

## ON MY JOURNEY THROUGH THE SINO-GERMAN LITERARY INTERFLOW\*

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The aim of this essay is to present a history of my reading and studying of literature in German and its reception in China in more than forty five years from 1968 – 2013. It was written as a Preface to the Chinese collection of my works of this kind for the book *Cong Gede, Nicai dao Lierke: Zhongde kuawenhua jiaoliu yanjiu* 从歌德, 尼采到里尔克: 中德跨文化交流研究 *From Goethe, Nietzsche to Rilke: Studies in Sino-German Interliterary Process*, to be published in Fujian jiaoyu chubanshe 福建教育出版社, Fuzhou, China in the Zhongde wenhua congshu 中德文化丛书 Series of Sino-German Culture. It consists of seventeen essays connected with Johann Wolfgang Goethe, Friedrich Nietzsche and the last part analyses Rainer Maria Rilke and other similar themes from the end of the 19th and the beginning of the 20th century.

**Key words:** Sino-German literary interflow, intellectual history, Johann Wolfgang Goethe, Friedrich Nietzsche, Rainer Maria Rilke and others

I began to be interested in German literature some years before my China studies in the first years of the 1950s. In a Soviet bookshop in Bratislava I bought a big volume by Johann Wolfgang Goethe: *Ausgewählte Werke (Selected Works)*, Moscow 1949, 762 pp. and read it partly during the last years at high school. Up to now I know by heart at least one stanza of his early poem allegedly from 1771 entitled Mailed translated into English by John Sigerson as May Day Celebration:

O maiden, maiden  
How I love thee!  
Your eye's a-sparkle –

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How you love me!

O Mädchen, Mädchen,  
Wie lieb' ich dich!  
Wie blinkt dein Auge!  
Wie liebst du mich!

During the 1950s and 1960s before the invasion of the Five Armies of the socialist countries led by the Soviet Union on August 21, 1968 into Czechoslovakia, the books published in the Soviet Union were for us the windows to the world. We hardly had the possibility of access to other new materials outside of the Soviet bloc. This book was my steady companion in interest for Goethe up to the year 1967 when for me there was an opportunity to study for a year in Munich as a fellow of Alexander von Humboldt Foundation. In this book outside of Goethe's different kinds of poetry, were the full texts of his novel *Die Leiden des jungen Werthers*, his tragedies *Egmont* and both parts of *Faust*. I read his *Werther* in my younger age, but for many years I could not enjoy and understand his *Faust*.

### **On Goethe**

During the years 1970 – 1988 there was no possibility for me to do research abroad in the West and in the years 1961 – 1986 also not to visit China. Shortly before the 3rd International Symposium on Theoretical Problems of Asian and African Literature at Weimar in 1976, in 1973 I had the possibility to visit the Deutsches Zentralarchiv (German Central Archives) at Potsdam where I had the opportunity to study the materials concerned with the 100th Anniversary of Goethe's death and its celebrations in different cities of China. These materials were not preserved in China. My essay 歌德在中国 (1932) published in English<sup>1</sup> was quoted *in extenso* by the well-known Chinese expert on Goethe Yang Wuneng 杨武能 in his book *Gede yu Zhongguo* 歌德与中国 Goethe and China, 1991, pp. 121 – 124 and mentioned positively by some European and Chinese. This was my first swallow in Goethean studies. This essay in translation by Dr. Lin Zhenhua 林振华 is for the first time published in this collection. The centenary of J. W. Goethe's death on March 22, 1932, was celebrated in the entire cultural world. China was not an exception. Archival material preserved in Germany, and the book edited by Ba Jin 巴金 entitled

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<sup>1</sup> GÁLIK, M. Goethe in China (1932). In *Asian and African Studies*, 1978, Vol. 14, pp. 11 – 25.

*Gede zhi renshi* 歌德之认识 *Knowledge about Goethe*, Nanking: Zhongshan shuju 1933, 344 p., permitted me to create a lively picture of what took place immediately before and after this date in China what was the great German Sage concerned. The most ostentatious celebrations were organised in Peking. That evening (the celebrations began at 9.00 p.m.) there was a near-complete lunar eclipse in northern China and this deterred the more superstitious among the Chinese to take part. Others participated in explaining this phenomenon as a sign of Heaven's mourning over the death of the great poet. In the German Legation in Peking among the 250 guests present were Mei Lanfang 梅兰芳 (1894 – 1961), Yuan Tongli 袁同礼 (1895 – 1965) and philosopher Zhang Junmai (Carsun Chang) 张君勱 (1887 – 1969). The organisers in Guangzhou intended to show their Chinese and foreign guests that the Faustian idea of unrelenting effort and incessant struggle (like against the Japanese invasion), the eternal longing for perfection, the intensive desire for productive effort as extremely important in the world of ours. In Tianjin special edition of *Dem Andenken Goethes* 歌德纪念特刊 was published on the same day where essays by Thomas Carlyle, He Lin 贺麟 (1902 – 1992), Tang Junyi 唐君毅 (1909 – 1978), Zong Baihua 宗白华 (1897 – 1986) and others appeared. The efforts by most different men of letters in China to celebrate the centenary of the death of the great German poet have remained unknown to the world and up to the publishing of this my essay also forgotten in China.

Probably this essay was one which attracted the attention to my work by Professors Adrian Hsia 夏瑞春 (1938 – 2010) and Günther Debon (1921 – 2005), two initiators of the series *Euro-sinica*, and of a few conferences, where I was invited, but because of political reasons could not attend. There was an exception. In the proceedings of one of these readers may find my contribution in German: “Rezeption und Wirkung von Goethe's *Faust* in China: Der Fall Guo Moruo (1919 – 1947)” (Reception and Survival of Goethe's *Faust* in China [1919 – 1947] in China),<sup>2</sup> but it is not included in this selection. This essay written in German was never rendered into Chinese. Here you may find another essay with a different content<sup>3</sup> comprising of only the years 1919 – 1922.

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<sup>2</sup> GÁLIK, M. op. cit., Rezeption und Wirkung von Goethes *Faust* in China. Der Fall Guo Moruo (1919 – 1947) [Reception and Survival of Goethe's *Faust* in China. The Case Guo Moruo (1919 – 1947)]. In *Zur Rezeption von Goethes Faust in Ostasien* (On Reception of Goethe's Faust in East Asia). Ed. by HSIA, A. Bern: Peter Lang, 1993, pp. 183 – 195.

<sup>3</sup> See the original title: Reception and Survival of Goethe's *Faust* in Guo Moruo's Works and Translations, 1919 – 1922. In *Asian and African Studies*, 1991, Vol. 26, pp. 49 – 70. Its English version was dedicated to well-known French comparatist René Etiemble.

For writing my essay “Young Zhang Wentian and His ‘Goethe’s Faust’” I needed nearly 20 years to search for the work Mr. Zhang Wentian 张闻天 (1900 – 1976) used when he wrote his well-known article “Gede de *Fushide*” 歌德的“浮士德” Goethe’s *Faust* as only 22 years old. Up to the publishing of my essay the Chinese scholars regarded it as an ingenious work of a young man of letters. In reality it was not true. I found enough proofs for my essay that it was mainly composed on the basis of nowadays unknown scholar H. B. Cotterill’s book entitled *The Faust Legend and Goethe’s Faust*, London: George G. Harrap & Company 1912, Zhang Wentian probably had from Shangwu yinshuguan Library through the mediation of his good friend Mao Dun 茅盾 (1896 – 1981). Cotterill’s book is now deposited at the British Museum, London. I am very much obliged to Professor Bernard Führer 傅熊, School of Oriental and African Studies, who sent me a microfilm copy of this rare Cotterill’s work.

The essay “*Feng Zhi and His Goethean Sonnet*” was written for the *Festschrift* for the prominent American literary comparatist A. Owen Aldridge (1915 – 2005) for his 80th birthday and published in 1997. It presents an analysis of one Feng Zhi’s 冯至 (1905 – 1993) sonnet dedicated to Goethe and another of Goethe’s poem *Selige Sehnsucht* (Spiritual yearning), and shows his rather “astral” universe with myriads, apparently little things quite opposite from the “solar” poetic cosmos of Guo Moruo. Taiwanese Professor Ji Qiulang 纪秋郎, in the journal *Tamkang Review* 谈江评论, Vol. XXXI, No. 4 and Vol. XXXII, No. 1, 2001, p. 274 wrote that its author “has set a good example of how cultural history should be written”.

Another one essay “Feng Zhi and Goethe’s *Faust*: from Mephistopheles to Helen” was written in 1994, but for some reason, which I do not want to communicate to my readers, was never published in an original English version. Its excellent Chinese translation has been done by Professor Yang Zhiyi 杨治宜, now at Goethe Universität, Frankfurt am Main, Germany. It appeared on the occasion of the 100th anniversary of Feng Zhi’s birthday in 2005. It was mainly written after a close reading of Feng Zhi’s two essays “‘Foushude’ li de mo” 《浮士德》里的魔 *Faust’s Devil* from the year 1943 and “‘Foushude’ Hailunna beiju fenxi” 《浮士德》海伦娜悲剧分析 *An Analysis of Helen in Faust* from the year 1979.<sup>4</sup> Between the last two years of the Anti-Japanese War and three years after the Cultural Revolution the time changed and Feng Zhi’s studies on Goethe deepened. I wrote this essay very soon after Feng Zhi’s death after two meetings with him at the Institute of Literature of the Chinese Academy of Sciences and in his flat where I had the possibility to look at his books in his

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<sup>4</sup> See Feng Zhi 冯至: *Lun Gede 论歌德 On Goethe*, pp. 3 – 23 and 91 – 115.

library, to borrow some of them and copy them for my use. I was astonished how he could work especially during the years between his return from Germany in 1935 up to the end of the Cultural Revolution. Some of them were cheap German brochures that he could buy as a poor student abroad. Maybe I was not attentive enough, but I did not find any good scholarly books there from the last years of his life. In 1941 during his stay in Kunming he wrote the first essay and in it he was critical of the poetry in the service of evil. He, of course, did not condemn Mephistopheles because he was a devil with special features, being a part “of a power that would/ alone work evil, but engenders good.” In Heidelberg from his teacher H. Rickert he took over the idea of searching Love and Beauty and therefore decades later after the Cultural Revolution in 1978 when he began to admire Helen as Faust’s companion in *Faust Part Two*, he wrote the essay about Helen. Goethe probably would like to include Helen into the company of the Eternal Feminine women like those in the last verses of his tragedy, but he could not dare to do it because Helen belongs to another category of mortals, both according to classical and Christian canons.

The interview with the poet Gu Cheng 顾城 (1956–1992) entitled “*Foushide, Honglouloumeng, nüerxing*” 《浮士德》。《红楼梦》。女儿性 *Faust, A Dream of the Red Mansions* and Maidenhood in Berlin occurred one day after the conference on *Honglouloumeng* organised in Bonn by Professor Wolfgang Kubin on April 24, 1992. Gu Cheng who did not participate at the conference was curious about the contents which were a broad topic for conversation, and therefore I proposed to speak about Goethe’s *Faust* and *A Dream of the Red Mansions*. It was a wonderful theme for Gu Cheng who was an admirer of both, and during his last years when suffering from schizophrenia he regarded himself, at least in the dialogues with me, not as Gu Cheng but as Jia Baoyu. The proper theme was the Feminine in both works. According to me it should be Goethean Eternal Feminine (das Ewig-Weibliche), but according to Gu Cheng it was which could be probably understood as “Eternal Maidenly”. It was, of course, Gu Cheng’s misunderstanding of Goethe’s concept, but the proper explanation of his attitude to women and his preferences for young girls, his admiration for *Honglouloumeng*’s Jinling shier chai 金陵十二钗 Twelve Beauties of Nanking especially for one among them – beloved Jia Baoyu’s servant Qingwen 晴雯, who reminded him of his lover Ying’er 英儿. Gu Cheng read *Faust* on the basis of Guo Moruo’s translation. In front of me he recited by heart Guo’s translation of *Chorus Mysticus*, the end of the tragedy:

Yiqie wuchangzhe,  
zhi shi yi xuying;  
buke qijizhe,  
zai ci shi yi cheng;

buke mingzhuangzhe  
zai ci yi shi you;  
yongheng zhi nüxing,  
yindao women zou.

一切无常者  
只是一虚影;  
不可企及者,  
在此事已成;  
不克名状者,  
在此已事有;  
永恒之女性,  
引导我们走.

Just these eight verses, so problematic for Gu Cheng, but also differently translated by five other Chinese translations accessible to me: Zhang Wentian, 周学普 (1900 – 1983), 董问樵 (1909 – 1993), 钱春绮 (1921 – 2010) and 绿原 (1922 – 2009), were the object of my study “Gede’Shenmi de hechang’ zai Zhongguo de yi yu piping” 歌德《神秘的和唱》在中国的译与批评 Goethe’s *Chorus Mysticus* in Chinese Renditions and Commentaries published originally in English in 2001. The problem of Eternal Feminine was a question that interested me since the meeting with Gu Cheng and his wife Xie Ye in their flat in Berlin. I used the opportunity to participate at the 27th Congress of German Orientalists, Bonn, September 28 – October 2, 1998, where six years before *Hongloumeng* conference took place, and I tried to analyse the verses of *Chorus Mysticus* by the most well-known Chinese translators of the 20th century. For me these verses adequately reflected the greatest Love the humans of *feminine generis* were able to reach, according to Goethe, like Mary, mother of Jesus Christ, Mary Magdalene, Samaritan woman, Maria Egyptiaca and Gretchen, once Faust’s lover, all that are mentioned in the last act of *Faust. Part Two*. Gu Cheng would probably not agree with me, but he ended our dialogue about the Eternal Maidenly with the last verse from Dante’s *Divine Comedy* comparing it to the “motion of the planets driven by Love.” It is nothing else than Dante’s last confession after visiting Heaven: “L’Amor che muove il sole e l’altre stelle”, i.e. “Love that moves the Sun and other stars.” Shortly before our discussion Gu Cheng read the Chinese translation of the *Divine Comedy* which he borrowed in my presence from the library of Raoul D. Findeisen which I used during my stay in Berlin. In this essay I compared the mentioned translations to the famous rendering by Bayard Taylor (1825 – 1878) and some excellent opinions and commentaries by well-known German critics H. Jantz, H.

Schwerte and A. Schöne probably unknown to the Chinese translators. In the future the Chinese translators of great works of literature should pay more attention to the achievements of the best foreign scholars.

My last essay on Goethe “Gothic Chamber in Goethe’s *Faust* and a Tiny Room in Hakozaki: Some Comments on Guo Moruo’s Translation from October 10, 1919” was written for the 2nd Conference of the International Guo Moruo Academy, Jinan, Shandong Normal University, August 21 – 22, 2010 and its Chinese version 歌德《浮士德》中的哥特式房间和日本箱崎的一间陋室 was published in *世界汉学*, 第 8 卷, 2011, pp. 110 – 117.<sup>5</sup> I am very much indebted to Professor Yue Daiyun 乐黛云 who long ago in the early 1990s sent me a handwritten copy from Goethe’s *Faust*, Part One, called Night 夜, that has been rendered into Chinese before the 8th Anniversary of the Republic of China on October 10, 1919 and published on the same day in the column 学灯 of the newspaper 时事新报, p. 5. Guo Moruo said to its readers that he used the original of *Faust* published by the German Reclam Publishers, but he also disposed of as a reference the English translation by John Auster that had appeared in 1835, or later from the year 1875, but in both cases he did not point to the year of publication. This translation is different from the later edition of the first part of *Faust* by him that appeared on February 1, 1928. The reading and translating of *Faust* at that moment was connected with his personal and conjugal crisis and is characteristic for the strong self-expressionistic tendencies.

### On Nietzsche

The essay “Nietzsche in China (1918 – 1925)” is certainly my most influential essay in this collection. It was published in the little known journal *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens/Hamburg*, 110, 1971, pp. 5 – 47. It has been published before the works by the Sinologists Susanne Weigelin-Schwiedrzik, D. A. Kelly, Cheung Chiu-yee 张钊贻, Sun Lung Kee 孙隆基, Mabel Lee 陈顺妍, Raoul D. Findeisen, Roger T. Ames and Graham Parkes from abroad, and Chinese scholars Yue Daiyun, Chen Cunfu 陈村富, Wang Furen 王富仁, Jia Zhifang 贾植芳, Zhou Guoping 周国平, Cheng Fang 成芳, Liu Xiaofeng 刘小枫, Min Kangsheng 闵抗生, Wang Benchao 王本朝, Xie Zhixi 解志熙, Gao Xudong 高旭东, Yang Hengda 杨恒达 and others from

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<sup>5</sup> Its English version appeared in the *Proceeding of International Guo Moruo Academy, 2nd World Conference, August 21 – 22, 2010*. Jinan: Shandong Normal University 2012, pp. 231 – 242.

the PRC. Before me only Taiwanese scholar 陈鼓应 (1935) published as the first Chinese essay on Nietzsche's reception in China in 1962. My essay was the first introducing Nietzsche to Western readers analysing the works by Lu Xun, Guo Moruo, Mao Dun, Li Shicen 李石岑 (1892 – 1934), Bai Shan 白山 (pseudonym of Bai Cai 白采 (1894 – 1926), S.T.W. (likewise pseudonym) and Zhu Lüyun 朱侶云. Up to the year 2004 it was cited 31 times, most among them by well-known Sinologists such as D. W. Fokkema, Cheung Chiu-ye, Mabel Lee, Raoul D. Findeisen, W. Meissner, Heinrich Geiger, Cai Zhongqi 蔡宗齐 and Wolfgang Kubin. Especially Kubin's appreciation was very high.<sup>6</sup> This essay started the study of Nietzsche and China in the West. Up to this time it was never translated into Chinese and this is its first publication.

“Mao Dun and Nietzsche: from the Beginning to the End (1917 – 1979)” is more elaborated contribution to the International Symposium on Nietzsche and East Asia, September 26 – 29, 1998, Sils-Maria, Switzerland entitled “From Enthralment to Disappointment: Mao Dun and Nietzsche (1920 – 1921),” Chinese readers may read it under the title “You rumi zhi shiwang: Mao Dun yu Nicai, 1920 – 1921” 由入迷至失望：茅盾与尼采，1920 – 1921 From Enthralment to the Disappointment: Mao Dun and Nietzsche, 1920 – 1921 in the proceedings of the conference on the occasion of 20th anniversary of Mao Dun's death.<sup>7</sup> This enlarged version is based on the original English sources which Mao Dun used for his essays concerned with Nietzsche, rarely or not studied by Chinese scholars, especially Anthony M. Ludovici: *Nietzsche. His Life and Works*. London: Constable and Company Ltd. 1910, Harald Höffding: *Moderne Philosophen*. Leipzig, R. Reisland 1905, Frank Thilly: *A History of Philosophy*, New York: Henry Holt and Company 1914, M. A. Mügge: *Friedrich Nietzsche. His Life and Work*, London: T. Fischer Unwin 1914, Anton Hellman essay “Hauptmann and Nietzschean Philosophy,” *Poet Lore*, 3, 1913, pp. 341 – 347 and some other foreign authors.

The essay Nietzsche's Reception in China (1902 – 2000) was read at the International Conference on the occasion of the 100th anniversary of the death of Friedrich Nietzsche, August 19 – 27, 2000 in Naumburg, Germany, with about 200 participants present, with only one from Asia, nobody from China or Japan, and with me as only one Sinologist from the whole world. The organisers explained this situation as a shortage of places in the Congress Hall in the small town of Naumburg where Nietzsche lived for a long time, and not far from the village Röcken where he was born. Many who wanted to participate were not

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<sup>6</sup> See the journal *Minima sinica* (Bonn), 2003, No. 2, p. 2.

<sup>7</sup> Published in *Mao Dun yanjiu. Di qijie nianhui lunwenji* 茅盾研究：第七届年会论文集 *Mao Dun Studies: The Proceedings of the 7th Conference*. Peking: Xinhua chubanshe, 2003, pp. 307 – 315.

invited. I was probably lucky also that I was known more in Germany studying and working there for about three years and Nietzsche was one of my intensive subject studies. I am very much indebted to Dr. Barbara Kaulbach from the German Goethe Institute, who helped me in this respect. On the last day of the conference we had the opportunity to visit and pay *hommage* to the graves of Nietzsche and his sister Elisabeth at the wall of the parish church. During the discussion there were questions mostly concerning the contemporary situation of Nietzsche's studies on the Mainland. I pointed to the shortage of materials, the newest commented editions of Nietzsche's works and the best Western achievements of Nietzsche studies. In my lecture and later in the published essay I tried to point out the most important books, articles and translation of the 20th century concerned with the reception of Nietzsche's works, mostly among the men of letters, literary critics, aestheticians and philosophers. Here I began with Liang Qichao 梁启超 (1873 – 1929) and Wang Guowei 王国维 (1877 – 1927), and proceeded through the first Nietzsche *Fieber* analysing my essay "Nietzsche in China (1918 – 1925)," and its later development in the works of Yu Dafu 郁达夫 (1896 – 1945), Tong Hanzhang 童汉章 (1894 – 1926), Chen Duxiu 陈独秀 (1879 – 1942), Hu Shi 胡适 (1891 – 1962), Fu Sinian 傅斯年 (1896 – 1950), Zhu Guangqian 朱光潜 (1897 – 1986), Xu Fancheng 徐梵澄 (1909 – 2000) and again Li Shicen. The second Nietzsche *Fieber* started in the years of the Anti-Japanese War in 1937, reaching its apogee in 1940 – 1941, when Chinese followers or admirers of Nietzsche published their essays in the journal *Zhanguo ce* 战国策 *Stratagems of the Warring States*, among them Chen Quan 陈铨 (1905 – 1968), Lin Tongji 林同济 (1906 – 1981), Lei Haizong 雷海宗 (1902 – 1962), but to a lesser extent also Feng Zhi, Liang Zongdai 梁宗岱 (1903 – 1983) and He Lin. After 1949 it was best not to mention Nietzsche at all in the PRC. The Soviet scholars were the undoubted authorities for Chinese up to 1960 and the best path for those who once admired Nietzsche was to denounce him as Mao Dun had done in 1971, or to write self-criticism, as did Zhu Guangqian in 1956. In the PRC the third Nietzsche *Fieber*, the new wave of enthusiasm started in 1978. If the first one was characterised by the effort at the wholesale "transvaluation of all values", mostly in connection with ancient Chinese tradition, and the second by the renaissance or awakening of the Chinese nationalist spirit, the third one was connected with the conflict of existentialist values with the nationalist ideology represented by Guomindang in Taiwan, and far more obliquely against the interpretation of Marxists in China of those time. The most outstanding among the students of Nietzsche in the PRC during those years was Zhou Guoping 周国平. Many thinkers from the PRC could be mentioned, especially for their treatment of aesthetic questions, like Min Kangsheng and Yang Hengda.

Certainly Cheng Fang should be praised for his book *Nicai zai Zhongguo* 尼采在中国 *Nietzsche in China*, Nanjing: Nanjing chubanshe 1993 and also the invaluable anthology of the same title by Gao Yuanbao 郜元宝: *Nicai zai Zhongguo* 尼采在中国 *Nietzsche in China*, Shanghai: Sanlian shudian 2001. At least what literature is concerned, the most influential essay seems to be Yue Daiyun's "Nicai yu Zhongguo xiandai wenxue" 尼采与中国现代文学 Nietzsche and Modern Chinese Literature that appeared in 1980, nine years after my first essay,<sup>8</sup> and was reprinted quite a few times, but mine was inaccessible to the Chinese scholars until now. Cheng Fang mentioned it in his book, but he probably never had it in his hands. He certainly knew of it from one article by D. A. Kelly.<sup>9</sup> Mabel Lee in one of her essays wrote that it "brilliantly sums up research in the field, including his (Gálik's, M. G.) own continuing research on Nietzsche's influence on May Fourth writers".<sup>10</sup>

Another essay in this collection entitled as "Melancholie und Melancholiker" was delivered at the International conference on *Honglouloumeng* organised by Professor Wolfgang Kubin as mentioned above. The essay was written in the flat of Kubin and Findeisen, Berlin, Wartenburg Street 7, mostly on the basis of the books and materials owned by Findeisen, where I had an opportunity to live and study. It was connected with my interest for the different apprehending of melancholy as a psychological phenomenon in the West and East (concretely China) since the times of antiquity. I read and studied *Honglouloumeng* before the conference and my findings among the Findeisen's books concerned with Lou Andreas-Salome, Nietzsche and Paul Ree, brought the materials for a typological study. The original title of the essay was in German "Über die Melancholie im *Traum der Roten Kammer* und in einem anderen Traum (Friedrich Nietzsche, Lou Andreas-Salome und Paul Ree)" (On Melancholy in the *Dream of Red Chamber* and in Other Dream: Friedrich Nietzsche, Lou Andreas-Salome and Paul Ree). In the published version Kubin changed the title for "Melancholie und Melancholiker" (Melancholy and Melancholics). I prefer my original title. Probably nobody before me made the comparison between Jia Baoyu, Lin Daiyu, Xue Baochai, and Nietzsche, Lou Andreas-Salome (1861 – 1937) and Paul Ree (1849 – 1901), but I think that it has its *raison d'être*: the physiognomy of melancholy is similar in different cultures of the world although it has some special characteristic features in these ages and under different circumstances. According to my observations Nietzsche is an

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<sup>8</sup> Beijing daxue xuebao 北京大学学报 Journal of Peking University, 1980, No. 3.

<sup>9</sup> See CHENG Fang. op. cit., p. 3.

<sup>10</sup> LEE, M. On Nietzsche and Modern Chinese Literature. From Lu Xun to Gao Xingjian. Literature and Aesthetics. In *The Journal of the Sydney Society of Literature and Aesthetics*, 2002, Vol. 12, p. 42.

originally Christian German double of Lin Daiyu, Lou Andreas-Salome is a Russo-German double of Jia Baoyu and Paul Ree is a Judeo-German double of Xue Baochai, although I did not devote to Paul Ree so much attention as to Nietzsche and Lou Andreas-Salome. Typological (or parallel studies) are a very important part and parcel of Comparative Literature. Readers are encouraged to read the whole essay in order to understand, to agree or disagree with my musings.

My last essay on Nietzsche is a paper read at the International Conference; Nietzsche and Contemporary Literature in Chinese *Huawen wenxue* (华文文学), Singapore, November 22 – 23, 2012, organised by Cheung Chiu-ye, well-known expert mainly on Nietzsche and Lu Xun, on the occasion of the 110th anniversary of the first Chinese essay published by Liang Qichao where Nietzsche was mentioned. The title of my contribution “Wo de ‘Nikai zai Zhongguo’ sishi nian (1971 – 2011)” 我的《尼采在中国》四十年 (1971 – 2011) Forty Years of My “Nietzsche in China” indicates that it is my reflection on the studies of Nietzsche in China after my first study was published in 1971. It is also my personal, literary and philosophical confession, comprising my works and the accomplishments of others mostly concerned with Nietzsche, his reception and efficiency in China. It is written with sympathy and understanding. I do not always believe Nietzsche. In *Ecce Homo* (1888, published in 1908) he wrote: “I am not a human being, I am dynamite”, and in this book he also claimed for the “revaluation of all values” for which he was most famous for in China after the May Fourth Movement and also after the Cultural Revolution. Dynamite is a blasting agent destroying and demolishing all around. The revaluation of all values is impossible, although a partial revaluation is plausible and often needed. I do not believe in “death of God” and I do not agree with Nietzsche’s repudiation of Christ. Of course, I appreciate his share in the development of modern philosophy, Existentialism, deep psychology, art and many literatures of the world.

### **On Rilke and other topic**

Maybe the best would be to begin with “Über die kritische Auseinandersetzung Chinas mit dem deutschen Expressionismus” published in 1968, as the first in this collection. It was written during my first stay at the University of Munich and published in the same not very well-known journal as my “Nietzsche in China” (1918 – 1925). It was less read among Western scholars as the one just mentioned and probably no one Chinese was aware of it up to these days. Certainly it is not quoted in the best Chinese treatment I know of: in the book entitled *Biaoxianzhuyi yu 20 shiji Zhongguo wenxue* 表现主义与 20 世纪中国

文学 *Expressionism and Chinese Literature of 20th Century* by Xu Xingyan 徐行言 and Cheng Jincheng 程金城, Hefei: Anhui jiaoyu chubanshe, 2000. It probably has the scholarly value since the great part of this study supplied the material for Douwe W. Fokkema's essay: "Expressionism in the East and West: Some Methodological Problems", read at the 2nd International Comparative Literature Conference, Tamkang College, Taipei, August 11 – 15, 1975.<sup>11</sup> He quoted it two times more in his following writings. Ulrich Weisstein (1925) also regretted that he unfortunately was unable to offer it to the readers of the collection *Expressionism as an International Literary Phenomenon*. Budapest – Paris 1973, p. 9, the first in the series A Comparative History of Literatures in European Languages sponsored by the International Comparative Literature Association (AILC-ICLA). All Chinese materials I brought with me from China in 1960. In the study there are short analyses of the essays often neglected by the Chinese scholars like You Xiong 幼雄 (pseudonym), Cheng Fangwu 成仿吾 (1897 – 1984), Zhang Kebiao 张克标, Yu Qifan 俞奇凡, Song Chunfang 宋春舫 (1892 – 1938), Liu Dajie's 刘大杰 (1904 – 1977) important collection *Hanya ji* 寒鸦集 *Cold Duck Collection*, one book by Mao Dun *Xiyang wenxue tonglun* 西洋文学通论 *Universal History of Western Literature* written under pseudonym Fang Bi 方璧, some essays by him, Lu Xun and Yun Daiying 恽代英 (1895 – 1931). From the German side here are analysed the works by Franz Landsberger, Hermann Bahr, Kasimir Edschmied, Kurt H. Reinhardt, W. Paulsen, Ernst Toller, Manfred Schneider, G. Kaiser and mentioned many expressionistic works by German writers and artists like George Grosz and Käthe Kollwitz very much highlighted by Lu Xun. Mainly to these German early theoreticians and practitioners of Expressionism should be devoted more attention by Chinese writers on the subject. The translation of this essay into Chinese could be useful for those writing about Expressionism both in Germany and in China.

The essay "Julius Zeyer's Version of Ling Mengchu's Lady Xue Tao: A Chinese Story in a Czech Attire" analyses one *chinoiserie* by the well-known Czech writer Julius Zeyer (1841 – 1901) entitled *Zrada v domě Han* (*Treachery in the House of Han*) taking the material from the story of 王昭君, a concubine of the Emperor 元帝 (48 – 33 B.C.). Zeyer was the first Czech writer who after 1881 introduced Chinese literature to Czech readers,<sup>12</sup> and in the case of Wang Zhaojun probably also to the world of literature in general. It was written under the impact of the idea of the "blue flower" (blaue Blume) taking over from the

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<sup>11</sup> FOKKEMA, D. W. Expressionism in the East and West: Some Methodological Problems. In *Tamkang Review*, Vol. VI, No. 2 and Vol. VII, No. 1, (Oct. 1975 – Apr. 1976), pp. 143 – 157.

<sup>12</sup> *Archiv orientální*, 2004, Vol. 72, No. 3, pp. 298 – 313.

literary and critical mind of the German Romantic writer and poet Novalis (F. L. von Hardenberg, 1772 – 1801), and using the materials from the Náprstek Library in Prague, especially the English edition of William Frederick Mayers' *The Chinese Reader's Manual. A Handbook of Biographical, Historical, Mythological, and General Literary Reference*, Shanghai: Presbyterian Mission Press, 1874.

The essay "Two Modern Chinese Philosophers on Spinoza (Some Remarks on Sino-German Spinoza's "Festschrift")" was written on the basis of material deposited at the German Central Archives, Potsdam, concretely a Sino-German *Festschrift* published in Tianjin at the end of 1932 just before Hitler seized political power in Germany. It appeared in the year of the 300th anniversary of Baruch (Benedict) Spinoza's birthday. In return for all what China gave to Europe from Leibniz to Hegel, Europe gave and went on giving to China Plato, Aristotle, Kant, Nietzsche, Goethe, Tolstoy and others. Spinoza, too, received a certain amount of attention in China, though incomparably less than other outstanding European philosophers. For instance, Guo Moruo who knew about Spinoza from reading Goethe's writings, wrote about him in his works. The *Festschrift*, 20 pp. long, was edited by the staff of the German Seminary of Peking University. Guo Moruo was not asked to contribute, but some others participated like He Lin. Hu Shi, follower of American Pragmatism, freedom, democracy, Zhang Junmai, admirer of German Social Democracy, although he did not mention it in case his illegal 国家社会党 (State Socialist Party) should become an object of attention of the Guomintang's secret police. Both essays were contributions of Chinese philosophers in their fight for democracy as Spinoza propagated it in his own time of absolutist governments. Hu Shi's article was only an impulse, Zhang Junmai's was related to the fight for bourgeois democracy directly, although not consistently, in order to avoid direct confrontation with Chiang Kaishek and not to have to sympathise with the Chinese Communists and their views concerning freedom and democracy. Both are analysing Spinoza's ideas concerning Pantheism, determinism and other aspects of his philosophy.

The last essay in this collection "Preliminary Remarks on the Reception of Rilke's Works in Chinese Literature and Criticism" published in Chinese version in 2008 on the occasion of my 75th birthday in the journal *Zhonguo bijiao wenxue* 中国比较文学 *Comparative Literature in China* has a longer prehistory. I was interested in Rilke being under the impact of Feng Zhi's studies and in 1987 in Xi'an where the 2nd Conference of the Chinese Comparative Literature Association was held, in front of all the participants I recited an *ex promptu* translation a part of Rilke's *Sonnets to Orpheus*, First Part, No. 22:

Oh how we bustle  
when even Time' passing  
is only a trifle  
In what's everlasting.

All that's hurrying  
soon will be gone;  
something abiding  
comes from within.<sup>13</sup>

One of the participants probably did not fully comprehend that I was reciting Rilke, in his report he wrote that I quoted Confucius' famous dictum: *yu su ze bu da* 欲速则不达 (论语, 13,17) which in English may be translated as: "Desire to have things done quickly prevents their being done thoroughly." At that moment I had the impression that in China Rilke was not known enough and many of his works remained not translated up to that time. The original English version was written for the *Festschrift* for Adrian Hsia published in 2004<sup>14</sup> when many works were already rendered from Rilke and essays written about him. One of the motives for quotation from Rilke sonnet was that the Chinese comparatists of the 1980s wrote much, but not always of high quality. The essay presents the history of translation of Rilke's poetry and other works from the first attempts by Feng Zhi in 1926 and essays by Alfred Perlès up to the beginning of the 21st century. From other Chinese scholars and translators of Rilke are mentioned or shortly analysed: Liang Zongdai, Bian Zhilin 卞之琳 (1910 – 2000), Zheng Min 郑敏 (1920 – ), Chen Jinrong 陈静容 (1917 – 1989), 绿原, Xie Zhixi 解志熙, well-known Taiwanese poet and translator Li Kuixian 李魁贤, and from Western scholars Lloyd Haft and Hans E. Holthusen are worthy of attention for Chinese readers.

At the end of this commemorative essay I thank all who had helped me with collecting the materials needed for writing this book from 1958 – 1960 during my stay at Peking University, to Alexander von Humboldt and Volkswagen Foundations and all other institutions abroad in later years, to my friends from

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<sup>13</sup> RILKE, R. M. *Sonnets to Orpheus*. Hannover, 1987, p. 45. Original German version is on p. 44. More exact translation was made by Lü Yuan. See Yang Zhiyi's translation in this collection. My own rendition of that time I do not remember anymore.

<sup>14</sup> GÁLIK, M. Preliminary Remarks on the Reception of Rilke's Works in Chinese Literature and Criticism. In SCHMITZ-EMANS, M. (Ed.) *Transkulturelle Rezeption und Rekonstruktion (Transcultural Reception and /et Constructions transculturelles/*, pp. 146 – 152.

different countries and from the Chinese world including PRC, Taiwan, Hong Kong and Singapore, to all translators, most of all to Yang Zhiyi, Lin Zhenhua, Li Meirui 李梅锐, Yuan Zheng 袁铮, Zhang Xingwen 张兴文, Liu Wenyu 刘纹羽, Feng Yingying 冯莹莹 and Professor Liu Yan 刘燕. Without Liu Yan's initiative and help, her editorial effort, this book would probably never have appeared. Dr. Tang Jun 唐均 helped us in revising the translations of two essays written in German.

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