

“THE TIME OF THE AUTUMN FLOODS CAME”:
A COMMENT ON ESSAYS DEDICATED TO MARIÁN GÁLIK

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The aim of this review article is to analyse two volumes of essays, which were dedicated to the Slovak Sinologist Marián Gálik on the occasion of his 65th birthday on February 21, 1998: – *Autumn Floods*¹ and *Asian and African Studies*, Volume 6, No. 2, 1997.

To the readers of the journal *Asian and African Studies* and to many foreign Sinologists, both in China and in other parts of the world, it is perhaps not necessary to introduce Marián Gálik. About 500 published items of his bibliography, his personal relations to many colleagues in the realm not only of Sinology, but also of other branches of Oriental studies, comparative literature and culture, have made him known in the world of scholarship.

The two publications, which form the subject of this review article, were prepared for Marián Gálik by his friends, pupils and readers of his works (among them also those he has never met) and were presented to him on the eve of his 65th birthday. So, when reviewing, I will try to evaluate them, if possible, not only from the point of their scholarly value, but also in relation to the overall work of the *Jubilar*.²

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1. 1. *Autumn Floods*, the volume of essays has its own prehistory. In 1991, a young Swiss postgraduate student Raoul David Findeisen, at the 7th Conference

¹ FINDEISEN, R.D. and GASSMANN, R.H. (ed.): *Autumn Floods. Essays in Honour of Marián Gálik*. Bern–Berlin–Frankfurt am Main–New York–Paris–Wien, Peter Lang 1998. xxviii+753 pp. Henceforth only *Festschrift Gálik*.

² *Festschrift Gálik* is a volume especially dedicated to M. Gálik. Therefore, some contributions, of course, are rather personal, some of them owe their existence to the direct influence by M. Gálik, include personal reminiscences, or have prehistories or allude to facts concerning Gálik's relations to the contributors of which I could not have been aware. I want to thank Marián Gálik for his help and advice in this respect.

of Chinese Philosophy, held in Tutzing, Bavaria,³ discussed with the late Professor Wolfgang Bauer about the possibility of preparing a *Festschrift* for him. Professor Bauer protested and allegedly said: “Nur durch meine Leiche!” In fact, *Das andere China. Festschrift für Wolfgang Bauer zum 65. Geburtstag*, ed. by Helwig Schmidt-Glintzer, appeared in Wiesbaden, Harrassowitz Verlag 1995, 686 pp. Mr. Gálik was a witness of this dialogue, and although he did not participate in it, he contributed to the *Festschrift*.⁴

Maybe during or after this dialogue, Findeisen’s mind had the idea of preparing the *Festschrift Gálik*. It is also possible, that after publication of the *Festschrift Wolfgang Bauer*, this impressive book was a kind of pattern to be emulated: both they are of white colour, bound, of comparable size and inner arrangement. What might be considered different is the greater space devoted to reminiscences and the inclusion of an index of Personal Names and Glossary in *Festschrift Gálik*.

The title *Autumn Floods (Qiushui)* alludes to the famous Chapter Seventeen of the book *Zhuangzi*. At the beginning of this chapter, probably one of Zhuangzi’s (3rd cent B.C.) disciples, says: “The time of the autumn floods came and the hundred streams poured into the Yellow River.”⁵ *Autumn Floods*, essays of different character and from different realms of literary, interliterary, cultural and intercultural Sinology, create a scholarly and aesthetic continuum, analogous to “the continuum”, which was observed by the Lord of the River during the reconnaissance of his wide domain.

Findeisen in his introductory study *Against the Frog’s Perspective* points to the “broad and general view embodied in Peng (mythic bird from the Chapter One of the book *Zhuangzi*) whose wings ‘when he rises up and flies off, [...] are like clouds all over the sky’”,⁶ which could be considered as a contrary to the “frog’s perspective”. This last is reflected in the words: “You can’t discuss the ocean with a well frog – he is limited by the space he lives in. You can’t discuss ice with a summer insect – he is bound to a single season. You can’t discuss the Way with a cramped scholar – he is shackled by his doctrines.”⁷

When Findeisen selected the title *Autumn Floods* for the *Festschrift* dedicated to one of his teachers, he must have had some good reasons for it. There is another famous man of letters, although on the other side of our Eurasian continent, Professor Qian Zhongshu (1910–), who searching for the most suitable

³ This was the first conference of this kind held in Europe, July 23–26, 1991.

⁴ GÁLIK, M.: *Parody and Absurd Laughter in Wang Meng’s Apocalypse. Musings over the Metamorphosis of the Biblical Vision on Contemporary Chinese Literature*. In: SCHMIDT-GLINTZER, H. (ed.): op. cit., pp. 449–461.

⁵ See *Zhuangzi yinde (A Concordance to Chuang Tzu)*. Peking, Harvard-Yenching Institute 1947, p. 42 and *The Complete Works of Chuang Tzu*. Trans. by Burton Watson. New York and London, Columbia University Press 1967, p. 175.

⁶ See *A Concordance to Chuang Tzu*, p. 1 and *The Complete Works of Chuang Tzu*, p. 29.

⁷ *Ibid.*, p. 42 and pp. 175–176.

title for his *chef-d'oeuvre* – *Guanzhuibian (Bamboo Tube and an Awl)*,⁸ also reached for Chapter Seventeen of the book *Zhuangzi*, where the Taoist philosopher Prince Mou of Wei criticizes the logician Gongsun Long (380 B.C.–?), saying that his methods of study are similar to “using a tub to scan the sky or an awl to measure the depth of the earth [...]”. Prince Mou of Wei won over Gongsun Long, and the latter “broke into a run and fled”.⁹

1.2. The first section of *Autumn Floods* is entitled *The Scholar and His Work* and begins with a short essay by Viktor Krupa (Institute of Oriental and African Studies, Bratislava) introducing Marián Gálik as a friend and colleague.

The commemorative article by Edoarda Masi, one of the first Italian students at Peking University after 1949, describes the school year 1957–1958 among the foreign students living in the campus originally belonging to the Yanjing University. She depicts Marián Gálik as – “*il carattere discreto e riservato*”¹⁰ – one, who was not the best partner to communicate with. She found the atmosphere of that time partly vivid, at first, and then distressing, when the times of the Anti-Rightist Campaign and of *xia fang*, i.e. transfer cadres, came. In fact, it is doubtful whether Masi and Gálik met at that time, since Masi left and Gálik reached Peking in September 1958.¹¹

One of the best Chinese friends of Gálik’s, Yue Daiyun (Peking University), a renowned literary comparatist, was “cast out from the people”¹² and sent to Zhaitang, Hebei Province, also in September 1958. She was obliged to carry flat rocks on her back for the construction of a small dam, or raise the pigs starving in the collective piggery in the times of the “Great Leap Forward”. Gálik read her pre-1958 works, and Yue Daiyun later, after 21 years of carrying the rightist “cap”, reached for his *Genesis*,¹³ and she was the first one who let the chapter on Lu Xun translated into Chinese.¹⁴ Later she persuaded Chen Shengsheng (Literary Institute of the Chinese Academy of Social Sciences, Peking) to translate, together with his friends, the whole book. Yue Daiyun’s essay is very personal and she depicts a few of their meetings after their first encounter at the XXXII International Congress for Asian and North African Studies (ICANAS) in Hamburg, August 25–30, 1986. Some of her assertions are not completely exact, since human memory alone (without making daily notes) is not always

⁸ Vols. 1–5. Peking, Zhonghua shuju 1986, 1557+267 pp.

⁹ See *A Concordance to Zhuang Tzu*, p. 45 and *The Complete Works of Chuang Tzu*, p. 187.

¹⁰ *Festschrift Gálik*, p. 8.

¹¹ Dr. Masi’s letter to M. Gálik, March 20, 1998.

¹² YUE DAIYUN and WAKEMAN, C.: *To the Storm. The Odyssey of A Revolutionary Chinese Woman*. Berkeley, University of California Press 1985, pp. 54–77.

¹³ GÁLIK, M.: *The Genesis of Modern Chinese Literary Criticism, 1917–1930*. Bratislava, Veda and London, Curzon Press 1980. 349 pp.

¹⁴ YUE DAIYUN (ed.): *Guowai Lu Xun yanjiu lunji (Lu Xun Studies Abroad)*. Peking, Peking University Press 1981, pp. 228–278.

reliable. For instance, in fact, they had nearly two days for the discussion on the train between Peking and Xi'an before and after the 2nd Congress of the Chinese Comparative Literature (CCLA), August 25–29, 1987, but Yue Daiyun in her contribution to the *Festschrift* speaks about four days in 1991 when the next CCLA Congress was held in Guiyang, Yue Daiyun's birthplace. Gálik has never been to Guiyang.

Chen Shengsheng (Literary Institute of the Chinese Academy of Social Sciences, Peking) in his study outlines the uneasy fate of Gálik's *Genesis* in the PRC. The work on translating it into Chinese, prompted by Yue Daiyun as mentioned above, was finished about the end of the year 1988. Then, the manuscript of the translation was lost and found only after about six years.¹⁵ Yet, Chen Shengsheng in his manuscript, which was meant as a postscript to the translation, compared, very concisely indeed, Gálik's "systemo-structural" method of comparative literary study to the Bian He's most precious jade stone from the Jingshan Mountains in the State of Chu.¹⁶ It is a pity that Chen's *Yi houji* (*Postscript to the Translation*) was not included in the *Festschrift*, although it was originally scheduled to be.¹⁷

Equally personal and completely reliable are "*Wild Goose*" *Letters: A Correspondence of Two Decades*, written by Irene Eber (The Hebrew University of Jerusalem) on the basis of mutual correspondence between 1975–1997. This is the most intimate of all contributions in the volume. The exchange of letters between these two scholars began shortly after the Nobel symposium 32 entitled "Modern Chinese Literature and its Social Context", Stockholm, November 4–9, 1975, during the difficult stage of Gálik's life. In the period of political "normalization" after August, 1968, there were two possible ways to survive: either to remain silent or to work industriously, but in a special way. At that time, Gálik was, of course, searching for the models of emulation – and, the lives and work of Benedict Spinoza (1632–1677) and Galileo Galilei (1564–1642) provided him enough spiritual food for rumination.¹⁸ Since correspondence between Czechoslovakia and Israel was strictly forbidden up to 1989, at least for those working in the Academy or Universities, the exchange of letters between Eber and Gálik was mediated by a historian Ellis Tinios of the University of Leeds.

¹⁵ The Chinese version at last appeared in November 1997, a few month before Gálik's 65th birthday, entitled *Zhongguo xiandai wenxue piping fashengshi, 1917–1930*. Peking, Shehui kexue wenxian chubanshe. 376 pp., with a congratulatory inscription by the publishing house.

¹⁶ See HAN FEI TZU: *Basic Writings*. Trans. by Burton Watson. New York, Columbia University Press 1964, pp. 80–83.

¹⁷ *Festschrift Gálik*, p. 21.

¹⁸ See GÁLIK, M.: *Two Modern Chinese Philosophers on Spinoza. Some Remarks on Sino-German Spinoza's "Festschrift"*. *Oriens Extremus*, 22, 1975, 1, pp. 29–43. Gálik studied at that time various books concerned with the high Renaissance, Bertolt Brecht's *Leben des Galilei*, and especially his *Schweyk im zweiten Weltkrieg*. Schweyk's admonition addressed to Ajax, his dog: "...keine Extratouren, sondern kuschen. Solang bis du beissen kannst," became Gálik's *credo* in the years of "normalization" in post-1968 Czechoslovakia.

1. 3. This part of the *Festschrift* entitled: *Chinese Tradition and the Asian Context*, treats the mentioned topic either from the point of view of Chinese national literature, philosophy, literacy (or education), and even management, or from that of the international or interliterary context. The second approach is used fully only in one case.

Marion Eggert (University of Munich), analysing four contemporary short stories by the Chinese Zhao Zhenkai alias Bei Dao and by the Koreans Kim Minsuk and Cho Sehu, tries to examine the aspects of the “complicated happiness” (*schwieriges Glück*) – alienated fathers, from the period of the “Cultural revolution” in China or from divided Korea, who, when at last meeting their daughters after many years of separation, have to taste much bitterness and a little portion of happiness. This article may be regarded as an extended elaboration of the otherwise mythological topic of the “circular journey” amplified by Marián Gálík in his earlier studies.¹⁹

All the other studies have a different character and are concerned more or less fully (with some exceptions) with different Chinese aspects and are not of a comparative character.

Erling von Mende (Free University of Berlin) writes here the “continuation” of an excellent monograph by Evelyn Rawski *Education and Popular Literacy in Ch'ing China*, but enriched by data from the different era of the Chinese history.

Three essays in this part of the *Festschrift* are devoted to the philosophical studies:

The first one, entitled *In Search of a Text – Reflections at Translating the Analects*, is written by Amira Katz-Goehr (Hebrew University of Jerusalem). How to approach (and translate) the text in classical Chinese is the main task launched in this article. Introducing some tendencies in translating *Analects*, mainly from the point of explaining the (basic) terms and concepts underlying them (Chan Wing-tsit, Hall and Ames’s “cross cultural anachronism”, Chad Hansen, etc.), Katz-Goehr tries to advocate her hypothesis that “the attempts to systematize the text or to make it coherent, adapting it to the Western philosophical approach, fail to take account of its literary quality”.²⁰ She stresses, on the basis of her own experience, that *Analects* can be enjoyed as literary work, and tries to specify rhetorical devices in the text, examining different grammatical functions of the terms and particles.

Knut Walf (Catholic University of Nijmegen), in his essay ponders over dying and death in Daoism, which is something more than “eine Collage”.²¹ It presents a good topic for meditation for a reader of our Judeo-Christian realm, where death and dying are looked at differently, and this comparison brings new

¹⁹ Cf. GÁLÍK, M.: *Milestones*, pp. 243–254 and *Some Remarks on the “Literature of the Scars” in the People’s Republic of China (1977–1979)*, AAS 18, 1982, pp. 171–186.

²⁰ *Festschrift Gálík*, p. 99.

²¹ *Ibid.*, p. 69.

insights for consideration of this very important “situational limit” of our human life.

The third essay, written by Magda Abbiati (University of Venice), *Qiu xuanzhu. Alla ricerca della perla nera (Searching for a Dark Pearl)* took its title from Bo Juyi’s (770–846) *fu* (epic poem) “Qiu xuanzhu fu” (Searching for a Dark Pearl), and represents probably the first attempt to do research of its kind in Western Sinology in this *topos*. “Dark Pearl” is found, for the first time, in *Zhuangzi*, Chapter Twelve: “The Yellow Emperor went wandering north of the Red Water, ascended the slopes of K’un-lun, and gazed south. When he got home, he discovered that he had lost his Dark Pearl.”²² Abbiati, after studying all the accessible materials throughout more than two millennia, could only assert “Dark Pearl” is something precious and rare, enigmatic and mysterious, which could have a name, but itself is ineffable and unknowable.

In the contribution *Ohne Räder steht der Wagen still – Tradition und Theorie des chinesischen Management-Stills*, Bernd Eberstein (University of Hamburg), analyses the possibilities of applying methods from the famous book *Sunzi bingfa (Sunzi: The Art of War)*²³ to the modern economic and political strategies in the contemporary Chinese world. As we can learn from the article, in the “Sunzi-Fieber” these methods are even used for the study of modern Chinese literature.

Traditional China also provides the topic for the last two articles in this section. In *Gedanken zur konfuzianischen Akademie – Die Bedeutung der shuyuan für die politische Kultur*, Hu Qihua (University of Zurich) tries to specify the importance of *shuyuan* (academies) for political education in premodern China and supplies the reader with the translation of Han Yu’s (768–824) essay “Shi shuo” (“On Teacher”).

Claudia Fritz (University of Zurich) describes in her contribution a copy of the so-called *Baoqie yinjing*, a dharani-sutra, allegedly found in Hangzhou, which enriched the collections of the Swiss Museum for Paper, Letters and Printing in Basel.

²² See *A Concordance to Chuang Tzu*, p. 29 and *The Complete Works of Chuang Tzu*, pp. 128–129.

²³ I have personal experience of translating *Sunzi bingfa* into Slovak. Since that time whenever I come across this book, the comments by Marián Gálik’s teacher Jaroslav Průšek, published in 1949, come to my mind, since I find them very interesting. Průšek claims, very persuasively indeed, that *Sunzi bingfa* is completely based on the philosophy of Taoism, “the anarchistic philosophy, [...], the theory of the mechanically ruled and militaristic state”. As he says further, even the supreme ideal of the art of war embodied in *Sunzi bingfa* – the concept of *wuwei* (nonaction) – is also of Taoist origin. This ideal is emphasized throughout the book, e.g. in chapter III: “For to win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the acme of skill.” Quoted according to: SUN TZU: *The Art of War*. Trans. by Samuel B. Griffith. Oxford, Oxford University Press, 1963, p. 77. See Průšek: *Mistr Sun: O umění válečném*. Trans. by Jaroslav Průšek. Praha, Naše vojsko 1949, pp. 124–125.

1. 4. The part called *Mao Dun Studies* starts with Barbara Buri (University of Zurich). Hers is a translation and commentary on Mao Dun's essay *Xianzai wenxuejia de zeren shi shemne?* (*What Are the Duties of Contemporary Men of Letters*), the "neglected document of Chinese literary thought in the period of the May Fourth Movement".²⁴ Marián Gálík also devoted only a slight attention to this article in the monograph *Mao Tun and Modern Chinese Literary Criticism*, although it had "its fixed place in the development"²⁵ of modern Chinese literary theory and of Mao Tun as its important representative.

Likewise new and leaving aside Gálík's endeavours in the study of Mao Dun's life and works are three other essays of this section.

Hilary Chung (University of Sheffield) follows partly Chen Yu-shih and Ching-kiu Stephen Chan, but offers fresh ideas in her *Questing the Goddess: Mao Dun and the New Woman*, a remarkable piece of feminist literary criticism concerned with the girls of the period during the second half of the 1920s, and their overall development.

Roland Altenburger (Harvard University) analyses Mao Tun's ambivalent attitude to Zhang Henshui's (1895–1967) novel *Tixiao yinyuan* (*Fate in Tears and Laughter*), a topic neglected up to now.

Lorenz Bichler (Heidelberg University) tries to find the reasons of Mao Dun's silence as a novelist after 1949. Having studied the recent books published in China, Bichler comes to the conclusion, that Mao Dun's silence in this field of creative activity was caused by his experience during his visit to the Soviet Union (1946–1947), by the depressive situation during the attack against the "Rightists", as Ding Ling, which he was pressed to participate, and by the neverending changes of the Communist Party line.

The most valuable for deeper knowledge of Gálík's contribution to Mao Tun studies is a Chinese version of Professor Ye Ziming's (Nanking University) commemorative essay, delineating their nearly forty year long friendship and collaboration, beginning in 1959. The title of Ye Ziming's familiar article was taken from one of Tang poet Wang Bo's (647–675) five-syllables *lüshi* (regulated poem): "Hainei cun zhiji, Tianya ruo bilian" (The Intimate Friends Within the Four Seas Are Close, Though Separated by the Ends of the Earth). It must be added, that thanks to Ye Ziming's mediation, Mao Dun's letters addressed to Gálík were included in *Mao Dun quanji* (*Complete Works of Mao Dun*), vol. 37.

1. 5. This part of the *Festschrift* begins with a long article by Raoul D. Findeisen entitled *Kairos or the Due Time: On Date and Dates in Modern Chinese Literature*. It serves as an introduction to the essays on modern Chinese literature and intellectual history, certainly the most important field of research of the *Jubilar*. This study points out the nearly schizophrenic apprehension of time,

²⁴ GÁLÍK, M: *Mao Tun and Modern Chinese Literary Criticism*. Wiesbaden, Franz Steiner Verlag 1969, p. 26.

²⁵ Loc. cit.

if comprehended, either according to *yinli* (traditional old lunar calendar), or *xinli* (new solar calendar). A keen feeling of passing of time, perceivable especially under the impact of Taoist and Buddhist teachings, but also peculiar to the strictly Confucian understanding of history and literature, found its old and new manifestations in post-1911 China. For modern Chinese intellectuals, if not the shortest space of time, *chana* (*ksana*, in Sanskrit) was worthy of attention, then certainly were the conventional hours of the day or night together with their characteristics. Findeisen in a very diplomatic way indirectly criticizes Gálik for his Slovak translation of Mao Dun's short story *Xiaye yi dian zhong – Jednej letnej noci*, where precisely “hour indication” was omitted.

Denise Gimpel (University of Marburg) in his *More Than Butterflies: Short Fiction in the Early Years of the Literary Journal Xiaoshuo yuebao* points to the inadequate understanding of the literature of the Mandarin Duck and Butterfly School.

At least two essays in this section belong to feminist criticism. One of them was written by Wendy Larson (University of Oregon), one of the most prominent representatives of this criticism among American Sinologists, who analyses the problem of women and the sexual revolution in May Fourth China.

The second one, written by Bonnie S. McDougall (University of Edinburgh), Gálik's much younger school-fellow at Peking University from the years 1958–1960, is meant as a post-feminist review of the fiction by Mao Dun and Ling Shuhua. It is to some extent a continuation of her earlier articles, especially of her *Writing Self: Author/Audience Complicity in Modern Chinese Fiction*, *Archív orientální*, 64, 1996, pp. 245–268. The most important issue, which is a subject to McDougall's criticism, is male dominance and female disappearance in modern Chinese fiction. However, in her conclusions, the author says “that reliance on the disappearing women/man phenomenon does not take us very far forward” since in “many stories it is irrelevant; in others, it gives ambiguous reading”.²⁶

Another essay concerned with literature about women, but not from the feminist position: *Down the Road that Mei²⁷ Took: Women in Yin Fu's Work*, is written by William A. Lyell (Stanford University), a well-known expert on Lu Xun's short stories.²⁸ Here Lyell analyses some interesting aspects of the poetry and fiction by Yin Fu (1909–1931), one of Lu Xun's disciples.

Men and women are protagonists of a sample of Tian Han's (1898–1968) plays analysed by Lidia Kasarello (Warsaw University) in her article *Über die Modernität der frühen Stücke von Tian Han*.

²⁶ *Festschrift Gálik*, p. 305.

²⁷ *Mei*, a female protagonist of Mao Dun's novel *Hong* (*Rainbow*), a favourite subject of Gálik's interest, see GÁLIK, M.: *The Rainbow*. In: DOLEŽELOVÁ-VELINGEROVÁ, M. (ed.): *A Selective Guide to Chinese Literature 1900–1949*. Vol. 1. The Novel. Leiden, E.J. Brill 1988, pp. 133–135, and *Persephone, Pandora and Miss Mei: Mythopoeic Vision in Classic Greek Myth and in Modern Chinese Novel*. *Graecolatina et Orientalia*. Zborník Filozofickej fakulty Univerzity Komenského (Bratislava), 33/34, 1991–1992, pp. 143–151.

²⁸ LYELL, W.: *Lu Hsün's Vision of Reality*. Berkeley, University of California Press 1976.

The contribution by Michel Hockx's (SOAS, University of London) is entitled *Mad Women and Mad Men: Interliterary Contact in Early Republican Literature*, and treats one "madman" (Lu Xun's *Diary of a Madman*) and one "mad woman" (Chen Hengzhe's poem *People Say I am Crazy*). Since Lu Xun very probably could not have read Chen Hengzhe's poem (which was published earlier in America), we may speak of parallel phenomena or typological affinities, if we compare these two literary works.

Intraliterary and intracultural, as well as interliterary and intercultural aspects are the targets of the essay by Thomas Fröhlich (University of Zurich), who writes about the New Culture Movement as represented by Hu Shi (1892–1961).

Jana Benická (Comenius University, Bratislava) tries to point out the characteristic features of the satirical in Qian Zhongshu's novel *Weicheng (Fortress Besieged)*, mainly on the background of Wu Jingzi's (1701–1754) *Rulin waishi (The Unofficial History of the Literati)*.

Mario Sabattini (University of Venice) follows probably the best Chinese aesthete of the 20th century, Zhu Guangqian (1897–1986), during the difficult years of criticism and self-criticism in the 1950s.

Three essays in this part are concerned with the exile Chinese literature after 1989.

Mabel Lee (University of Sydney) analyses the relation of Gao Xingjian (1940–) to his *tongxiangren* (fellow-countrymen) from Shaoxing, Zhejiang Province: Xu Wei (1521–1593) and Lu Xun. The topic of Gao's fictitious dialogue is death and its place in the life of human beings.

Not exactly death, but waiting for it, is an issue of Wolfgang Kubin's (Bonn University) contribution entitled *Gu Cheng: Peking. Ich*. Kubin, a most devoted friend of both Gu Cheng (during his lifetime) and Gálik, ponders over the last more extensive cycle of Gu Cheng's poems *Cheng*, which could be translated as *Peking* or *I* as well, or by both. Kubin also renders some of the poems into German using his and Gu Cheng's original commentaries. The last are very valuable, although at least slightly problematic, since they only partly reflect the schizophrenic state of the mind of the author. It seems that the translations by Kubin, Peter Hoffmann (University of Tübingen), as well as Gálik's ponderings on this subject,²⁹ are only the first attempts of its kind in the study of the phenomenon "Gu Cheng" in contemporary Chinese literary and intellectual history.

Another essay by Li Xia (University of Newcastle, Australia) is partly different. Although the psychopathological state of Gu Cheng's mind during writing of his *Cheng* (this time translated as *The City*) is observed by Li Xia, more attention is devoted either to his earlier poetry or to his novel *Ying'er*, where the paranoid state of his mind is concealed.

²⁹ KUBIN, W.: *Der Einzug der Geister. Ein Zyklus*. Minima sinica, 1, 1993, pp. 27–32, HOFFMANN, P.: *Die Stadt*. Die Horen, 38, 1993, 1, pp. 117–132 and GÁLIK, M.: *Gu Cheng and Xie Ye: Contemporary Chinese Poets Who Died Too Early*. AAS, n.s. 3, 1994, 2, pp. 136–138.

This part of *Festschrift* ends with an essay by Helmut Martin (Bochum University), certainly the best European expert on Taiwanese literature and culture, who introduces to the interested readers Taiwan's cultural criticism of the 1980s and 1990s in the works of Yang Zhao (1963–) and the late Lin Yaode (1962–1996).

1.6. The last and most extensive section of *Autumn Floods* is named *Interliterary and Intercultural Networks*. These essays comprise literary, philosophical, aesthetic, religious and historical issues.

Among the literary issues we may mention as first Monika Motsch (Bonn University) with her essay: *Kupplerin Hongniang im Xixiangji, erotisch-komparatistisch betrachtet*. "Erotic comparatistics" seems to be a new branch of this kind of research. Monika Motsch, a student of Qian Zhongshu, in whose works erotic elements are quite obvious,³⁰ understands it in the metaphorical meaning. According to her, Gálik's "probably greatest attainment as a scholar and comparatist, consists in his abilities to be a real mediator 'between lovers in East and West', i.e. in his talent to always bring together the Chinese and Western culture, and to instigate them to fruitful and mutual exchange of opinions. In this sense his 'erotic comparatistics' represent a red thread drawn through the whole of his work."³¹ Therefore Motsch supposes that the scholarly analysis of the character of Hongniang, a female prototype of the mediator in the love between boy and girl, and axiologically most valuable of its kind in the whole of Chinese literature, is the best that she can dedicate to Marián Gálik on his 65th birthday.

A Choice Morsel of the Divina Commedia, or Dante Fondue is a playful essay by Andrew H. Plaks (Princeton University) analysing the first three cantos of *Divine Comedy* in the Chinese translation by Qian Daosun (1887–1962), which originally appeared in *Xiaoshuo yuebao* (Short Story Monthly), 12, 1921, 9, pp. 2–38 and was later reprinted by Commercial Press in 1924.³²

Another canto, this time by Ezra Pound, not about hell but about love, is analysed by Lionello Lanciotti (Oriental Institute, Naples). His *Una storia d'amore Na-khi nel canto CX di Ezra Pound*, supplements his earlier study *The Na-khi Religious Tradition and Ezra Pound, East and West* (Roma), n.s. 20, 1970, pp. 375–379.

Another Italian Sinologist Stefania Stafutti (Turin University) ponders over Shen Congwen's (1902–1988) literary work *The Travelogue of Alice in China*, a little studied piece among Shen Congwen's many works. Stafutti in this essay supplemented the critical insights of her predecessors: Peng Hsiao-yen and Jeffrey C. Kinkley.³³

³⁰ MOTSCH, M.: op. cit., pp. 21, 29–33 and 46.

³¹ *Festschrift Gálik*, p. 491.

³² *Bibliografia delle opere italiane tradotte in cinese 1911–1992*. Peking, Shehui kexue wenxian chubanshe 1992, p. 18.

³³ PENG HSIAO-YEN: *Antithesis Overcome: Shen Congwen's Avant-gardism & Primitivism*. Taipei, Institute of Chinese Literature and Philosophy 1994, 219 pp. and KINKLEY, J.C.: *The Odyssey of Shen Congwen*. Stanford, Stanford University Press 1987. 464 pp.

Jeff Kinkley (St. John's University) is the author of an article on another neglected field of study: the modern Chinese detective story, of which he is probably the only outstanding expert in the West. He finds decadent and aristocratic interliterary relations between Huo Sang and Sherlock Holmes, or between Lu Ping and Arsène Lupin, writing that "European-Chinese interliterary relations could be no closer".³⁴ Kinkley also mentions Gálik's love for *décadence* and the mythical in the *Bible*, and elsewhere.³⁵

Literary and critical is also an essay *Probleme der Interkulturation: Adam Schall von Bell und sein Bild in der heutigen Massenkultur* by Adrian Hsia (McGill University, Montreal), a very industrious researcher in the Sino-German intellectual history. He analyses often trivial literature on this towering figure among Jesuit missionaries and "Chinese officials" in the 17th century.

Elisabeth Eide (University Library, Oslo) in her *Nordic Literary Images of China* traces the impact of Chinese philosophy, literature and even of the *mirages*, on literature in Norway and Denmark.

"*Morte di un Nazareno*" *di Ai Qing* by Anna Bujatti (Rome) is both a literary and religious topic, concerning with the impact of the *Bible* and Christianity on modern Chinese literature and intellectual history.

In his study in Czech, the only one written in a Slavic language in the *Festschrift*, Josef Kolmaš (Oriental Institute, Prague) tries to find an answer to the provoking question concerning the similarities and differences between *aggiornamento*, declared by the Pope John XXIII (1958–1963), and the "accommodation" practiced by the European Jesuit missionaries in China in the 16th–18th centuries. This study brings many new facts on the subject, also due to the research concerned with the Czech Jesuit missionary Karel Slavíček (1678–1735), done by Professor Kolmaš during the last two or more decades.³⁶

Robert P. Kramers (Professor Emeritus, Zurich University) dedicated to his friend one of his old unpublished manuscripts from the year 1963, a valuable document concerned with a discussion about a draft translation of the *Bible* by Lü Zhenzhong (Hong Kong) which ended in 1970 by the appearance of the full translation, with a very curious and uncommon remark: "Published for Rev. Lu Chen-chung by the Bible Society in Hong Kong." This translation remained an "experimental edition" and was, in spite of its value being defended by Professor Kramers and some others, never acknowledged by the Church authorities.

Aesthetic issues with much literary flavour are discussed in the essay by Viktor Krupa entitled *Similarity as the Basis of Metaphor?*, on the basis of materials from Aristotle up to Michelle Ye, using mostly Slovak, then Czech, Russian, Greek, English, American, Japanese, Chinese, Indonesian and Maori sources.

³⁴ *Festschrift Gálik*, p. 563.

³⁵ *Ibid.*, p. 563.

³⁶ KOLMAŠ, J.: *List císaře Kchang-si a Čechy (A Letter by Kangxi Emperor and Bohemia)*. *Nový Orient*, 28, 1973, 1, pp. 15–19 and *Listy z Číny do vlasti a jiná korespondence s evropskými hvězdaři, 1716–1735 (Letters from China to Bohemia and the Correspondence with European Astronomers, 1716–1735)*. Prague 1995.

Alike comparative is the contribution by András Horn (Basel University): *Literary Aesthetics East and West*. Here the typological affinities or parallels between the Anglo-Saxon folk epic *Beowulf*, the first Chinese poetic anthology *Shijing (The Book of Songs)* and *Wenxin diaolong (The Literary Mind and the Carving of Dragons)*, then *The Mysteries of Eloquence* by Abdalqahir al-Jurjani, *The Dhvanyaloka with the "Locana" of Abhinavagupta* by Anandavardhana, together with modern critics, as T.S. Eliot, D. Ingalls, J.Y. Liu and E. Miner, are studied in order to "help us not only in identifying cultural differences but also in finding traces of what is common to all humanity".³⁷

Richard Trapp (University of Vienna) in his article *Enzyklopädische Dimensionen: Chinesische Literatur zwischen Ästhetik und Quantität* tries to find a way out of the dilemma posed by the interliterary process within the confines of "world literature", and the intraliterary process within the national Chinese literature against the background of the axiological demands and gigantic quantitative supplies.

In his essay, Hans-Georg Möller (Bonn University) analyses how Nietzsche's conception of the relation between the so-called Dionysian and Apollonian was interpreted (and misunderstood) by the Chinese aesthetician Zhu Guangqian. The author also provides us with his interpretation of the Dionysian, as "a pleasure of dissonance".

An essay by Chiu-yee Cheung (University of Queensland, Brisbane, Australia) *Tracing the "Gentle" Nietzsche in Early Lu Xun* treats a problem of the sources of influence of Nietzsche in early Lu Xun, having Japanese materials as its basis, many unknown or not studied by Sinologists. Cheung analyses how Nietzsche's views were "refracted" by the Japanese Nietzscheans and tries to specify the similarities between their comprehension of Nietzsche and that by Lu Xun and the reasons for Nietzsche's attractiveness to them.

Sinologie und Krieg: Der "Brief zu Kultur Chinas" von Takeda Taijun, written by Evelyn Schulz (Zurich University) analyses an interesting case in Sino-Japanese cultural history, the reflections of the Japanese writer and Sinologist who served from 1937 to 1939 as a war correspondent of the Japanese army in China, mainly on the relations of the Japanese to China and as a matter of fact on the relation between culture and politics in a broader sense.

There are two historical contributions concerned with cultural relations between China and Germany. The first deals with the Chinese reception of Germany and Berlin among Chinese intellectuals, politicians and students after World War I, written by another of Gálik's *tongxue* from Peking in the years 1958–1960: Roland Felber (Humboldt University, Berlin).

The second by Claudie Jousse-Keller (Institut Nationale des Langues et Civilisations Orientales, Paris), describes, on the basis of many publications and archival documents, the history of cultural relations between the People's Republic of China and the German Democratic Republic. Both bring new and interesting materials, not as yet studied up to now.

³⁷ *Festschrift Gálik*, p. 479.

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It is necessary to add that the *Festschrift* also includes two poems. A short one by Shu Ting (1952–) entitled *Hao pengyou (Good Friends)*, translated into German by Helmut Martin, and a meditative cycle of poems by Yang Lingye (1923–1924) entitled *Beiye (Sutra Leaves)*, translated into English by Lloyd Haft (Leiden University).

Five different plates are to be found in the book, the most valuable among them is certainly the headpiece and colophone of the *Baoqie yinjing* analysed by Claudia Fritz.

Raoul Findeisen and Marián Gálik, Jr., both deserve the deepest thanks for the *Bibliography* appended to volume, Hu Qiuhua for the assistance in the editing of Chinese texts and Marc Winter for his help in compiling the *Index of Personal Names with Glossary*. Yang Xinglai (Zurich) created an impressive example of Chinese calligraphy for the front page.

Not all contributions to the *Festschrift* appeared in this volume. Due to technical or financial reasons three of them by Raimund T. Kolb (Berlin), Wen Rumin (Peking) and Chen Peng-hsiang (Taipei) will be published in the journal *Asiatische Studien/Etudes Asiatiques*, Zurich.

The readers may supplement their information about the *Jubilar* by browsing through the partly serious, partly joking reminiscences of his son Marián Jr.

2.1. The companion volume to *Autumn Floods* is *Asian and African Studies*, n.s. 6, 1997, 2, pp. 117–232. With the exception of one study by young Gálik's Slovak pupil Martin Slobodník, it is not explicitly dedicated to the *Jubilar*, but all the contributions were written or published at the occasion of his 65th birthday. It is also the first "Sinological issue" in more than 30 years of the history of this journal, published since 1965 by the Institute of Oriental and African Studies, Slovak Academy of Sciences, Bratislava.

This special issue begins with a study by A. Owen Aldridge (Professor Emeritus, University of Illinois at Urbana-Champaign), a mentor of many East Asian literary comparatists. The study is entitled *The Vindication of Philosophical Optimism in a Pseudo-Confucian Imitation of Voltaire's "Candide"*. The aim of this essay is to analyse a fictitious story called *L'Avanturier chinois*, written by an anonymous writer, published in 1773. It was unearthed by Aldridge, who is famous among the comparatists for his findings of new and unknown materials for studying of the interliterary and intercultural process. In *Comparative Literature*, *L'Avanturier chinois* belongs to the *chinoiseries*, and in the time it was written and published, it was a part of a French literary and philosophical "mirage" of contemporary China. It has, of course, a little to do with Confucian teaching and heritage.

Bernard Fuehrer, a young Austrian scholar, dedicated to his teacher from Bratislava another study on the subject which is so close to Gálik: Sima Qian's (ca 145–ca 86 B.C.) letter to his friend Ren An (Ren Shaoqing). This great specimen of epistolary writing is analysed from the point of view of the rhetorical

devices, and accentuates the tragic mood of Ssu-ma Qian's state of mind after his castration.

Martin Slobodník dedicates to his mentor a study entitled: *The Early Policy of Emperor Tang Dezong (779–805) towards Inner Asia*. Inner Asia in this case denotes the Tibetan and Uighur Empires. It was originally a part of Slobodník's M.A. thesis in 1994, but revised in later years. It tries to analyse the dilemma of Chinese politicians after the An Lushan rebellion (755–757) when too much expectation was put on the Inner Asian powers to bring order in China.

Heiner Frühauf, a young scholar, who left the study of Chinese and Japanese literature for the traditional Chinese naturopathic medicine, agreed to publish in this issue an extensive chapter of his Ph.D. thesis (University of Chicago 1990) entitled: *Urban Exoticism and Its Sino-Japanese Scenery, 1910–1923*. This extensive chapter presents a minute analysis of a problem, hardly studied as yet (and, for a foreign Sinologist, extremely well documented): the Sino-Japanese exoticism in the Late Meiji, Taisho and May Fourth periods, against the background of Euro-American, mainly French symbolist and decadent visions. Exoticism, an earlier European notion, here finds a contrary direction and westward-looking tendency.

Terry Siu-han Yip's (The Hong Kong Baptist University) contribution *Texts and Contexts: Goethe's Works in Chinese Translation Prior to 1985* is also a chapter from Yip's Ph.D. thesis (University of Illinois at Urbana-Champaign 1985). Under the guidance of Professor A. Owen Aldridge, she was able to collect and analyse a great number of different translations of Goethe's works in the Mainland, Taiwan and Hong Kong. Thus she prepared the soil for further investigation of this kind.

With the essay by Jost O. Zetzsche (Ph.D. Hamburg University) entitled: *Cultural Primer or Bible Stories in Contemporary Mainland China*, presenting approximately 20 collections of *Bible Stories*, which are read by the Chinese in Mainland China, ends the issue of Asian and African Studies, written for, or published at the occasion of Marián Gálik's 65th birthday.

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If the publications reviewed in some detail here, present a *monumentum* of the feelings or attitudes to the teacher, colleague or friend, the last mentioned essays by Terry Yip and Jost Zetzsche are for a *Jubilar* also the *mementos* of his still unfinished projects: the first one connected with the work of Johann Wolfgang Goethe and its reception in China, and the second one concerned with the impact of the *Bible* on modern Chinese literature and intellectual history.

Let us hope, just as Professor Viktor Krupa expressed in his wish, that Marián Gálik's health will remain as strong as his will is, and that he will stay with us as long as possible.³⁸

³⁸ *Festschrift Gálik*, p. 4.