his poem earlier in the 1830s and it was published previously in the magazine, *Časopis českého muzea (ČČM)*. Pichl's translation of Camoës' poetry in *Společenský krasořečník český. Díl třetí. Anthologia* is part of the larger epic poem traditionally called *Lusaidy*<sup>24</sup>. This Camoës' epic would have been completely translated to Polish. Camoës' poetic art was admired by the popular Polish romantic poet Adam Mickiewicz<sup>25</sup>.

Polish poetry translated into Czech is richly represented and almost fifty pages in the book *Společenský krasořečník český. Anthologia* are dedicated to it. The section on Polish poetry opens with a poem by Earl Józef Dunin-Bor-

<sup>21</sup> *Lexikon české literatury...*, d. K–L, s. 1090.

<sup>22</sup> J. B. Pichl, *Společenský krasořečník český. Díl třetí. Anthologia*, Praha 1853, s. 168–186.

<sup>23</sup> *Ibidem*, s. 27.

<sup>24</sup> *Ibidem*, s. 168–173.

<sup>25</sup> J. Waczków, *Luis de Camoës. Poezje wybrane*, Warszawa 1984, s. 5.



kowski, *Národní písně slovanské*<sup>26</sup>. A large part of this section is made up of the works of Adam Mickiewicz. He is represented by his poems namely (in Czech) *Óda na mladost*, *Rybička*, *Vojvoda na čekání* and *Útěk*, translated by various authors. There are two poems by Odyniec (*Kořist Litvínova*, *Chocholík*) and Chodźko (*Upír* and *Zamyšlená*), where Josef Bojislav Pichl translated *Chocholík* by Odyniec and *Zamyšlená* by Chodźko<sup>27</sup>. This poem, as many others, had been published previously. Pichl translated it and released it in the 1830s in the magazine *Květy*.

The *Anthologia* also contains the poems of Julian Ursyn Niemcewicz. The last poem in the section was translated by Josef Bojislav Pichl<sup>28</sup>. It is a patriotic romantic poem in which the emotional relationship to the homeland is the dominant element of expression. Romantic writers focused on the lyric, especially the motif of unfortunate love. Similar motifs such as fights, duels, and love could be found in Czech romantic literature, e.g. in the poems of the falsified "manuscript" *RKZ*. The romantic end of the poem *Duma o Štěpánu Potockém* contains the motif of the grave and moonlight and corresponds to the romantic aesthetics. The motif of the tomb can be found in Pichl's original poem *Hrob otcův*<sup>29</sup>, published earlier in the *Večerní vyrazení* magazine. The Polish section of Pichl's anthology contains, for example, the poems of Seweryn Goszczyński *Pochvala Čech*, translated by Čelakovský. Pichl translated a part of Goszczyński's poem, *Zámek kaňovský*<sup>30</sup> and also *Guldja Hetmanova* by Pohl, *Žel Poláka nad hrobem Sigmunda* by Franciszek Karpiński, and the *Výprava chotimská* by Józef Bohdan Zaleski<sup>31</sup> who is also represented in the anthology by his poem *Hetman Kosinsky*. The anthology

<sup>26</sup> J. Dunin-Borkowski, *Národní písně slovanské, Společenský krasořečník český. Díl třetí. Anthologia*, Praha 1853, s. 35–38.

<sup>27</sup> J. B. Pichl, *Společenský krasořečník český...*, s. 48–53.

<sup>28</sup> Ibidem, s. 64–68.

<sup>29</sup> J. B. Pichl, *Hrob otcův. Společenský krasořečník český. Díl druhý. Deklamace obsahu různého*, Praha 1852, s. 78–80. The poem describes the sadness of the loss of his father. Pichl's father died when he was still young. Pichl was supposed to become a priest. He decided to forego studies at the seminary because the legacy he had received after his father's death allowed him to study medicine. The motif of the grave in Pichl's poetry was not used only as a romantic cliché, but was also associated and inspired by his true experience of sadness over the loss of his father.

<sup>30</sup> S. Goszczyński, *Zámek kaňovský. Společenský krasořečník český. Díl třetí. Anthologia*, Praha 1853, s. 68–70.

<sup>31</sup> J. B. Pichl, *Společenský krasořečník český...*, s. 48–50, 73–78.

also contains a poem by the Polish renaissance author Jan Kochanowski, *Slza* in *Společenský krasořečník český*<sup>32</sup>.

Pichl's anthology of the Czech, European, and Slavic poetry, *Společenský krasořečník český* (1852–53), represents the contemporary aesthetics of Czech arts and culture. It captures the mood of the time of *biedermeier* and romanticism and represents the aesthetics of that period. It is also based on the romantic interest in the history. While the first volume of the collection is made up of the poems of popular Czech authors and their previously published works inspired by Czech historical events and legends, the second volume of *Společenský krasořečník český* (1852) serves the needs of the times and brings together romantic and patriotic poems or prose designed to be presented at Czech social gatherings of a nationalistic character. It also contains ironical and anecdotal texts and speeches. The third volume of *Společenský krasořečník český. Anthologia*. (1853) presents the works of important European authors and poets including numerous translations from Slavic languages, especially Polish romantic authors. The third volume is focused on the translations and is the demonstration of the efforts of the first half of the 19<sup>th</sup> century's generation, the group led by Josef Jungmann. The poems that Josef Bojislav Pichl chose to include in the anthology, *Společenský krasořečník český* were published in Czech magazines during the first half of the 19<sup>th</sup> century. The entire collection clearly represents the aesthetics of this period, as well as an interest in ancient legends and poetry. Pichl's *Anthologia* also showcases nationalist romantic authors and poets from different European countries, among them Polish authors and poets.

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<sup>32</sup> Ibidem, s. 32, 56.

Pichl J. B., *Společenský krasořečník český. Díl první. České historické zpěvy a legendy*, Praha 1852.

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**Josef Bojislav Pichl o swoim zainteresowaniu Polską  
i literaturą polską oraz o jego antologii  
*Společenský krasořečník český***

*Markéta Špačková*

W swoich pamiętnikach (*Vlastenecké vzpomínky*), które Josef Bojislav Pichl (1813–1888) pisał w latach 70. XIX wieku, autor wspomina o zainteresowaniu literaturą polską i sytuacją polityczną w Polsce. Powstanie listopadowe (1830–1831) silnie wpłynęło na młode pokolenie oraz na ogólną recepcję tego okresu.

Josef Bojislav Pichl był także redaktorem antologii *Společenský krasořečník český* (1852–1853), w której znalazły się przekłady autorów słowiańskich i utwory literatury europejskiej. Zbiór zawiera zarówno dzieła współczesne, jak też wczesne dzieła czeskich autorów. W pierwszej części antologii (*České historické zpěvy, pověsti a legendy* (1852)) znalazły się prace popularnych czeskich twórców i ich publikowane już wiersze, prezentujące współczesne preferencje estetyczne. Część druga (*Deklamace obsahu různého* (1852)) poświęcona została aktualnym problemom współczesności i zawierała wiersze lub dzieła prozatorskie przeznaczone do lektury na wieczorkach towarzyskich. W zbiorze znalazły się wiersze wybranych autorów, które ukazały się szczególnie w latach 30. XIX wieku. Trzecia część antologii została opublikowana w 1853 r. w Pradze pod tytułem *Společenský krasořečník český, Anthologia*. Znalazły się w niej między innymi przekłady wierszy polskich, opublikowanych przed latami 30. XIX w. w takich gazetach, jak „Květy”. W tę część antologii włączone zostały tłumaczenia dzieł literatury europejskiej i rosyjskiej. W rozdziale poświęconym literaturze polskiej zamieszczono utwory polskich poetów w przekładach różnych czeskich autorów, w tym samego Josefa Bojislava Pichla. Antologia wyraźnie odzwierciedla tendencje estetyczne tego okresu, łączące zainteresowanie dawną poezją epoki Odrodzenia i dziełami współczesnych reprezentantów romantyzmu.

**Йозеф Боислав Пихль о своем интересе к Польше  
и польской литературе и его антологии  
*Společenský krasořčník český***

*Маркета Шпачкова*

Йозеф Боислав Пихль (1813–1888) в своих патриотических мемуарах (*Vlastenecké vzpomínky*), которые он писал в 70-х годах XIX в., упоминает интерес к польской литературе и политической ситуации. Польское восстание (1830–1831) повлияло на молодое поколение, и в целом на восприятие этого периода.

Йозеф Боислав Пихль был тоже редактором антологии *Společenský krasořčník český* (1852–1853), в которую вошли переводы славянских авторов и произведения европейской литературы. Автор представил как современные работы, так и более ранние сочинения чешских авторов. Первая часть сборника (*České historické zpěvy, pověsti a legendy* (1852)) представлена популярными чешскими авторами и их ранее опубликованными стихами, демонстрирующими современные эстетические предпочтения. Вторая часть сборника (*Deklamace obsahu různého* (1852)) служила актуальным вопросам современности и содержала стихи или прозу, предназначенные для чтения на различных товарищеских встречах. В сборник вошли стихи отдельных авторов, опубликованные в 1830-х годах. Третья часть антологии была опубликована в 1853 году в Праге под названием *Společenský krasořčník český, Anthologia*. Существуют также переводы польских стихотворений, опубликованных ранее 1830-х годов в таких журналах, как „Květy”. В эту антологию вошли переводы европейской и русской литературы. В разделе, посвященном польской литературе, представлены сочинения польских поэтов в переводе разных чешских авторов, в том числе и Йозефа Боислава Пихля. Сборник ясно отражает эстетические тенденции этого периода, сочетающие интерес к древней поэзии эпохи Возрождения и к современным авторам романтизма.

