

PRELIMINARY REMARKS ON THE PRAGUE SCHOOL OF SINOLOGY II

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The aim of this study is to analyse the lives and works of 22 Czech and Slovak Sinologists around Professor Jaroslav Průšek, the members of the Prague School of Sinology from the 1950s to the occupation of Czechoslovakia by the armies of the Soviet Union and Warsaw Pact in 1968, and partly also later. The Prague School of Sinology became admired by many in the West owing to its achievements in the realms mainly of modern and traditional Chinese literature, linguistics and partly of history and philosophy, but up to now these were not satisfactorily analysed in the scholarly literature. It shows the “reality and myth” around this extraordinary phenomenon in the history of European Sinology.

Key words: Prague School of Sinology, Jaroslav Průšek, history and philosophy, linguistics, literature, translation

Milena Doleželová-Velingerová 米蓮娜 (*1932) studied Sinology in the years 1950 – 1955 at the Charles University. During her University studies she was interested in the literary works by Guo Moruo. In 1958 – 1960 she had the possibility to study with Wu Xiaoling 吴晓铃 (1914 – 1995) at the Institute of Chinese Literature of the Academy of Social Sciences in Peking. Before and after up to 1967 she worked in the Lu Xun Library of the Oriental Institute of the Czechoslovak Academy of Sciences. In 1967 together with her husband Lubomír Doležel (*1922) she left for the USA and at the end of 1968 to Canada where she remained to teach Chinese literature at the University of Toronto at first as associate professor (1969 – 1975) and later as professor up to 1996. In September of that year as Professor Emerita she returned to Prague. Here, together with Král, she organized some international conferences on Chinese literature financially supported by the Chiang Ching-kuo Foundation, but as far as I know the proceedings have been published from only one of them: *The Appropriation of Cultural Capital. China's May Fourth Project*, Cambridge

(Mass.) and London: Harvard University Press 2001, ed. by her, Král and Graham Sanders.

The bibliography of her works published up to 1997 (or to be published later) is not extensive: a total of 70 items. There is no one book written by her alone. She preferred to publish books, and even articles, in collaboration with one or more other authors. *Ballad of the Hidden Dragon (Liu Chih-yüan chu-kung-tiao 刘智远诸宫调)*, translation and introduction with James Crump, London: Oxford University Press 1971, 121 p. There is only one study where Doležel is mentioned as a co-author: “An Early Chinese Confessional Prose: Shen Fu’s Six Chapters of a Floating Life.” *T’oung Pao*, LVIII, 1972, pp. 137 – 160. Doležel’s impact can also be observed in her introduction and her study in *The Chinese Novel at the Turn of the Century*, edited by her, written in collaboration with her students and collaborators, and published by the University of Toronto Press in 1980. I personally see it very clearly in her study: “Lu Xun’s ‘Medicine’” from the year 1977, published in the well-known volume *Modern Chinese Literature in the May Fourth Era* (ed. by Merle Goldman, Cambridge (Mass.): Harvard University Press 1977, pp. 221 – 231). It is a perfect example of application of the methodology of Prague Structuralism to modern Chinese literature, and according to my opinion, her best work. In the last years she wrote her studies in collaboration with Henri M. Day. She was also the editor of *A Selective Guide to Chinese Literature 1900 – 1949*. Vol. 1, The Novel, with Göran Malmqvist (*1924) as Editor-in-Chief, and published in Leiden by E. J. Brill in 1988. A book-length study of Lu Xun’s short stories from a structural point of view that was allegedly being completed by Doleželová-Velingerová around the year 1985 has not been written to this day.¹

Zbigniew Słupski 史罗夫 (*1934), a Polish Sinologist, who studied and worked for many years in Czechoslovakia, was one of the most devoted followers of Průšek, together with Doleželová-Velingerová. Słupski had this position for all his life as a scholar, and Doleželová-Velingerová at least up to her marriage with Lubomír Doležel. Słupski studied at Charles University in the years 1952 – 1957. He was interested mostly in the works of Lao She 老舍 (1899 – 1966). In the years 1959 – 1960 during his stay in the Literary Institute of the Chinese Academy of Social Sciences, he had the opportunity to meet and discuss his work with Lao She, and after returning to Prague he wrote and published the first book about his life, short stories and novels before 1959 entitled *The Evolution of a Modern Chinese Writer. An Analysis of Lao She’s Fiction with Biographical and Bibliographical Appendices*.² It was positively

¹ Lee, Leo Ou-fan: *Voices from the Iron House. A Study of Lu Xun*, p. 209.

² Prague: Academia, 1966. 169 p.

received by the researchers (Paul Bady and Wong Yoon Wah 王润华) and others. His second scholarly book was: *Ju-lin wai-shih. Próba analizi literackiej (Ju-lin wai-shih. An Attempt in Literary Analysis)*.³ Most of his earlier attention was connected with Lao She. Together with Jarmila Häringová he translated a selection of Lao She's short stories under the title *Konec slavného kopinika 断魂枪 The End of a Famous Lancer*.⁴ Słupski's participation in the well-known Průšek – C. T. Hsia literary and critical duel in 1961 – 1963 on the side of his teacher, and its publication under the title: “Some Remarks on the First History of Modern Chinese Fiction”, *Archiv orientální*, Vol. 32, 1964, pp. 77 – 95, enriched Słupski's and his Prague colleagues' knowledge about two great Chinese writers: Shi Tuo 师陀 (1910 – 1988) and Qian Zhongshu 钱钟书 (1910 – 1998). On the first he later wrote probably his best literary essay: “The World of Shih T'o”, *Asian and African Studies*, Vol. 9, 1973, pp. 11 – 28. On the second, who was working on the same floor during his stay in the Literary Institute of the Chinese Academy of Social Sciences although they never spoke together, he wrote a review: “On Qian Zhongshu's Fiction and its Critics: Some Remarks on Qian Zhongshu by Theodore Hutters”, *Modern Chinese Literature* (San Francisco), Vol. 1, No. 2, Spring 1985, pp. 261 – 267. Słupski's mentor in Peking was Tang Tao 唐弢 (1913 – 1992), whose knowledge of modern Chinese literature Słupski very much appreciated. During his stay in Prague he helped Průšek to edit the first volume of the *Dictionary of Oriental Literatures*. Vol. I – III, London, 1974.

For political reasons Słupski in 1973 was forced to leave Prague for Warsaw where he became an Associate Professor at the Oriental Institute of Warsaw University in 1979, and in 1992 Professor of Chinese literature. In the last years he has been preoccupied with the study of early Chinese historiography. Among them probably “The Literary Structure of the Chunqiu and Zuozhuan”, *Archiv orientální*, Vol. 69, No. 1, 2001, pp. 51 – 60 is most interesting for the readers.

Apart from co-operating with Słupski **Jarmila Häringová** (*1933) participated in Průšek's volume *Studies in Modern Chinese Literature* with an essay on Tian Han 田汉 (1898 – 1968), her first literary love. It may be said that this was also her last real scholarly essay, apart from the more popular texts she published as introductions or epilogues to her translations, as in: Bingxin 冰心 (1900 – 1999), *Hvězdy a jarní vody 繁星, 春水 A Maze of Stars and Spring Water*, a selection,⁵ Xie Bingying 谢冰莹 (1906 – 2000), *Nepoddajná*

³ Warszawa, 1979. 205 p.

⁴ Prague: SNKLHU, 1962. 218 p.

⁵ Prague: Mladá fronta 1967. 68 p.

女兵自传 *A Woman Soldier's Own Story. The Autobiography of Xie Bingying*,⁶ Wen Yiduo 闻一多 (1899 – 1946), *Mrtvá voda 死水 Dead Water*,⁷ *Opadálé květy. Formalisté a symbolisté v moderní čínské poezii (Fallen Leaves. The Formalists and Symbolists in Modern Chinese Poetry)*.⁸ The translation of Lao She's 猫城记 *Notes on Cat City* remained unpublished. In the book *Rozmarné a tajuplné příběhy ze staré Číny (Humorous and Mysterious Stories from Old China)*,⁹ a selection from the collections of *huaben* by Fang Menglong and Ling Mengchu 凌蒙初 (1580 – 1644), Haringová followed in the footsteps of Průšek and Heřmanová-Novotná. She also published her own poetry of a high standard, especially in *Popěvky tulačky samotárky (The Songs of the Lonely Wanderer)*.¹⁰

Marta Ryšavá 李沙娃 (*1933) started to translate Chinese works of literature as a student and the first wife of Oldřich Král. Later as an employee of the Oriental Institute of the Czechoslovak Academy of Sciences she did some editorial work, otherwise she was engaged only in translation and writing some essays introducing her book renderings. She worked there from 1958 up to 1992 with one interruption in the years 1960 – 1961 during her stay in Peking when her mentor was Wu Xiaoling and she often met A Ying 阿英 alias 钱杏邨 (1900 – 1977) discussing with him some problems concerned with the development of traditional Chinese fiction and thus helping Jaroslav Průšek to solve some questions. She translated Pu Songling's 蒲松龄 (1640 – 1715) *liqu 俚曲* rustic plays and other *qu* arias, later published under the title *Vyznání (Declarations)*.¹¹ This was the first translation of Pu Songling's poetry into a foreign language. At that time Ryšavá had the opportunity to meet Sun Kaidi 孙楷第 (1898 – 1986), Wang Jisi 王季思 (1906 – 1996) Wu Zuxiang and Ba Jin. Her first book translation of the traditional Chinese poetry was Tao Yuanming's 陶渊明 (365 – 427) *Návraty 归去来 The Return*.¹² An extensive selection of 235 pieces from Li Bai's 李白 (701 – 762) poetry *Měsíc nad průsmykem 关山月 Moon over the Pass* was published in 1977.¹³ Another similarly extensive selection of poems by Wang Wei 王维 (699 – 759), Bai Juyi 白居易 (772 – 846)

⁶ Prague: Odeon, 1971. 493 p.

⁷ Prague: Mladá fronta, 1990. 91 p.

⁸ Prague: DharmaGaia, 1994. 98 p.

⁹ Prague: Odeon, 1989. 344 p.

¹⁰ Prague: Samoizdat, 1991. 76 p.

¹¹ Prague: Odeon, 1974. 196 p.

¹² Prague: Odeon, 1966. 210 p.

¹³ Prague: Odeon, 1977. 495 p.

and Meng Haoran 孟浩然 (689 – 740) appeared under the title: *Trojzvuk (Triad)* in 1987.¹⁴ Her translation of Han Shan 寒山 (around 8th cent.) appeared under the title: *Nad nefritovou tůní jasný svit (Clear Shine Over the Jade Shadow)*.¹⁵ Verse adaptations of the books above were done in collaboration with Josef Hiršal (1920 – 2003).

Zlata Černá 乌金 (*1932) studied at the Charles university in the years 1951 – 1956. She had the difficulties after graduating with getting a job and with travelling and studying in China. Coming with me to Peking in 1958, she had to return to Czechoslovakia after a few weeks there because her father was a member of some small party before the Second World War. In the years 1960 – 1964 she worked in the Oriental Collection of the National Gallery and in the years 1964 – 1972 in the Oriental Institute. Due to her political convictions she had to leave the Oriental Institute. For some time she lived as an unemployed person studying Japanese and Sino-Japanese cultural interflow. In 1975 she started more systematically to study Chinese art in general, including folk arts and handicrafts. In 1977 she became the Curator of the Chinese, Vietnamese and Lamaistic collection of the Náprstek Museum in Prague. In the 1990's she read lectures on Chinese art in the Far Eastern Institute at Charles University. Since 2004 Zlata Černá has been the Chairman of Czech-Chinese Society.

Zlata Černá started with the study of modern Chinese literature. Probably following Průšek's demand she wrote her MA thesis on Qu Qiubai's 瞿秋白 (1899 – 1935) ideas concerning language and script reform in modern China. Later she shifted to the problems concerned with the rise and development of modern Chinese literature starting with Late Qing to post – May Fourth literature. Where Chinese literature concerned, she continued in the steps of Král from the years 1963 – 1965. The outcome of this endeavour was published by her and her Prague colleagues, in a volume of studies entitled *Setkání a proměny. Vznik moderní literatury v Asii (Encounters and Changes. The Rise of Modern Asian Literatures)*, Prague 1976 (later published in Polish, Warsaw 1984). This book was the best among the works concerned with modern Asian literatures written from the comparative point of view by Czech scholars. Černá's other literary and critical works comprise short articles in encyclopaedias, *China Handbuch*, Düsseldorf 1974 and *Dictionary of Oriental Literatures*, Vol. I. These are all concerned with traditional Chinese literature.

Her works in the field of different arts and handicrafts are more characteristic of Černá's activity. For instance, *Asijské kultury ve sbírkách Náprstkovy muzea*

¹⁴ Prague: Melantrich, 1987. 485 p.

¹⁵ Prague: Odeon, 1987. 250 p.

(*Asian Culture in the Náprstek Museum*), Prague 1981, and many monthly catalogues of the Náprstek Museum expositions. She also wrote some articles for Czech readers: “K některým otázkám současného čínského malířství” (On Some Problems of Chinese Contemporary Painting), in *O čínském výtvarném umění a vzdělanosti (On Chinese Arts and Culture)*, Prague 1994, pp. 74 – 84 and “Čínská čajová keramika ve sbírce Náprstkova muzea” (Chinese Tea Ceramics in the Náprstek Museum Collection), in *O kultuře čaje v Číně. Čajová zastavení (On the Tea Culture in China. Tea Meetings)*, Prague 1995, pp. 21 – 30.

From her book translations it is necessary to mention *Jara a podzimy staré Číny (Spring and Autumns of Old China)*,¹⁶ probably her most impressive and read work done in collaboration with the poet Jan Vladislav (*1923). *Prodaný sen (The Sold Dream)*, a collection of Japanese tales in collaboration with Miroslav Novák (Prague 1970), was published later in English, German and Russian versions.

Marcela Stolzová-Boušková (1936 – 2005), the youngest among Průšek’s students, started to learn Chinese in a class together with me. Her first scholarly study: “The Stories of Ping Hsin”, published in Průšek’s (ed.): *Studies in Modern Chinese Literature*, pp. 113 – 129, was one of the first studies devoted to Bing Xin in Western Sinological literature. Her other study: “The Foundations of Modern Poetics (Theory and Criticism of the New Poetry 1917 – 1925)”, *Archiv orientální*, Vol. 36, 1968, pp. 585 – 608, could not have its continuations due to the political situation. It is a pity, since it should be regarded as one of the best contributions written within the Prague School of Sinology in the realm of literary theory and criticism.

Later she helped to compile the *List of Books Concerning Modern Chinese Literature Held in the Lu Xun Library of the Oriental Institute, Czechoslovak Academy of Sciences, Prague*,¹⁷ a very good guide for those who are interested in the rich collection of modern Chinese literature from the Literary Revolution around 1919 up to the beginning of the 1960s. She participated, like all Sinologists at the Oriental Institute in the translation of the materials from the newspapers of *Renmin ribao* and *Guangming ribao* concerned with the policy of the Chinese Communist Party and on short biographies of Communist leaders.

¹⁶ Prague: Mladá fronta, 1961. 212 p.

¹⁷ Prague: Oriental Institute, 1991. 269 p.

In her free time she participated in editing and preparing the *Slovník světových literárných děl* (*A Dictionary of the Works of World Literature*), 2 vols., Prague 1988 – 1989, where she was responsible for Chinese literature.

Two Slovak Sinologists will be treated separately from others who can be included in the Prague School of Sinology. Although they were students of Průšek and his close collaborators, they were not working in everyday proximity to him. They often could not be present at his Wednesday readings or at the meetings to hear instructions. They lived in another land within the same state and were under the impact of another scholarly and partly also political milieu. Their fates were better than their Prague teachers or schoolfellows. The Oriental Department of the Slovak Academy of Sciences, Bratislava, where they worked, was ten times smaller than the Oriental Institute in Prague, and at least ten times, or even more Sinologists worked in Prague than in Bratislava. Those in power in Slovakia did not pay so much attention to China and they did not follow the studies by Slovak Sinologists, published in English at home and abroad. In Slovakia there was not the 20th Young Sinologists Conference scheduled for August 21 1968 that could not be held because of the military invasion. The protest of the Prague Sinologists was one of the last acts they could use publicly in the cause of academic freedom. They paid heavily for it.

Anna Doležalová-Vlčková (1935 – 1992) studied Sinology and History of the Far East at Charles University in the years 1953 – 1958. Her first literary love was Yu Dafu 郁达夫 (1896 – 1945). After finishing her studies she worked at the University Library in Bratislava. Due to her initiative the Department of Oriental Studies was founded in Bratislava in March 1960. During her work in the University Library she translated a selection of Yu Dafu's short stories *Večer opilý jarným větrom* (*Intoxicating Spring Night*), Bratislava, 1960. This was the first translation from Chinese published in the Slovak language. Doležalová-Vlčková's PhD thesis from the year 1968: *Yü Tafu: Specific Traits of His Literary Creation*,¹⁸ and its shortened Chinese version appeared in Urumchi.¹⁹ Her translation of Yang Mo's 杨沫 (1914 – 1996) *The Song of Youth* 青春之歌 could not be published for ideological reasons. In the 1970s and 1980s she edited three volumes of modern and contemporary Asian short stories, including the Chinese by Ye Shengtao 叶圣陶 (1894 – 1988), Xu Dishan 许地山 (1893 – 1941), Zhang Tianyi (1906 – 1985), Ma Feng 马烽

¹⁸ Bratislava – London: Publishing House of the Slovak Academy of Sciences and C. Hurst, 1971, 237 p.

¹⁹ Translated by 黄川 and others and published in 新疆美术摄影出版社 1995, 175 p.

(1924 – 2004), Ai Wu 艾芜 (1904 – 1992), Lu Wenfu 陆文夫 (*1928), Wang Meng 王蒙 (*1934), Li Tuo 李陀 (*1939) and Wang Anyi 王安忆 (*1954).²⁰

After writing her PhD thesis Doležalová-Vlčková was interested in the short stories from the publications of the Creation Society *Chuangzao she* 创造社: *Chuangzao jikan* 创造季刊 *Creation Quarterly* and *Chuangzao ri* 创造日 *Creation Daily* and published her analyses in *Asian and African Studies* (1970, 1973 and 1974). After her stay at the Istituto Universitario Orientale, Naples, she wrote a long study: “Movimento 4 maggi. I protagonisti della rivoluzione” (The May Fourth Movement. The Protagonists of the Revolution), *Asia*, 4 (Milano), 1975, pp. 85 – 112. Her later interest was periodization of modern Chinese literature for the lecture notes, which were never written, but two essays have appeared: *Periodization of Modern Chinese Literature* and *Suggestions Regarding Periodization in the People’s Republic of China* in *Asian and African Studies* (1978, 1980).

In the second half of the 1970s and first half of the 1980s Doležalová-Vlčková shifted more to the study of political science questions concerned with the PRC, some of her articles appeared in the publications for “internal use only”, but two of them on nationalism in literature are known: “A New Image of Wang Zhaojun in Contemporary Chinese Drama”, in Kramers, R. P. (ed.) *Continuity and Change*,²¹ and “Nationalism and Literature of National Minorities of the People’s Republic of China”, in Gálik, M. (ed.): *Proceedings of the Fourth International Conference on the Theoretical Problems of Asian and African Literatures*,²² are accessible to interested readers. She spent the years 1984 – 1986 in Peking working at the Embassy of the Czechoslovak Socialist Republic. During her stay in China she had the opportunity to meet many contemporary writers and to observe socio-political life. She participated in the well-known Jinshan 金山 International Conference in November 1986 and she read there her paper on the so called “Rightists’ in contemporary Chinese short stories.” One of her studies from the 1980s received the attention and appreciation of Western Sinologists: “Two Waves of Criticism of the Film Script Bitter Love and of the Writer Bai Hua in 1981”, *Asian and African Studies*, Vol. 19, 1983, pp. 27 – 54 (Marie-Claire Bergere, Helmut Martin). Her article: *Súčasná čínska literatúra (Contemporary Chinese Literature)*, *Revue*

²⁰ *Cestou slnka (Sunny Way)*. Bratislava: Slovenský spisovateľ, 1976. The same publishing house also produced *Sunny Fan* in 1979 and *Sunny Clock* in 1984.

²¹ Zurich 1982, pp. 265 – 272.

²² Bratislava: Literary Institute of the Slovak Academy of Sciences 1983, pp. 83 – 90.

svetovej literatúry (Revue of World Literature), No. 6, 1986, pp. 74 – 86 was very instructive for Slovak readers.

In the last years of her life Doležalová-Vlčková pondered over the observations of Chinese literary life after the Cultural Revolution. The Literature of the Scars 伤痕文学 and Searching for Roots 寻根 were the subjects of her last scholarly study: “New Qualities in Contemporary Chinese Stories (1979 – early 1980s)”, *Asian and African Studies*, 13, 1988, pp. 45 – 67. The stress here is put mostly on the new works by the “bourgeois writers” silenced in the 1950’s who returned to literature. She also read lectures on modern Chinese literature to the students of Sinology at the Comenius University in Bratislava.

Doležalová-Vlčková’s last book was a beautiful guide to seven Chinese cities with her texts and photos by Zdeněk Thoma entitled: *Čína (China)*, Bratislava 1991. She died after a long and serious illness on October 23, 1992.

Marián Gálik 高利克 (*1933) studied together with Doležalová-Vlčková, Marta Ryšavá and Marcela Boušková-Stolcová in the same class at Charles University. After finishing his studies in 1958 he was sent for two years to Peking to attend lectures and search for materials. Wang Yao, Wang Li and Yan Jiayan 严家炎 (*1933) were his teachers at Peking University. His mentor was Wu Zuxiang. The first reader of his works written in Peking was Mao Dun (1896 – 1981), who corrected them and they discussed some problems of common interest. During this stay in China he met other then or later well-known scholars: Ge Baoquan 戈宝权 (1913 – 2000), Ba Ren 巴人 also called Wang Renshu 王任叔 (1901 – 1972), Wang Yongsheng 王永生, Chen Zeguang 陈则光 (1917 – 1992), Liu Shousong 刘授松 (1912 – 1969), Ye Ziming 叶子铭 (1935 – 2005), and writers: Lao She, Ye Yiqun 叶以群 (1911 – 1966) and Wang Xiyan 王西彦 (1914 – 1999). He returned from China in June 1960 and started to work in the Department of Oriental Studies of the Slovak Academy of Sciences. After translating some works from modern Chinese literature: Mao Dun’s *Obchod rodiny Linovej a iné poviedky (The Shop of the Lin Family and Other Stories)*, Bratislava 1961 and Lao She’s *Luotuo Xiangzi 骆驼祥子 The Rickshaw Boy*, Bratislava 1962, following the advice of Průšek, he started to write his PhD thesis concerning Mao Dun’s literary and critical ideas that was later published in English: *Mao Tun and Modern Chinese Literary Criticism*, Wiesbaden, Franz Steiner Verlag, 1969. In 1967 – 1968 as a fellow of the Alexander von Humboldt Foundation he studied in Munich with Herbert Franke the problems of German and Chinese intellectual history (Geistesgeschichte),

and in 1969 – 1970 as a fellow of the Volkswagen Foundation he compiled the *Preliminary Research – Guide: German Impact on Modern Chinese Intellectual History*, published in Munich in 1971 with a preface by Wolfgang Bauer. “The German Impact on Modern Chinese Intellectual History” was also the title of the project initiated by Gálik, but led by Bauer up to 1989, producing five extensive volumes of bibliographical materials concerning Germany and China published in the years 1982, 1989 (2 vols.), 1991 and 1992. During his stay in Germany an extensive study entitled: *Nietzsche in China (1918 – 1925)*, appeared in *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens*, 110, 1971, pp. 5 – 47, the first on Nietzsche and China in Western Sinology.

During his stay in Germany and after returning to Bratislava in August 1971 Gálik started to work on the problems of the history of modern Chinese literary criticism from the comparative perspective using the methodology of Comparative Literature and the so called systemic-structural approach. He finished it in 1978 and it appeared in 1980 under the title: *The Genesis of Modern Chinese Literary Criticism, 1917 – 1930*, Bratislava – London, Veda – Curzon Press 1980, and later it was translated into Chinese by Chen Shengsheng 陈圣生 (*1939) and others: *Zhongguo xiandai wenxue piping fasheng shi* 中国现代文学发生史, Peking, Shehui kexue wenxian chubanshe 社会科学文献出版社 in 1997 and 2000. This book was best received by the Chinese scholars among all Gálik’s works. In it the works of seventeen literary theorists and critics and their relations to the Chinese and world literary mind were analysed: Hu Shi 胡适 (1891 – 1962), Zhou Zuoren 周作人 (1885 – 1967), Chen Duxiu 陈独秀 (1879 – 1942), Guo Moruo, Cheng Fangwu 成仿吾 (1897 – 1984), Yu Dafu, Deng Zhongxia 邓中夏 (1897 – 1933), Yun Daiying 恽代英 (1895 – 1931), Xiao Chun 肖楚女 (1894 – 1927), Jiang Guangci 将光慈 (1901 – 1931), Qian Xingcun, Mao Dun, Lu Xun, Liang Shiqiu, Qu Qiubai, 梁实秋 (1903 – 1987), Feng Naichao 冯乃超 (1901 – 1983) and Li Chuli 李初梨 (1900 – 1999).

In the years 1970 and 1993 Gálik also devoted some time to another project which remained unfinished, but six essays were published under the title: “Studies in Modern Chinese Intellectual History”, comprising one theoretical essay and the intellectual development of five great representatives of the Chinese scholars and writers in their youth: Wang Guowei 王国维 (1877 – 1927), Lu Xun, Guo Moruo, Qu Qiubai and Xie Bingxin.²³

²³ These studies appeared in the journal *Asian and African Studies* (Bratislava) between 1975 and 1993.

In the year 1985 Gálík finished another work that received the attention of literary comparatists interested in modern Chinese creative literature: *Milestones in Sino-Western Literary Confrontation, 1898 – 1979*, Bratislava – Wiesbaden, Veda – Otto Harrassowitz 1986, translated into Chinese by Wu Xiaoming 伍晓明 and Zhang Wending 张文定 with the preface by Yue Daiyun 乐黛云 (*1931). The Chinese version *Zhongxi wenxue guanxide lichengpei* 中西文学关系的里程碑 was published in 1990, and its second printing appeared on Gálík's 75th birthday in 2008. In this book he analysed the representative works of Liang Qichao 梁启超 (1873 – 1929), Wang Guowei, Lu Xun, Guo Moruo, Mao Dun, Cao Yu 曹禺 (1910 – 1996), Hong Shen 洪深 (1894 – 1955), Feng Naichao 冯乃超 (1901 – 1983), He Qifang 何其芳 (1912 – 1977), Feng Zhi 冯至 (1905 – 1993), Ba Jin, Lao She, Lu Xinhua 卢新华 (*1954) and of the Literature of the Scars.

In the year 2004 Gálík published a book concerned with the Bible, the most influential work in World Literature and its reception in China in the 20th century: *Influence, Translation and Parallels. Selected Studies on the Bible in China*, Sankt Augustin, Monumenta Serica Institute, prefaced by Irene Eber, and analysing “most, if not all, the Chinese works published on the subject of the Bible and Chinese literature between 1921 and 1999” (Irene Eber), with more attention paid to Zhou Zuoren, Zhu Weizhi 朱维之 (1905 – 1999), Mao Dun, Wang Duqing 王独清 (1898 – 1940), Bing Xin, Xiang Peiliang 向培良 (1901 – 1961), Gu Cheng 顾城 (1953 – 1992), Wang Meng and three Taiwanese women poets: Rongzi 蓉子 (*1928), Xia Yu 夏宇 (*1956) and Siren 斯人 (*1951). In this book there are also essays on the translation of the *Psalms* 诗篇, and the whole Bible by Lü Zhenzhong 吕振中 (1898 – 1988) and a parallel study comparing the biblical *Song of Songs* and the *Shijing* 诗经 *The Book of Songs* as examples of love poetry. This book is also translated into Chinese and waits for publication.

Not only his books, but also his scholarly essays have often been translated into Chinese. From more than 300 published so far, more than 60 appeared in the Chinese version, some of them in the prestigious journals such as *Zhongguo xiandai wenxue yanjiu congkan* 中国现代文学研究丛刊 *Studies in Modern Chinese Literature*, *Zhongguo bijiao wenxue* 中国比较文学 *Comparative Literature in China*, or in the *Festschriften* of the famous Chinese scholars such as Shi Zhicun (1903 – 2002),²⁴ Wu-chi Liu 柳无忌 (1907 – 2002),²⁵ Tang Yijie

²⁴ 华东师范大学中文系编：庆祝施蛰存教授百岁华诞文集，上海古籍出版社 2002, pp. 112 – 118.

汤一介 (*1927),²⁶ Yue Daiyun²⁷ and Ye Ziming,²⁸ or Western scholars, A. Owen Aldridge (1915 – 2005),²⁹ Lionello Lanciotti (*1925),³⁰ Wolfgang Bauer (1930 – 1997),³¹ Rolf Trauzettel (*1930),³² Martin Gimm (*1930),³³ Josef Kolmaš,³⁴ Adrian Hsia (*1937),³⁵ Helmut Martin (1940 – 1999),³⁶ Hans Stumpfheldt (*1941),³⁷ Paolo Santangelo (*1945)³⁸ and Wolfgang Kubin (*1945).³⁹

Marián Gálik organized three international Sinological symposia: “Interliterary and Intraliterary Aspects of the May Fourth Movement 1919 in China”, Smolenice Castle, Slovakia, March 13 – 17, 1989, “Chinese Literature and European Context” at the same place, June 22 – 25, 1993, “Sharing the

²⁵ 柳无忌。教授，学者，诗人。北京：社会科学文献出版社 2004。

²⁶ 胡军，孙尚扬主编：探寻真美善。汤一介先生 80 华诞暨从教 55 周年纪念文集。北京大学出版社 2007，pp. 535 – 549。

²⁷ 杨乃乔，伍晓明主编：比较文学与世界文学。乐黛云教授七十五华诞特辑。北京大学出版社 2005，pp. 113 – 122。

²⁸ 吴颖文编：艰难的跋涉 – 现代文学史家叶子铭。南京大学出版社 2000，pp. 65 – 80。

²⁹ AKIYAMA, M., LEUNG, Y. (eds.) *Crosscurrents in the Literatures of Asia and the West. Essays in Honor of A. Owen Aldridge*, pp. 123 – 134 and LEUNG, Y. (ed.) *Literary Retrospection and Interpretation: Essays in Honor of Professor A. Owen Aldridge*, pp. 99 – 115.

³⁰ CARLETTI, S. M. et alii (eds.) *Studi in onore di Lionello Lanciotti*. Vol. 2., pp. 647 – 669.

³¹ SCHMIDT-GLINTZER, H. (ed.) *Das andere China. Festschrift für Wolfgang Bauer zum 65. Geburtstag*, pp. 449 – 461.

³² KRÜSSMANN, I. et alii: *Der Abbruch des Turmbaus. Studien zum Geist in China und im Abendland: Festschrift für Rolf Trauzettel*, pp. 211 – 225.

³³ BIEG, L. et alii: *Ad Seres et Tungusos. Festschrift für Martin Gimm*, pp. 147 – 156.

³⁴ CHALOUPKOVÁ, L., SLOBODNÍK, M. (eds.) *Studia sinica et tibetica*. Dedicated to Josef Kolmaš to His 70th Birthday, pp. 333 – 338.

³⁵ SCHMITZ-EMANS, M. (ed.) *Transcultural Reception and Construction. Festschrift für Adrian Hsia*, pp. 145 – 152.

³⁶ NEDER, C. et alii. *China in seinen biographischen Dimensionen. Gedenkschrift für Helmut Martin*, pp. 105 – 112.

³⁷ FRIEDRICH, M. et alii. *Han- Zeit. Festschrift für Hans Stumpfheldt aus Anlass seines 65. Geburtstages*, pp. 657 – 667.

³⁸ CHIU, L., GUIDA, D. (eds.) *A Passion for China. Essays in Honor of Paolo Santangelo for his 60th Birthday*, pp. 142 – 155.

³⁹ HERMANN, M. et alii. *Zurück zur Freude. Studien zur chinesischen Literatur und Lebenswelt und ihrer Rezeption in Ost und West. Festschrift für Wolfgang Kubin*, pp. 887 – 897.

Culture with Friends (以文会友): Sinologists Meeting in Bratislava – Vienna, April 10 – 15, 2008. This last and another one: “Decadence (*fin de siècle*) in Sino-Western Literary Confrontation”, Vienna University, June 9, 1999, were co-organized with Richard Trapp 李夏德 (*1951). Proceedings from the first two and the last one have been published.⁴⁰

On his 65th birthday a *Festschrift* entitled: *Autumn Floods* 秋水。 *Essays in Honour of Marián Gálik* 庆祝高利克先生六十五寿辰论文集, edited by Raoul D. Findeisen and Robert G. Gassmann, appeared with more than 50 essays written by Gálik’s friends and students, Bern, Peter Lang 1998, 753 p.

On his 70th birthday the Monumenta Serica Institute of Sankt Augustin, Germany, organized a festive event for this occasion at the Zichy Palais, Bratislava, and an international conference: “Fascination and Understanding. The Spirit of the Occident and the Spirit of China in Reciprocity”, Smolenice Castle, February 21 – 25, 2003. The proceedings of this conference, introduced by Roman Malek and edited by him and Barbara Hoster, were published in the renowned journal *Monumenta Serica* 華裔學志, Vol. 53, 2005, pp. 246 – 459 and Vol. 54, 2006, pp. 151 – 415. One of the aims of the conference was “to enhance the contacts between (especially younger) Sinologists in Eastern and Western Europe and to deepen the academic exchange with their Chinese colleagues.”⁴¹ This was also the task of the international meeting of Sinologists in Bratislava and Vienna from April 10 – 15, 2008 following the idea from Confucius *Lunyu* 论语 *The Analects*:

“The gentleman shares the culture with friends, and by their friendship enhances his humanity” (XII, 24).

At the occasion of the 100th birthday of Jaroslav Průšek, Marián Gálik in collaboration with Xie Zhixi 解志熙 (*1961) and Wang Zhongzhen 王中忱 (1954) organized on September 18, 2006 a colloquium at Qinghua University, where Cong Lin 从林 (*1928) and Li Mei 李梅 (*1950), the translators of his book *My Sister China* into Chinese, together with literary scholars, university teachers and the ambassadors of both the Czech and Slovak Republics, highlighted the work of the founder of the Prague School of Sinology and his

⁴⁰ The first proceedings were published in Bratislava: Veda 1990, the second in Bratislava: Institute of Asian and African Studies 1994 and the third in Bratislava: Institute of Oriental and African Studies 2005.

⁴¹ See Roman Malek’s introductory remarks to the proceedings of this international conference in *Monumenta Serica*, Vol. 53, 2005, p. 247.

deserts in the field of international scholarly cooperation and Sino-Czechoslovak intercultural communication and understanding.⁴²

Marián Gálik, Anna Doležalová, and later Oldřich Švarný and Martin Hála (*1960) started the teaching of Chinese at the Comenius University in Bratislava (1988) and they together educated the first generation of Slovak Sinologists.

Marián Gálik is the first winner of the prestigious international Alexander von Humboldt Award among the European Sinologists (2005).

Perhaps some of those who regard themselves as members of the Prague School of Sinology would be critical of this preliminary attempt to characterize this phenomenon in modern European Sinology. Their names and the results of their work are not mentioned here. This is mainly because I do not regard their work as important enough to be evaluated here, or I do not feel myself competent to do it, since I am not qualified to judge, for instance, their contributions to lexicography, phonetics, ceramics, handicrafts and different kinds of art. Another important circumstance is their attitude and their close or distant affinity, or relationship to Jaroslav Průšek.

The Prague School of Sinology was different from the two schools famous in Czechoslovakia before and after the World War II: the Russian Formalist School and Prague Linguistic Circle. From the first especially Viktor Šklovskij's *Teorija prozy* (*The Theory of Fiction*), in two Czech translations (1933, 1948) by Bohumil Mathesius, a very good friend of Průšek, was known among Průšek's students (Krebsová, Král), and Roman Jakobson (1896 – 1982) (Průšek). From the second Jan Mukařovský (Průšek, Král, Gálik), Felix Vodička (1909 – 1974) (Král, Slupski), and from the younger followers of the Prague Structuralists Lubomír Doležel (Průšek, Doleželová-Velingerová) and Mojmir Grygar (Král).

Průšek probably did not intend to found a Prague School of Sinology, and never defined his literary and theoretical literary credo. On one of my curious questions: what authors I should read when I worked on my MA thesis on Mao Dun's short stories, he answered only very briefly: "Two Romans: Jakobson and Ingarden." Nothing more, and he sent me to one of my Prague teachers Vladimír Skalička (1909 – 1991), a well-known linguist from the Prague Linguistic Circle to ask for more details. I did not find any traces of Ingarden's (1893 – 1970) impact in Průšek's writings.

⁴² 陈越：普实克百年诞辰学术座谈会侧记，中国现代文学研究丛刊，2，2007，pp. 285 – 293 和中国 我的姐妹，北京外语教学与研究出版社，2005。

Průšek mentioned in his studies the works by Wang Yao, Ding Yi 丁易 (1931 – 1954) and Liu Shousong, but I did not find evidence that he really used them. He used, I am quite sure, when writing his article “Die neue chinesische Literatur”, the book by Wang Zhefu 王哲甫 entitled: *Zhongguo xin wenxue yundong shi* 中国新文学运动史 *A History of the Development of Modern Chinese Literature*, Peking, 1933. The same can be said about the works by Soviet writers, like Nikolaj T. Fedorenko, Lev Z. Ejdlin, L. D. Pozdnejeva, Vladislav. F. Sorokin, Viktor Petrov, but he did not quote them in his works. With his students interested in modern Chinese literature, it was completely different. Nearly all their names, many of their works, M.A. theses, or published essays, can be found in his works.⁴³

The Prague School of Sinology was very different from those which preceded it in Soviet Russia or in Czechoslovakia. Russian Formalism, Czech Structuralism had their firm literary credos, methodologies of literary research and aims they wanted to achieve in their studies. Průšek, with some exceptions, for instance, in the study of popular medieval literature, storytelling art, where he was a *maître*, let his students go their own way. Průšek had all his students, whether in the years of their studies, or later when they were working as scholars or teachers, so-to-say under one roof, or two roofs, one in the Oriental Institute of the Czechoslovak Academy of Sciences or at the Philological Faculty of the Charles University with the Vltava River and the famous Charles Bridge with its Gothic towers and Baroque statues between them. For those who were sitting on the second floor of the building of the Oriental Institute in the “nationalized” Monastery of the Knights of St. John, the spatial proximity to Průšek was negligible: he and Palát were daily working under them on the first floor. One can say that it was a great family of brothers and sisters, sons and daughters. Průšek was like a Chinese patriarch with a wide family and one may even say that the Confucian *xiao* 孝 “filial piety” was prevalent among them. He was strict towards those who did not properly fulfil their obligations, but also very human and compassionate to those who suffered in the worst moments of their life after August 21. Even those who were for some time away, or even far away from him, remained in touch with him through correspondence, telephone, mutual exchange of books and news. Slovak students were often visiting Prague, participating in the meetings, readings of texts by Průšek, reading the materials at the Lu Xun

⁴³ Cf. PRŮŠEK, J. “Introduction”. In *Studies in Modern Chinese Literature*, pp. 1 – 2 and his “La nouvelle littérature chinoise”, pp. 76 – 95. As to Wang Zhefu, see pp. 219 – 222 and Průšek’s essay “Nová čínská literatura” (New Chinese Literature) in his collection *O čínském písemnictví a vzdělanosti* [*On Chinese Literature and Culture*], pp. 236 – 238 and Wang Zhefu, pp. 105 – 106 and 中国 我的姐妹, pp. 278 – 279 页.

Library on the same floor as Průšek and Palát. Leo Ou-fan Lee, his best American student, in the interview with Martin Hála said that Průšek was “very authoritative”.⁴⁴ I do not think that this could be applicable to his students and collaborators in things Chinese. It is true that some of his works “were written from this position”.⁴⁵ But this ended after 1963.

The rise of the Prague School of Sinology and its fruitful development has its objective reasons. Průšek was a charismatic personality. When relatively young, not even 40 years old, he was able to persuade the Czech Orientalists of the necessity to find new ways to study the Asian and African cultures after the Second World War.⁴⁶ Průšek was an excellent orator who was able to persuade the left-oriented Czech Orientalists about the necessity of close collaboration with the Soviet Union as “the main emancipation force in the Orient”.⁴⁷ He was also an excellent writer who paraphrasing (not exactly quoting Viktor Šklovskij), was able to persuade his colleagues and probably also the readers that: “We (Czech intellectuals, M. G.) are not spring corns, we are winter wheat, we shall turn green in the spring, and the light grazing down by the cattle (in Czech: dobytek is a term of abuse. He meant here the Nazis and their Czech hangers – on, M. G.) can’t do any harm to us.”⁴⁸ Průšek was wrong in both assertions. Where the second is concerned, after the Prague Spring, “cattle” that followed five Eastern European countries, grazed him down with his collaborators and for the next 31 years prevented the successful development of Czech Sinology, and to a great extent also of Czech Oriental studies in general.

At least from 1945 Průšek had good friendly relations with Václav Kopecký (1897 – 1961), Minister of Culture in the years 1945 – 1953, who was a China fan. He helped Průšek to organize a small delegation to China in 1950. Průšek was the leader and Mr. Hrdlička and his wife its members. The most important outcome of this China visit was the purchase (and partly also donation by the PRC government) of 50,000 volumes of Chinese books, later the stocks of the Lu Xun Library. Likewise from 1945 Průšek was a favourite of Zdeněk Nejedlý (1878 – 1962) from 1953 the President of the Czechoslovak Academy of Sciences, the greatest Czechoslovak organization in the realm of Sciences and Humanities. Very probably also thanks to him and to another friend Ladislav

⁴⁴ Leo Ou-fan Lee’s interview in *Revolver revue (Prague)*, 21, 1993, p. 255.

⁴⁵ *Ibid.*, p. 152.

⁴⁶ PRŮŠEK, J. Úkoly české orientalistiky v osvobozeném státě [The Tasks of Oriental Studies in a Liberated Country], pp. 13 – 17.

⁴⁷ *Ibid.*, p. 9.

⁴⁸ Cf. *ibid.*, p. 11 and ŠKLOVSKIJ, V. *Theorie prózy*, p. 260.

Štoll (1902 – 1981), in 1952 the Chairman of the Government Committee for Building the Czechoslovak Academy of Sciences, Průšek became the director of the Oriental Institute of this Academy. Having behind him the political, economic, cultural and scientific support of those in power, he could put into practice his and his colleagues projects from different branches of Oriental studies. Kopecký, Nejedlý and Štoll caused great suffering for many Czech intellectuals before 1968, and the last even later.

Nothing similar could be found in the countries belonging to Soviet sphere of influence. Also no one Sinologist of the 1950s and 1960s in these countries, including the Soviet Union, could be compared to Průšek in relation to all the aspects just mentioned. Probably only V. M. Alexeev's (1880 – 1951) position in Soviet Sinology after 1917, was similar to that of Průšek's in Czechoslovak or Central European Sinology after 1945.

Now the last question of this essay: How can we evaluate the achievements of the Prague School of Sinology within the international setting? I am not able to answer this question properly. It would need much more work of a comparative character between different centres of Chinese studies, or different countries. What I can say here are my personal evaluations and observations. According to these, in one German Sinological Centre at the University of Munich, the scholars who were active there after the Second World War, have done more than all those mentioned in this essay as members of the Prague School of Sinology. I have in mind the scholars and teachers who worked and studied in Munich and were born in the years 1914 (Herbert Franke) and around 1948 (Helwig Schmidt-Glintzer). I assert this because I have been studying and sitting in the same rooms, in the same libraries, discussing with all, old and young in the years 1953 – 1968 (in the case of the Prague Sinologists) and in the years 1967 – 1970, and for some months in 1987 – 1988 the students and excellent scholars around Herbert Franke (*1914): Günther Debon (1921 – 2005), Wolfgang Bauer, Rolf Trauzettel, Rudolf Wagner (*1941), Helwig Schmidt-Glintzer (*1948), Hermann Kogelschatz and Achim Mittag (*1958). Of course, it is necessary to say that the German Sinological Centre at the University of Munich and its main representative Herbert Franke were subsidized mainly by the Bavarian government and Franz Josef Strauss (1915 – 1988). However, in contrast to the situation in the Prague School of Sinology, the scholars in Munich and the rest of West Germany were completely free in their research and were not dependent on the dictatorial Communist cultural policy. Soviet-Russian Sinology of that time was at least as good as Czechoslovak, but never so extolled.

The Prague School of Sinology was often too highly evaluated in European Sinology. To follow the old Latin proverb: *nil admirari* (nothing is to be admired with wonder), but to understand it properly, is the best way we could use to put the Prague School of Sinology into the history of Sinology in the 20th century.

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