

I distinguished several contradictory aspects of Chesterton's work: polysemiotics - ideological monosemiotics, movement to negation of reality and order - movement to affirmation of reality and order. Different interpretations emphasized unilaterally in relation to different horizons of expectation individual aspects of Chesterton's work. Chesterton's reception in Czechoslovakia was very heterogeneous. "The Pragmatic Generation" (Karel Čapek, Ferdinand Peroutka, Miroslav Růtka) read Chesterton in the pragmatic context (Chesterton was praisefully quoted by William James, but abroad he was not taken for pragmatist, neither by himself). Through influence of these authors was the interpretation of Chesterton as pragmatist quite expanded by us (Arne Novák). Peroutka looked for basis for his liberalism by Chesterton (Chesterton was more conservative, and they both had sympathies to socialism), and Catholic Chesterton was one of his most cited authors, on the other hand Peroutka fought against the Catholic Church and Chesterton's religious attitudes Peroutka left out. His reception was very selective and it is a good example of creative misreading. Růtka estimated Chesterton as a founder of pragmatic aesthetics. Čapek was inspired with both political and fictitious work of Chesterton. Chesterton was for all of them defender of democracy and ordinary man.

Karel Teige and the "L'avantgarde Generation" perceived Chesterton as humourist - he was received in the context of poetism and dadaism by these authors (Chesterton as "brother of clowns and acrobats").

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