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**Czech writing in the context
of contemporary literature:
Goetz-Stankiewicz,
Vladislav, Gruša, Wilson**

**Patočka's Collected Works –
discussion: Kohák, J. Novák,
editors' response, Vladislav**

**New books and journals:
A Kautman double,
A new Slovak magazine**

**„Padlock books“ 1973-1987:
Vaculík on Edice Petlice,
EP titles 1-367**



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Centre for the Promotion of Independ-
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EDITORIAL

This double issue 3-4 completes the first year's output of ACTA. It is an occasion to thank all those who helped us accomplish the difficult task of bringing into existence a new specialised periodical in Czech and English versions. The reactions which ACTA has received to date suggest that it is a worthwhile publication for readers both inside Czechoslovakia and elsewhere in the world. So heartfelt thanks must go above all to those who did most to make this possible, namely, the authors at home and abroad, the translators and, of course, the readers, particularly those of you who took out a subscription – which we trust you will renew, using the forms included in this issue. We would also ask you to help widen our circle of readers by recommending ACTA to others.

In its second year of publication, ACTA intends to continue the work already initiated. The present dimensions will be retained but the journal will endeavour to appear on a more regular basis. We hope that our technical difficulties will finally be overcome so that we may concentrate still more fully on our principal task of making the journal a source of vital information and a forum for discussion of all aspects of the study of Czech and Slovak independent literature.

A basic condition for such study is the availability of the most exhaustive possible collection of properly indexed unofficial (samizdat) publications. A considerable portion of early material is already available in the Documentation Centre's archives, while the latest works are being acquired as they appear. The cataloguing of the individual samizdat series is pressing ahead, as is reflected in the pages of ACTA. The present double-issue includes a complete list of editions published by the pioneer independent publishing series: *Edice Petlice* ("Padlock Books"). Future issues will continue this work – our long-term aim being a comprehensive catalogue of all

samizdat publications, including items from periodicals and collections.

Whereas the independent literature of the seventies and eighties is more or less charted territory by now, the independent writing of the fifties and sixties has yet to be fully explored, in the sense of systematic research. What is needed above all is the acquisition of documents, manuscripts and testimonies, as well as studies on individuals authors or specific issues (e.g. publication bans, the circulation of unpublished manuscripts, the listing and destruction of "undesirable" books, conflicts with the censor, etc.). This also involves the task of collecting and processing the exile writing from 1948 to 1968. In this work, both the Documentation Centre and ACTA rely on external cooperation. We are appealing for any information connected with all such material, as well as the loan of manuscripts or copies of them, and, if possible, donations of books and journals – including part-collections – anything, in fact, connected with the subject, which you no longer need. You will have the assurance that it will serve a wide range of specialists as part of the Documentation Centre archive.

Apropos of our collections: the Documentation Centre does not have the means to purchase books published in various languages by Czech and Slovak exile authors. We therefore beg them to bear us in mind and donate us a copy of each of their published works for our archive. After all, it is also in their own interest: international bibliographical handbooks are not always sufficiently reliable and the researchers visiting the Documentation Centre expect to find all such books in our collections.

We would end on the same note as in our two previous issues with a reminder that the CSDC and ACTA can only hope to tackle their considerable tasks successfully if they receive the help of all those who appreciate the importance of independent Czechoslovak culture.

CZECH WRITING IN THE CONTEXT OF CONTEMPORARY LITERATURE

The programme of the four-day annual conference of the American Association for the Advancement of Slavic Studies – AAASS, held in Boston in November 1987, included a panel entitled “Czech writing in the context of contemporary literature”. At its session on 5th November 1987, papers by Marketa Goetz-Stankiewicz, Jan Vladislav and Jiří Gruša were presented, together with a comment by Paul Wilson. The four contributors have kindly made supplemented or revised versions of their papers available for publication in ACTA. Their texts are published in full.

FIVE CZECH NOVELS OF THE SEVENTIES

A Harmonized Artistic Reckoning with the Past
by Marketa Goetz-Stankiewicz

Several months ago, I fool-hardedly suggested a title for this paper, I was carried away by a reader’s enthusiasm rather than by common sense. It is not overstating the case to say that the five Czech texts I shall discuss, although comprising some 2,400 pages, are truly universal in their wealth on many levels. Indeed, outstanding contemporary writers, from Graham Greene to Philip Roth and John Updike, bear witness to this.

A few facts: The five writers, Jiří Gruša, Ivan Klíma, Milan Kundera, Josef Škvorecký, Ludvík Vaculík are now scattered in four cities, distant from each other, each humming in a different language. Only Klíma and Vaculík still live in Prague, surrounded by the language in which they write, and by the ancient city whose nooks and crannies their texts celebrate in a subdued but intense way. As for the others, Gruša now lives in Bonn, West Germany (though *The Questionnaire* was written when he was still in Prague

– indeed, the novel has much to do with the fact that he now lives where he does, surrounded by a language that appears as an alien tongue in the novel itself). Kundera lives in Paris, reading the daily papers in the language of Diderot and Voltaire and writing for his French translator’s ready ear; Škvorecký lives and teaches literature in Toronto, immersed in the motley mixture of “mosaic” Canadian English and its emigré derivatives.¹

Another interesting fact: it may be significant that though the five texts were published in different countries, all were written at roughly the same time: Ivan Klíma’s *Judge of Mercy* appeared in German translation in Hamburg in 1972,² Gruša’s *Questionnaire*³ in Czech samizdat publication in 1975, Škvorecký’s *Engineer of Human Souls*⁴ in Czech in Toronto in 1977, Kundera’s *Book of Laughter and Forgetting*⁵ in French in Paris in 1978, and Vaculík’s *Czech Dreambook*⁶ in Czech samizdat publication in 1980. A third aspect, one that would take detailed study because of its complexity and its significant implications, is that the texts all have strong autobiographical components: the closely followed pattern of the author’s life, including names of friends and others, unveiled and docu-

mented, in Vaculík's diary-text; personal experiences in Kundera's novel; distinct parallels with the author's life in Klíma's and Škvorecký's works; implicit echoes in Gruša's case. Is it that the lives of people in Central Europe, which has been called "the soil, pregnant with history... scene of provocation and irritation to the artist"⁷ have taken on a fictional aspect? Perhaps, as a consequence, the writer's task has shifted in the sense that his own inventiveness must now apply itself more intensely to HOW to relate the enormous pressure of events, and still remain within the boundaries of the truth.

But here we should perhaps ask a general question and try to see how these basically unique works are anchored in our general literary culture. What should a contemporary novel be about? How can it cope with the masses of unsolicited and unselected fragments of information that daily invade our minds? Contemporary writers have been worrying about this for some time, as we all know. Michel Butor, for example, thinks that "imaginary characters fill the gaps in reality and enlighten us about it".⁸ Doris Lessing muses that some novels are not read in the right way because they "assume a crystallization of information in society which has not yet taken place".⁹ Philip Roth, on the other hand, finds that today "actuality is continually outdoing... [the novelist's] talents," and plays with the idea (taking Norman Mailer as an example) of life becoming "a substitute for fiction".¹⁰ Heinrich Böll worries about the nature of the modern reader who "has a quality which we do not yet know".¹¹

In other words, not only has the story teller run out of plots, but reality has him over a barrel by offering flashier material and, moreover, of-

fering it in a more interesting way. But all this is not a new story. Earlier in our century, in 1929 to be exact, a novelist whose world had not yet achieved the maddening complexity it has today, said it in five words: "I am bored with narrative."¹² And on she went – I am speaking of Virginia Woolf – to weave her sensitive tales, letting her own wilful sense of reality shape the fable.

Half a century later, after one great and numerous smaller wars, some attempted genocides, partial appropriation of the universe, the gradual decline of the written word and the drastic rise of the visual, a character in Škvorecký's *Engineer of Human Souls* shows a film on her home video which was made by another 'creative' woman not so long after Virginia Woolf had expressed her weariness with tradition. It is the *Triumph of the Will* by Leni Riefenstahl, a document of quite another reality, made in 1936.

Milan Kundera, born when Woolf made her memorable statement, describes a scene taking place a dozen years later, in 1948, in which the Old Town Square of Prague is filled with people holding hands and dancing to celebrate what they take to be the beginning of an idyllic time of harmony and happiness for everyone. While the body of a Czech artist who refuses to join the dancers swayed on the gallows below, the crowd, stamping and singing and swaying too, began to rise above the ground "over Wenceslas Square, their ring is the very image of a giant wreath taking flight ..." (You may recognize here a quotation from Kundera's *Book of Laughter and Forgetting*¹³). Jiří Gruša, dealing with a similar dance of intoxication with all instincts trained on something better, chose a different image, namely that of a little wasp which, in its search for nourishment, lights on the bleeding wrists of a former henchman who – riding the roller

coaster of political changes in Central Europe – has now become a victim led to execution. The wasp, protagonist of the particular incident, loses its meal with the execution and, in search of more nourishment, lights on a cherry cake baked not far away by the narrator's mother to celebrate the ensuing peace and the victory of good over evil. The year is 1945. When Vaculík describes his hurried walks through the streets of Prague, in the late seventies, inevitable briefcase in hand, there are no visible burnings or hangings to be read about. Things have boiled down to the worry whether a certain manuscript will be discovered during an imminent house search; whether a typist who did not get enough sleep and was ruining her health would be able to finish typing a certain collection of stories for *samizdat* publication. In the *Czech Dreambook* all has become a matter of documentation. All has become a question of remembering how it was, and giving permanent shape to this memory, to the truth.

Before we take a brief look at some samples of the texts, I would like to point out to you a fact that emerges with staggering clarity from each of these five novels: They could be approached with Aristotle, Derrida, Montaigne, Orwell or Cervantes in one's pocket and would yield ample material in the case of each reading, because each of the texts contains – unobtrusively and in varying degrees – a philosophy of art and literature as well as a philosophy of politics and a system of ethics, in addition to what might be called a philosophy of life. Such a concentrated outburst of general artistic reckoning in one national literature is rare and remarkable indeed.

The general perspectives of the texts may vary considerably. Kundera pitches his themes of memory and laughter against each other in a sort of

musical counterpoint, using his characters to illustrate these themes; Gruša sweeps his reader along in a succession of baroque semi-dream images through three centuries and the upheavals within and without of World War II; Klíma moves between patterns of private lives in Prague of the 1970's, and confrontations with multi-faced power mechanisms; Škvorecký, setting his novel during the same period in the Canadian scene, lets the patterns of great novels of the past permeate his text, interspersing it with fragments of other lives carried or crushed by political events, so that the two patterns jostle each other throughout the novel; Vaculík tells us every day what he ate, where he went, whom he saw or did not see, what he thought, dreamt and much more than that.

Despite the obvious differences in the works there is, however, a basic quality that spills over from one text to another and makes them of one kin. This quality, obvious yet difficult to define, might be thought of as shared ethical questioning on the one hand, and, on the other, speculation about human beings' ability to perceive himself in relation to their confusing present but also – and this is important – to their past.

It is the theme of recollection (in a post-Proustian sense, if I may coin an adage) that looms large in the five novels. In each a different pattern emerges from the recollection of facts, drawing symbols and images from this process, filtering them through the sharp lens of the artistic vision, letting, in Nabokov's words, memory "speak"¹⁴ or, in Canetti's formulation, salvage the truth out of the past, for "to make it rise again and touch our lives is the poet's task"¹⁵. To bring the texts slightly closer to you, I have chosen the opening and closing passages of each work for brief comments, although this is

like playing the first and last two bars of a symphony.

Kundera's text begins with a matter-of-fact descriptive passage of a real historical, yet quite absurd incident. The theme of officially suppressed memory is condensed in the very first lines of the novel. But the passage also illustrates the text's twin theme – laughter. A man wearing another man's hat is always funny (remember clowns in a circus?). Six lines after this funny image we are told that a man (one of the hat wearers) has been hanged. The laughter dies in our throats.

In the last paragraph of the novel no one wears a hat any longer. We have ended up on a nudist beach. People's physiques have been stripped of overcoats and all the trimmings that go with power and culture. The reader is made to gaze at bared paunches and listen to a rambling and trite lecture on freedom. With the last line the opposite of a smile sneaks into the text – sadness, dullness and listlessness. But these are no longer related to people but to genitals: a ridiculously inadequate *pars pro toto* to point out “*ecce homo*”.

Klíma's *Judge of Mercy* opens in the office of Justice Adam Kindl who is reading the legal file of defendant Karel Kozlík, indicted for murder. Pacing up and down in his office, his hands as restless as his feet, the man of the law has his thoughts wander to his wife's – and probably everyone else's – false image of his real nature, and to his admittedly puritan habits: the no smoking, no drinking, hard work ethic inherited from his father.

As the novel proceeds and the reader finds out more about Adam's real character, he also witnesses the unfurling of a spiritual chronicle of the times from the beginning of World War II to the seventies. Occasionally the text opens up vistas

into past centuries, showing how historical events have shaped the character of the nation and political pressures affected Adam's existence and the lives of people around him. The murder case of Karel Kozlík turns out to be the case of his judge, Adam Kindl, as well. The paragraphs of the judicial code seem irrelevant in both cases. The novel ends with Adam's wife Alena waiting in the dark – in a strange bed in a strange house – for her husband who might or might not return, for a spark of light, for God's mercy. Waiting in the dark is indeed the final image of the novel. From the legal document, an upright judge in the chamber of justice, the author has led us to a helpless human being in bed, waiting. The text moves on three levels: the nineteen seventies when the main character Adam experiences personal and political crises (which are somehow connected); Adam's (and Klíma's own) past, illuminated by particularly significant moments – the return from the concentration camp, the eager grasp for the illusory power of a new political ideology – and, dipped into the fantastic visions of subconscious as well as conscious anxiety, moments of Czech history in its colourfully blood-stained ups and downs.

Gruša's text also sets up the theme of retrieving the past in the very first paragraph: Jan Kepka reports on his bureaucratic visit to the enterprise GRANIT and the subsequent need to fill in another of many questionnaires. He also imparts to us his decision that he intends to tell more than is meant to be known. The fictional receiver of the unsolicited information, “Comrade” Pavlenda, who implicitly is partly in control of Kepka's future fate, is assailed with a motley tale of the past, solicitously enlightened, cajoled, asked rhetorical questions. His presence is there throughout the novel – silent, glum, some-

how deadly serious as he is told about two brothers, an opportunist and a dreamer; about the interchanges of victim and henchman in the course of time; about the fervour of those who feel themselves chosen to administer justice and the unsung devotion of those who bore their children. This torrent of information that brings to the surface all things submerged by personal or imposed forgetfulness is actually a paradox: after all, the rules of revealing oneself are being followed, an official document is being completed. Only by giving more than was asked for are these rules broken open and revealed in their reductive poverty. By taking literally the powers' assumed right to unveil the most private details of an individual's life, this right is rendered *ad absurdum*. The fragments of the shattered rules are visible in the last paragraph when the narrator recognizes a former abider of rules, reduced to a hollow-eyed robot – a shabby latter-day version of Kafka's gatekeeper at the gate of the law.

The first paragraph of Vaculík's *Dreambook* also introduces the tension between the diary writer who wants to speak and the powers that be. But while Gruša meets them head on, Vaculík mentions them only as an afterthought. Perhaps, he muses about his black mood, his tense state was not due to having slept poorly that night but rather to the particularly unpleasant tone of the most recent interrogation. With this afterthought the whole pattern of the novel is foreshadowed. For, throughout the lengthy text, we hardly read anything about difficulties with the regime. The political events that filter into the diary are the sort that might be mentioned by anyone who listens to the radio at breakfast (for – and this feeling becomes increasingly strong as we move through Vaculík's year – all events on this shrinking globe have become everyone's

business – or should say, no one's business?). The last paragraph brings the writer together with his friends and 'colleagues in truth' (Vaculík would probably not like this term but it is preferable to the word "dissident", the generally assumed nature of which is implicitly contradicted throughout the book). The colleagues are going to Brno by train. They joke and, contrasted with the dark mood of the first entry, there is knowing laughter in the air. The very last remark gathers up the urge to speak against all odds in one ancient image: the lark will sing when Spring has arrived on the calendar, even if it freezes in the process. The poet's inevitable song finishes this seemingly most dispassionate and fact-bound account of the truth.

Škvorecký's *Engineer of Human Souls* casts both the rainbow of literature and an eagle's eye on the area that connects as well as divides the old world and the new. The opening paragraph gives us, in Škvorecký's unique prose, the cool clean Ontario landscape, the new college in the "wilderness" already surveyed for a new housing development, the skyline of Toronto and Prague compared, a sharp cursory glance at man's dreams, imposed by a system or private ones and – last but not least – the literary models that imitate as well as shape our lives. All these motifs are worked out in a complex theme and variation pattern throughout the book.¹⁶

The last passage of the novel is a letter from Lojza, the story-teller's old friend, who cannot spell properly but whose loyalty to his old pal (despite that fact that the latter is now in trouble with the regime) survives emigration and all political changes. Lojza, the innocent pawn of regimes from far right to far left, somehow manages to carry on regardless because, cheerful, eager and entirely without strategic motives,

he learns a new set of values and with them a new language every couple of decades. His last letter, dated May 7, 1975, parallels his first one. Each time he is in Carlsbad on a special state-paid holiday; only he is sent there each time by a different regime. In 1942 it had been "laid on by ... Reich Protector Rinehard Hydrich... to help the war effort," in 1975 by the workers' recreation service of the People's Democracy. Lojza's letters are high-spirited parodies of semiotic coding, representing two linguistic systems and with these two ideological regimes. Like Václav Havel's Hugo in *The Garden Party*, Lojza has learned how to use the various lingos and – apart from some minor troubles, such as we all have – lives relatively happily ever after. *The Engineer of Human Souls* is a book of vast and as yet largely untapped riches, but its treatment of language shaping human beings' awareness of themselves and their temporal context is, I think, its crowning achievement.

These different, highly original texts (for each ushers in a new departure in a literary genre) have something specific in common, as I said at the outset, though in my remarks I have rather stressed the different ways in which they reflect their authors' genius. The common ground is the unique subtext – a subtext rooted in reality. On one of his hundreds of errands connected with the publication of independent Czech literature, Vaculík might pass the house on the Old Town Square, which the narrator of Klíma's *Judge of Mercy* describes as his childhood home. Vaculík's inevitable briefcase, on that particular errand, might well contain a copy of Škvorecký's *Engineer of Human Souls* or Kundera's *Book of Laughter and Forgetting*. In that briefcase they might rub shoulders – or pages – with part of Vaculík's own *Dreambook* in which Gruša's *Ques-*

tionnaire is mentioned on the very first page, and that again in connection with Škvorecký, who published the Czech edition of the novel in his publishing house in Toronto. The pattern of aspects of the truth that connects these five texts is like a magic net, tugging at readers' consciousness and forcing them, whatever their background, to find his bearings again and again as witness to history, as a reader of literature, weigher of values, and citizen of a country. Or, to regard it all from a different angle, each text probes the complex levels of life in Central Europe like a sensitive finger with a different touch. Yet all five throb essentially with the same life spirit and belong – to complete an image which imposes, itself on the mind with insistent urgency – to one single hand.

NOTES

1. For a thorough and perceptive assessment in Czech of the modern Czech novel, see Helena Kosek, *Hledání ztracené generace*, Toronto: Sixty-Eight Publishers, 1987.
2. Ivan Klíma, *Der Gnadenrichter*, trans. Alexandra Baumrucker, Christiane Auras and Helena Kolorova, Hamburg: Hoffmann und Campe/Edition Reich, 1979. Czech original: *Soudce z milosti*, London: Edice Rozmluvy, 1986.
3. Jiří Gruša, *The Questionnaire*, trans. Peter Kussi, New York: Vintage Books, 1983. Czech original: *Dotazník – aneb modlitba za jedno město a přítele*, Toronto: Sixty-eight Publishers, 1978.
4. Josef Škvorecký, *The Engineer of Human Souls*, trans. Paul Wilson, Toronto: Totem Press, 1984. Czech original: *Příběh inženýra lidských duší*, Toronto: Sixty-eight Publishers, 1977.
5. Milan Kundera, *The Book of Laughter and Forgetting*, trans. Michael Heym, New York: Alfred A. Knopf, 1980. Czech original: *Kniha smíchu a zapomnění*, Toronto: Sixty-eight Publishers, 1981.
6. Ludvík Vaculík, *Tagträume: alle Tage eines Jahres*, trans. Alexandra Baumrucker, Hamburg: Hoffmann und

Campe/Edition Reich, 1981. Czech original: *Český snář*, Toronto: Sixty-eight Publishers, 1983.

7. These are Elias Canetti's words [trans. Marketa Goetz-Stankiewicz]), *Die Welt ist nicht mehr so darzustellen, wie in früheren Romanen: Gespräch mit Elias Canetti*, in: Manfred Durzak, *Gespräche über den Roman*, Frankfurt/Main: Suhrkamp, 1976, p.103.

8. Michel Butor, *The Novel as Research*, trans. Gerald Fabiau, in: Malcolm Bradbury, ed., *The Novel Today*, Glasgow: Fontana/Collins, 1977, p.51.

9. Doris Lessing, Preface to *The Golden Notebook*, London: Michael Joseph, 1972, p. IX.

10. Philip Roth, *Writing American Fiction*, in: *Reading Myself and Others*, New York: Farrar, Strauss and Giroux, 1975, p.123.

11. *Ich tendiere nur zu dem scheinbar Unpolitischen. Gespräch mit Heinrich Böll*, [trans., Marketa Goetz-Stankiewicz], in: Durzak, *Gespräche über den Roman*, p.133.

12. Virginia Woolf, *A Writer's Diary*, Leonard Woolf, ed., London: The Hogarth Press, 1954, p.141.

13. Milan Kundera, *The Book of Laughter and Forgetting*, p.68.

14. The title of Vladimir Nabokov's "Autobiography Revisited" *Speak Memory*, New York: Paragon Books, 1979.

15. Elias Canetti, *Der Beruf des Dichters*, in: *Das Gewissen der Worte*, Frankfurt/Main: Fischer Verlag, 1981, p.285.

16. In the Czech original a letter from the narrator's friend Lojza precedes the passage with which the translation begins.

RESPONSIBILITY AS THE WRITERS' DESTINY

by Jan Vladislav

1.
When we discuss the question of human rights, we should also give thought to human duties at the same time. When we speak about freedom we should also speak about responsibility. Freedom and responsibility are two sides of the same coin. The greater the rights we demand on the freedom side, the greater are our duties on the responsibility side. These frequently forgotten axioms are applicable to everyone, but doubly so to people of learning, who have occupied a special role in the community since antiquity. And even if they do not directly strive for power in the community, in a sense they have it regardless. It is power of a particular kind. In general it operates outside the established power structures, which is probably one of the main reasons why the powerful consider this kind of power so dangerous even though its resources consist exclusi-

vely of words and ideas. The first representative of such power independent of power structures was undoubtedly Socrates. However, the Athenian philosopher was not only an archetype of freedom but also a paragon of responsibility. His, of course, is the responsibility of the free individual who is slow to obey another's orders, preferring to heed the voice of conscience. It is the sort of responsibility which refuses to defer to power, because its touchstone is the truth.

In spite of all the differences resulting from a thousand years of development, that basic situation still applies. Any change there may have been consists most likely in the fact that in modern times – i.e. since the last century – the problem has become more generalised and acute for various reasons. On the one hand, intellectuals have demanded increasing freedom of thought and creation, and indeed their disciplines – science, philosophy, art and literature – have gradually acquired an unprecedented degree of independence; on the other hand, society's demands on them have also grown, along with the resources which those in power can and do de-

ploy, not just to control them but also to exploit them for their own ends. In short, while one side constantly stresses rights and freedom above all, the other chiefly lays claim to duty and responsibility.

However, intellectuals too have regard for duty and responsibility – and that applies equally to writers, since we are talking about literature. It is an issue to which they repeatedly turn their attention without any need of prompting, and just as often as their mentors, critics and – in some cases – judges, from the other side. Recognition of such responsibility is not the question, however. What lies at the heart of the controversies that crop up again and again – not to mention the occasional conflicts that flare up and seem to threaten the future of literature and its creators – is the old Socratic question: to what is that responsibility owed?

Society, including a considerable section of writers themselves, has a tendency to reply to this question with clichés about “service”, particularly service to a “common cause”, which can mean all sorts of things. In our country in the last century, but not only there, this cause was conceived above all in national terms and frequently in the crudest sense of serving immediate needs which generally fell outside the scope of literature. The poetry of Karel Hynek Mácha was not alone in being ridiculed and expelled from the ranks of “true” literature in the name of such a programme. Similarly, the works of Božena Němcová were not the only ones whose true dimensions have remained largely obscured for the same reasons.

Over the past hundred years a whole number of similar programmes have come and gone in our country, all of which have stressed, more or less overtly and for every possible ideological or

political motive, the paramount need for literature to *serve*. Suffice it to read any text-book of literary history from this angle. However, even though writers themselves often helped to frame and advance them, this does not alter the fact that these were programmes and aspirations introduced into literature from outside, and hence without any regard for its intrinsic meaning.

At those moments in history when many such programmes are able to co-exist or compete freely, it represents no great danger. Writers not only have the possibility to choose among them, but they can also reject them all and seek their own way, determining where their responsibility lies according to the dictates of their own conscience without this greatly affecting their existence as writers. And even on those occasions when it does lead to conflict with the powers that be, it does not have any serious consequences. The prosecution of *Les fleurs du mal* not only served to publicise the book, it also encouraged the writer to re-work and improve it ...

It is quite a different situation in régimes which proclaim that a particular programme is universally applicable and binding. By accepting it, even sincerely, writers inevitably find themselves sooner or later in a state of insuperable inner conflict or resignation. To reject such a programme means more or less open confrontation with the régime and all that that implies in terms of radical censorship, either in the form of a publishing ban or in the even more extreme form of sending writers to labour camps or prison. Graphic examples of all of this are not hard to find in the history of Czech and Slovak literature over the past forty years.

That history is also the history of a whole set of official interpretations of the writer's duties and responsibilities, as conveyed at various confe-

rences and congresses by the régime's spokesmen, notably Zhdanov's faithful, though not very gifted pupil, Ladislav Štoll. His interpretation of the writer's duties was little more than a perfunctorily updated version of the tried and tested conceptions of the past: i.e. as before, the writer was responsible to the people, but now the latter was represented by the proletariat, or more precisely its vanguard, the Party, the Party leadership, the Politburo and the General Secretary. To put it in a nutshell, in Czechoslovakia at the beginning of the fifties, the chief criterion of all intellectual responsibility was "devotion" to J. V. Stalin. The greatest error of a number of leading Czech poets, therefore, was that their works failed to include "verses in praise of Stalin" (L. Štoll, *Třicet let bojů za českou socialistickou poesii* [Thirty years of struggle for Czech socialist poetry] Prague 1950, p. 83).

This trusty old prescription of writers' duties and responsibilities even survives on the other side of the barricades. One sign of this was the article *Critical remarks about the citizens' self-help movement* (in the Paris-based emigré journal *Svědectví* vol.17, No.66, p. 263 onward) whose author, writing under the pseudonym Martin Středa, focuses on the significance and mission of our unofficial literature. Though Středa clearly does not share Štoll's political views, his attitudes to literature are just as utilitarian as those of that erstwhile Party ideologist. The author takes Czech unofficial literature to task for not being "actively revivalist", for lacking a "rousing ethos" not to mention a "joint programme, or even a common direction". Středa ascribes it all to the fact that independent writers give precedence to their "professional prerogatives", particularly "freedom of expression", and that their "chief need and greatest joy

is putting their own ideas into words". This last sentence says it all: in Středa's view it is clearly the writers' task, nay duty, to put into words someone else's ideas, the ideas of more qualified people – ideologists, perhaps ...

It is clear from this that party bureaucrats are not alone in arrogating the right to determine the duties of our literature and the responsibilities of its creators. We therefore have nothing to learn from such people about the true meaning of the writer's work and responsibility. If we seek more substantial guidance we need to look elsewhere, such as to a philosopher like Jan Patočka who tackled this very problem in his essay *The business of the writer*. The essay is one of nine chapters about international and Czech issues, included in the book *The meaning of today*, which managed to get printed as late as 1969, though it was immediately pulped. Incidentally, this particular work had to wait till March of this year for actual publication, when it was issued by the exile publishing house *Rozmluvy* to mark the tenth anniversary of the philosopher's death.

The philosopher bases his reflections on the simple, and therefore often neglected fact that the writer's business is first and foremost *literature*, i.e. the use of writing to convey "literary expression", whose vehicle is language. This is not, however the language of everyday contact and information such as we encounter in letters, documents or the press. Nor is it the language of concepts and precise definitions commonly used in science and philosophy. Jan Patočka believes in a third way, in "a striving for the meaning of life and an effort to convey it in a natural language". In short, "the writer-artist is not... merely someone with imagination and 'ideas' creating literary forms and stories, or incarnating ideas and concepts. The writer is a *revealer*

of life and the meaning of life, both in general and particular.”

But that is not all. For in Patočka’s view the writer is not just a “revealer of life”, he or she is also a keeper, “a custodian... of the unfragmented, personally attainable meaning of life”. This is also why literature cannot be replaced by “any other mental activity, whether science, philosophy or religion”. And in the modern world, with its growing “specialisation and individual fragmentation”, the writer’s importance increases in pace with people’s growing need “to compensate for this fact and be reminded of life’s wholeness and their integral relationship with the universe”, precisely because it is literature, above all, “which asserts such integrality”.

The responsibility which devolves from such a concept of literature is quite different from that which is foisted on writers from the outside by ideologists and politicians driven by their own interests and objectives. It is a responsibility which derives from literature’s intrinsic purpose of seeking to reveal life and recall or assert its integrality. Of course, such a purpose can also embrace everything that goes to make up life, including such things as political or other commitment, though on the condition, naturally, that within the literary work they remain subordinate to literature’s fundamental purpose as described above. In short, writers’ responsibility is no more than the responsibility of the free individual who is slow to obey another’s orders, preferring to heed the voice of conscience. It is the sort of responsibility which refuses to defer to power, because its touchstone is the truth.

Czech parallel literature is able to provide several notable examples of what I mean. They undoubtedly include the work of Václav Havel, in which the theme of responsibility features cen-

trally in various guises. It would be no exaggeration to say that it is the main character of many of his plays and the majority of his essays. There is one of his essays that specifically treats the theme of responsibility. It deals with *The Czech Dreambook* and its author Ludvík Vaculík, and Havel uses the topic to demonstrate not only Vaculík’s but also his own understanding of the writer’s role in the modern world. In a similar way to Vaculík, Havel regards the starting point for all creative activity to be a personal and particular life-experience which serves not solely, in Patočka’s words, “to reveal the meaning of life, both in general and particular”, but also to assert the “wholeness of life” and an “integral relationship with the universe”, to which the philosopher refers in *The business of the writer*.

2.

“In all my writings,” Václav Havel explicitly recalled not long ago, “my starting point has always been what I know, my own experience of this world I live in, my experience of myself. In short, I have always written about what matters to me in this life: what I see, what interests me, what arouses my concern – I shouldn’t think I could find any other place to start from. However, it has always been my hope in my writing, that by bearing witness to certain specific experiences of the world I will be able to disclose something *universally human*, specific experience only being a way and a means of saying something about being in general, about people in today’s world, about the crisis of modern-day humanity – in other words, those matters that concern us all.”

When Václav Havel wrote these lines, he particularly had in mind his writings for the theatre and was addressing himself above all to future

producers of his new play *Largo Desolato*. But he is not solely a playwright, and despite his disclaimers and his efforts on different occasions to stress that he is no philosopher and that it is not his ambition to “construct some conceptually rigid system”, there can be no doubt that Václav Havel has become an exponent of unofficial Czech thought: thought based on the specific, personal experience of someone who has opted for that most demanding of freedoms – the freedom to live in one’s own country and think as one likes. Thus his remarks about the fundamental starting point of his writing not only sum up the underlying characteristic of his theatrical works but also what is a highly personal feature of the other half of his oeuvre: his essays, the number and importance of which is growing all the time.

In the case of an author writing for the theatre like Václav Havel, and living in a country like Czechoslovakia, such a development is only to be expected. In a world where theatre – the social art *par excellence* – has been unable for years – decades even – to fulfil its prime function of universal and constantly renewed catharsis, the very *raison d’être* of the playwright’s work is also severely jeopardised. Havel became aware of this danger very early on in his career through his own very bitter personal experience. He had long realised at first hand not only that “theatre, of all the artistic genres, is the most closely tied to a particular time and place”, but also that playwrights without a theatre are “something like a bird without a nest; they are cut off from their true home, from the lifeblood of a given social ‘here and now’ which is the source and destination of their writing, the place where their work first comes to life and becomes itself, from which it draws its life, and without which it could well lose all sense and meaning”.

There are countries at the present time, including Havel’s own homeland, where playwrights are being obliged to find other outlets, other ways of speaking out, so as to avoid being confined entirely to their own particular, though precarious, instrument – the writing of plays. It is a way of defending the imperilled meaning of their writing and their very *raison d’être*, as well as facing up to the difficulties of being silenced artists – a situation all the more arduous for dramatists in view of the nature of their art. This is undoubtedly one of the reasons why, for years now, Václav Havel has repeatedly turned to the free, open and flexible form of the essay as a means of speaking directly to his public, above all in the circles of Czech and Slovak unofficial culture, but also outside them, and internationally. He is thereby able to side-step the complex and precarious mechanism which theatre – in common with all the officially administered, controlled and censored mass media – represents under many regimes.

Certainly, this does not mean that Havel is turning his back on the theatre. His recent plays: the tragi-comic *Largo Desolato* and the Faustian *Pokoušení* (Temptation) prove that the opposite is true, and that, for him, drama continues to be not simply the focus of interest in his life, but his preferred medium for testifying to those matters “which, in one way or another, concern us all”. Nor is it true to say that Havel’s use of the essay is a recent phenomenon. He exploited the form most successfully as early as the sixties, at the time he was writing his first plays. What is certain, however, is that the number and significance of his essays rose sharply in the seventies and eighties, as normalisation rolled on. This was also a time when he was gaining increasing experience of the new regime and its unavowed

– though increasingly thorough and menacing – endeavours to erase the individual and national identity of the Czechs and Slovaks.

It was in that context that a number of Havel's essays acquired a new dimension – often assuming manifesto form. His *Open Letter to President Husák* of 1975 (concerning the country's political entropy) represented an undoubted milestone in the history of the Czech spiritual resistance of the seventies and prefigured its culmination in the *Charter 77 Declaration*. And it was only natural that Václav Havel should have been one of the initiators of that *Declaration* and one of Charter 77's first spokesmen. This too was a natural consequence of his standpoint as someone who endeavours, through his thinking and writing – in plays and essays alike – to reflect consistently on his own specific and personal experience of the world and of himself.

Experience in this sense is neither passive nor automatic; nor is it solely to do with *consciousness*. It is also, and possibly above all, something we call down on ourselves, something which, to a great extent, we prepare for ourselves by accepting or rejecting the world we live in. It is something that binds our *conscience*. Václav Havel treats this theme in detail in his important essay *The Power of the Powerless*, of 1978. At the heart of this wide-ranging paper he places the question of living in the truth and the higher responsibility of all individuals wherever they are, but above all in those parts of the world where the human identity is most at risk, not only from those in power, but from individual human beings themselves. Even in these terms, this is not just another case of abstract speculation on a well-worn theme. Above all, it is an urgent testimony to a specific experience of the world – the sort that almost everyone in Czechoslovakia in

the seventies lived through – and continues to live through today. All the author of *The Power of the Powerless* did was to describe and summarise it, in order to show where it was leading and, in certain cases, what commitment it was imposing on people – not just those who lived through it, but every one else too. Again the form chosen is the “essay”, in the sense of an endeavour, with the help of personal witness, to disclose “something *universally human*” and say something “about being in general, about people in today's world, and about the crisis of modern-day humanity”.

Specific experience of the world and specific witness to it are bought at a price, though. This is confirmed also by a glance at Václav Havel's curriculum vitae: ostracised as a child for his “class origins” and thus deprived of a proper chance to study; years of harassment which turned into direct persecution in the course of normalisation; tried twice on charges brought by the régime and sentenced to a four-and-a-half-year prison term of which he served three years and eight months before being paroled, seriously ill, in February 1983. In countries like present-day Czechoslovakia, such stories tend to be commonplace rather than the exception and are mainly important for the victim. In Václav Havel's case, however, they have not only deeply marked his life, but also, and above all, his work. This is because they have served, again and again, to renew the author's specific experience of the world and of himself. It is this experience that has ensured that the starting point – and goal – of all his writing (and here I have his essays particularly in mind) is never merely speculative or abstract. On the contrary, even though they are not purely autobiographical, his essays are always very tightly bound up with his personal experience

and they make no bones about it: suffice it to read his *Politics and Conscience* or *Thriller*. Though anything but rhetorical, Havel's essays respond in an exceptionally eloquent and urgent – though always specific – fashion to the no less specific, urgent and eloquent challenges of the times we live in.

In the part of the world where Václav Havel lives, all such challenges and the responses to them inevitably acquire political overtones. It would be wrong, however, to reduce his essays to this incidental element. Although they understandably have their origins in the specific circumstances of a particular time and place, and although they naturally react to specific situations whose existence is contingent on a particular regime, Havel's reflections have a much wider significance and their intention is much more profound. In this sense, one could apply to them something that Havel recently wrote about his plays: "Were my plays regarded solely as a description of a particular social or political system, I would feel I had failed as an author; were, on the other hand, they regarded simply as a portrayal of humankind or of the world, I would feel I had succeeded."

Basically, the same goes for his essays. Not even in them does the author offer us "solely a description of a particular social or political system". The essays also consist above all of his continuing reflections "on the burden of being; on people's arduous struggle to protect their own identity from impersonal power which seeks to take it away from them; on the strange contradiction between people's actual capacities and the role they are obliged to play by reason of their environment, their destiny and their own work; on how easy it is in theory to know how to live one's life, but how difficult it is to do so in

practice; on the tragic incapacity of people to understand each other, even when they wish each other the best; on human loneliness, fear and cowardice, etc. etc. – and finally, of course, (and most importantly) on the tragi-comic and absurd dimensions of all these themes". Were we not aware that these comments were written in 1984 for producers of his play *Largo Desolato*, we might easily take them as a commentary on certain of his essays such as *Politics and Conscience* written at the beginning of that year.

There is a sense in which Havel's plays and essays constitute two aspects of one and the same "entity". Whereas in the plays these main themes are viewed and treated "from within" as it were and constitute what the author himself has called "a sort of *musical reflection* on the burden of being", in the essays these themes are viewed and analysed in a more external manner. They resemble a *clinical report*, which constitutes at the same time, an urgent call for moral renewal, for "living in the truth", which he writes about in *Power of the Powerless*, or for "people to retrieve their humanity and resume their responsibility for the world" and to assert "politics as morality in practice", with which he deals in *Politics and Conscience*.

It is possible that the appeals that emerge from Havel's reflections may appear to some to be naive, unrealistic and illusory, especially when faced with the state of today's world so poignantly depicted in his essay *Thriller*. In all events, the nature of these appeals is such that they could scarcely have visible results in the foreseeable future, let alone political success. The author of *Politics and Conscience* is fully aware of this fact, and says as much himself. At the same time he recalls another proven reality that is of outstanding importance, namely, that even

in the world as it is now “those apparently powerless individuals who have the courage to speak the truth out loud and stand body and soul by what they say, and are prepared to pay dearly for doing so, have – astonishingly enough – greater power – however formally disfranchised they are – than thousands of anonymous electors in other circumstances”. Towards the end of that essay, Havel cites two such examples: Alexander Solzhenitsyn and Jan Patočka. Other names could easily be added to the list, including Havel’s own.

Of course, Václav Havel neither is, nor seeks to be a philosopher, constructing “some conceptually rigid system”. He is an author whose thinking and actions are marked by what I would sooner call “iron logic” were it not of such a lively, organic and spiritual kind. But however we describe it, it is clearly something extremely demanding, if not actually implacable. It is something that goads him, again and again, on the basis of his own specific experience of the world and of himself, to engage in specific, personal reflection about it all and to voice his own specific, personal assent or protest – to act according to his own specific and personal conscience. Broadly speaking, this is how these main themes are linked together in Havel’s thinking: at the end of the chain we find the theme of specific,

personal responsibility, which people bear, but also choose (to their own cost) as their fate.

Responsibility as destiny is possibly one of the most typical, individual and – apparently – personal themes of Havel’s thinking. It was explicitly advanced in the essay in which Havel introduces the Western reader to the last novel by Ludvík Vaculík, another writer who has chosen that most demanding of freedoms. It is this very freedom to live and think as one likes in one’s own country which is the main – albeit unnamed – protagonist of Vaculík’s novel *The Czech Dreambook*. This provides the basis for the portrait that Havel paints of his friend. However, every portrait, we know, is also a self-portrait, and this is just as true about Havel’s sketch of Vaculík. Though it was certainly not his intention, there can be no doubt that he laid particular stress on those traits that also characterise his own life story:

”From this viewpoint, the *Czech Dreambook* appears as a novel about responsibility, will and fate; about responsibility that is – if one may so put it – stronger than the will; about the tragedy of fate stemming from responsibility; about the futility of all human endeavours to break out of the role that responsibility has imposed; about responsibility as destiny.”

October 1987

THEIR FATE – A TRAVELLING GHETTO

by Jiří Gruša

People born on Czech soil at the end of the thirties could well sum up their feelings about their lives as a “travelling ghetto”. Losing their past three times over might be another description.

I have in mind, of course, Czech writers – people who answered various challenges of their vocation in particular ways. I’m not saying that similar situations do not arise elsewhere. I merely want to stress that my concern here is very much a personal one.

A lost past is something we are all acquainted with. There is the classic *temps perdu* variety,

which might be described as the past which did not turn out according to our plans. We could denote it as a kind of eternal Otherwise – the irretrievably advancing alienation of our lives. We start off an unadorned plan, we end up an unadorned fact, or rather, an unadorned *factum*, i.e. total reality – though by then its very totality makes it unreal.

This is a well-known banality, but one which, since time immemorial, has bothered the heads of ... you've got it: writers. And so as to emphasise the immemoriality of their role, let's call them balladeers, singers of sagas, experts at recounting What Was and bringing it back to life. And why not call them Bards, seeing as the Czechs are very much Celts, deep down?

So long as those bards occupied their heads with time past, so long as they created a commonly shared fiction about the continuation of erstwhile events, there was no fear of their being committed to a ghetto for the rest of their days. They were wanted. With their assistance, otherwise forgotten actions resurfaced from their destined oblivion. The bard stood at the rim of Pluto's pit fishing out past deeds, and then transforming them, through the slow-motion of words, into something memorable. Their extinction was delayed. Past deeds could be censured or praised, the best could be emulated even.

That was an aspect which appealed to the kings of the earth who ruled over present events. They elevated the bards – mostly sons of the poorest classes – and permitted them to sit alongside their thrones.

The bards will always find someone desirous to hear his virtues extolled before the company and thereby preserve his valour for all time until everything passes away – light and

life together. This man will always be honoured and his glory will prevail here below the heavens.

This is a loose quotation from an Old English saga which once fascinated me because of the self-assured language of the wizards of words.

The bards knew their bounds, though. They never doubted that the present belonged in principle to the king, who could equally be a priest. They saw no reason why the future should not remain the realm of the prophet.

The main job of our predecessors was the calming of the elements, the taming of wild beasts and the temporary charming of people and spirits. Such tricks could come in very handy. Take the case of the ancient-Greek bard Arion. When he fell among pirates and was given a last request before his execution (already privileged, you see!) he asked permission to “sing a short song to my lyre”. The pirates were so enchanted by his performance that they were unable to prevent his escape and he sailed away from his captors on the back of a dolphin – the first of a long list of zoological means of transport used by Arion's successors.

Even in those idyllic times, bards got themselves slain or exiled en masse (like Ovid, the author of the Arion story). None the less, enforced isolation for them as a species – what might be called a “general quarantine” – was not yet the custom. There was admittedly a sort of separation, as a result of their “know-how”, but it was more the separateness of the closed-shop. They were a guild of people who knew how to make up stories. Theirs was the *science of fiction*, so to speak. Though they seemingly brought the past alive, they themselves knew full well that past

events must have been quite different from the way they were conjured up. They realised, in other words, that every story suffers from the very fact that the teller is not truly lord of time. What they did believe, though, was that the true Lord of Time – the Deity, the gods – had given them this gift of fiction to some divine purpose (hence that age-old pride).

Such modesty, which was more or less a matter of policy, lasted – in my part of the world at least – up to the moment when the Arionesque dolphin was superseded by the romantic swan. That was when Richard Wagner seized on the old theme as a basis for his own version of the story about the Bard's power and mission. He allows Lohengrin (the Bard in knight's garb) to "come down to earth", for his bard is not just a knight, but also a demi-god. Having "set his heart on" a woman he sets off in search for one and naturally has no problem making straight for a lady of royal blood. Discreetly, though unmistakably, he thus lays claim to an earthly throne. It is only a problem as far as the queen is concerned. Goaded on by her mortal subjects' envy for the knight's divine perfection, the queen is finally driven to violate the precondition of their union. You see, our Orpheus – for this, make no mistake, is the Orphean legend once again – must not be asked certain questions, such as, who he really is, for instance: "*Nie sollst du mich befragen! ...*" And when his wife does attempt it after all, he is indeed revealed to her, but must immediately turn away for ever. Gradually he is drawn back to the heights whence he came, while she dies grief-stricken.

If we compare this version with the original legend we can appreciate the transformation that has occurred. Orpheus, remember, is the natural

son of the river god and the muse of narrative poetry, and as such has no claim to divine immortality! The only asset he has to thank his origins for is his song. Only his song is divine, only thanks to his music is he able to penetrate the realm of the shades. Only with its help can he steal his loved one back from the Underworld, on condition – of course – that he does not violate the ritual taboo. It was not a matter of not disclosing the divine but of even attempting to. I am almost certain that what happened was not due to a lapse on Orpheus' part. I cannot believe that he was just taking a peek to see if his loved one was truly following him. A far more likely explanation is that he wanted (even in those early days!) to have a look into the Gods' kitchen so as to discover how they breathed life into the dead and find out at what point it happened. The punishment for this was cruel but it was inflicted on the real culprit, at least.

What chiefly interests us, though, are Lohengrin's two truly revolutionary postulates: the assertion of the right to both a heavenly and an earthly throne. The latter-day Bard wants to rule both time and events. But if these rights are to be attained, experts on Time Past have to become experts on Time Future. Having been masters of the science of fiction they must become masters of *science-fiction*. They must abandon tales of the past for tales of the future. But even that is not sufficient: Will-Be has to give way to Ought-To-Be. Jules Verne rarely fascinates anyone beyond their teens. For fifteen-year-old captains to become Argonauts of Glowing Tomorrows, science-fiction must become *fiction science*. In other words, the enraptured dreamer with his futuristic visions must become an expert on the future, confidently establishing the means of achieving it. Just imagine, for one moment, *Das*

Kapital written in the style of Marx's poems! It would have inevitably shared their fate.

The bards' specialised know-how was starting to go its own way. Their mere capacity to disclose reality was transformed into the belief that they knew the plan. The guild of tellers of meaningful tales about the past turned into an association of fiction specialists, experts at making gobbledegook of reality.

Their genre consisted in turning the future into an *ersatz* present.

When, at the beginning of this century, my fellow-countryman Rilke contemplated the death of old kings and their successor-less thrones with a certain nostalgia, it was surprise rather than militancy that caused him to exclaim: "there was nothing until I saw it" (*es gab nichts, bevor ich es sah*). Meanwhile however, a certain talented Russian fi-sci-er was already dreaming up a thesis about how "objective truth" can be objectively reflected and transformed into "concrete truth" i.e. into the story of how Will becomes Is.

Orpheus set off for Olympus instead of Hades. Oddly enough, the world in the meantime had started to be peopled by the shades of the Underworld. The erstwhile threefold unity of time in an artistic work derived from an acknowledgement of three spheres, linked but separate – the past and the underworld which belonged to the bard; the present and the Earth which were reserved for the king; and the future and heaven which were the business of the prophet. It is only since the three-in-one Orpheus, now grown up into prince, prophet and author of myths, commenced his reign that the world has languished in a timeless vortex.

The future is proclaimed to be the present. So the present becomes something lost without recall, something that we first want to forget and

then are obliged to. And the past, to put it bluntly, has been abolished.

But wherever the plan and reality are *a priori* identical, where the possible is declared to be actual – i.e. in some sort of *actus purus* – the prospects of the individual are illusory. They are no more than a blue-print for lost time. A labyrinth of lost opportunities – lost in advance, an all-embracing Disneyland or, more accurately, a make-believe megalopolis.

That is what I mean by losing the past twice over.

It is the moment when they open the ghetto for bards who are incapable of making the transformation into reigning prophets. It is obvious why: if you sing the old song the new world rocks on its foundations, since it is grounded on the lie-speech of scientific fiction. Whoever clings to the forbidden or forgotten skill of preserving the past restores the present its rights and allows the future to remain in obscurity – in primeval, mysterious, life-giving darkness. In the poor-house of glowing tomorrows this is a crime indeed. And of course it is something archetypally Jewish, because any "precise picture of the future" is fundamentally limited: like a "graven image made unto oneself"; like an idol to which human flesh is sacrificed.

Permit me a personal recollection which is particularly apposite in this connection:

An interrogator asks an imprisoned author (after exhausting all the possible and impossible ramifications of the latter's criminal activity – which consists, one might say, of not speaking "their language") :

"Are you a Jew?"

The accused is rather taken aback. He knows that the interrogator has already rummaged through all possible information about him so he

must have come up with a negative answer to this original variant of the question about the bard's origin. Moreover the author notes a certain reticence in the way the question is asked.

He therefore parries the question with his own:

“What makes you think so?”

“It's just that you write with a chip on your shoulder, as if everything concerned you.”

Everything, the author reflects? Surely not. The fact is that he has only one concern: one single story. Something that no longer seems to exist somehow.

Then he replies sadly:

“No, officer, I'm a Slav ... a Slav like yourself.”

But he notes that he has been already consigned *de facto* to the ghetto. At the same time a quotation in the leading Slav language springs to the author's mind, words of Tsvetayeva, quite likely engendered by the same experience: “Their own poets Jews.”

Fine. Even a ghetto is somewhere to live when all is said and done. And it does not necessarily have to be one's final address. But the most important thing in this context is that it is not where you lose your past for the third time. Many of its inhabitants even dream of lands where the past, the present and the future continue to flow alongside each other and rarely intermingle. It is a dream resembling the myth of a golden age preserved through divine intervention. Some manage to get there, some are even dumped there.

Now, at last, comes the unexpected encounter with a phenomenon which we describe tentatively as losing one's past for the third time.

I refer to the moment when there – outside – you are approached by local wordsmiths who

discern in you a colleague – which is more or less true. But since, by and large, they already live in a premonition of their potential importance, they will want you to confirm that the project for storming heaven is something far more exalted than the age-old battle with hell. What's more, they want to be told that their discomfort in the natural world is not due to their archetypal calling but – as they put it – the fault of a system aimed directly against them.

And woe betide if you stick to your guns!

But even this will only be the first time you find yourself at a loss – there is worse to come. In the next round you will encounter the real organisers of the local fiction and it is they who will declare your experience in the ghetto to be your own private trauma, a sort of mishap which can be situated easily in statistical terms, one which, “objectively” speaking, in no way affects the direction they have been taking. In other words, although *you* may have lost your past twice over it still makes sense to “bring heaven down to earth”, because they are the first ones to possess a compass and the requisite weapons. And however patient you may be, the time will come when you'll send them to blazes in no uncertain terms. They will wince, recoil a few paces and from their new standpoint descry at last ... your yellow star. And you yourself will notice it for the first time. You thought you had left it behind in the ghetto. But now you realise you are still wearing it. Your ghetto has somehow been transformed into a sort of circus-wagon in which you trundle round the world.

As time passes, you notice that camping with you in the fields outside the town or village are fellow ghetto-members. It even occurs to you to band together with them and set up a jolly circus troupe. It would not be much in demand, admit-

tedly, but it could afford some sort of mutual companionship, at least. You won't have much luck, though, because exile means one thing to those who have failed in their attempt to create fiction back home, and something else to those who have been sent out into the world by the more energetic comrades of the former. And it is something else again to those who in the end have recognised the error of their ways. You are naturally inclined to throw in your lot with men and women whose experience resembles your own, because with them you will share rather more than just the same camp-site or circus-act. You even catch yourself wondering whether they or you do not perhaps represent some kind of new "salt of the earth", part of some sort of paradoxical divine plan to put a spoke in the wheel of the earth's annihilators: the birth of a new polis in which the *factum* will become again what it always was... But by now you have got into the habit of feeling automatically for your invisible star, and you won't find much difficulty in detecting, even in this idea, the old prophetic syndrome and hence another fiction – a tale told by a minstrel whose wandering days may soon be at an end.

However, were you asking about something other than losing one's past three times over, I am stuck for an answer. All I can think of is the name of a particular extinct species of bird – the *DIDUS INEPTUS*: that ungainly feathered friend which they used to catch with bare hands, i.e. something doomed to extinction.

Could it be that those who believe in a process of natural selection which ensures that the bearers of the true future do not find themselves in such a hopeless situation are right after all? I can already hear them saying: serves you right, for trying to save the past, because all you are doing

is to impede its due extinction. You are not just enemies of tomorrow, you are also your own worst enemies. You have the impertinence to make life even more painful than it naturally is. Anyway the past always returns in the form of recollection and every recollection is poisoned. Even the most beautiful memory proclaims that "this is no more". He who snatches happiness is the man of the moment (Nietzsche). Or he in whom the "hope principle" works intensely (Bloch). The principle of hope, no less! Living scope for a "concrete utopia", the future now within us!

It is only when I hear such talk that I am driven to draw a positive conclusion of sorts after all, though my motive is more malice than any clear idea, of course. My response to the first comment is quite simply: Steady on! What if that flightless bird, that evolutionary dead-end is actually the superman that you acknowledged yesterday – stunted, maybe, but still here, for all that. For the fact is that everyone I ever saw trying to act according to any of those superman-ish maxims always ended up in the ghetto. And to the second of those maxims I am quite immune. Whoever believes they will throw light on the morrow with the help of such dynamite is the world's most cheerful demolition expert. In fact he is a master of his craft who enhances his enjoyment of the present by the thought that he has a real opportunity to muck things up for his own children as well. A constant apologist of the "not yet being" syndrome (des Noch-Nicht-Seienden) he is astounded to think that one might actually mutilate the *factum* in advance.

Anyway, what I have been describing here as "the past" – that which the bard preserves – is not "history" or *Geschichte*, but instead a net with things stuck in it. The Orpheus of tradition

catches things at random. These things tell as much about the past as a fish tells about the ocean. But their very randomness reflects life itself and it unfolds in both directions, both forward and back, back to yesterday and forward to tomorrow.

Also sprach Ineptus: Not a hope principle but a principle of randomness. Nay a passion for the random. It is something akin to a latter-day *amor*

CZECH WRITING IN THE CONTEXT OF CONTEMPORARY LITERATURE

by Paul Wilson

The first thing that struck me on re-reading the papers by Jiří Gruša and Jan Vladislav was that they both invoke the same notion but each in a very different sense. This difference is clearer in translation, in fact, than in the original: the word in each case is *osud* in Czech, and in Gruša's essay, the translator rendered it as "fate", whereas in Vladislav's essay, the same translator called it "destiny". Now in English there's a world of difference in the tone of these two words. "Fate" is heavy with a sense of doom (the Anglo-Saxon word for it), whereas "destiny" is light and optimistic, and suggests the fulfilment of promise. "Fate" implies retrospection; "destiny" looks forward to the future. Fate implies passivity; your destiny is something you go out to meet.

I think the translator has made his choice – that is, his distinction between the way the word is used in the two papers – deliberately and well. In the way Gruša presents his case – if I understand him correctly – I detect the perception, common in Central Europe, that a writer who comes West will always be misunderstood, that he cannot avoid being dismissed as a spoil-sport

fati – love of one's fate – (if a flightless bird can feel such a thing) which is proclaimed: that erstwhile Nietzschean acceptance of the *fatum*, whatever it might bring. The joyful and even combative cry of: "I want my own story, I have the courage to accept it." It also implies that time is open-ended, while the future remains dark and impenetrably mysterious.

If that all sounds rather odd, what can one expect from such an odd creature?

(or to use that wonderful Czech word, a *kazisvět*) and possibly even an unsavoury reactionary, by people whose utopias he steps on whenever he speaks or writes from his own experience. Now what Gruša says is all perfectly true, and I can vouch for it from my own experience, even though I am neither Czech nor a writer in exile. A strange polarization seems to have taken place in people's thinking, and encountering this polarization is always, in itself, a shocking and somewhat traumatizing experience, especially for people who thought they were leaving it behind when they left Central Europe.

Not long ago I heard an interview on the radio with a woman who acts as a one-person advice centre for refugees coming to Canada. Chileans, Tamils, Sikhs, Iranians and El Salvadorians – to all, she ministers around the clock, for no personal gain, dispensing advice, sorting out disputes, intervening with officials on their behalf, giving them marital advice, explaining to them the strange ways of the natives. And then, very sweetly, this kind and very probably well-to-do woman suddenly remarked that she hadn't got "involved" with the Boat People because she felt they should have stayed at home and helped build their own country. The interviewer did not challenge this astonishing and potentially lethal

logic, perhaps because, as Gruša suggests, the attitude is becoming commonplace.

Gruša's experience, the experience of many exiles, as I learned last winter in Europe, suggests to me that a mind in the grip of a utopian idea may well secrete something like intellectual anti-bodies whose job it is to rush to the scene of any argument and ward off infectious doubts. The notion that victims of communism are traumatized is one such anti-body.

What Gruša sees as fate, or *osud*, may also be seen as a problem to be addressed. By ascribing the human condition to fate, we seem to be saying that there is nothing we can do about it. (We know that Gruša is doing something about it, at least; he is now writing in German, and I had rather hoped to hear a report from him on how that was going. Or is his paper just that?) If we look more closely at the selective philanthropy of the woman dispensing advice, and the bitterness of the misunderstood and ghettoized writer-in-exile, we may see them as states of being that can be transcended and are therefore not fatal – *osudový* – at all. I am more and more convinced that – to borrow an insight from Václav Havel's "The Power of the Powerless" – the line dividing the world into East and West is no longer just geographical: it runs through people – and a single person, like our philanthropic woman, may be in both worlds at once, divided, in a sense, against herself. On the one hand, her charity in action is an example of precisely the kind of voluntary small-scale work that writers in Czechoslovakia are calling out for in essays and declarations; on the other hand, her ideological selectivity is an example of the kind of involuntary mentality those same writers attack. Overcoming such schizophrenic divisions here, as

there – if that is what the writer chooses to try and do – means seeing both these sides of her at once, and involves one of the writer's most ancient skills: his or her ability to imagine people and their stories whole, in a way that encompasses and heals these rifts.

If we acknowledge the spiritual condition of our charity woman as a genuine problem, we can see, I think, how Gruša's "fate" can become Vladislav's "destiny". For writers in the West – whether exile or native – to escape the ghetto in which a narrow view of their vocation will inevitably confine them, they might try putting their fate behind them and grasping their destiny instead. In Havel's terms, as Vladislav makes clear, this means putting aside all prescriptive and proscriptive notions of literature, listening to the voice of responsibility and following it wherever it leads.

A writer's experience of the world does not stop once he or she crosses the border, even a border as absolute as the Iron Curtain. However different this world may be from that one over there, the nature of his or her responsibility to it does not change either. Havel sitting in prison and ruminating on responsibility can speak just as directly and clearly to Saul Bellow as Saul Bellow, sitting in his Chicago studio, once spoke to Havel. Vladislav's insight – that responsibility is the hero, the main character of Havel's writing – is a good one. Western literature, we are told, is badly in need of heroes, and this hero of Havel's is as good a place to start as any.

Toronto, November 1987

PATOČKA'S COLLECTED WORKS – DISCUSSION FORUM

Erazim Kohák

MAKING PATOČKA AVAILABLE TO THE WIDEST READERSHIP

I hesitate to comment on a project to which I can contribute little – it seems clear that it will be the people on the spot, the editor of the CSDC and scholars in Prague and Vienna, who will do the bulk of the actual work of preparing a collected edition of the writings of Jan Patočka. Thus I am presenting my comments not to the editors as a topic for discussion but solely as the gleanings of many years of experience in exile.

It seems to me unquestionably important to publish Patočka's works not only in translation but in the Czech original as well – and primarily for readers in Czechoslovakia. If Czech thought is not to sink to the level of superficial journalism, it is crucially important to make sure that precisely the work of demanding authors like Masaryk, Rádl or Patočka should reach the readers, that they read it and reflect on it, speak of it and write about it. However, as Dr. Němec points out, Patočka's work for the most part appeared either in journals or as *samizdat* or was never published at all, so that in Czechoslovakia itself it is practically unavailable. Not, to be sure, for the handful of scholars who concern themselves with it professionally: they manage to find access to the required texts, in Czechoslovakia in the *samizdat* "Prague Transcriptions", and in the West at the archives in Vienna. The need is to make Patočka's work available for the broader circles of cultured, thoughtful yet non-professio-

nal readers so that Patočka's thought could begin penetrating the consciousness of thinking Czechs. That appears to me as the foremost task of the proposed Collected Works in Czech – and, I believe, the edition ought to be prepared with that task in mind.

In addition, it might be well to bear in mind that it is indeed an exile edition, published with limited means and distributed under difficult conditions. Scholarly works published in exile inevitably do not pay their way and depend on the efforts and the good will of a handful of devoted individuals. The hundred copies or less that we might succeed in selling – assuming maximal library orders – cannot begin to cover production costs, not even if all who work on them do so without compensation, for the good cause. Even less can they be expected to cover the production costs for the three to five hundred copies destined gratis for readers in Czechoslovakia. Forty years in exile cured me of any faith in the mythical "wealthy countrymen" or secret funds that will miraculously step in. We can depend only on the little that we can raise ourselves, and that we must use to maximum effect.

Consequently the foremost condition for success is to avoid all megalomaniac plans conceived on the model of various thirty-volume sets of Collected Works of V.I. Lenin, now gathering dust on shelves, and to focus instead on presenting the reader with tightly organised, maximally accessible and relevant volumes. Nor is that simply a matter of our possibilities but also of those of the reader. Exile publishers print for readers, not for libraries. Libraries in Czechoslo-

vakia are unlikely to become interested in the Collected Works of Jan Patočka in the foreseeable future, while abroad I know of perhaps fifteen libraries altogether that would order such a set in a very minor language. For the reader abroad, assuming an average price of US\$ 20 a volume, such a set would represent a major investment that few non-scholars would make. The reader in Czechoslovakia receives the book free, but struggles with even more obstacles of a different nature. As a result, few readers are likely to be interested in the entire set. Thus it would seem to me wise to assume that the readers will in all likelihood select individual volumes according to their personal interests. Thus it would be well to order the edition so as to make such a choice possible – so that the reader could find, in one accessible volume, all of Patočka's most important texts pertaining to a particular topic.

Such general considerations lead me to some more specific editorial guidelines. The first, which the authors of both proposals honour, is that the edition needs to be ordered thematically. To that, however, I would like to add a second guideline: that the editors need to undertake a further difficult selection and rank the texts by importance, from the clearly central texts through marginal texts and finally supplementary texts included for the sake of completeness.

Since I am keenly aware of the difficulties of exile publishing, I would suggest to the editors that they concentrate in the first place on bringing out three or four volumes of Patočka's most important texts dealing with the most relevant topics, so that the central core of Patočka's thought would become swiftly and effectively a part of the reader's consciousness – incidentally

also creating interest in subsequent volumes. I naturally hope that those will follow in time, but should their appearance be deferred, we would have at least the most important part available. All my experience suggests that the best strategy is to start with what is most important and relevant, and proceed in decreasing order of importance rather than chronologically or topically alone.

Thus I would suggest publishing three or four volumes of the most important materials first, though what the topics of those volumes ought to be is something best estimated by experts in Czechoslovakia, familiar with the Czechoslovak situation. If I had to make the decision, I would tend to focus the first volume on Patočka's writings about Masaryk, since that is a topic relevant virtually to all Czechs, and not for philosophers alone. However, so that the size of the volume would not become excessive, I would probably differentiate, roughly as Dr. Němec does, between texts dealing specifically with Masaryk and the occasional texts devoted to Czech thought and history in general, which I would leave for a subsequent volume. The very first volume to reach the readers, however, would be a tight, well organised volume of texts devoted to a topic that most Czechs consider most relevant, taking as its theme the first part of Patočka's 1938 article, "Myšlenka vzdělanosti a její dnešní aktuálnost" ("The Idea of Cultivation and its Present Relevance"), to be followed at a later date by a companion volume of texts focusing on Czech thought and history, the two volumes together covering the material which Project II (Acta 2/87) gathers under its volume 3, *Masaryk, Czech Thought and History*.

That, though, would wait. For the first four volumes, designed to present the reader with Pa-

točka's most important themes and texts in a compact form, I would next recommend the topic of personal philosophy, once again relevant to a broad range of readers. I would select for it the most important of the texts included under the nice title of Project II, *Care for the Soul*, again choosing only the most important texts to produce a tight, highly readable volume and leaving the remainder for later companion volumes.

I would suggest devoting the third of the first, introductory cluster of volumes to a representative selection of Patočka's most important writings in technical philosophy, focusing on Patočka's analyses on the transition from Husserl to Heidegger or, in effect, from subjectivism to an a-subjective phenomenology. These writings are far from technical, but they also represent Patočka's most significant contribution to the world philosophy of his time as well as the philosophical core of his work. Here the late, foreign language texts, such as the Warsaw Lecture and the article "Der Subjektivismus der Husserlschen ... Phänomenologie" and Czech texts like "The Natural World and Phenomenology" and "Cartesianism and Phenomenology" constitute a core of solid, first rank philosophical work. Using the numbering of Project II, I would recommend making up the volume out of selections 141, 143, 145, 146, 147, 148, 163, 165, 167 and 175, leaving the rest for a supplementary volume.

Finally, should it prove feasible to include a fourth volume in the initial set of the most important texts – the *Basic Patočka* – I would probably opt for a volume on the topic of Art and Philosophy. It is an area in which I lack all expertise, but it has a wide appeal. In the German edition –

which Dr. Němec follows in his proposal, Project I – the editors used it as their first volume to attract the attention of German readers to Patočka. Here, though, reader interest must decide, and scholars in Czechoslovakia know that far better than I can hope to know it. Thus I would suggest deferring to them in the choice of topics.

I am, however, totally convinced that the first three or four volumes need to represent a tight, well chosen body of Patočka's best and most important writings on the most relevant topics, so that the reader whose interest and/or possibilities restricts him or her to those volumes would yet have in hand a solid body of Patočka's basic writings – and no less so in case it should prove impossible to publish additional volumes at this time.

I am no less convinced that it is crucial that the volumes of the first cluster should be orientated to the reader rather than the scholar. Quite concretely, the present Project II includes, in its proposed third volume, three versions and two sketches of one and the same lecture devoted to Czech philosophy between the wars. While I can imagine a graduate student writing a dissertation about the differences among versions A, B, and C and their relation to the two sketches, that is surely not a reader's interest. The reader wants to find out about Czech philosophy between the Wars: the duplication of texts simply makes the book unwieldy and unreadable. I would strongly recommend selecting one version for inclusion, mentioning the variants, which might some day appear in a supplementary volume, in a footnote.

Similarly, in the case of texts first written in French or German, I would strongly urge including, in the first volumes, only a Czech transla-

tion. The truth is that the average Czech reader does not such a mastery of those languages as to be able to appreciate the subtleties of the text. For the scholar who does, I would include footnotes identifying the originals, to appear in a subsequent volume. But in the *Basic Patočka* volumes a Czech translation appears to be most to the point.

That, then, appears to me as the first task: the publication of three or four volumes made up of Patočka's most important texts on topics of greatest relevance. Once these volumes are available to the reader, we can – if we still have the resources – start worrying about the needs of the scholar and the librarian. Here I would suggest, as the second tier, several volumes devoted to writings in which Patočka presents and interprets a particular topic. I would like to see first of all a volume devoted to ancient philosophy (vol. 8 of Project II) badly needed as a teaching aid, another volume devoted to the texts tracing the genesis of modernity (notably articles collected in *Aristotle: His Predecessors and Successors*), a volume of Comeniana and a volume of Husserliana.

Finally, should available resources permit it, we could set about completing the series with supplementary volumes which would include variants, preparatory texts, translations and other background materials to texts included in the first two clusters, as well as a volume of *Miscellanea* and a volume of foreign-language originals which might be of interest to a foreign reader or library not interested in the Czech texts.

That, however, is at present no more than a far-fetched contingency. The crucial project, both urgent and possible with available means, is one of the initial three or four volumes, the *Basic Patočka Reader* of most important texts on most

important topics. If that proves successful, it may well be possible to follow with the second set of volumes devoted to special interests, and, if that succeeds, with a third set of companion volumes, completing a truly Collected Works.

These are distant visions. For now, there is the need and the possibility to produce the first three or four volumes – and thus to follow Maurice Sendak's reminder that the best way to get everywhere is to go there one place at a time.

NÁRODNÍ POLITIKA COMMENTS

The January 1988 issue of the Czech exile monthly *Národní politika* comments on the discussion of proposals for Patočka's Collected Works (ACTA 1 & 2), particularly Scheme No. II and Jiří Němec's reaction to it. Declaring that the question seems to hinge on the fact that Patočka wrote a large number of incidental texts "which by now are of only relative value as period material", the commentator supports the view that a selected Patočka reader would be of greater importance "than a complete Patočka for a handful of scholars".

Josef Novák

COMMENTS ON THE JAN PATOČKA PROJECT

The proposals so far submitted for the publication of Jan Patočka's Collected Works constitute editing plans of a scope unprecedented in the history of the Czech exile community. I welcome these first practical steps. I respect them as the work of qualified specialists who have already

been engaged in editing Patočka's texts for many years. However, our good will should not blind us to the question whether these enthusiastic plans can be fulfilled in practice.

My fear is that the dimensions and academic complexity of the task militate against it, leaving aside organisational and financial considerations. Similarly, the authors' guidelines are inappropriate. For instance, in view of the nature and purpose of the Collected Works, I can see no sense in ordering the individual volumes chronologically (ACTA 2). Such an approach must inevitably lead to a Babel in which readers will be totally lost. After all one can hardly expect them to decipher the meaning of the Pharaonic vases of abstract philosophy by means of fragments, shards, splinters ...

When the publication of Husserl's writings got under way in the early fifties, a thematic approach was adopted and a sequence from the most important texts to those of minor significance. No wonder, therefore, that it was only just recently that they started editing Husserl's lectures, drafts and fragments. Throughout the period the needs of researchers has been catered for, however, by allowing them to consult unpublished materials whenever necessary. Even taking into account the enormous variety of topics covered by Patočka's legacy, I still think that we should tackle the project in a manner similar to that adopted by the editors of Husserl's *Nachlass*.

Admittedly this well-tried approach would not make things any easier for a future publisher, but it would result in an organically integrated edition which would seem more rational from the reader's point of view. It would also avoid "finely honed" phenomenological articles of crucial importance to modern philosophical study appearing

alongside impromptu talks. The latter were frequently interrupted by questions from the students, who – as one of them later admitted – frequently harped on about "only one or two of the lecture's topics". Be that as it may, an impromptu talk is not as valuable as a treatise to which the author devoted hours of thought before it assumed its final shape – nor could it have. There are many other possible comments one could make from the point of view of practical considerations, and not just regarding the structure of the individual volumes, but there is neither the time nor the space to record them.

However I am convinced that we now have specialists who readily welcome reasoned argument. It would therefore be in our interest to plan a working meeting at which we could approve the most suitable basis for a final lay-out of the individual volumes and their content. Only the broadest possible co-operation will ensure that Patočka's writings are published "without omissions and subjective interpretative motives".

THE EDITORS' RESPONSE

The authors of the scheme for Jan Patočka's Collected Works published in the last issue of ACTA – Scheme II – have reacted to some of the contributions to the discussion about the publication of the Patočka legacy. They have sent us comments about a number of general problems as well as about certain specific issues, and submitted a revised draft for the first two volumes of the Collected Works. We have summarised their points and are printing their revised draft.

1. The Scheme for Jan Patočka's Collected Works which was printed in ACTA 2/1987 was above all an attempt to provide a survey of all the available material and order it approximately by topic and individual volumes. It was no more than a first step, but one we believe to have been vital as a basis for discussion.

The Scheme took as its starting point the fact that the work that has been going on for nearly ten years to collate Patočka's philosophical legacy will not be complete until the collected material is properly ordered and edited. The Scheme has no intention of taking the place of the archive. The concept of the Collected Works does not imply for us the need to publish everything the author ever wrote. None the less, the works that have come down to us need to be prepared and conceived as a single entity, otherwise one cannot talk about Patočka's works being ready for publication.

The goal of these preparations is neither to push some megalomaniacal publishing project, but to create a sound and reliable basis for any future publication of Patočka. That is why from the outset we have also calculated with the possibility that a standard text prepared in this way could also be published in a smaller print run by means of offset: not as a samizdat edition, however, but as a computer print-out. Work on the entire collection could be completed in three years' time.

Even as regards our particular Scheme, the purpose of the preparative work was not the publication of a "relevant" or "up-to-date" Patočka. People will go on reading Patočka for a long time yet. The point is to avoid having to redo the same work in our difficult circumstances. In other words, the work and investment which

have gone into it need to produce a long-term effect. It is necessary to expedite the publication of Patočka's works. But this neither means doing it in a hurry or producing something that is purely for present consumption. The important thing is precisely that there should be an accessible and reliable source which the "up-to-date", "relevant" collections and popular, journalistic versions of the future will be able to draw on.

The idea of two series of Patočka's writings: a "specialist series" and a "readers' series" is one we entertained from the very start. However, we could not see the technical sense of preparing five or six volumes of the most important texts first of all, and then going on to complete the *Collected Works*. On the contrary, we believe that it is necessary to prepare the standard *Collected Works*, in the process of which the "readers' edition" will be prepared *de facto* at one and the same time. The latter could therefore retain the original pagination of the standard edition and so share the same index. A reader's edition along these lines could be ready for distribution roughly by 1991. And it could possibly be produced in one go as a five- or six-volume set. In the course of the preparations for the *Collected Works* and the discussion around them, the question of the set's composition will have received so much attention as to reduce to the minimum any danger of imposing a subjective concept of "how to read Patočka". Maybe in the meantime it will even be possible to find a publisher for such a collection.

To *start* by preparing a multi-volume "reader's" collection would only make sense if there was no intention of implementing the broader concept of the *Collected Works*. From where we are it is clearly impossible for us to assess all the various factors that might affect a decision on the

matter, but we stick to the view, none the less, that the costs involved in preparing the exhaustive text will not be very high and that this work needs doing now, as the starting point for any edition, including the readers' collections which have been mooted.

2. The next phase of work on the *Collected Works* is to sort the texts by subject-area, read them through in this new order and assess their relative importance and worth before separating the wheat from the chaff. However this task must be tackled as part of the work of actual preparing the individual volumes, since it is inconceivable with tens of thousands of pages at a time. A rough idea of this second phase of the work can be gained from the revised draft of the two volumes *Care for the soul* which follow as an appendix.

In the light of suggestions and comments so far received we would also make the following points: the actual text of the *Collected Works* will include Patočka's foreign-language writings in Czech translation; all duplication will be avoided; anything that is not a definitive text or lecture, will be assigned to appendices. The length of texts in the appendices can also be reduced if necessary.

The 13th volume originally proposed (*Miscellanea*) could be dropped by including the important articles in Volume 12 (The History of Philosophy) and incorporating the rest in the bibliographical data. Even after this re-arrangement the *Collected Works* would include 12 volumes, albeit clearer and more readable than in the original Scheme.

However, we would wish to retain the chronological arrangement of the *Collected Works*, come what may. Once the sorting process is com-

pleted it will serve even more to point up the various thematic components of Patočka's writings.

As far as spelling is concerned, we ourselves would favour a deliberate conservatism but intend to have detailed consultations with experts after which we shall submit our basic guide-lines for consideration.

3. Erazim Kohák's comments on the arrangement logically concentrate on the core of Patočka's *oeuvre* i.e. the thematic sections: Masaryk, Czech Thought and History; Care for the Soul; Phenomenology; Art and Philosophy. However we have serious misgivings about his proposal to combine a "relevant" collection with the *Collected Works*. What might seem at first sight a compellingly pragmatic suggestion is actually based on the assumption that after the first six or seven volumes, publication of the *Collected Works* would become bogged down. However, if this did *not* happen we would be confronted with a set headed by four volumes of the most important writings which would catch readers' interest, followed by a volume on ancient philosophy and one on Comenius. Subsequent volumes would be obliged to return to previous topics, but with less important texts or even miscellanea. Taken overall such a *Collected Works* would be even less coherent than the existing provisional collection. It is hard to estimate the sort of reaction there would be from the readers who had been won to the first volumes. Should the CSDC come to the conclusion that present resources only permit the publication of Patočka's most important works, we would put forward a proposal for such a selection, taking into account the views of Erazim Kohák et al. Such a selection could not constitute an introduction to Patočka's *Collected Works*, ho-

wever. These would have to be conceived at a later date as a separate set with a uniform arrangement – and incorporating the texts already edited, of course.

4. There is possibly a way of satisfying all the views expressed in the course of the discussion. This would be initially to publish the central core of Patočka's writings in seven volumes, the contents of which would correspond to volumes 1-7 of the Second Draft (see ACTA 2). The length would not be greatly reduced but the arrangement would be made more coherent along the lines of what we have done with the revised proposal for *Care for the Soul* (Vols. 1 and 2). The second section of the collection i.e. volumes on ancient philosophy, Comenius and the history of philosophy, and, if need be, correspondence and appendices, could come out in a later phase. In this way, readers would gain access to the main body of Patočka's work as soon as possible, without there being need to resort to two completely separate sets from the very start.

Revised draft arrangement of the first two Volumes of *Patočka's Collected Works*:

CARE FOR THE SOUL I.

Part 1 (published works from the period 1929-1952)

1. Theologie a filosofie (Theology and philosophy), 1929 (length in pages) 6
2. Platonismus a politika (Platonism and politics), 1933 . 3
3. Několik poznámek k pojmu dějin a dějepisu (Some comments on the concepts of history and historiography), 1934 9
4. Platón a popularisace (Plato and popularisation), 1934 8

5. Několik poznámek o světské a mimosvětské pozici filosofie (Some comments on the position of philosophy outside the world and within it), 1934 8
6. Několik poznámek o pojmu "světových dějin" (Some comments on the concept of World History), 1935 .. 11
7. O dvojím pojetí smyslu filosofie (Two concepts of the meaning of philosophy), 1936 . 14
8. Does a definitive canon of philosophical life exist? (1937) – Czech translation from the French 4
9. Myšlenka vzdělanosti a její dnešní aktuálnost (The idea of "Bildung" and its present relevance), 1938 13
10. Filosofie v dnešní situaci (Philosophy in the present situation), 1939 1
11. Životní rovnováha a životní amplituda (Equanimity and amplitude in life), 1939 6
12. O filosofii dějin (On the philosophy of history), 1940 ..7
13. Evropský rozum (European reason), 1941 2
14. Mládí a filosofie (Youth and philosophy), 1941 7
15. Světový názor, obraz světa, filosofie (*Weltanschauung*, World Picture and philosophy), 1942 9
16. K dopisu Timotheovu (Concerning the epistle to Timothy), 1946 3
17. Ideologie a život v ideji (Ideology and life in the Idea), 1946 7
18. Čas, mýtus a víra (Time, myth and belief), 1952 5

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20. Problém pravdy z hlediska negativního platonismu (The problem of truth from the viewpoint of Negative Platonism) 36
21. Věčnost a dějinnost (Eternity and historicity) 122
22. Nadcivilizace a její vnitřní konflikty (Supercivilisation and its inner conflicts) 56

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24. O principu vědeckého svědomí (The principle of scientific conscience), 1969 3
25. Morálka obecná a morálka vědce (Common morality and the morality of the scholar), 1969 10

26. Spisovatel a jeho věc (The business of the writer), 1969	10
27. Duchovní základy života v naší době (The spiritual bases of life in our times), 1970	8

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Jan Vladislav

TWO FURTHER CONSIDERATIONS

After reading the various contributions to the discussion so far and the responses of the editors, the feeling I have as we consider the next step in the publication of the *Collected Works of Jan Patočka* is that we should divide the problem into two separate aspects – on the one hand the preparation of a definitive text, and on the other, its actual publication whether in entirety, or, as is more likely, as an offset reproduction of a computer print-out or as selections printed in proper book form as a “Patočka reader”.

By treating the two aspects separately, we can also divide the anticipated costs into two instalments. The first instalment would relate solely to the *editorial* aspect of the project. I do believe that it is necessary to complete as soon as possible the work commenced on preparing the definitive text, and gradually to transcribe the individual volumes (on to computer diskette). In the process a decision could be taken on the volumes which should be given priority with a view to *eventual* book publication, since the proposed ordering of the volumes need not necessarily tally with their order when it comes to preparing them for publication, or their actual publication in whatever form. This part of the scheme is unlikely to be so costly as to rule out funding.

This would give rise to a text which, while being ready for publishing in whatever form, would not demand a prior decision on the form of its actual publication, whether as a printed or duplicated edition, and whether in entirety or as a selection. That decision would depend on subsequent discussion and above all on the subsequent resources – and if possible, publishers – that can be obtained. But even if it proved impossible to obtain the necessary resources for publishing the entire collection in book form, it would still be possible to publish it progressively by the aforementioned offset method. This would be one way of seeing that we do not end up with yet another unrealized publishing project, of which we already have too many in our literature: suffice it to recall the collected writings of T.G. Masaryk, F.X. Šalda or others.

Another argument in favour of this particular solution is the fact that it is the very purpose of the CSDC to support independent literature. In the case of *The Collected Works of Jan Patočka*, I believe its primary and most important task to

be to help ensure that the text is edited ready for publication in a fitting manner. Only when it has been properly prepared can work go ahead on publishing Patočka's writings in one form or another. If the worst comes to the worst, the pre-

sent technical resources available mean that they could afford to bring them out in a more restricted print-run to satisfy at least the needs of libraries, specialists and a narrower circle of readers.

NEW BOOKS AND JOURNALS

A KAUTMAN DOUBLE

František Kautman, *Masaryk, Šalda, Patočka: situace českého národa ve světě, situace soudobého světa* (Masaryk, Šalda and Patočka: the situation of the Czech nation in the world; the situation of the modern world). Samizdat, 129 pp. Undated [1987].

František Kautman is certainly not alone in having reached full literary maturity at a time when normalisation was excluding him and many others from official culture, when the loss of any opportunity to publish was offering him in exchange the chance to free himself once and for all from worries about the present régime, as well as about censorship and – most importantly – from self-censorship.

However he is one of those who grasped this opportunity with a wholeheartedness which is still quite rare in Czech unofficial literature. There are still surprisingly few novels to match his autopsy of the intellectual and ethical *fall* of an entire generation of constructors of those proverbial “radiant tomorrows”, such epic testimonies of the author's life and times, as his “novel for Marketka” *Mrtvé rameno* (Backwater), for instance. Nevertheless Kautman's novel has yet to find a publisher abroad to bring it out as a printed book. So it is still available only in ex-

cerpt form in issue No. 81 (1987) of the Paris-based journal *Svědectví*. Moreover a similar lack of interest has afflicted other prose works by Kautman, including the short-story collection *Alternativy* (Alternatives) – samizdat, 1978, 552 pp. – and *Prolog k románu* (Prologue to a novel) which is reviewed elsewhere in this issue.

This neglect might partly be explained by the fact that Kautman as a prose-writer tends to be overshadowed by Kautman the critic, literary historian, editor, translator and author of many studies of such focal figures of foreign and Czechoslovak literature as Dostoyevsky, Kafka, Neumann, Šalda, Hostovský, etc. Sadly even these major critical works of earlier and more recent periods have yet to arouse suitable interest among exile publishing houses, though they definitely merit publication. They include manuscripts that were actually completed and edited ready for printing at the end of the sixties before being suppressed and circulating only in samizdat. I would single out three pioneering monographs, in particular: *Dostojevskij – věčný problém člověka* (Dostoyevsky – the eternal human problem) of 1977, *Svět Franze Kafky* (Franz Kafka's World), of the same year and *Polarita našeho věku v díle Egona Hostovského* (The polarity of our times in the work of Egon Hostovský) of 1978, though there are others works in a simi-

lar vein that equally merit attention such as the specialised volume *K typologii literární kritiky* (Typology of literary criticism) which came out in 1976 or his extensive historico-philosophical treatise *O českou národní identitu* (The search for a Czech national identity) of 1977.

These two fields of criticism and the epic are extremely complementary in Kautman's output. It would be hard for readers of Kautman's fiction who are also familiar with his literary studies, particularly the above-mentioned monographs, to ignore the fact that the author's long-standing interest in Dostoyevsky, Kafka and Hostovský was not merely theoretical and historical. It is also the practical interest of a writer seeking his mentors and investigating his own artistic pedigree. And those who have had the opportunity of reading Kautman's thoughts on Czech national identity, must very quickly realise when reading *Backwater*, that at the heart of that book is the same problem of identity – how it is imperilled and lost – but here seen mirrored in the individual fate of the novel's main character.

Kautman's most recent study also continues the argument developed in *The Czech National Identity*, and its content is summarised in the very title: *Masaryk, Šalda and Patočka: the situation of the Czech nation in the world; the situation of the modern world*. Though the work was written in a period when we were celebrating a number of notable anniversaries connected with the book's title figures, it was not Kautman's intention to write a jubilee essay, nor even a celebratory piece. Equally he was not concerned about the narrowly specialised aspects of their legacy. His attention focused chiefly on their characteristic *Czech fate* which, as Kautman writes in the introduction, all three "accepted manfully", with all its consequences. "This also serves to de-

fine the field of our considerations. In so far as we shall touch on general philosophical principles or specific areas in which the three people in question were active, we will only do so in relation to their attitude to the fundamental questions: namely, the destiny of modern humanity, the destiny of our nation in the world, and the destiny of that world."

I leave it to the experts, whether favourable or critical, to make a more detailed appraisal of Kautman's ideas. All one may do in a short review is draw readers' attention to a work and indicate some of its themes. One of the main themes is undoubtedly that of the Czech destiny, already referred to. As Kautman demonstrates, concern for its meaning and the meaning of Czech consciousness occupied an equally important place in the thinking of Masaryk, Šalda and Patočka, despite all external and intrinsic differences, and in the case of all three of them, it was part and parcel of a wider concern for the meaning of humanity and the fate of the world. On occasions, their solutions tallied, but more often than not they differed. Kautman traces and compares the development of their thinking both in the light of the historical, political and social events of their times and in relation to philosophical, religious and ethical issues, and creativity. He also goes on to trace and discuss the implications of the distinctive answers provided by each of the three. However Kautman is at pains to stress that in the case of the two philosophers their researches were to culminate in practical activity, that they were to provide a personal example and challenge. Kautman's essay is can be seen above all an attempt to express the significance of that challenge both for him personally and for the rest of us, now that one or more decades now separates us from their deaths.

Jan Vladislav

František Kautman. *Prolog k románu: z mého života* (Prologue to a novel: from my life). Edice Kvart, 362 pp. Prague 1979.

Henry Miller recalls how he became a Dostoyevsky addict and was frustrated at not being able to probe his own characters so deeply. According to him it was only when he realised that he had far outstripped his idol that he could actually start writing himself. Kautman lacks that kind of American arrogance and naivety. Fortunately. A mixture like that would be very suspect in the case of a central European Dostoyevsky expert, to say the least. But in a way his path also started with the father of modern literature.

The subject-matter of *Prologue to a novel* is indicated on the very first page. The reader is warned right away that the book will be about *words*, no less. “I have remained alone with words. I cannot tell if I will manage to reach an understanding with them. There is no risk of my becoming alienated from them. On the contrary, they have never been so close to me as now. I have merged with them and they have penetrated me. They are the last and only things I have left ...” This opening paragraph gives the gist of the book, sketching its purpose. It indicates the first paradox and the primary obstacle.

The unnamed and unnameable protagonist makes no secret of his intention to write a novel. And not just any novel, but a “novel for everyone”. But before he can start, he naturally has to get rid of all the words that do not belong in a “novel for everyone”. But what can be done with words when “in the end there will be nothing but words left”, “the word has become the subject-matter”, “words fall from the subject matter like flaking paint”, “I can be rude to anyone I like, because not one single word will

fall from my lips”, “I do not trust issues or the words that express them”, “not wanting to write a novel, giving up the use of words”, “I belong to a generation that fought for years so that things should be called by their proper names, even if coded”, “words are slippery and sticky – created for love”, “having renounced obedience to all the lords of the earth, I had to end up in the clutches of words”. All other concepts to which the author once adhered are subjected to the same merciless analysis. He investigates everything that he once loved as the price he must pay if he is to advance the smallest step.

First and foremost, Kautman’s story is the story of how a modern novel is born. He yearns to write a classical novel but the disintegration of traditional forms, which is no more than the inevitable outcome of his own disillusionment and a reflection of his loss of faith in his beloved words, forces him, almost against his will, to abandon the well-trodden paths of literature and choose one which is both unfamiliar and untrodden. The author is no born innovator driven by a need to experiment and break things in order to test out new and unfamiliar forms of expression. His nostalgia and sorrow at losing the chance to write a well-considered, well-thought-out and coherent novel forms one of the main themes of the book.

Being an experienced literary critic, he returns again and again to the problem of the novel. However what appears to be abstract literary theory is not used to show off the author’s erudition but solely as the starting point and means for a thorough reappraisal of all established concepts. His critical method is even turned against himself. But whereas in the case of others he uses it as a means of understanding, comprehending and grasping hidden meanings and ramifications, in his own case it is used to almost suicidal

effect. His well-trained intellect is not employed in dissimulating unpleasant reality by means of interpretations that attenuate, cast doubt and reduce everything to the same level. Instead it is used like a scalpel in an autopsy.

Although the novel is highly autobiographical, as its sub-title suggests, this is not just another subjective view or inner portrait of a disillusioned and doubting individual. On the contrary, he subjects himself to merciless analysis from the start. The clash between the critic and the writer is all the more dramatic in that the critic qua critic never previously had the opportunity to talk about himself, being obliged throughout his life to hide behind a bland "we". Though his "I" had been pressed into the service of others whose names return obsessively again and again – setting the rhythm of the book – it could not be entirely stifled. Kautman manages, albeit with regret, to escape the comforting strait-jacket of complicated plot, description, character, dénouement and even conclusion, but he does not – and nor could he, since honesty prevents him – suppress knowledge and experience. Unassuming, though not humble (since humility assumes the existence of an ideal still worthy of veneration), his "I" has finally decided to speak out after a lifetime of being tainted and eroded at the epicentre of words. Its speech is faltering and hesitant as one might expect from an expert on words and an experienced speaker. The only means for him to come to terms with his ever-nagging sense of having botched his life – submerged beneath words, slogans, clichés, doctrines, theories, interpretations and explanations – is the one of which he has a perfect mastery, i.e. words. His striving after the truth prevents him from feigning the coherence or cohesion which are crucial elements of the conventio-

nal novel. He thereby bridges the gap between the traditional concept and the liberating function of the experimental novel.

Prologue to a novel provides convincing proof that a modern, fragmented novel is no mindless provocation, no mere hankering after originality at any price, but an inevitable option as a specific way of coming to terms with a certain life experience which cannot be grasped by any other means. It is also proof that the problems of the novel cannot be isolated from the most intimate and universal problems. Although the unknown protagonist never descends to the level of mere confession, and by maintaining a deliberate detachment constantly expresses his doubts about the therapeutic effect of such an approach, his identity becomes clearer all the time. The author liberates himself by deciding to disregard his readers and listeners who had been his supreme judges so far. He is not driven into the abyss by a thirst for knowledge but by a yearning for understanding. It is a need he cannot relinquish although he knows far better than anyone else that absolute understanding does not exist because of the infinite number of possible viewpoints. The leitmotif of the Sisyphus myth – which permeates the text in a number of variants – expresses this most clearly. Kautman is not tediously omniscient but stimulatingly nescient.

Kautman's acquaintance with words is only matched by his knowledge of silence. And remaining silent. "I would rather remain silent, but to remain silent is to transcend the frontiers of communicativeness. To remain silent is not to bear witness." "Only those who choose silence understand me, and I share their silence which is as menacing and sterile as a marble statue." In fact Kautman speaks solely in order to fall silent again. He has successfully traversed the narrow

and treacherous path that separates tedious confession from paltry self-justification, and without toppling into plausible interpretations. His guilt is not relative, since he will not let it be so. He speaks to all because he speaks only to himself. In permanent danger of self-indictment, Kautman demonstrates that a truly thinking person, is his or her own severest judge. He treads softly so that the ear-splitting silence may be heard. Amidst such a din even a sentence like: "The purpose of my novel ought to be an attempt to get to the heart of existence pure and simple" does not sound banal because it sums it all up precisely. Silence is the most important element of *Prologue to a novel*. Inexpressibility and incommunicability are its main characters – characters portrayed in depth – which are the vehicles for the book's key messages.

In the preface to the Kolyma stories, Sinyavsky wrote: "Vaarlam Shalamov writes as if he were already dead." One might say the same about Kautman were it not for the fact that time plays such a major role in his novel. The dead need not heed time. Kautman is haunted by the lost time of stale words: by time present, which is entirely consumed by words which have no place in a novel for everyone, and by time future – the repository of the words that remain for his planned novel. He inhabits a three-in-one final time – in a defiantly atheistic sense – which slips through his fingers.

Kautman manages to keep the distance between himself and the unnameable protagonist to a minimum. The book's groping and probing "I" seeks not forgiveness but an answer – an answer that he knows beforehand does not exist. It cannot exist. Perhaps it must not exist even, or it would be the end of the literature which remains his first love in spite of everything. Kaut-

man forgives his "I" nothing and himself has no interest in forgiveness. Therein lies his greatness and the greatness of the novel whose unpretentious title is yet another expression of the author's unrelenting irony. The novel which, at the end of the *Prologue*, he claims he will probably lack the strength to write, ends with the full stop after the final word. (In 1972!) It is almost incredible that a novel with one single unnamed character about whom the reader learns almost nothing should achieve the polyphony of Kautman's revered Dostoyevsky. After all Kautman himself wrote: "I have eluded justice, both human and divine; I have condemned myself unjustly. I am responsible for a miscarriage of justice against myself. But I cannot put it right as I am the only witness to the deed. I can only call myself to account."

Lubomír Martínek

A NEW SLOVAK MAGAZINE

FRAGMENT. Samizdat magazine, Nos. 1 & 2. Bratislava 1986/87.

The Bratislava-based samizdat magazine *FRAGMENT* shares one feature with the journal *K* which we wrote about in our last issue: it acknowledges Dominik Tatarka as Slovakia's leading writer and moral authority, who has the power to rescue Slovak thought and artistic creation from its present state of isolation and sterility. A sign of this is the publication in its first issue of a lengthy excerpt from the author's work "*Navrávačky*" (Recordings) – shortly to be published by *Index*, Cologne.

A large part of both issues is devoted to selections from contemporary foreign literature. And as part of their conscious effort to open up hori-

zons to the outside world, the editors have no qualms about including material translated into Czech. This is encouraging in that it helps keep alive the mutually beneficial tradition of cross-fertilisation between Slovak and Czech literature and emphasises the fact that the struggle for new ideas transcends the frontier between the two languages.

In its first two issues, FRAGMENT focuses on catholic modernism in both Slovak and Czech literature. The Slovak school is represented by the banned author Janko Silan, a writer of fine prose and poetry who died recently, and the Czech by Jakub Deml, the supreme exponent of the movement whose poetry was held in high esteem by Ivan Krasko among others.

As regards foreign literature, FRAGMENT includes examples of writing by a representative of French erotic literature, Georges Bataille, and by the recently deceased Egypto-French surrealist poet Joyce Mansour. In addition, there is an interview with William Burroughs, conducted by the English critic B. Gysin, in which that distinguished representative of modern American prose speaks about his artistic credo. Each foreign translation is accompanied by back-

ground notes on the writer's life and output, as guidance for readers.

Special mention should be made of Marek Bohún's article "Čas sumarizácie" (Time to take stock) dedicated to the memory of three executed members of the Catholic movement, "Biela légia" (The White Legion). The article tells how, towards the end of their lives, three pioneers of Slovak communism, Marek Čulen, Laco Novomeský and Július Ďuriš had turned away from the ideology whose cause they had served throughout their lives. "One of them (Marek Čulen) took his leave by returning to the Church, the second (Laco Novomeský), turned his back on it as the brother of his class enemy (the former interior minister of the Slovak State, A. Mach), and the third (Július Ďuriš) had no desire to listen to state employees even after his death."

The remaining space in these two interesting first issues of FRAGMENT is taken up with extensive sections of criticism and articles about art, literature and exhibitions, as well as about musical events.

Michal Kubín

"PADLOCK BOOKS" 1973-1987

The following material is a first attempt at an inventory of *Edice Petlice* ("Padlock Books"), the earliest series of self-published manuscripts of Czech and Slovak authors. These were authors who, at the beginning of the seventies, had lost their "licences to publish". In other words, either the whole or part of their output was banned from publication by the country's exclu-

sively state-run or state-controlled publishing or media institutions. Some of the writers were proscribed for only a time, but in most cases the ban has been permanent. In addition, there are authors of the younger generation who have never had the opportunity to publish.

Since the beginning of this most extensive of the self-help publishing initiatives of the seven-

ties and eighties, the first part of its title has become generally accepted. Other samizdat series started being described this way, and some of them actually incorporated the expression in their names. None the less it is still not easy for the outsider to imagine what *Edice Petlice* actually is and what it embodies.

The first news of its existence was published in 1975 simultaneously and in identical form by the exile journals *Listy* (Vol. V, No. 7) and *Svědectví* (Vol. XIII, No. 50) together with a list of the first fifty *Petlice* editions. *Svědectví* subsequently published two further, albeit only fragmentary, reports, one in 1979 (*Svědectví*, No. 58) with a list of *Petlice* editions numbered from 51 to 145, and the second, a year later, in *Svědectví* No. 61, with a list headed "the fourth half-century". From 1980 onwards there existed only ad-hoc lists, nothing of which was ever published outside. A complete record of *Petlice* titles virtually up to the end of 1983 was compiled at one time for the needs of a still unfinished publication about *Edice Petlice* being prepared under the auspices of the University of Toronto. Incidentally, Jiří Gruša wrote an excellent and exhaustive essay for this project, which has yet to be published even in magazine form. In view of this situation, the Centre for Independent Czechoslovak Literature decided to bring out as soon as possible at least a provisional inventory of those titles registered as *Petlice* editions. There is no point in recounting all the ins and outs of the work involved in preparing what is submitted here. The CSDC's collections provided the basic source of information which was augmented with original lists and an updated and revised list which Ludvík Vaculík finished compiling at the beginning of 1988. It was he also who painstakingly procured the missing information about

most of the titles lacking from the Centre's own collections.

The Centre was assisted in its work of cataloguing by Xenie Klepikov, Lubomír Martínek and Ruth Tosková. In addition, Ludmila Šeflová helped the work get off the ground by generously making available her own records of those *Petlice* titles which have been printed abroad both in the original language and translation. She was also an invaluable consultant throughout the work when it came to tackling some sticky bibliographical problems. Jan Vladislav went through the draft and added details about the *Kvart* editions.

Mine was the task of directing and coordinating the work of cataloguing the titles, as well as unifying, supplementing and finalising all the individual records and notes on a uniform pattern. I also had the job of drafting the explanatory notes and performing the work involved with typesetting the entire list. The Centre is deeply indebted to everyone – not all of whom can be named – whose contribution enabled the material to be presented in its present form. Responsibility for all omissions and errors – except where they are objectively the result of the present adverse conditions – rests fairly and squarely on my own shoulders.

The material presented here is intended for study purposes and it raises a whole number of questions to which it is unable to supply exhaustive answers. From closer reading it will be clear why the list is described as *provisional* and what still remains to be done in the work of recording and researching *Edice Petlice*. Some of these remaining tasks are referred to in the explanatory text which accompanies the list. I would recommend reading that text immediately after the essay by Ludvík Vaculík, as a key to the full understanding of its various components.

Vilém Prečan

Ludvík Vaculík

A PADLOCK FOR CASTLE SCHWARZENBERG

“I’ve made a good job of wrapping that for you – it almost seems a waste, really,” Lt.Col. Noga declared. He had tied the heavy parcel round with hemp string and even left a loop to make it easier for me to carry. The parcel contained about forty *Padlock* volumes which the Matura-Martinovský team had taken away with them during a house-search carried out in April 1975 in honour of the Final Act of the Helsinki Conference. The list of confiscated materials was 86 items long and included among others two of Seifert’s *Plague Column*, six of Skácel’s *Fault of the peaches* (with illustrations by Vaculka) and two of Gruša’s *Prayer to Janinka*. Now I was getting them back. Among the things returned was item 65: “scrap of paper with a list of Czechoslovak writers of the so-called ‘publishing series’: Padlock Books”.

Two years later, during a house-search in honour of Charter 77, they once more took away a whole basket of things, most of which they subsequently returned, including item No.17: “two sheets – summary of the authors published”. (Appendix 1) My friends and I interpreted this as a positive sign, as an “adjudication” confirming that there were no legal objections to our “enterprise”.

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Most of the time, life blazes its own trails and needs no plans or preconceived notions. What was to become a major cultural undertaking started when Ivan Klíma needed to get the manuscript of his *Lepers* typed out. To try to save some money, he had it typed in several copies which he

then sold to interested parties. There turned out to be more of them than there were copies. It was just at the moment that *Československý spisovatel* (the Writers’ Union publishing house, trans.) sent me back my *Guinea Pigs*. So I took a leaf out of Klíma’s book. Those original copies were A4 format and at first were just stapled together. But it struck me that they could just as easily be properly finished, bound editions. They might even start a book series ...

I thought up a name for them: it was an acronym of the instruction “*Výslovný zákaz dalšího opisování rukopisu*” (Further copying of this manuscript expressly forbidden) making the Czech word *VZDOR* (defiance). But I didn’t tell anyone, in case they laughed at me – especially Klíma. It was only later that I came up with the improved and more poignant title of *Pellice* (Padlock). I naturally made my *Guinea Pigs* title No. 1 of the series. It was subsequently transcribed at least ten times. I took care that there should be no reason for the project to be accused of “speculation” or profiteering. My practice was therefore to “sell” copies of manuscripts to their authors and interested parties “at cost” solely to pay for paper, typing and binding. The typists were paid the going rate for editorial assistance. And since the product was openly marked as a manuscript and bore the author’s signature, I thought nothing could be held against it. I didn’t even think of it as “samizdat” of any kind, partly because it is a word I don’t like. I used to present the authors with a bill for services rendered: they could buy their work for such and such an amount. (Appendix 2)

I got a lot of fun out of that enterprise. I dreamed of expanding it to draw in all the country’s major authors. And although “expressly forbidden”, the copying and re-copying of their

works would expand out of all known proportions. I didn't give a thought to exile publishers – I didn't know anything about them, in fact.

The snag was that I knew almost no major authors! For even though ill-informed observers list me as one of the “leading group” of famous and influential authors of the '67-'69 period, I personally knew very few of them at the time. With my two little books, and better known for a certain speech and one longer article, I felt myself a bit of an outsider. I had an abstract reverence for the writing community, but my actual experience of that world rather put me off it. To this day I don't know Mňačko or Lustig, and I wasn't a pal of Ptáčník's or Šotola's. I didn't know Skácel or Mikulášek. I had exchanged scarcely half a dozen words with Procházka or Březovský. I could tell Trefulka and Uhde apart only because of their diametrically contrasting figures. I wouldn't have recognised Otčenášek or Řezáč if I'd seen them on the street or even in a photograph. In those days I was not one of Kohout's visitors – or Daněk's. Figures like Drda and Aškenázy I only knew from a distance. I thought Neff was already dead and Olbracht still alive. The only thing I knew about Pilař was where I could find him. Jiří Hájek was known to me only from the rude things people said about him. I had certainly never met Skála or Závada – or if I had, it was only because I hadn't recognised them. As for Majerová (or do I mean Glazarová?), I had been at some meeting she attended (or was it Glazarová?). For years I took Kříž and Kryštofek to be somebody else. Still less did I know any of the suppressed writers of the opposition. It was only via *Petlice* that I was to come closer to writers like Havel, Gruša or Ka-beš. My first conversations with Seifert, Patočka and Černý were about *Petlice*, and it almost

scared me to discover how seriously Černý took the project. *Petlice* took me to people who were poles apart, such as Třešňák and General Sacher. Through negotiations about manuscripts, I came to know Pecka and Kautman, Čivrný and Bedřich Fučík, Urbánek and Dvořák, Topol and Landovský and Professor Komárková. They were among the first, Radim Palouš is among the most recent. The fact is that before *Petlice* I had met few major writers – and not even any “Majors”, for that matter.

In the course of my rounds, I was obliged to enter previously unknown territory, such as the Slavia Café, where I encountered Kolář, Hiršal, Pechar and Vladislav. Vladislav turned out to be a genial and encouraging competitor. He had his own cottage industry: *Edice Kvart* (Quarto Books). I had some of his titles copied under the *Petlice* imprint, including all of Kolář's things. When, with Vladislav's assistance, I came to make the first complete list of the works presented by *Petlice*, we agreed that for future reference and guidance for scholars, the list should also include works that were not transcribed under *Petlice* auspices. Generally speaking, as that activity branched out, it also became necessary to register those works that had been copied out and distributed by the authors themselves. This explains the presence on the list of various titles by Jiří Ruml, for instance. The *Moravian Reader* collections, published in Brno, were listed in order to draw the attention of future literary historians to their existence. We were simply in no position to transcribe everything.

Petlice's first and chief copyist was Zdena Ertelová, who had just lost her job. She was a trained librarian and straight away she wanted to play at doing things scientifically – establishing a card-index, keeping a bibliography and what

have you. It seemed a trifle ludicrous to me at the time, but it would come in handy now. Anyway, the secret police brought an end to all that when they started to turn their beady eyes in our direction. At the height of its activity, *Petlice* had six copyists typing out stuff at the same time. But subsidiary “manufactories” also sprang up, one of them in Brno. I preferred not to know anything about them; we merely exchanged books. So as to keep tabs on the work and production standards, I worded the copyright differently for each of the copyists; the only names I’ll reveal here are Otká Bednářová and Mírka Rektorišová. The “V.z.d.o.r.” wording was restricted to the original copyist. If the sentence started with the word *Autor*, it had been typed personally by the author. One book I regard as a great amateur achievement – though it was professionally immaculate – was Hanzelka’s *Ceylon – paradise without angels* (No. 48); in the process I came to know Mírek Zikmund as well. I would point out that the original identification code is no longer a reliable guide because the books were subsequently copied out by anyone who felt like it, and often the code was copied as well.

Next to Zdena Erteltová, it was Otká Bednářová who made the greatest contribution. She even bound her own work! In my opinion her subsequent prosecution was in revenge for *Petlice*. I am not very familiar with the case of Jiří Gruntorád, but he suffered chiefly for having had his own *Petlice* “manufactory”. The assault on *Petlice* was directed not against the authors but against the copyists, binders and organisers. There was the case of Mrs Šinoglová of Znojmo, for instance, who was convicted of copying out Trefulka and Vaculík, while the latter were ignored by the court. Zdena Erteltová really ought

to find time to write about her experiences in some form. There was the occasion when I was warned that the *Tomos* bookbinders had instructions to report any orders they received for binding typescript. To test whether it was true, I tried submitting them some of the thinner volumes; it was something of Kantůrková’s. They were confiscated. Manuscripts started piling up in my various hidey holes. *Kvart* could afford to smile: Vladislav bound his editions himself and he affably offered to teach me how; but there was no comparison between *his* monthly output and *mine* ... ! The newly-created *Edice Expedice* series had also found an independent method of manufacture, and Mr. Havel, its director, made things a bit easier for himself by signing the books on behalf of their authors. Various élite bibliophile series also came into existence, in which the individual edition was a work of art in itself: those series went above all for the “goodies” that were in circulation.

At *Petlice* it continued to be a case of workaday service and necessity, but we still managed to get Edvard Valenta’s by then illegible signature on his book *I lived with a multi-millionaire*. In the process Jiří Gruša and I were to discover that Valenta had yet another remaining manuscript. Was it complete? Mrs Valenta gave me the novel – *One more life* – to read. Who was to assess its worth? What sort of work was it? It was certainly interesting enough to merit a decision by some future publisher or critic. It was therefore necessary to do something to keep it in existence and publicise it. It came out in *Petlice* with an editorial comment and some extracts from letters, in which the author had initially voiced doubts about his work before convincing himself of its worth. It was a mistake on the part of *Index*

publishers to publish the work without these additions, because it left itself and the author open to needless criticism.

Our concern was to preserve people's memories for posterity and this led us to such authors as Vilém Sacher (*Bloody Easter*, No. 114) or the Prague baker Antonín Vais (*Birth and downfall of an exploiter*, No. 320). This is why the list also includes *Chronicle of my life* (No. 249) by the one time Lord Mayor of Brno, Podsedník. We did not manage to get this work transcribed, so the original manuscript exists in the care of some unknown person in Brno. Věra Hájková-Duxová (No.350) wrote her memoirs solely for her children's benefit. But I was taken by the unadorned and informative way she wrote about such hackneyed subjects as the war and the concentration camps, and it has since become one of the basic source materials for the study of that period.

All of a sudden *Petlice* started being talked about abroad. A copy of a book published by *Sixty-Eight Publishers* bearing the *Petlice* imprint came into my hands. The imprint was a facsimile of a New Year's card which, for two or three years running, I had sent to *Petlice* authors with the wish that the coming year would provide the key to the padlock. (Appendix 3) My wish first came true in the case of Šotola, for whom the doors of a publishing house were opened in return for some concession by the author. Then came the turn of Holub, Hrabal, Seifert, etc. My attitude to those concessions was ... – neither one way or the other. Change had to come about somehow! It was precisely *Petlice's* mission to break through the wall of silence. The authorities tempted writers away from *Petlice* with vague promises and veiled threats, such as in the case of Hamšík and Ptáčník. There was the occa-

sion when I went to collect a manuscript from Branald and he told me he was involved in some negotiations somewhere: the manuscript was published elsewhere very soon afterwards. When *Petlice* editions started making their appearance abroad, it was not just other authors who took note, but also and above all the State Security. They started behaving worse than ever. One autumn – it was either in '75 or '76, I can't be sure – the police gave me three options: I could leave the country, give up *Petlice*, or... The third, very uncouth option was to become a reality in January 1977. It is something I have yet to write about. For years I had heard: "Give up *Petlice* and you can write what you like." Those were the days when I would hide my accounts in the form of secret notes in a crack in the wall beneath the window-sill. (Appendix 4)

Meanwhile, *Petlice* was pushing me in the opposite direction: it was demanding more and more. It was taking up all my time, and I was broke. I wasn't even managing to read others' manuscripts and work on them. And one ought not get the impression that there are many writers who are willing to take a careful pencil to a colleague's manuscript and correct the typing errors and punctuation. There were always several titles in the process of copying, binding or in bags ready for the stampede. By this time there were also large sums involved. Customers reserved copies by paying me as much as thousands of crowns in advance. This money circulated in the form of material and labour. There was always as much to do as in any publishing-house – photos and graphic illustrations, special kinds of binding – and, when the services of the state book-binders were no longer available, sticking wall-paper covers on the books. Nobody edited the manuscripts, and apart from a few exceptions,

not even the authors were willing to correct the second or third copies. Only Gruša used to check the manuscripts which he obtained and brought me. And he would also set them out ready for the copyist. He did this for Pištora and also for General Sacher. In those days, Sergej Machonin would bring me work edited and properly laid out. So did Jan Vladislav. I remember once bringing a certain author a parcel of copies of his manuscript and asking him to take them to the binders' himself. "Why me?" he replied, taken aback. That made me realise what a daft situation I was in. People actually thought I was being paid for what I did.

The news once reached me that *Petlice* had been discussed at a meeting of some international publishers' association or other, and that I'd been awarded a prize of 10,000 marks. A police interrogation followed swiftly (unlike the money): "So you run a publishing-house, do you?!" I protested that it was nothing to do with me and I wrote to the association thanking them but explaining that *Petlice* was not a publishing-house but a defensive activity on the part of silenced authors. It turned out to have been a mistake, and there was no prize.

Later, in 1979, I think – though I can't be absolutely sure – *Petlice* really was awarded the Jan Palach Prize. I dreaded the consequences, but was overjoyed. My immediate reaction was that it was for me. And then it gradually dawned on me that it was not intended that way at all. After consulting two other people, I divided the 120,000 crowns into three parts. I sent one to Brno, the second I gave to a man who knew a lot more than I did about the various non-*Petlice* publishing activities (which by then included various periodicals and annuals in the fields of history, law, political economy, etc.). With the re-

maining third we were able to award a "*Petlice* Prize" that year. I gave ten thousand crowns to a young man who was extremely active as a writer and organiser – and greatly in need of funds. Five thousand went into the "typewriter fund": because we needed to buy some of the copyists new typewriters, several of which are still in the archives of the Interior Ministry. In addition, I used the money to make up for a running deficit which, despite my absurd meticulousness, was inevitably created through lost books, vagaries of the postal services, police intervention and book-keeping errors. There were several thousand crowns left over after all this and I am pleased to have the chance to "account" for that money publicly at last. Even as I write this, it occurs to me that I was intending to pay a few hundred crowns out as a bonus to the copyists – and I dread to think that I didn't in the end.

It was probably in that year of 1979 that I started to wind up the business as it then was. After discussions with friends, we spread the news that *Petlice* would continue to exist, but that responsibility for it would be gradually transferred to the authors themselves – if they felt like assuming it. However, a central register would continue to be kept. Anyone wanting to be included would have to submit copies of their work for the record. That explains why, from item 200 onwards, there was a fall in the number of titles recorded for a given year. This does not mean that fewer works were written, only that we no longer knew about them all. Nor does it mean that we recorded works irrespective of their literary or documentary value.

So what was and is *Petlice*? From the outset, it was intended as a means of helping preserve manuscripts: by protecting and propagating them; by telling interested parties, particularly special-

lists, about new writings by well-known authors and about the new writing talents on the horizon. In these respects, *Petlice* differed from *Kvart* and *Edice Expedice*, which – from what I understood – sought only to serve a particular circle of readers and had their own specific “publishing policies”. *Petlice* has provided source material for future study of our epoch, and not just its literature. It has collected material for the purpose of future literary critics and historians, and for regular publication – when things get better. But most importantly, *Petlice* provided authors with an incentive and gave them a delivery date, not to mention some form of contact with critics and readers. What conceivably was its most valuable contribution, however, was something I never suspected at the outset: namely, that it would publicise our authors abroad and bring what was on offer here to the notice of Czech and foreign publishers there. It has come to my notice that a special survey is being prepared about how Czech and Slovak literature found its way abroad. (I say *Czech and Slovak*, but the latter did not need our help to such an extent – for all I know. But it would be a good idea if someone qualified were to look into that aspect as well.)

I see that the Documentation Centre’s collections do not include all the titles in the *Petlice* list. Only the authors themselves can help fill the gaps. Not even I ever had them all. The missing ones are in the archives of the Ministry of the Interior. I am confident that both collections will be successfully amalgamated one day. When Jiří Lederer – an avid collector of *Petlice* – was leaving Czechoslovakia, he gave me ten thousand crowns to send him books. How? Most of them he never received, even though I delivered them to the agreed address. The remaining two thousand crowns became part of the “working

capital”. Nowadays I assist *Petlice* only in so far as I am able and as the fancy takes me. This particularly means in areas where I have a more personal interest or where there is no one else to do the job. Its future development depends on the authors.

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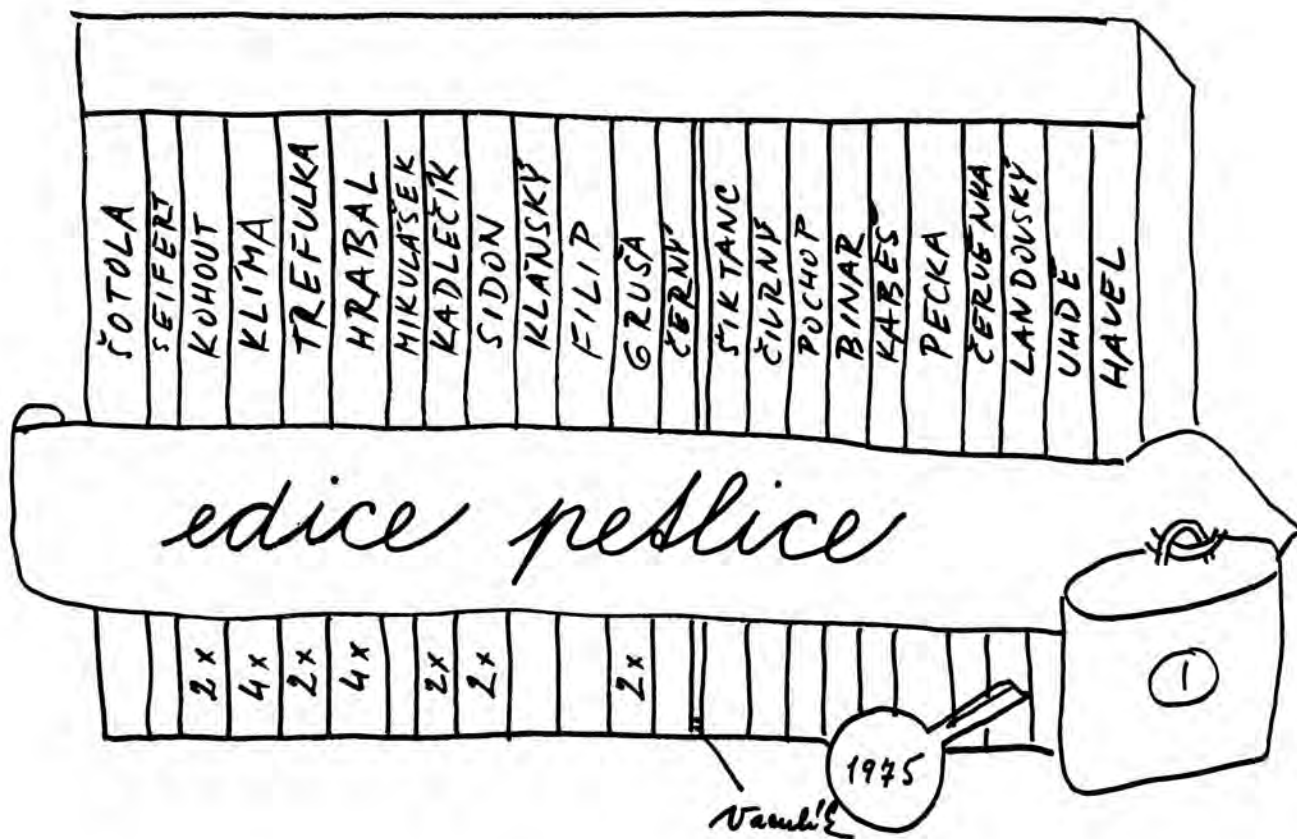
During my last house-search they took away every scrap of typescript save for Seifert’s *Plague Column* with Bauch’s illustrations. I have dubbed this book “the pretty prostitute”. I once started to write a piece about her, but the title caught their eye and I never finished it. The “pretty prostitute” is the one that the police pull in every time there is a raid but always have to release afterwards. And then she can ply her trade once more. I therefore “opened a file on her” (Appendix 5) which is what saved her on that occasion. When the investigator picked up the book, opened it and read what I had written, he just frowned and handed it back grudgingly.

Some time later, legal proceedings were initiated to decide whether they would return my confiscated property, or whether it would be forfeited. Such proceedings are always meant to take place. Most of the time they never do and the stuff just goes on gathering dust, as mine had for fifteen years – unlawfully (as usual). I made damned sure I was well and truly briefed. Some of the stuff I decided to relinquish outright. Some of it I considered immune from confiscation. And as for the remainder, I prepared a detailed plea, with explanations, persuasive arguments and a few lessons, as well as an emotional appeal to the jury. One of the books which was definitely unconfiscable according to law was a typescript of Seifert’s *Umbrella from Piccadilly*: I took with me to the court a copy of the officially printed edition which had just been published!

In the Prosecutor's seat was an... – I mean, a person of the female sex, whom someone less circumspect would describe as an ugly old so-and-so. About ten times in the course of the proceedings – in which she showed absolutely no interest – she took out a mirror and fiddled with her nondescript hair. When I held up the printed copy of *Umbrella from Piccadilly*, she said something like: “Printed materials are unobjec-

tionable, but this one here is typewritten.” They didn't return me a thing – not even the inverted commas at the end. And the Supreme Court upheld the judgement. Rather than swearing, I consoled myself with the thought: *Cuius regio, eius stupiditas*.

Appendices to the article by L. Vaculík are reprinted on pp. 46 and 103-106.



L. Vaculík: Padlock, appendix 3

PROVISIONAL ANNOTATED LIST OF EDICE PETLICE (PADLOCK BOOKS)

EP 001

Vaculík, Ludvík

Morčata (The guinea pigs) (1970) / Ludvík Vaculík.– S.l.: 1973.– 270 pp. A5.– V.z.d.o.r.

[Novel.]

Morčata / Ludvík Vaculík.– Toronto: 68 Publishers, 1977.– 170 pp. ISBN 0-88781-041-1

Die Meerschweinchen: Roman / Ludvík Vaculík; aus dem Tschechischen von A. und G. Baumrucker.– Luzern [etc.]: Bucher, 1971.– 191 pp.

Marsvin: Roman / Ludvík Vaculík; fraa tsjekkisk og med eit etterord ved Milada Blekastad.– Oslo: Det Norske Samlaget, 1971.– 188 pp.

The guinea pigs: a novel / Ludvík Vaculík; transl. by Káča Poláčková.– New York: Third Press, [1973].– 167 pp. ISBN 0-89388-060-4

Idem.– [London]: London magazine, [1974].– IV, 150 pp. ISBN 0-900626-98-4

Idem.– Introd. by Neal Ascherson.– New York: Penguin Books, 1975.– XIII, 167 pp.– (Writers from the other Europe) ISBN 0-14-004043-9

Idem.– Evanston: Northwestern University Press, 1986. ISBN 0-810-0726-0

Les cobayes / Ludvík Vaculík.– Paris: Gallimard, 1974.– 200 pp.– (Du monde entier)

Le cavie / Ludvík Vaculík.– Milano: Garzanti, 1974.– 188 pp.– (Narratori moderni)

Guinese biggetjes: roman / Ludvík Vaculík; vert. en van een naw. voorzien door K. Mercks.– Amsterdam: Meulenhoff, 1975.– 167 pp. ISBN 90-290-0159-3

Idem.– Amsterdam: Meulenhoff, 1987.– 151 pp. ISBN 90-290-2410-0

Marsvinen / Ludvík Vaculík.– Stockholm [etc.]: Coeckelberghs, 1976.– 161 pp. ISBN 91-7250-060-3

Marsut / Ludvík Vaculík; suom. Kirsti Siraste.– Helsinki: Tammi, 1977.– 196 pp.– (Keltainen kirjasto; 136) ISBN 951-30-4002-X

EP 002

Klíma, Ivan

Malomocní (The lepers) (1972) / Ivan Klíma.– S.l.: 1974.– 250 pp. A5.– V.z.d.o.r.

Za popelnicemi (Behind the dustbins) (1-89), *Na chmelové brigádě* (Hop-picking) (90-117), *Malomocní* (The lepers) (118-228), *Město* (The town) (229-249).

[Four short stories.]

*EP 003

Klíma, Ivan

Milostné léto (A summer of love) / Ivan Klíma.– S.l.: s.a.– 204 pp. A4.– V.z.d.o.r.

[Novel; this entry compiled according to a manuscript originally entitled *Požádáš manželky bližního* (Thou shalt covet thy neighbour's wife).]

Milostné léto / Ivan Klíma.– Toronto: 68 Publishers, 1979.– 299 pp. ISBN 0-88781-066-9

Ein Liebesommer / Ivan Klíma; aus dem Tschechischen A. und G. Baumrucker.– Luzern [etc.]: Bucher, 1973.– 253 pp. ISBN 3-7658-0167-4

Idem.– Zürich: Ex libris, 1975.– 253 pp.

Idem.– Wien: Buchgemeinschaft Donauland, 1975.– 252 pp.

Idem.– Frankfurt am Main: Fischer Taschenbuch Verl., 1976.– 252 pp.– (Fischer Taschenbücher; 1717) ISBN 3-436-02266-7

Idem.– Morsbach [etc.]: Tholenaar, 1981.– 418 pp.– (G+D Bücherei; Bd. 29) ISBN 3-88621-029-4

En kärlekssommar / Ivan Klíma; svensk. övers. fraan tyskan: Ingrid Börge.– Stockholm: Coeckelberghs, 1976.– 222 pp. ISBN 91-7250-058-1

En kjaerlighetssomer / Ivan Klíma; overs. fra tysk av Nils Werenskiold.– Oslo: Tiden, 1977.– 240 pp.– (Norbok) ISBN 82-10-01380-7, 82-10-01381-5

Zomerliefde / Ivan Klíma; vert. door Kees Mercks.– Amsterdam: Wereldbibliotheek, 1987.– 248 pp.
ISBN 90-284-1528-9

A summer affair / Ivan Klíma; transl. by Ewald Osers.– London: Chatto and Windus, 1987.– 263 pp. ISBN 0-7011-3140-3

EP 004

Klíma, Ivan

Pokoj pro dva a jiné hry (A room for two, and other plays) / Ivan Klíma.– S.l.: 1973.– 202 pp. A5.– V.z.d.o.r.

Pokoj pro dva (A room for two) (1-74), *Hromobití: groteska o jednom aktu* (Thunderstorm: a slap-stick one-acter) (75-127), *Ministr a anděl: rozhlasová hra* (The Minister and the angel: radio play) (128-201).

[Two one-acters and a radio play.]

In: Doppelzimmer: Einakter / Ivan Klíma; aus dem Tschechischen von Gerhard und Alexandra Baumrucker.– Kassel-Wilhelmshöhe: Bärenreiter Verl., [1970].– 86 pp.

In: Theaterstücke / Ivan Klíma; mit begleitenden Reflexionen des Autors.– Luzern [etc.]: Bucher, 1971.– 229 pp. ISBN 3-7658-0135-6

EP 005

Klíma, Ivan

Hry: hra o dvou dějstvích (Games: a two-act play) / Ivan Klíma.– S.l.: 1973.– 135 pp. A5.– V.z.d.o.r.

[Play in six scenes.]

Spiele: Stück in 2 Akten / Ivan Klíma; deutsch von Gerhard Baumrucker.– Kassel-Wilhelmshöhe: Bärenreiter-Verl., [1970].– 144 pp.

EP 006

Kohout, Pavel

Bílá kniha: o cause Adam Juráček, profesor tělocviku a kreslení na Pedagogické škole v K. kontra Sir Isaac Newton, profesor fyziky v Cam-

bridge podle dobových materiálů rekonstruoval a nejzajímavějšími dokumenty doplnil Pavel Kohout (White Paper on the case of Adam Juráček, Professor of Physical Education and Drawing at the Pedagogical Institute in K., vs. Sir Isaac Newton, Professor of Physics at the University of Cambridge; reconstructed from contemporary records by Pavel Kohout who also appended some most interesting documents) (1970) / Pavel Kohout.– S.l.: 1975.– 379 pp. A5.– V.z.d.o.r.
[Novel.]

Bílá kniha ve věci Adama Juráčka / Pavel Kohout.– Toronto: 68 Publishers, 1978.– 235 pp. ISBN 0-88781-059-4

Weissbuch in Sachen Adam Juráček, Professor für Leibeserziehung und Zeichnen an der Pädagogischen Lehranstalt in K., kontra Sir Isaac Newton, Professor für Physik an der Universität Cambridge, nach zeitgenössischen Unterlagen rekonstruiert und mit höchst interessanten Dokumenten ergänzt / Pavel Kohout; werkgetreu aus der tschechischen in die deutsche Sprache übertr. von Alexandra und Gerhardt Baumrucker.– Luzern [etc.]: Bucher, 1970.– 251 pp.

Idem.– Ungekürzte Ausg.– Frankfurt/M.: Fischer Taschenbuch Verl., 1973.– 180 pp.– (Fischer Taschenbücher; 1359)

Valkoinen kirja: asiassa Adam Juráček, liikuntakasvatukseen ja piirustuksen lehtori, Kin pedagoginen oppilaitos vastaan Sir Isaac Newton, fysiikan professori, Cambridge vliopisto / Pavel Kohout.– Helsinki: Kirjayhtymä, 1970.– 218 pp.– (Arena Sarja)

Witboek in de zaak van Adam Juráček, docent lichamelijke opvoeding en tekenen aan de pedagogische akademie te K. contra Sir Isaac Newton, docent natuurkunde aan de universiteit te Cambridge, naar contemporaine documenten gereconstrueerd en met zeer interessante stukken aagevuld / Pavel Kohout.– Antwerpen [etc.]: Scriptoria [etc.], 1972.– 224 pp. ISBN 90-02-12108-3

L'homme qui marchait au plafond / Pavel Kohout; préf. de Pierre Daix.– Paris: Julliard, 1972.– 340 pp.

Cabeza abajo / Pavel Kohout; trad. Gregorio Vlastelica.– Barcelona: Pomaire, 1974.– 380 pp.– ISBN 84-286-0437-1, 84-286-0438-X

White book: Adam Juráček, professor of drawing and physical education at the Pedagogical Institute in K., vs. Sir Isaac Newton, professor of physics at the University of Cambridge: reconstructed from contemporary records and supplemented by most interesting documents / Pavel Kohout.– New York: Braziller, 1977.– 215 pp.– ISBN 0-8076-0861-0

EP 007

Kohout, Pavel

Život v tichém domě (Life in a quiet house) (1970-73) / Pavel Kohout.– S.l.: 1974.– 192 pp. A5.– V.z.d.o.r.

I. *Válka ve třetím poschodí: vojenské hrátky* (War on the third floor: military pranks) (1970), (1-53). II. *Pech pod střechou: malý grandguignol* (Bad luck in the attic: a petty grand guignol) (1972), (54-111). III. *Požár v suterénu: ohnivá fraška* (Fire in the basement: a fiery farce) (1973), (112-191).

[Three one-acters.]

Pech unter dem Dach: Einakter / Pavel Kohout; aus dem Tschechischen von Gerhard und Alexandra Baumrucker.– Kassel-Wilhelmshöhe: Bärenreiter-Verl. [1970].– 71 pp.

Krieg im dritten Stock; Evol: zwei Einakter / Pavel Kohout; aus dem Tschechischen von Gerhard und Alexandra Baumrucker.– Luzern: Bucher, [1971].– 34 + 33 pp. ISBN 3-7658-0001

Krieg im dritten Stock: Einakter / Pavel Kohout; aus dem Tschechischen von Gerhard u. Alexandra Baumrucker.– Kassel-Wilhelmshöhe: Bärenreiter-Verl., 1972.– 34 pp.

Brand im Souterrain / Pavel Kohout; aus dem Tschechischen von Gerhard und Alexandra Baumrucker.– Kassel-Wilhelmshöhe: Bärenreiter-Verl., 1978.– 106 pp.

Drei Einakter: das Leben im stillen Haus: mit Vorspiel, Nachspiel und zwei Pausenspielen / Pavel Kohout; Übersetzung aus dem Tschechischen von Alexandra und Ger-

hard Baumrucker; Fotos von Ivan Kyncl.– Hamburg [etc.]: Hoffmann und Campe [etc.], 1981.– [122] pp.: 58 pp. : ISBN 3-455-03950-2

Krig i fjerde estasje / Pavel Kohout; til norsk ved Svein Selvig.– Oslo: [s.n.], 1973.– 56 pp.

Oorlog op driehoog / Pavel Kohout; vert. door W. Groener; in samenw. met het Nederlands Centrum voor het Amateurtoneel.– Bussum: De Toneelcentrale, 1979.– 36 pp.

Guerre au troisième étage: pièce / Pavel Kohout; adaptation Henri Bergerot.– Paris: L'Avant-Scène, 1977.– (L'Avant-Scène: Théâtre; No. 604)

Incendie au sous-sol / Pavel Kohout.– Paris: L'Avant-Scène, 1981.– 58 pp. : ill.– (L'Avant-Scène: Théâtre; No. 693) [Published jointly with the play *Le temps des bourgeois* / Eugène Labiche.]

EP 008

Sidon, Karol

Evangelium podle Josefa Flavia (The Gospel according to Josephus Flavius) (1970) / Karol Sidon.– S.l.: 1974.– 365 pp. A5.– V.z.d.o.r. [Historical and philosophical treatise.]

EP 009

Sidon, Karol

Hry (Plays) / Karol Sidon.– S.l.: 1974.– 368 pp. A5.– V.z.d.o.r.

Shapira (Shapira) (1970-73), (1-127), *Zpívej mi na cestu* (Sing me on my way) (1973-74), (128-278), *Labyrint: cirkus podle Komenského* (Labyrinth: a circus in the manner of Comenius) (279-367).

[Three plays.]

EP 010

Seifert, Jaroslav

Morový sloup (The plague column) (1971) / Jaroslav Seifert.– S.l.: 1973.– 102 pp. A5.– V.z.d.o.r.

[Verse collection; the author's text *Rozhovor s prázdnou židlí* (Interview with an empty chair), from 1970, included as an epilogue.]

Morový sloup (1973) / Jaroslav Seifert.– S.l.:1975.– 85 pp. A4 : 1 ill.– V.z.d.o.r.

[The author's text *Rozhovor s prázdnou židlí* (Interview with an empty chair), from 1970, included as an epilogue.]

Morový sloup a jiné verše / Jaroslav Seifert.– Köln: Index, 1977.– 87 pp.

The plague column / Jaroslav Seifert; transl. from the Czech by Ewald Osers; introd. by Sir Cecil Parrot; photographs by Gilman Parsons.– London [etc.]: Terra Nova Editions, 1979.– 106 pp. : ill. ISBN 0-906490-00-6

Morový sloup = The plague monument / Jaroslav Seifert; transl. by Lyn Coffin.– [Silver Spring, Md.]: SVU, 1980.– 57 pp. : ill. ISBN 0-936570-00-8 [Poem in original Czech plus an English translation.]

Pestmonumentet / Jaroslav Seifert; tolkningar av Roy Isaksson i samarbete med Helena Friendlová.– Bromma: Fripress bokförl., 1982.– 87 pp. ISBN 91-85590-38-10

Idem.– 2.uppl.– Bromma: Fripress, 1984.– 87 pp. ISBN 91-85590-38-10

Psetsoylen og andre dikt / Jaroslav Seifert; gjendiktet av Michael Konupek og Tore Stubberud.– Oslo: Aventura, 1984.– 99 pp. ISBN 82-588-0319

La colonna della peste / Jaroslav Seifert.– Roma: Ed. e/o, 1986.– 128 pp.– (Collana praghese)

EP 011

Mikulášek, Oldřich

Agogh (Agogh) / Oldřich Mikulášek.– S.l.: 1972.– 60 pp. [unnumb.] A5.– V.z.d.o.r.

[Verse collection in the following parts: *Metaphory* (Metaphors), *Nekrology* (Obituaries), *Fantómy* (Phantoms), *Meandry* (Meanders).]

Agogh / Oldřich Mikulášek.– *Svědectví*, Vol. XII, No. 47, pp. 499-512. [Re-print of *Metaphory* (Metaphors) only.]

50

Agogh / Oldřich Mikulášek.– München: PmD, 1980.– 55 pp.– (Meritum; Vol. 4)

Agogh: sieben Metaphern / Oldřich Mikulášek; aus dem mährischen Tschechisch übersetzt von Ota Filip.– *Neue Rundschau*, 98. Jahrgang 1987, Heft 3, pp. 53-69.

EP 012

Šotola, Jiří

Kuře na rožni (Grilled Chicken) (1970) / Jiří Šotola.– S.l.: 1974.– 534 pp. A5.– B.s.a.n.o.d.

[Novel.]

Vaganten, Puppen und Soldaten / Jiří Šotola.– Luzern [etc.]: Bucher, 1972.– 375 pp. ISBN 3-7658-0162-3

EP 013

Trefulka, Jan

Veliká stavba (The great construction) / Jan Trefulka.– S.l.: 1979.– 180 pp. A5.– P.b.s.a.j.z.

[Novel.]

Velká stavba / Jan Trefulka.– Köln: Index, [1983].– 117 pp.

Der stora bygget / Jan Trefulka; övers. av Josef Brettschneider.– Stockholm: Tiden, 1982.– 156 pp.

ISBN 91-550-2604-4

EP 014

Trefulka, Jan

O bláznech jen dobré (Never speak ill of fools) (1973) / Jan Trefulka.– S.l.: 1973.– 275 pp. A5.– V.z.d.o.r.

[Novel.]

O bláznech jen dobré / Jan Trefulka.– Toronto: 68 Publishers, 1978.– 176 pp. ISBN 0-88781-061-6

Der verliebte Narr: Roman / Jan Trefulka; aus dem Tschechischen von Marianne Pasetti-Swoboda.– Frankfurt am Main: S. Fischer, 1979.– 254 pp. ISBN 3-10-080003-6

Idem.– Frankfurt am Main: Fischer Taschenbuch Verl., 1981.– 175 pp.– (Fischer Taschenbücher; 8001) ISBN 3-596-28001-X

Hommage aux fous / Jan Trefulka.– trad. du tchèque Barbara Faure.– Paris: Gallimard, 1986.– 208 pp.– (Du monde entier) ISBN 2-07-070619-2

*EP 015

Hrabal, Bohumil

Postřížiny (Croppings) (1970) / Bohumil Hrabal.– S.l.: 1974.– 257 pp. A5.– V.z.d.o.r.

[Novella and short stories.]

La chevelure sacrifiée / Bohumil Hrabal; trad. par Claudia Ancelot.– Paris: Gallimard, 1987.– 144 pp.– (Du monde entier) ISBN 2-07-070085-2

*EP 016

Hrabal, Bohumil

Městečko, kde se zastavil čas: novela (The little town where time stood still: novella) (1973) / Bohumil Hrabal.– S.l.: 1974.– 203 pp. A5 : 2 ill.– V.z.d.o.r.

[Marked as first version.]

Městečko, ve kterém se zastavil čas / Bohumil Hrabal.– Innsbruck: Comenius, 1978.– 137 pp. : ill.

La petite ville ou le temps s'arrêta / Bohumil Hrabal; trad. par Milena Braud.– Paris: Robert Laffont, 1985.– 192 pp.– (Pavillon) ISBN 2-221-04533-5

EP 017

Hrabal, Bohumil

Obsluhoval jsem anglického krále (I waited on the King of England) / Bohumil Hrabal.– S.l.: 1971.– 330 pp. A5.

[Novel.]

Obsluhoval jsem anglického krále / Bohumil Hrabal.– Praha: Jazzpetit, 1971.– 301 pp.

Jak jsem obsluhoval anglického krále / Bohumil Hrabal.– S.l.: s.n. (distrib.: Köln; Index), [1980].– 188 pp.

Moi qui ai servi le Roi d'Angleterre / Bohumil Hrabal; trad. par Milena Braud.– Paris: Robert Laffont, 1981.– 199 pp.– (Pavillon) ISBN 2-221-00758-1

Ho servito il re d'Inghilterra / Bohumil Hrabal.– 4a ed.– Roma: Ed. e/o, 1986.– 240 pp.– (Collana praghese)

Ich habe den englischen König bedient: Roman / Bohumil

Hrabal; aus dem Tschechischen von Karl-Heinz Jähn.– Frankfurt/M.: Suhrkamp, 1988.– 303 pp.
ISBN 3-518-02295-4

EP 018

Hrabal, Bohumil

Něžný barbar: pedagogické texty (The gentle barbarian: educational texts) (1973) / Bohumil Hrabal.– S.l.: 1974.– 237 pp. A5 : 5 ill.– V.z.d.o.r.

[The author's recollections of Vladimír Boudník.]

Něžní barbaři / Bohumil Hrabal.– S.l.: s.n. (distrib.: Köln; Index), [1981].– 111 pp. : ill.

Sanfte Barbaren: zwei Erzählungen / Bohumil Hrabal; aus dem Tschechischen von Peter Sacher.– Frankfurt/M.: Suhrkamp Verlag, 1987.– 300 pp.– (Bibliothek Suhrkamp; no. 916)

EP 019

Pochop, Zdeněk

Marné volání (Calling in vain) (1970-1972) / Zdeněk Pochop.– S.l.: 1974.– 185 pp. A5.– V.z.d.o.r.

Odkaz (Legacy)(1-117), *Banální záležitost* (A trivial matter) (118-152), *Marné volání* (Calling in vain) (153-184).

[Three short stories.]

EP 020

Binar, Ivan

Kdo, co je pan Gabriel (Who or what is Mr. Gabriel) (1973) / Ivan Binar.– S.l.: 1974.– 171 pp. A5.– V.z.d.o.r.

[Novel.]

Kdo, co je pan Gabriel? / Ivan Binar.– Toronto: 68 Publishers, 1978.– 141 pp. ISBN 0-88781-060-8

Wer ist, was war Herr Gabriel / Ivan Binar.– Frankfurt/M. [etc.]: Ullstein, 1979.– 107 pp.– (Ullstein Kontinent; 38003)

EP 021

Klánský, Mojmir

Vyhnanství (Exile) (1969) / Mojmir Klánský.– S.l.: 1975.– 259 pp. A5.– B.s.a.n.o.d.
[Novel.]

Vyhnanství: román / Mojmir Klánský.– Köln: Index, 1976.– 154 pp.

*EP 022

Čivrný, Lumír

Černá paměť stromu: román (The black memory of a tree: novel) (1970) / Lumír Čivrný.– S.l.: 1974.– 433 pp. A5.– V.z.d.o.r.

EP 023

Šiktanc, Karel

Český orloj (The Czech astronomical clock) (1971-1973) / Karel Šiktanc.– S.l.: 1974.– 145 pp. A5 : 1 ill. [Bohdan Kopecký].– V.z.d.o.r.
[Poetic composition.]

Český orloj (1971-1973) / Karel Šiktanc.– S.l.: 1977.– 139 pp. [unnumb.] A4 : 12 ill.– V.z.d.o.r.

Český orloj (1971-1973) / Karel Šiktanc.– München: PmD, 1980-1981.– 2 vols. – (Meritum; 5-6)

EP 024

Černý, Václav

Z nových kritických studií (From new critical studies) / Václav Černý.– S.l.: 1974.– 130 pp. A5.– A.s.n.d.o.r.

O Janu Procházkovi: zkratkový portrét in memoriam (Jan Procházka: a concise portrait in memoriam) (1-33); *Jindřiška Smetanová: náčrt portrétu* (Jindřiška Smetanová: sketch portrait) (34-59); *Nástin básnické osobnosti Jiřího Koláře: pokus o genetiku básníka abstraktního* (Character sketch of Jiří Kolář as poet: experimental genetics of an abstract poet) (60-130).

[Critical studies.]

EP 025

Černý, Václav

O povaze naší kultury: repetitorium a úvaha trochu abstraktní, ale až hrůza aktuální (The nature of our culture: revision notes and an essay which is somewhat abstract but horrifyingly topical) (1975) / Václav Černý.– S.l.: 1977.– 65 pp. A5.– V.z.d.o.r.
[Essay.]

O povaze naší kultury: repetitorium a úvaha trochu abstraktní, ale až hrůza aktuální / Václav Černý.– *Svědectví*, Vol. XIII, No. 52, pp. 701-732.

O povaze naší kultury / Václav Černý; doslov Karel Jadrný.– München: Arkýř, 1981.– 77 pp.
ISBN 3-922810-02-0

EP 026

Kadlečík, Ivan

Reči z nížiny (Talks from the lowlands) / Ivan Kadlečík.– S.l.: 1973.– 57 pp. A5.– V.z.d.o.r.
[Literary criticism of contemporary Czech prose.]

EP 027

Kadlečík, Ivan

Tváře a oslovenia (Faces and salutations) / Ivan Kadlečík.– S.l.: 1974.– 138 pp. A5.– V.z.d.o.r.
Tváře (Faces) (5-54), *Oslovenia* (Salutations) (60-137), *Bibliografická poznámka* (Bibliographical note) (138).
[Essays.]

EP 028

Filip, Ota

Nanebevstoupení Lojzka Lapáčka ze Slezské Ostravy (The ascension of Lojzek Lapáček from Silesian Ostrava) (1973) / Ota Filip.– S.l.: 1974.– 950 pp. A5.– 2 vols.– V.z.d.o.r.
[Novel.]

Nanebevstoupení Lojzka Lapáčka ze Slezské Ostravy / Ota Filip.– Köln: Index, 1974-1975.– 4 vols.

Die Himmelsfahrt des Lojzek Lapáček aus Schlesisch Ost-
rau: Roman / Ota Filip.– Frankfurt/M.: S. Fischer, 1973.–
314 pp. ISBN 3-10-020803-X

Idem.– Frankfurt/M: Fischer Taschenbuch Verl., 1978.–
303 pp.– (Fischer Taschenbücher; 2012)
ISBN 3-596-22012-2

Zweikämpfe: Roman / Ota Filip.– Frankfurt am M.: S. Fi-
scher, 1975.– 281 pp. ISBN 3-10-020804-8 [Translation of
Vol. 2 of *Nanebevstoupení ...*]

EP 029

Červenka, Miroslav

Čtvrtohory (The Quarternary Period) (1962-
1973) / Miroslav Červenka.– S.l.: 1974.– 77 pp.
A5 : 1 ill.– A.s.n.d.o.d.

[Poems; see also EP 336.]

EP 030

Kabeš, Petr

Obyvatelná těla: dvě sbírky (Habitable bodies:
two collections) (1971-1974) / Petr Kabeš.– S.l.:
1976.– 138 pp. A5.– B.s.a.n.o.d.

Opukové nebe (Marly sky) (2-25), *Exercicie z
Kazatele* (Exercise from Ecclesiastes) (26-29),
Skupenství: noc (Physical state: night) (30-134),
Poznámka (Note) (135-136).

[Poems.]

EP 031

Gruša, Jiří

Dámský gambit (Ladies' Gambit) (1972) / Jiří
Gruša.– S.l.: 1973.– 94 pp. A5.– V.z.d.o.r.

[Novella.]

Dámský gambit aneb Il Ritorno d'Ulisse in Pa-
tria: dramma in musica (1972) / Jiří Gruša.– S.l.:
1977.– 100 pp. A5.– V.z.d.o.r.

[Novella; marked on title page as a corrected
edition.]

Dámský gambit: il ritorno d'Ulisse in patria: dramma in
musica / Jiří Gruša.– Toronto: 68 Publishers, 1979.– 78 pp.
ISBN 0-88781-095-0

EP 032

Lewis, Samuel [pseudonym of Jiří Gruša]

Mímner aneb Hra o smrd'ocha: Atman tin Kal-
padotja: zpráva z Kalpadocije od Jiřího Gruši
(Mímner or the game of stinky: Atman tin Kal-
padotja: report from Kalpadsocija by Jiří Gruša
(1973) / Samuel Lewis (Jiří Gruša).– S.l.:1976.–
246 pp. A5.– Z.j.d.r.r.

[Novel.]

Gruša, Jiří

Mímner aneb hra o smrd'ocha: Atmar [sic!] tin
Kalpadotja (1973) / Jiří Gruša.– S.l.: 1979.– 244
pp. A5.– V.z.d.o.r.

Mímner, oder Das Tier der Trauer: Roman / Jiří Gruša.–
Köln: Bund-Verl., 1986.– 186 pp. ISBN 3-7663-0980-3

EP 033

Gruša, Jiří

Modlitba k Janince (Prayer to Janinka) (1969-
1973) / Jiří Gruša.– S.l.: 1975.– 44 pp. A5.–
B.s.a.n.o.d.

[Poems.]

EP 034

Juliš, Emil

Caput mortuum (Caput mortuum) / Emil Juliš.–
S.l.: 1975.– 85 pp. quarto : 1 ill. [Bohdan Ko-
pecký].– V.z.d.o.r.

[Poems.]

***EP 035

Hamšík, Dušan

Život a dílo Heinricha Himmlera (The life and
work of Heinrich Himmler), I-II / Dušan Ham-
šík.

[Monograph.]

EP 036

Pecka, Karel

Štěpení (Fission) (1973) / Karel Pecka.– S.l.: 1974.– 673 pp. A5.– V.z.d.o.r.

[Novel.]

Štěpení: divné podobnosti / Karel Pecka.– Toronto: 68 Publishers, 1974.– 379 pp.

EP 037

Pecka, Karel

Pasáž (The arcade) (1974) / Karel Pecka.– S.l.: 1975.– 186 pp. A5.– V.z.d.o.r.

[Novel.]

Pasáž / Karel Pecka.– Toronto: 68 Publishers, [1976.]– 147 pp.

EP 038/KV

Kolář, Jiří

Odpovědi (Answers) (1973) / Jiří Kolář.– S.l.: 1975.– 107 pp. A5 : 1 ill. [Jiří Kolář].– V.z.d.o.r.

[Simulated interview about art and literature.]

Odpovědi: památce Jiřího Padrty / Jiří Kolář.– Köln: Index, 1984.– 79 pp. : 15 ill. [Jiří Kolář]

Réponses / Jiří Kolář.– In: L'oeil de Prague suivi de la Prague de Kafka et de réponses de Jiří Kolář / Michel Butor.– Paris: Ed. de la différence, 1986, pp. 147-200.

EP 039

Kolář, Jiří

Očitý svědek: deník z roku 1949 (Eye-witness: diary of 1949) / Jiří Kolář.– S.l.: 1975.– 249 pp.

A5.– V.z.d.o.r.

[Poetical diary in verse and prose.]

Témoïn oculaire: journal 1949 / Jiří Kolář; trad. du tchèque par Erika Abrams.– Paris: Ed. de la différence, 1983.– 202 pp.– (Cantos; 13) ISBN 2-7291-0125-X

EP 040

Kolář, Jiří

Dny v roce a roky v dnech: básně a texty 1946-1947 (Days in the year and years in the days: poems and texts of 1946-1947) / Jiří Kolář.–S.l.: 1975.– 308 pp. A5.– V.z.d.o.r.

[Poetical diary.]

Jours de l'année, années des jours / Jiří Kolář; trad. du tchèque par Erika Abrams.– Paris: Galerie Maeght-Long, 1986.– 67 pp. : ill. ISBN 2-86882-003-4

EP 041/KV

Vladislav, Jan

Tajný čtenář: papíry ze sběru I (The secret reader: salvaged paper I) / Jan Vladislav.– S.l.: 1975.– 118 pp. A5.– V.z.d.o.r.

[Essays, articles and speeches on art and literature. The Kvart edition of this work from 1978 has the sub-title *Malé morality* (Little moralities).]

Malé morality / Jan Vladislav; doslov Vilém Prečan.– München: Arkýř, 1984.– 154 pp. ISBN 3-922810-08-X

EP 042

Skácel, Jan

Chyba broskví: básně (The fault of the peaches: poems) (1974) / Jan Skácel.– S.l.: 1975.– 101 pp. [unnumb.] : 1 ill. [Vladislav Vaculka].– V.z.d.o.r.

[Poetry collection.]

Chyba broskví / Jan Skácel.– Toronto: 68 Publishers, 1978.– 106 pp. ISBN 0-88781-057-8

Opeens zien we de hemel van boven: gedichten / Jan Skácel; vert. door Jana Beranová.– Rotterdam: Cultura Slavica, 1980.– 20 pp. : ill. [Selections from the volumes *Metličky* (Whisks) and *Chyba broskví* (The fault of the peaches).]

Il difetto delle pesche / Jan Skácel.– Roma: Galleria Don Chisciotte, 1981.– 68 pp.

EP 043

Uhde, Milan

Hra na holuba (The pigeon game) / Milan Uhde.– S.l.: 1974.– 117 pp. A5.– V.z.d.o.r.
[Play.]

EP 044

Landovský, Pavel

Hry (Plays) / Pavel Landovský.– S.l.: 1978.– 205 pp. A5.– V.z.d.o.r.

Chudobinec aneb Případ pro vesnického policajta (The poorhouse, or, A case for the village policeman) (1965), (1-118), *Supermanka* (Superwoman) (1973), (119-204).
[Two plays.]

Jiné komedie a sanitární noc / Pavel Landovský.– Toronto: 68 Publishers, 1982.– 304 pp. ISBN 0-88781-130-2 [See also EP 094, *Sanitární noc* (Cleaning night).]

Supermamma: Stück in 2 Teilen / Pavel Landovský; aus dem Tschechischen von G. und A. Baumrucker.– Kassel-Wilhelmshöhe: Stauda, 1980.– 113 pp.

*EP 045

Juračka, Ján

Zmlčanievanie (Silence setting) / Ján Juračka; afterword by Ivan Kadlečík.– S.l.: 1975.– 37 pp. A5.

[Collection of 28 poems; the author's Christian name formerly listed in error as J. Ondrej, and the title of the collection as "Zmlčievanie".]

EP 046

Havel, Václav

Žebrácká opera: na téma Johna Gaye (Beggar's Opera: on a theme by John Gay) / Václav Havel.– 118 pp. A4.
[Play.]

Hry 1970-1976: z doby zakázanosti / Václav Havel.– Toronto: 68 Publishers, 1977.– 312 pp. ISBN 0-88781-042-X [With a postscript by the author. Includes the plays *Spiklenci* (Conspirators), *Žebrácká opera* (Beggars' Opera), *Horský hotel* (Mountain hotel), *Audience* and *Vernisáž* (Private view); see also EP 047, 051 and 062.]

Die Gauneroper: nach John Gay / Václav Havel; deutsch von Franz Peter Künzel.– Reinbek bei Hamburg: Rowohlt, 1974.– 161 pp.

La grande roue: sur les motifs de John Gay: pièce en quatorze tableaux / Václav Havel; trad. du tchèque par Ivan Palec.– Paris: Gallimard, 1987.– 152 pp. ISBN 2-07-070991-4

Idem.– Paris: L'Avant-Scène, 1987.– 64 pp. : ill.– (L'Avant-Scène: Théâtre; no.803)

Dissenzo culturale e politico in Cecoslovacchia: per una decifrazione teatrale del codice del potere / Václav Havel; a cura di Claudio Guenzani; con saggi di Giancarlo Romani Adami e Gianlorenzo Pacini; trad. dal cecoslovacco di Gianlorenzo Pacini.– Venezia: Marsilio, 1977.– 362 pp. [Includes all of Havel's plays written in the nineteen-sixties and seventies, with the exception of the one-acter *Protest*.]

EP 047

Havel, Václav

Audience: jednoaktová hra (Audience: a one-acter) / Václav Havel.– S.l.: 1975.– 47 pp. A5.– V.z.d.o.r.

[Another edition published in *Edice Petlice* together with EP 051 *Vernisáž* (Private view):]

Havel, Václav

Audience: jednoaktová hra (Audience: a one-acter) / Václav Havel.– S.l.: 1975, pp. 1-48 A5. *Vernisáž: jednoaktová hra* (Private view: a one-acter) / Václav Havel.– S.l.: 1975, pp. 49-92 A5. *Dve syté skice* (Two rich sketches) / Ivan Kadlečík.– S.l.: 1975, pp. 93-100 A5.– V.z.d.o.r.

Audience / Václav Havel.– *Svědectví*, Vol. XIII, No. 51, pp. 525-536.

Audience / Václav Havel.– Paris: L'Avant-Scène, 1979.– 40 pp. : ill.– (L'Avant-Scène: Théâtre; no. 653)

Audiensen / Václav Havel.– Helsinki: Yleisradio, 1980.– 41 pp.

Audienz: Einakter / Václav Havel; deutsch von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt Theater-Verl., 1975.– 34 pp.

Audienz und Vernissage: 2 Einakter / Václav Havel; deutsch von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt Theater-Verl., 1976.– 34 + 26 pp./ 60 pp.

Drei Stücke / Václav Havel; Nachw. von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt, 1977.– 153 pp.– (ro-ro-ro: Theater; 4123) ISBN 3-499-14123-X [Audienz, Vernissage, Die Benachrichtigung, Offener Brief an Gustáv Husák.]

Audience, Vernissage, Pétition / Václav Havel; trad. du tchèque par Marcel Aymossin et Stephan Melolegg.– Paris: Gallimard, 1980.– 243 pp.– (Du monde entier)

Sorry ... : two plays / Václav Havel; transl. and adapted by Vera Blackwell.– London: Evre Methuen, 1978.– 64 pp.– (Play for today) ISBN 0-413-45630-7 [Audience, Private view.]

Audience / Václav Havel; transl. by Jan Novák.– In: The Vaněk plays: four authors, one character / ed. by Marketa Goetz-Stankiewicz.– Vancouver: University of Columbia Press, 1987, pp. 1-26. – Unveiling [Vernisáž, EP 051] / Václav Havel; transl. by Jan Novák.– Ibidem, pp.27-50.

Spiskowcy i inne utwory dramatyczne / Václav Havel.– [Warszawa]: Niezależna oficyna wydawnicza N, 1981.– 272 pp. [Includes translations of the plays *Spiklenci* (Conspirators), *Horský hotel* (Mountain hotel), *Audience, Vernisáž* (Private view), *Protest*, together with afterwords by the author and translator.]

EP 048

Zikmund, Miroslav – Hanzelka, Jiří
Ceylon, ráj bez andělů (Ceylon: paradise without angels) I-II (1970) / Miroslav Zikmund; Jiří Hanzelka.– Praha: 1975.– 1041 + XVII pp. A5 (in two volumes: I: XI + 1-494 : 11 ill.; II: VI + 495-1041).– V.z.d.o.r.

EP 049

Patočka, Jan

Kacířské eseje o filozofii dějin (Heretical essays about the philosophy of history) / Jan Patočka.– S.l.: 1975.– 238 pp. A5.– V.z.d.o.r.

Pre-historické úvahy (Pre-historical reflections), *Počátek dějin* (The beginning of history), *Mají dějiny smysl?* (Does history make sense?), *Evropa a evropské dědictví do konce 19. století* (Europe and the European legacy up to the end of the 19th century), *Je technická civilizace úpadková a proč?* (Is technical civilisation decadent, and why), *Války 20. století a 20. století jako válka* (Twentieth-century wars and the twentieth century as war).

[Another samizdat edition, also dated 1975, includes Patočka's own *Vlastní glosy ke "Kacířským esejům"* (Author's commentary on the „Heretical Essays“) which had first been published separately in *Kvart* edition.]

Kacířské eseje o filozofii dějin / Jan Patočka.– München: Arkýř, 1980.– 163 pp. ISBN 3-922810-01-2 [This edition does not include Patočka's *Vlastní glosy ke "Kacířským esejům"* (Author's commentary on the "Heretical Essays").]

Kjettenske studier i historiens filosofi / Jan Patočka; med et tillegg: Jan Patočka og Charta 77.– Oslo: Tanum-Norli, 1979.– 299 pp.– (Idé og tanke; 36)

Essais hétériques sur la philosophie de l'histoire / Jan Patočka; trad. par Erika Abrams; préf. de Paul Ricoeur; postface de Roman Jakobson.– Lagrasse: Verdier, 1981.– 169 pp. ISBN 2-86432-014-2

Saggi eretici sulla filosofia della storia / Jan Patočka.– Bologna: CSEO, 1981.– 192 pp.– (Saggi; 4)

EP 050

Putík, Jaroslav

Červené jahody (Red Strawberries) (1969) / Jaroslav Putík.– S.l.: 1975.– 469 pp. A5.– B.s.a.n.o.d.

[Novel.]

EP 051

Havel, Václav

Vernisáž: jednoaktová hra (Private view: a one-acter) / Václav Havel.– S.l.: 1975.– pp. 49-92 A5.– V.z.d.o.r.

[In a single volume together with *Audience* and Ivan Kadlečík's analysis *Dve syté skice* (Two rich sketches). – Total length 100 pp. A5. See EP 047.]

Vernissage: Einakter / Václav Havel; deutsch von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt Theater-Verl., 1976.– 26 pp.

Vernissage / Václav Havel; vert. door Kees de Vries.– Bussum: De Toneelcentrale, 1979.– 28 pp.

[See EP 047 for further translations.]

EP 052

Kohout, Pavel

Ubohý vrah: hra o dvou odděleních na motivy povídky Leonida N. Andrejeva Rozum (Poor Murderer: a two-part play on themes from the short story *Reason* by Leonid N. Andreyev) (1971) / Pavel Kohout.– S.l.: 1976, pp. 3-141 : 1 ill.– V.z.d.o.r.

[Play; an edition in which the staging details (pp. 142-3) are followed by L. N. Andreyev's story "Reason". Total length of the book is 242 pp. A 5.]

Armer Mörder: nach Motiven der Erzählung "Vernunft" von Leonid N. Andrejev, (1902) / Pavel Kohout.– Luzern [etc.]: Bucher, 1972.– 88 pp.

Idem.– Hamburg: Hoffman und Campe, 1972.– 88 pp. ISBN 3-455-03942-1

Idem.– Kassel-Wilhelmshöhe: Bärenreiter-Verl., 1977.– 87 pp.

Poor murderer: a play / Pavel Kohout; transl. by Herbert Berghof and Laurence Luckinbill.– New York: Viking Press, 1977.– 100 pp. : ill.– (A Richard Seaver book) ISBN 0-670-56445-1

Idem.– New York [etc]: French, 1977.– 102 pp. : ill. ISBN 0-573-61442-3

Idem.– Harmondsworth [etc.]: Penguin books, 1977.– 100 pp. (Penguin plays) ISBN 0-14-048141-9

Pauvre assassin / Pavel Kohout.– Paris: L'Avant-Scène, 1978.– 52 pp.– (L'Avant-Scène: Théâtre; no. 634)

EP 053

Kohout, Pavel

Ruleta: hra o dvou odděleních na motivy povídky Leonida N. Andrejeva "Tma" (1907) (Roulette: a two-part play based on themes of the short story *Darkness* – 1907 – by Leonid N. Andreyev) (1975) / Pavel Kohout.– S.l.: 1976.– 251 pp. A5.– V.z.d.o.r.

[Play.]

Roulette: Schauspiel nach Motiven der Erzählung Finsternis von Leonid N. Adrejev (1907) / Pavel Kohout.– Luzern: Reich, 1975.– 82 pp. ISBN 3-7243-0080-8

Idem.– Kassel-Wilhelmshöhe: Bärenreiter-Verl., 1975.– 81 pp.

*EP 054

Kohout, Pavel

Kapka víry: recenze s ukázkami (A spot of faith: review with excerpts) / Pavel Kohout.– S.l.: 1975.– 42 pp. A5.

[Deals with the book *S Elvírou v lázních* (At the spa with Elvira) by M.Kapek; designated as a New Year's 'bonus' to *Petlice* readers.]

Kapka víry – recenze s ukázkami z epochálního díla české literatury / Pavel Kohout.– *Svědectví*, Vol. XIV, No. 54, pp. 269-282.

EP 055

Kliment, Alexandr

Modré pohádky (Blue tales) (1970) / Alexandr Kliment.– S.l.: 1976.– 216 pp. A4.– V.z.d.o.r.

[Tales.]

EP 056/KV

Dvořák, Ladislav

Jak skákat panáka (How to play hopscotch) (1970-1975) / Ladislav Dvořák.– S.l.: 1975.– 76 pp. A5 : 1 ill. [L. Dvořák].– V.z.d.o.r.

Jak skákat panáka (How to play hopscotch) (2-31), Chronos a Kairos (Khronos and Kairos) (32-50), Jak hromady pobitých ptáků (Like heaps of slaughtered birds) (51-75).

[Short stories.]

EP 057

Černý, Václav

Za hádankami Bohumila Hrabala: pokus interpretací (Bohumil Hrabal's riddles: an attempt at interpretation) / Václav Černý.– S.l.: 1975.– 112 pp. A5.– O.t.r.n.d.

[Critical study.]

Za hádankami Bohumila Hrabala / Václav Černý.– *Světočtyřlístek*, Vol. XIII, No. 51, pp. 537-567.

EP 058

Kliment, Alexandr

Rozhlasové hry (Radio plays) / Alexandr Kliment.– S.l.: 1975.– 146 pp. V.z.d.o.r.

Červotoči (Wood-worms) (1-47), Svoboda v koupelně (Freedom in the bathroom) (48-99), F 19,35 (F 19.35) (100-145).

EP 059

Machovec, Milan

Ježíš pro ateisty (Jesus for atheists) (1972) / Milan Machovec.– S.l.: 1975.– 487 pp. A5.– B.s.a.n.d.

[Study.]

Jesus für Atheisten / Milan Machovec; mit einem Geleitwort von Helmut Gollwitzer.– Stuttgart [etc.]: Kreutz, 1972.– XVII, 300 pp. ISBN 3-7831-0387-8

Idem.–2. u. 3. Aufl. Stuttgart [etc.]: Kreutz, 1973.– XVIII, 300 pp.

Idem.–3. Aufl. Stuttgart [etc.]: Kreutz, 1973.– XVII, 300 pp.

Idem.– Aus dem Tschechischen von P. Kruntorad.– Gütersloh: Mohn, 1980.– 300 pp.– (Gütersloher Taschenbücher Siebenstern; 1011)

Gesu per gli atei / Milan Machovec; pref. di Helmut Gollwitzer e Giuseppe Segalla.– Assisi: Cittadella, 1973.– 239 pp.– (Orizzonti nuovi)

Jezus voor atheïsten / Milan Machovec; met een inl. van Helmut Gollwitzer.– Baarn: Ten Have, 1973.– 215 pp.

Musinlonjareul wihan Yesu / Milan Machovec.– Seoul: Hangug-Sinhag-Yeongugso, 1974.– 291 pp.

Jesús para ateos / Milan Machovec; trad. Alfonso Ortiz García.– 2a ed.– Salamanca: Sígueme, 1976.– 240 pp. ISBN 84-301-0614-6

A Marxist looks at Jesus / Milan Machovec; with an introduction by Peter Hebblethwaite.– London: Darton, Longman and Todd, 1976.– 231 pp. ISBN 0-232-51260-4

Idem.– Philadelphia: Fortress Press, 1976.– 231 pp. ISBN 0-8006-1244-2

.Jezus za ateiste / Milan Machovec.– Celje: Mohorjeva družba, 1977.– 198 pp. Jésus pour les athées / Milan Machovec; trad. par François Vial.– Paris: Desclée, 1978.– 360 pp.

Jesus tono taiwa / Milan Machovec.– Tokio: Hokuyōsha, 1980.– 322 pp.

EP 060

Tomin, Julius

Kádrový dotazník (The personnel form) (1975) / Julius Tomin.– S.l.: 1976.– 225 pp. A5.– V.z.d.o.r.

[Essays and correspondence.]

EP 061/KV

Janský, Pavel

Území tekutých písků (The land of running

sands) (1970) / Pavel Janský.– S.l.: 1976.– 48 pp. A5.– V.z.d.o.r.

[Poems.]

Území tekutých písků / Pavel Janský.– München: PmD, 1982.– 47 pp.– (Meritum; Vol. 10)

EP 062

Havel, Václav

Horský hotel: hra o pěti dějstvích (The mountain hotel: a five-act play) / Václav Havel.– S.l.: 1976.– 99 pp. A5.– V.z.d.o.r.

Das Berghotel: ein Schauspiel in fünf Akten / Václav Havel; deutsch von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt, 1976.– 56 pp.

Bjerghotellet: skuespil i fem akter / Václav Havel; overs. af Karel Müller.– [Graasten]: Drama, 1977.– 71 pp. ISBN 87-7419-170-5

EP 063

Dvakrát Páral (A Páral double)

Číst Vladimíra Párala aneb hra na literaturu (Reading Vladimír Páral or the literature game) / H. Rak. Páralova konformita a právo na naději (Páral's conformism and the right to hope) / Luboš Dobrovský. – S.l.: 1976.– 35 pp. A5.– V.z.d.o.r.

[Two studies in literary criticism.]

EP 064

Gruša, Jiří

Dotazník aneb modlitba za jedno město a přítele (The form, or, A prayer for a town and a friend) (1975) / Jiří Gruša.– S.l.: 1976.– 420 pp. A5 : 8 ill.– B.s.a.n.o.d.

[Novel.]

Dotazník aneb modlitba za jedno město a přítele / Jiří Gruša.– Toronto: 68 Publishers, 1978.– 261 pp. : ill. ISBN 0-88781-064-0

Idem.– 2. vyd.– 1979.

Maktens härlighet / Jiří Gruša; i övers. av Karin Mossdal.– Stockholm: Coeckelberghs, 1979.– 250 pp. : ill.– (Röster från Tjeckoslovakien; 10) ISBN 91-7250-119-7

Der 16. Fragebogen: Roman / Jiří Gruša; deutsch von Marianne Pasetti-Swoboda.– Hamburg [etc.]: Hoffmann und Campe [etc.], 1979.– 316 pp.

Prière pour une ville / Jiří Gruša; trad. par Claudia Ancelot.– Paris: Gallimard, 1981.– 291 pp.– (Du monde entier)

The questionnaire or prayer for a town and a friend / Jiří Gruša; transl. by Peter Kussi.– London: Blond & Briggs, 1982.– 278 pp. ISBN 0-85634-134-7

Idem.– New York: Farrar, Straus & Giroux, 1982.– 278 pp. : ill. ISBN 0-374-24010-8

Idem.– Toronto: McGraw-Hill Ryerson, [1983.]

Idem.– New York: Vintage Books, 1983.– 278 pp. : ill. ISBN 0-394-72212-4

Het vragenformulier of Gebed voor een stad en een vriend: roman / Jiří Gruša; uit het Tsjechisch vert. door Kees Mercks.– Amsterdam: Meulenhoff, 1983.– 287 pp.– (Meulenhoff editie; E 754) ISBN 90-290-1902-6

Kwestionariusz, czyli modlitwa za pewne miasto i przyjaciele / Jiří Gruša; przel. Paweł Heartman.– Warszawa: Niezależna oficyna wydawnicza, 1987.– 154 pp.

EP 065/KV

Topol, Josef

Dvě noci s dívkou aneb Jak okrást zloděje: veselá hra s árií Figara (Two nights with a girl, or, How to rob a thief: a merry play with Figaro's aria) / Josef Topol.– S.l.: 1976.– 169 pp. A5.– V.z.d.o.r.

[Play.]

EP 066

Sidon, Karol

Boží osten (God's thorn) / Karol Sidon.– S.l.: 1975.– 408 pp. A5.– V.z.d.o.r.

[Novel.]

*EP 067

Hořec, Jaromír

Bohemus (Bohemus) (1972) / Jaromír Hořec.– S.l.: 1976.– 58 pp. A5.

[Verse.]

Bohemus / Jaromír Hořec.– München: PmD, 1986.– 70 pp. : ill. (Nová řada poezie; Vol. 27)

EP 068

Československý fejeton/fejtón

Československý fejeton/fejtón (The Czechoslovak *feuilleton*) 1975-1976 / [compiled and introduced by Ludvík Vaculík].– S.l.: 1976.– IV, 276 pp. A5.– V.z.d.o.r.

[Collection of 42 *feuilletons* by 24 authors.]

Československý fejeton/fejtón (The Czechoslovak *feuilleton*) 1975-1976 / [compiled and introduced by Ludvík Vaculík].– S.l.: 1976.– III, 134 pp. [unnumb.] A4.

[Collection of 42 *feuilletons* by 24 authors.]

Čára na zdi

Čára na zdi: fejetyony (Line on the wall: *feuilletons*/ [uspořádal a (compiled and)] předml. napsal (introduced by) L. Vaculík.– Köln: Index, 1977.– 183 pp. [Contents identical with *Petlice* edition 068.]

EP 069

Hrúz, Pavel

Zvuky ticha: novela (Sounds of silence: novella) /Pavel Hrúz.– S.l.: 1976.– 162 pp. A5.– V.z.d.o.r.

EP 070

Kolář, Jiří

Chléb náš vezdejší: jáma – komedie prázdná omylů (Our daily bread: the pit – a comedy free of errors) (1959) / Jiří Kolář.– S.l.: 1976.– 112 pp. A5.– V.z.d.o.r.

[Play.]

Chléb náš vezdejší: jáma – komedie prázdná omylů / Jiří Kolář.– Paris: Revue K, s. a. – 92 pp.

Notre pain quotidien, suivi de La Peste d'Athènes: théâtre / Jiří Kolář; trad. du tchèque par Erika Abrams.– Paris: La Différence, 1986.– 197 pp. ISBN 2-7291-1078-0

EP 071/KV

Pechar Jiří

Psychoanalýza a literatura (Psychoanalysis and literature) / Jiří Pechar.– S.l.: 1976.– 2 vol.: 228 + 173 pp. A5.– B.s.a.n.o.d.

I. Sen, symptom a umělecké dílo (Dreams, symptoms and works of art), *II. Psychoanalýza a literární věda a kritika* (Psychoanalysis and literary scholarship and criticism), *III. Psychoanalýza v umění a filosofii* (Psychoanalysis in art and philosophy).

[Monograph.]

EP 072/KV

Pechar, Jiří

Upilované mříže (Filed-away bars) (1973) / Jiří Pechar.– S.l.: 1977.– 236 pp. A5.– V.z.d.o.r.

[Novel.]

EP 073

Tomín, Julius

Myslím – jsem: úvod do filosofie René Descarta, I. díl (I think – I am: introduction to René Descartes' philosophy, part I) / Julius Tomín.– S.l.: 1976.– 275 pp. A5.– V.z.d.o.r.

[Study.]

EP 074

Pohledy 1

Pohledy 1: literární sborník (Views 1: a literary almanach) / compiled by Václav Havel – S.l.: 1976.– 577 pp. A5.– V.z.d.o.r.

*EP 075

Černý, Václav

Dvakrát z teorie moderního umění: [1] George Steiner: Ústup slova; [2] Útěk z obrazu do obrazu (Two articles on the theory of modern art:[1] George Steiner: retreat of the word; [2] Escape from one picture to another) / Václav Černý.– S.l.: 1975.– 105 pp. A5.

[Translation followed by a separate study.]

EP 076

Uhde, Milan

Zubařovo pokušení: rozhlasová hra. Z cyklu Okřídlený tramvaják (The dentist's temptation: a radio play. From the cycle "The Winged Tram Driver") / Milan Uhde.– S.l.: 1976.– 31 pp. A5.– V.z.d.o.r.

[See also EP 335.]

[Printed in full in the Czech and German versions of the almanach *Hodina naděje* (The hour of hope), cf. EP 130.]

EP 077

Kliment, Alexandr

Dona Juana (Dona Juana) / Alexandr Kliment.– S.l.: 1976.– 159 pp. A5.– V.z.d.o.r.
[Play.]

***EP 078/KV

Kautman, František

Dostojevskij – věčný problém člověka (Dostoyevsky – the eternal problem of Man) / František Kautman.

EP 079/KV

Plichta, Dalibor

Dvě caprichos (Two *caprichos*) / Dalibor Plichta.– S.l.: 1976.– 202 pp. A5.– V.z.d.o.r.
Finále nadparády (Superparade finale) (1-96),
Přínasy k téže nadparádě (Embellishments to

the same Superparade) (97-202).

[Two one-act plays.]

EP 080

Patočka, Jan

Dvě studie o Masarykovi (Two studies about Masaryk) / Jan Patočka.– S.l.: 1977.– 147 pp. A5 : 1 ill.

Pokus o českou národní filozofii a jeho nezdar (An experiment in Czech national philosophy and its failure) (2-57), *Kolem Masarykovy filozofie náboženství* (Reflections on Masaryk's philosophy of religion) (58-173).

Dvě studie o Masarykovi / Jan Patočka.– Toronto: 68 Publishers, 1980.– 135 pp. ISBN 0-88781-078-0

EP 081

Kryštofek, Oldřich

Malá říkání roku 1976 (Rhymes of 1976) (1976) / Oldřich Kryštofek.– S.l.: 1977.– 71 pp. A5.– V.z.d.o.r.

[Poems.]

Malá říkání roku 1976 / Oldřich Kryštofek.– München: PmD, 1984.– 93 pp.– (Nová řada poezie; Vol. 10)

EP 082/KV

Křížková, Marie Rút

Jiří Orten, básník smrti a lásky (Jiří Orten - poet of death and love) / Marie Rút Křížková.– S.l.: 1976.– 134 pp. A5.– A.s.n.d.o.

[Literary study.]

EP 083/KV

Vladislav, Jan

Věty (Phrases) / Jan Vladislav.– S.l.: 1977.– 84 pp. A5.– Rukopis.

[Poems.]

Věty: (1962-1972) / Jan Vladislav.– München: PmD, 1981.– 62 pp.– (Meritum; Vol. 8)

EP 084/KV

Chalupecký, Jindřich

Cesta Jiřího Koláře (The route of Jiří Kolář) (1972) / Jindřich Chalupecký.– S.l.: 1977.– 65 pp. A5.– B.s.a.n.o.d.

[Study.]

Le chemin de Jiří Kolář / Jindřich Chalupecký.– Paris: Revue K, 1987.– 25 pp. ISBN 2-9502047-0-8

EP 085

Topol, Josef

Sbohem, Sokrate!: hovory o dvou větách (Farewell, Socrates!: conversations in two movements) (1976) / Josef Topol.– S.l.: 1977.– 121 pp. A5.– V.z.d.o.r.

[Play.]

Auf Wiedersehen, Sokrates / Josef Topol.– Frankfurt am Main: 1978.

EP 086

Sidon, Karol

Starý příběh: dvě rozhlasové hry (An old story: two radio plays) / Karol Sidon.– S.l.: 1977.– 126 pp. A5.– V.z.d.o.r.

Starý příběh (An old story) (1-65), *Třináct oken* (Thirteen windows) (66-125).

EP 087

Kantůrková, Eva

Černá hvězda (The black star) (1974) / Eva Kantůrková.– S.l.: 1978.– 641 pp. A5.– V.z.d.o.r.

[Novel.]

Černá hvězda / Eva Kantůrková.– Köln: Index, 1982.– 485 pp. : ill.

Den svarta stjärnan / Eva Kantůrková; övers. av Sven B. Svensson och Michal Slaviček.– Stockholm: Alba, 1980.– 325 pp. ISBN 91-7458-322-0

EP 088

Uhde, Milan

Pán plamínků: televizní hra. Z cyklu Okřídlený tramvaják (The Lord of the flares: television play. From the cycle "The winged tram driver") / Milan Uhde.– S.l.: 1977.– 85 pp. A5.– V.z.d.o.r.

[See also EP 335.]

EP 089/KV

Kautman, František

Polarita našeho věku v díle Egona Hostovského (The polarity of our epoch in the work of Egon Hostovský) / František Kautman.– S.l.: 1977.– 373 pp. A5.– Rukopis. O.n.d.

[Monograph.]

EP 090

Československý fejeton/fejtón

Československý fejeton/fejtón (The Czechoslovak *feuilleton*) 1976-1977 / compiled and introduced by Ludvík Vaculík.– S.l.: 1977.– 472 pp. A5.– Z.j.d.r.r.

[Collection of 73 *feuilletons* by 36 authors.]

EP 091

Kriseová, Eda

Křížová cesta kočárového kočího (The coachman's calvary) (1969-1971) / Eda Kriseová.– S.l.: 1977.– 213 pp. A5.– V.z.d.o.r.

[Novel.]

Křížová cesta kočárového kočího / Eda Kriseová.– Toronto: 68 Publishers, 1979.– 134 pp. ISBN 0-88781-077-2

Der Kreuzweg des Karossenkutschers: Geschichten aus einem Irrenhaus / Eda Kriseová; aus dem Tschechischen übersetzt von Susanna Roth.– Köln: Bund-Verl., 1985.– 208 pp. ISBN 3-7663-0947-1

EP 092

Kantůrková, Eva

Muž v závěsu (A man in tow) (1974) / Eva Kantůrková.– S.l.: 1977.– 145 pp. A5.– V.z.d.o.r.
[Play.]

EP 093

Tominová, Zdena

Totální nasazení: deník pracující ženy (Forced labour: the diary of a working woman) / Zdena Tominová.– Eastern Europe: 1977.– 49 pp. A5.– V.z.d.o.r.

[Literary diary of seven days when the author's husband was on hunger strike.]

Zápis o hladovce toho druhého / Zdena Tominová.– *Svědectví*, Vol. XIV, No. 55, pp. 397-410.

EP 094

Landovský, Pavel

Sanitární noc: divadelní podívaná o dvou částech, začátku, přestávce a konci (Cleaning night: a theatrical spectacle in two parts, beginning, interval and end) (1976) / Pavel Landovský.– S.l.: 1977.– 128 pp. A5.– V.z.d.o.r.
[Play.]

Sanitární noc: divadelní podívaná o dvou částech, začátku, přestávce a konci (1976) / Pavel Landovský.– S.l.: 1977.– 125 pp. A5 : 2 ill.– N.r.b.s.a.

[Play.]

[See EP 044 for printing details.]

EP 095

Kantůrková, Eva

Sen o zlu (A dream about evil) (1969) / Eva Kantůrková.– S.l.: 1977.– 84 pp. A5.– V.z.d.o.r.
[Film story.]

EP 096/KV

Jan Patočka

Jan Patočka: první skica k podobizně (First sketch for a portrait).– S.l.: 1977.– 205 pp. A5 : 11 ill.

[Collection to mark the 70th anniversary of Jan Patočka's birth; compiled by Jan Vladislav. Contents eight texts by Patočka from 1976-77, eleven obituaries on Patočka, Last conversation by V.Havel, three reports on Patočka's funeral, four eulogies.]

[Some of the texts were printed in the volume: Jan Patočka: osobnost a dílo / red. A(dolf) M(üller).– Köln: Index, 1980.– 151 pp.]

EP 097

Trefulka, Jan

Zločin pozdvižení: variace na staré téma (The crime of disturbance: variations on an ancient theme) (1976) / Jan Trefulka.– S.l.: 1979.– 372 pp. A5.– V.z.d.o.r.

[Novel.]

Zločin pozdvižení / Jan Trefulka.– Köln: Index, 1978.– 216 pp.

*EP 098

Hutka, Jaroslav

Dvorky (The yards) (1976) / Jaroslav Hutka.– S.l.: 1977.– 226 pp. A5.– V.z.d.o.r.
[Novella.]

Dvorky / Jaroslav Hutka.– Toronto: 68 Publishers, 1980.– 242 pp. ISBN 0-88781-075-6

EP 099

Valenta, Edvard

Žil jsem s miliardářem (I lived with a multi-millionaire) (1966) / Edvard Valenta.– S.l.: 1977.– 417 pp. A5 : 3 ill.– V.z.d.o.r.

[The author's memories of J.A. Bat'a.]

Žil jsem s miliardářem / Edvard Valenta.– Köln: Index, 1980.– 224 pp.

EP 100

Černý, Václav

Podstata Masarykovy osobnosti a čím nám TGM zůstává: dvě studie masarykovské, 1. (The essence of Masaryk's personality and what TGM means to us today: two Masaryk studies, 1) / Václav Černý.– S.l.: 1977.– 54 pp. A5.– V.z.d.o.r. [Philosophical and historical study.]

Několik poznámek o Masarykovu a moderním pocitu náboženském: dvě studie masarykovské, 2. (Some remarks on the modernity of Masaryk's religious feeling : two studies on Masaryk 2) / Václav Černý.– S.l.: 1977.– 140 pp. A5.– V.z.d.o.r.

[Philosophical and historical study. A later edition includes the two studies in a single volume, signed by the author, under the joint title *Dvě studie masarykovské* (Two Masaryk studies) followed by the note *Rukopis* (manuscript).]

Dvě studie masarykovské / Václav Černý.– *Svědectví*, Vol. XIV, No. 56, pp. 665-680. [Abridged versions of the two studies.]

EP 101

Hutka, Jaroslav

Utkání se skálou č. 1 aneb Konec desáté sezóny v hotelu CPZ (Struggle with rock No.1, or, End of the tenth season at the CPZ hotel) (1977) / Jaroslav Hutka.– S.l.: 1978.– 235 pp. A5.– V.z.d.o.r.

[Prose composition inspired by detention in a so-called “preliminary detention cell” (CPZ). Dedicated to the painter Emil Filla, a member of the resistance movement in the two world wars.]

Konec desáté sezóny v hotelu CPZ / Jaroslav Hutka.– *Svědectví*, Vol. XIV, No. 56, pp. 697-704. [Excerpt.]

[Printed in full in book form as part of a single volume under the title *Dvorky* (The yards) see EP 098.]

EP 102

Klíma, Ivan

Stojí, stojí šibenička (There stands a gallows) (1980) / Ivan Klíma.– S.l.: 1980.– 582 pp. A4.– V.z.d.o.r.

[Novel; this entry compiled from the revised version of the original of 1976, published in *Edice Petlice* as No. 102. Cf. also EP 309.]

Der Gnadenrichter / Ivan Klíma.– Hamburg [etc.]: Hoffmann und Campe [etc.], 1979.– 671 pp. (Ed. Reich) ISBN 3-455-03041-6

Idem.– Köln: Bund-Verl., 1985.– 671 pp.

ISBN 3-7663-4000-X

[The samizdat version of 1980 includes a comment by the author to the effect that the novel's German version, published under the title of *Der Gnadenrichter*, differs from the original Czech and includes several unauthorised changes.]

EP 103/KV

Sidon, Karol

Brány mrazu (The gates of frost) / Karol Sidon.– S.l.: 1978.– 239 pp. A5.– P.b.s.a.j.z.

[Novel.]

EP 104

Richterová, Sylvie

Návraty a jiné ztráty (Home-comings and other losses) (1977) / Sylvie Richterová.– S.l.: 1978.– 162 pp. A5.– V.z.d.o.r.

[Experimental prose.]

Návraty a jiné ztráty / Sylvie Richterová.– Toronto: 68 Publishers, 1978.– 95 pp. ISBN 0-88781-063-2

EP 105

Hořec, Jaromír

Špatně rozdané karty (Badly dealt cards) (1964-1968) / Jaromír Hořec.– S.l.: 1977.– 103 pp. A5 : 1 ill.– V.z.d.o.r.

[Verse.]

Špatně rozdané karty / Jaromír Hořec.– München: PmD, 1984.– 86 pp.– (Nová řada poezie; Vol.7)

EP 106

Pátek, Miloslav

Konfident: zamyšlení nad životem Karla Sabiny (The informer: reflections on the life of Karel Sabina) (1977) / Miloslav Pátek.– S.l.: 1978.– 78 pp. A5.– V.z.d.o.r.

[Historical study to mark the 100th anniversary of the death of Karel Sabina.]

EP 107

Kliment, Alexandr

Nuda v Čechách (Boredom in Bohemia) (1976) / Alexandr Kliment.– S.l.: 1979.– 348 pp. A5.– P.b.s.a.j.z.

[Novel.]

Nuda v Čechách / Alexandr Kliment.– Toronto: 68 Publishers, 1979.– 220 pp. ISBN 0-88781-067-5

Die Langeweile in Böhmen / Alexandr Kliment; übersetzt von Alexandra u. Gerhard Baumrucker.– Luzern: Reich, 1977.– 237 pp. ISBN 3-7243-0143-X

Die Langeweile in Böhmen: Roman / Alexandr Kliment; übersetzt von Alexandra u. Gerhard Baumrucker.– Köln: Bund-Verl., 1985.– 235 pp. ISBN 3-7663-4005-0

Ledan i Böhmen / Alexandr Kliment; i övers. av Bengt Ericksson.– Stockholm: Coeckelberghs, 1979.– 213 pp.– (Röster från Tjeckoslovakien; 9) ISBN 91-7250-120-0

Boheemse nachten / Alexandr Kliment; vert. door Jan L. Novák.– Amsterdam [etc.]: Elsevier Manteau, 1980.– 188 pp.– (Elseviers literaire serie) ISBN 90-10-03178-0

EP 108

Rotrekl, Zdeněk

Malachit: výbor veršů z let 1952-1968 (Malachite: a selection of poems, 1952-1968) / Zdeněk Rotrekl.– S.l.: 1978.– 42 pp. A5.– V.z.d.o.r.

[Poems.]

Malachit / Zdeněk Rotrekl.– München: PmD, 1980.– 54 pp.– (Meritum; Vol. 2)

EP 109

Třešňák, Vlastimil

“Dědo!” (“Grandad!”) / Vlastimil Třešňák.– S.l.: 1978.– 111 pp. A5.– N.r.b.s.a.

[Novella.]

[Published in print as part of the volume *Jak to vidím já* (The way I see it) / Vlastimil Třešňák.– Köln: Index, 1979; pp. 13–80.]

EP 110/KV

Kautman, František

K typologii literární kritiky a literární vědy (Towards a typology of literary criticism and literary scholarship) / František Kautman.– S.l.: 1977.– 277 pp. quarto.– Rukopis. O.n.d.

[Literary studies; this entry compiled according to the Kvart edition.]

EP 111

Koenigsmark, Josef

Sny a nesny: verše 1967-1975 (Dreams and non-dreams: poems from 1967-1975) / Josef Koenigsmark.– S.l. [1978].– 37 pp. quarto.– V.z.d.o.r.

[Poems.]

EP 112

Kantůrková, Eva

Tři novely (Three short novels) (1977) / Eva Kantůrková.– S.l.: 1978.– 211 pp. A5.– P.b.s.a.j.z.

Ten mokrý, těžký sníh ... (That wet, heavy snow) (3-55), Dvě dívky potmě (Two girls in the dark) (56-112), Krabička se šperky (The jewel box) (113-211).

EP 113

Jirousová, Věra

Co je tu, co tu není: básně 1965-1975 (What is here, and what is not: poems 1965-1975) / Věra Jirousová. S.l.: [1977].– 113 pp. A5.

EP 114

Sacher, Vilém

Krvavé velikonoce (Bloody Easter) (1971) / Vilém Sacher; with a preface by Ludvík Vaculík and a biographical note by Jiří Gruša. – S.l.: 1978.– XV, 509 pp. A5 : 3 ill.– V.z.d.o.r.

[Part of General Sacher's cycle of military memoirs.]

Krvavé velikonoce / Vilém Sacher.– Toronto: 68 Publishers, 1980.– 284 pp. ISBN 0-88781-080-2

EP 115

Šimečka, Milan

Obnovení pořádku (The restoration of order) (1977) / Milan Šimečka.– S.l.: 1977.– 319 pp.

A5 : 1 ill.– P.b.s.a.j.z.

[Essay.]

Obnovení pořádku: příspěvek k typologii reálného socialismu / Milan Šimečka.– Köln: Index, 1979.– 209 pp.– (Doba; 5)

Idem.–; doslov napsal Vilém Prečan.– 2. vyd.– Londýn: Rozmluvy, 1984.– 223 pp. ISBN 0 946352 05 4

Le rétablissement de l'ordre: contribution à la typologie du socialisme réel / Milan Šimečka; trad. du tchèque par Catherine Fournier.– Paris: Maspero, 1979.– 213 pp.– (Cahiers libres; no. 355)

Przywrócenie porządku: przyczynek do typologii realnego socjalizmu / Milan Šimečka; z czeskiego przel. Pavel Heartman.– Warszawa: Krag, 1982.– 88 pp.

The restoration of order: the normalization of Czechoslovakia, 1969-1976 / Milan Šimečka; with a pref. by Zdeněk Mlynář; transl. by A.G. Brain.– London: Verso, 1984.– 167 pp. ISBN 0-86091-081-4

Lezioni per il ristabilimento dell'ordine: contributo alla tipologia del socialismo reale / Milan Šimečka; trad. dal ceco e note a cura di Lesní Kámen; intr. di Jiří Pelikán.– Roma: Ed. e/o, 1982.–185 pp.

EP 116/KV

Palouš, Radim

Škola stáří: Komenského škola stáří a založení gerontagogy (School of old age: Comenius' school of old age and the founding of gerontagogy) / Radim Palouš.– S.l.: 1978.– 167 pp. A5.– Rukopis.

Komenského škola stáří (Comenius' school of old age) (2-102), *Založení gerontagogiky* (The founding of gerontagogy) (103-166).

[Two studies on gerontagogy.]

EP 117

Lederer, Jiří

České rozhovory (Czech conversations): 1975-1976 / Jiří Lederer. S.l.: 1977.– Instalment edition: protective case with 15 A5 volumes.

České rozhovory (Czech conversations): 1975-1976 / Jiří Lederer.– Praha: 1978.– 622 pp. A5 : 1 ill.

[A collection of 15 interviews with 16 writers, plus text by Helena Klímová, *Pravdy každému přejte* (Everyone merits the Truth), and Jiří Lederer's final statement to the Czech Supreme Court on 12.1.1978.]

České rozhovory / Jiří Lederer.– Köln: Index, 1979.– 321 pp.

Tschechische Gespräche: Schriftsteller geben Antwort / Jiří Lederer; mit Beitr. von Michaela Seiffé und Werner Paul.– Reinbek bei Hamburg: Rowohlt, 1979.– 360 pp. ISBN 3-498-03820-6

EP 118

Pecka, Karel

Motáky nezvěstnému (Smuggled letters from a prisoner to a missing person) / Karel Pecka.– S.l.: 1978.– 2 vol.

Vol. 1: Cesta ke dnu (The journey to the bottom), 312 pp. A5.

Vol. 2: Cesta jinam (The journey elsewhere), 330 pp. A5.– D.o.r.z.

[Novel.]

Motáky nezvěstnému / Karel Pecka; preface by Václav Černý.– Toronto: 68 Publishers, 1980.– 550 pp. ISBN 0-88781-079-9

EP 119

Kriseová, Eda

Sluneční hodiny (The sun-dial) / Eda Kriseová.– S.l.: 1978.– 289 pp. A5.– R.s.n.d.o.

[Collection of ten short stories.]

EP 120

Kohout, Pavel

Katyně (The female hangman) / Pavel Kohout.– S.l.: 1979.– 668 pp. A5.– P.b.s.a.j.z.

[Novel.]

Katyně / Pavel Kohout.– Köln: Index, 1980.– 428 pp.

Die Henkerin: Roman / Pavel Kohout; deutsch von Alexandra und Gerhard Baumrucker.– Hamburg [etc.]: Hoffmann und Campe [etc.], 1978.– 429 pp. ISBN 3-455-03889-1

Idem.– Frankfurt/M.: Fischer Taschenbuch Verl., 1982.– 405 pp.– (Fischer Taschenbücher; 5252) ISBN 3-596-25252-0

Hirttäjäätär: banaali romaani / Pavel Kohout.– Helsinki: Kirjayhtymä, 1978.– 333 pp.– (Jyväskylä: Gummerus) ISBN 951-26-1486-3

Executrix: historien om verdens forste kvindelige skarpretter / Pavel Kohout; paa dansk ved Mogens Boisen.– København: Rosenkilde og Bagger, 1979.– 2 del. (250 + 188 pp.) ISBN 87-423-0313-3

Bödelsflickan / Pavel Kohout; i övers. av Karin Mossdal.– Stockholm: Coeckelberghs, 1979.– 386 pp.– (Röster från Tjeckoslovakien; 8) ISBN 91-7250-118-9

De beulse: roman / Pavel Kohout; door Jeanne E. van Tol.– Utrecht [etc.]: Bruna, 1979.– 394 pp. ISBN 90-229-7464-2

La verduga / Pavel Kohout.– Madrid: Ultramar, 1979.– 394 pp.

L'exécutrice: roman / Pavel Kohout; trad. du tchèque par Milena Braud et Walter Weideli.– Paris: Michel, 1980.– 387 pp.– (Les grandes traductions) ISBN 2-226-00900-0

La carnefice / Pavel Kohout.– Roma: Ed. riuniti, 1980.– 380 pp.

The hangwoman / Pavel Kohout; transl. from the Czech by Káča Poláčková-Henley.– New York: Putnam, 1981.– 293 pp. ISBN 0-399-12416-0

EP 121/KV

Kautman, František

Mrtvé rameno: sen o Markétce (The backwater: a dream about Markétka) / František Kautman.– S.l.: 1976.– 218 pp. A4.

[Novel.]

[Abridged version published in *Svědectví*, Vol. XXI, No. 81, pp.73-120.]

EP 122

Tominová, Zdena

Divadelní hra? (A play?) / Zdena Tominová.– S.l.: 1978.– 146 pp. A5.– V.z.d.o.r.

[Dramatic text.]

EP 123

Klíma, Ivan

Má veselá jitra (My merry mornings) / Ivan Klíma.– S.l.: 1978.– 242 pp. A5.– D.o.r.z.

[Collection of seven short stories.]

Má veselá jitra / Ivan Klíma.– Toronto: 68 Publishers, 1979.– 165 pp. ISBN 0-88781-076-4

Idem.– Londýn: Rozmluvy, 1985.– 166 pp. : ill.

ISBN 0 946 352 17 8

Karpene: en julefortelling om sammensvergelse / Ivan Klíma; overs. av Milada Blekastad; ill. av Anna Poustová; med et essay av František Janouch Om litteratur bak lås og slå– [Oslo]: Fabritius [etc.], 1980.– 48 pp.– (Fritt ords skriftserie) [A translation of *Vánoční spiklenecká povídka* (A conspiratorial Christmas story) only.]

Mina glada morgnar / Ivan Klíma; i övers. av Karin Mossdal.– Stockholm: Coeckelberghs, 1981.– 154 pp.– (Röster från Tjeckoslovakien; 11) ISBN 91-7640-205-3

Meine fröhlichen Morgen / Ivan Klíma; aus dem Tschechischen von Alexandra Baumrucker.– Luzern: Reich, 1983.– 182 pp. ISBN 3-7243-0208-8

Idem.– Köln: Bund-Verl., 1985.– 184 pp.

ISBN 3-7663-4002-6

My merry mornings: stories from Prague / Ivan Klíma; transl. by George Theiner.– London: Readers international, 1985.– 154 pp. ISBN 0-930523-04-0

EP 124

Ruml, Jiří

Třináct životů a také kus mého (Thirteen lives and a slice of my own) (1970) / Jiří Ruml.– S.l.: [1978].– 256 pp. A4.

[Reportage from Slovakia.]

EP 125

Kriseová, Eda

Perchta z Rožmberka aneb Bílá paní (Perchta of Rožmberk, or, The White Lady) (1976) / Eda

Kriseová.– S.l.: 1978.– 307 pp. A5 : 1 ill.– R.s.n.d.o.

[Novel.]

Perchta z Rožmberka aneb Bílá paní (1976) / Eda Kriseová.– S.l.: 1979.– 348 pp. A5 : 1 ill.– V.z.d.o.r.

*EP 126

Dienstbier, Jiří

Vánoční dárek: divadelní hra (Christmas present: play) / Jiří Dienstbier.– S.l.: 1976.

[Three-act play in 12 scenes.]

EP 127

Hájek, Jiří

Mezinárodně politické aspekty československého roku 1968: historicko-politologická studie (International political aspects of 1968 in Czechoslovakia: a historical and political study) / Jiří Hájek.– S.l.: 1978.– 345 + 6 pp. [unnumb.] A5.– P.b.s.a.j.z.

EP 128/KV

Janu Patočkovi

Janu Patočkovi in memoriam: miscellanea (In memoriam Jan Patočka: miscellanea) / compiled by Jan Vladislav.– S.l.: 1978.– 311 pp. A5.– R.s.n.d.o.

[Collection of eleven essays and reminiscences by various authors.]

EP 129

Československý fejton/fejton

Československý fejton/fejton (The Czechoslovak *feuilleton*) 1977-1978 / compiled and introduced by Ludvík Vaculík.– S.l.: 1978.– 539 pp. A5.– R.s.n.d.r.

[Collection of 84 *feuilletons* by 40 different authors written between 21.3.1977 and 20.3.1978.]

EP 130

Hodina naděje

Hodina naděje: almanach české literatury 1968-1978 (The hour of hope: an almanach of Czech literature) / compiled by Jiří Gruša, Milan Uhde, and Ludvík Vaculík.– Praha: 1978.– 748 pp. A5.– V.z.d.o.r.

[Prepared for publication in Switzerland; in the Czech samizdat edition, those passages which were rendered incorrectly in the German translations or entirely expurgated are corrected and restored.]

Hodina naděje: almanach české literatury 1968-1978 / uspořádali Jiří Gruša, Milan Uhde a Ludvík Vaculík.– Toronto: 68 Publishers, 1980.– 444 pp. ISBN 0-88781-094-2

Stunde namens Hoffnung: Almanach tschechischer Literatur 1968-1978 / hrsg. von Jiří Gruša, Milan Uhde und Ludvík Vaculík; mit Collagen von Jiří Kolář.– [Frankfurt/M.]: Fischer Taschenbuch Verl., 1978.– 376 pp., 6 pp. ill.– (Fischer Taschenbücher; 2157) ISBN 3-596-22157-9

EP 131

Šiktanc, Karel

Pro pět ran blázna krále (For the mad king's five wounds) / Karel Šiktanc.– S.l.: 1978.– 45 pp.

A5 : 5 ill.

[Poems.]

EP 132/KV

Benda, Václav

Černá dívka aneb O hříchu a naději (The black girl or Concerning sin and hope) / Václav Benda.– S.l.: 1978.– 62 pp. quarto.

[Experimental prose.]

EP 133

Pistorius, Vladimír

A přece (But it does ...) / Vladimír Pistorius.– S.l.: 1978.– 79 pp. A5 : 4 ill.

[Poems.]

EP 134

Hejdánek, Ladislav

Dopisy příteli (Letters to a friend / Ladislav Hejdánek.– S.l.: 1977.– 144 pp. A5.– V.z.d.o.r. [21 reflections on political ethics written as letters to an anonymous friend and dated 10.2.1977-1.9.1977. See also EP 150 and 190.]

Lettere a un amico / Ladislav Hejdánek.– Bologna: CSEO, 1979.– 221 pp.– (CSEO biblioteca; 6)

EP 135

Kratochvíl, Jiří

Případ nevhodně umístěné šance (The case of the misplaced opportunity) / Jiří Kratochvíl.– S.l.: 1978.– 250 pp. A5.– P.b.s.a.j.z.

[Short stories.]

EP 136

Hutka, Jaroslav

Klíč pluhu (The key of the plough) (1974) / Jaroslav Hutka.– S.l.: [1978].– 84 pp. 21 x 14,6 cm. [Poems.]

Klíč pluhu / Jaroslav Hutka.– München: PmD, 1981.– (Réva; Vol.9)

EP 137

Plaček, Jiří

Tajemná procházka (The mystery walk) / Jiří Plaček.– Praha: 1976.– 190 pp. A5.– D.o.r.z. [Lyrical prose.]

*EP 138

Komárková, Božena

Sekularizovaný svět a evangelium: studie z let 1952-1963 (The secularised world and the Gospel: studies from the period 1952-1963) / Božena Komárková.– S.l.: 1979.– 250 pp. A5.– P.b.s.a.j.z.

[10 studies linked by the central idea of a Christian's dialogue with the contemporary world.]

Sekularizovaný svět a evangelium / Božena Komárková.– 2. české vydání.– Curych: Konfrontace, 1981.– 130 pp. ISBN 3 85770 085 8

EP 139

Šimsa, Jan

Blahoslavení čistého srdce: přednášky, kázání, články... rozsudek (The blessed of pure hearts: lectures, homilies, articles ... verdict) / Jan Šimsa; compiled and with an afterword and editorial note by Ludvík Vaculík; preface by Alexandr Kliment. – S.l.: 1978.– 226 pp. A5 : 1 ill.– V.z.d.o.r.

[Collection of texts compiled in connection with the author's imprisonment.]

EP 140

Hutka, Jaroslav

Plechovka (The tin can) / Jaroslav Hutka.– S.l.: 1978.– 148 pp. A5.– J.d.o.z.

[Short story.]

EP 141/KV

Patočka, Jan

Spisovatel a jeho věc: studie o literatuře (The writer and his cause: a study on literature) / Jan Patočka.– S.l.: 1979.– 291 pp. A5.– J.o.r.z.

[Collection of studies and reflections written between 1935 and 1975; compiled by Jan Vladislav.]

[The title-study of the collection came out in print as part of the volume *Jan Patočka – osobnost a dílo* / red. A(dolf) M(üller).– Köln: Index, 1980, pp. 59-76.]

*EP 142/KV

Konůpek, Jiří

Proust a jeho románový svět (Proust and the

world of his novels) / Jiří Konůpek.– S.l.: 1978.– 252 pp. quarto.

[Monograph.]

EP 143

Horáková, Daňa

Den plný pitomců (Day of idiots) / Daňa Horáková.– Praha: 1978.– 135 pp. A5.– Z.o.r.

[Novella.]

EP 144

Kriseová, Eda

Pompejanka (The woman from Pompeii) (1976-1977) / Eda Kriseová.– S.l.: 1979.– 295 pp. A5.– R.s.n.d.o.

[Novel.]

Die Pompejanerin: Roman / Eda Kriseová; deutsch von Paul Kruntorad.– Hamburg [etc.]: Hoffmann und Campe [etc.], 1980.– 239 pp.– (Ed. Reich) ISBN 3-455-02301-0

Idem.– Frankfurt/M.: Fischer Taschenbuch Verl., 1982.– 174 pp.– (Fischer Taschenbücher; 8019)

ISBN 3-596-28019-2

Idem.– Köln: Bund-Verl., 1985.– 239 pp.

ISBN 3-7663-4003-4

EP 145

Černý, Václav

Moje léta v Dijoně (My years in Dijon) (1978) / Václav Černý.– S.l.: 1979.– 185 pp. A5.– B.s.a.j.z.

[A chapter from *Paměť mého života, 1921-24* (My memoirs, 1921-24).]

Moje léta v Dijoně (1978) / Václav Černý.– S.l.: 1979.– 184 pp. A5.– B.s.a.n.o.d.

[Published in print as the opening chapter of the book: *Paměti* (Memoirs) / Václav Černý.– Toronto: 68 Publishers, 1976.– 457 pp. ISBN 0-88781-126-4.]

EP 146/KV

Vladislav, Jan

Šest suchých jehel pro Jiřího Johna (Six dry-points for Jiří John) / Jan Vladislav.– S.l.: 1978.– Calligraphy, 12 pp. [unnumb.] A4.
[Poems.]

EP 147/KV

Pechar, Jiří

Člověk a pravda (Man and truth) (1978) / Jiří Pechar.– S.l.: 1979.– 279 pp. A4.– N.r.b.s.a.

Člověk a poznání (Man and knowledge) (2-24), *Tváří tvář věčnosti* (Face to face with eternity) (25-45), *Člověk na kříži* (Man on the cross) (46-64), *Dobré a špatné* (Good and bad) (65-86), *Paroxysmus relativity* (Paroxysm of relativity) (87-112), *Pravda lidské práce* (The truth of human labour) (113-135), *Řád řeči a touha* (The order of language and yearning) (136-159), *Krise patriarchální společnosti* (The crisis of patriarchal society) (160-182), *Román v technické éře* (The novel in the technical era) (183-211), *Dvě témata z české literatury* (Two themes from Czech literature) (212-233), *Politikova služba životu* (Politicians' service to life) (234-253), *Český intelektuál a národ* (The Czech intellectual and the nation) (254-278).

[Essays.]

EP 148/KV

Seifert, Jaroslav

Deštník z Piccadilly (An umbrella from Piccadilly) / Jaroslav Seifert.– S.l.: 1978.– 51 pp. A5.– V.z.d.o.r.

[Collected poems.]

Deštník z Piccadilly (1979) / Jaroslav Seifert.– S.l.: 1980.– 111 pp. A5.

[Marked as being a supplemented final version and definitive order; dated Spring 1980.]

Deštník z Piccadilly / Jaroslav Seifert.– München: PmD, 1979.– 59 pp.– (Meritum; Vol.1)

An umbrella from Piccadilly / Jaroslav Seifert; transl. from the Czech by Ewald Osers.– London: London Magazine Editions, 1983.– 80 pp. ISBN 0-904388-43-3

Le parapluie de Piccadilly / Jaroslav Seifert; trad. par Jan Rubeš.– Arles: Actes Sud, 1984.– 55 pp. ISBN 2-86869-006-8

Der Regenschirm vom Piccadilly; Die Pestsäule; Gedichte / Jaroslav Seifert; in der Übertr. aus dem Tschechischen von Franz Peter Künzel.– München: Schneekluth, 1985.– 168 pp.– (Münchner Edition) ISBN 3-7951-0945-0

Idem.– Zürich: Coron-Verl., 1984.– 251 pp. : ill.– (Nobelpreis für literatur; 1984) (Coron-Reihe des literarischen Nobelpreises; Nr.79)

L'ombrello di Piccadilly; Essere poeta / Jaroslav Seifert; ill. di Aleš Jiránek.– Roma: Ed. e/o, 1986.– 160 pp.– (Collana praghese)

EP 149

Havel, Václav

Moc bezmocných (The power of the powerless) / Václav Havel.– S.l.: 1978.– 159 pp. A5.

[Essay.]

Moc bezmocných / Václav Havel.– Londýn: Londýnské listy, 1979.– 44 pp.– (Edice londýnských listů)

Idem.– O svobodě a moci: sborník.– Köln: Index, 1980; pp. 11-84.

Versuch, in der Wahrheit zu leben: von der Macht der Ohnmächtigen / Václav Havel; mit einem Vorw. von Hans-Peter Riese; aus dem Tschechischen von Gabriel Laub.– Reinbek bei Hamburg: Rowohlt Taschenbuch Verl., 1980.– 91 pp.– (rororo aktuell; 4624) ISBN 3 499 14624 X

Il potere dei senza potere / Václav Havel.– Bologna: CSEO, 1980.– 96 pp.– (CSEO Outprints; 1)

Eseje polityczne; List do Husaka; Rozmowa z Ledererem; Siła bezsilnych / Václav Havel; O Havlu / [Milan] Kundera; przel. Paweł Heartman.– Warszawa: Krag, 1984.– 85 pp. (Biblioteka kwartalnika politycznego Krytyka)

Sila bezsilnych / Václav Havel; przel. Pawel Heartman.– [V jednom svazku s titulem Jan Walc, Slabosc wszechmocnych.] Warszawa: Stop, 1985.

Sila bezsilnych / Václav Havel; przedmowa: A. Zagajewski.– Berlin: Veto Verl., 1987.– 86 pp.
ISBN 3-89211-003-4

The power of the powerless / Václav Havel.– *In*: The power of the powerless: citizens against the state in Central-Eastern Europe / Václav Havel [et al.]; introd. by Steven Lukes; ed. by John Keane; transl. by A.G. Brain and Paul Wilson.– London [etc.]: Hutchinson, 1985, pp. 23-96.– (Contemporary politics; 4) ISBN 0-09-160630-6

Idem.– Armonk, N.Y.: Sharpe, 1985.– 228 pp.
ISBN 0-87332-370-X

EP 150

Hejdánek, Ladislav

Dopisy příteli; 2. řada – 1978 (Letters to a friend: 2nd series – 1978 / Ladislav Hejdánek.– S.l.: 1978.– 297 pp. A5.

[Collection of 19 reflections on political ethics dated 5.1.1978-14.12.1978; continuation of the 1977 collection, cf. EP 134; see also EP 190.]

EP 151

Rotrekl, Zdeněk

Nezděné město (A town of no bricks) / Zdeněk Rotrekl.– S.l.: 1971.– 74 pp. A4.

[Collected poems; this entry compiled from of a manuscript signed by the author, not from the EP edition.]

EP 152/KV

Kautman, František

Román pro tebe (A novel for you) / František Kautman.– S.l.: 1978.– 500 pp. A5.– Rukopis. O.n.d.

[Novel.]

EP 153

Hájek, Jiří

Lidská práva, socialismus a mírové soužití (Human rights, socialism and peaceful coexistence) (1978) / Jiří Hájek.– S.l.: 1979.– 223 pp. A5.– P.b.s.a.j.z.

[Study on the political and legal aspects of human rights.]

EP 154

Třešňák, Vlastimil

Rómulus a Rómus: energická odpověď na energetickou otázku (Romulus and Romus: an energetic reply to a the energy question) (1978) / Vlastimil Třešňák.– S.l.: 1979.– 123 pp. A5 : 9 ill.– V.z.d.o.r.

[Short story.]

[See EP 109 for details of printed edition.]

Rómulus a Rómus / Vlastimil Třešňák.– *Svědectví*, Vol. XV, No. 60, pp. 683-698.

EP 155/KV

Patočka, Jan

Studie o divadle (A study on the theatre) / Jan Patočka.– S.l.: 1979.– 109 pp. A5.

[Collection of magazine articles; compiled anonymously.]

EP 156/KV

Fučík, Bedřich

Oběšený harlekýn (The hanged harlequin) / Bedřich Fučík.– Praha: 1979.– 189 pp. quarto.– Rukopis.

[Book about the painter František Tichý; published as a supplement to the next title in the list *Sedmero zastavení* (Seven stations), but only as a *Kvart* edition, the unfinished EP edition having been confiscated during a house search.]

EP 157/KV

Fučík, Bedřich

Sedmero zastavení (Seven stations) / Bedřich Fučík.– Praha: 1979.– 110 pp. quarto.– Rukopis. [The author's memories of F.X. Šalda, Jan Zahradníček, Vladislav Vančura, Vítězslav Nezval, František Halas, Vladimír Holan and Jiří Kolář; this entry compiled on the basis of the *Kvart* edition.]

Sedmero zastavení / Bedřich Fučík; doslov Antonín Kratochvíl.– München: Arkýř, 1981.– 108 pp. ISBN 3-922810-04-7

EP 158/KV

Vladislav, Jan

Tajný čtenář II: předmluvy, doslovy a další (The secret reader II: prologues, epilogues and others) / Jan Vladislav.– Praha: 1979.– 293 pp. quarto.– Rukopis.

EP 159/KV

Vladislav, Jan

Tajný čtenář III : recenze, lektorské posudky a další (The secret reader III : reviews, literary assessments et al.) / Jan Vladislav. – S.l.: 1979.– 365 pp. quarto.– Rukopis.

EP 160/KV

Kantůrková, Eva

Pán věže (The lord of the tower) / Eva Kantůrková.– S.l.: 1979.– 489 pp. A5.– P.r.z. [Novel.]

EP 161

Československý fejeton/fejton

Československý fejeton/fejton (The Czechoslovak *feuilleton*) 1978-1979 / compiled and introduced by Ludvík Vaculík.– S.l.: 1979.– 441 pp. A5.– V.z.d.o.r.

[Collection of 59 *feuilletons* by 29 authors, written between 21.3.1978 and 13.3.1979.]

*EP 162

Pecka, Karel

Limita (Limita) (1973-1979) / Karel Pecka.– S.l.: 1979.– 164 pp. A5.

[Five short stories.]

[The story *Pohřeb ministra* (The minister's funeral) was published in Czech and German in the almanach *Hodina naděje* (Hour of hope), cf. EP 130.]

EP 163/KV

Kautman, František

Prolog k románu: z mého života (Prologue to a novel: from my life) / František Kautman.– S.l.: 1979.– 362 pp. A5.– Rukopis. O.n.d.

EP 164/KV

Patočka, Jan

Vzpomínky a nekrology (Reminiscences and obituaries) / Jan Patočka.– S.l.: 1979.– 111 pp. A5.– Rukopis.

[Edited collection of five of Patočka's essays: *Rozhovory o filozofii* (Conversations about philosophy), *Vzpomínka na Husserla* (Husserl: a recollection), *In memoriam Edmund Husserl*, *In memoriam Otília Utitzová*, *P. Herman-Leo van Breda*; compiled by Jan Vladislav.]

EP 165

Hynek, Jiří

Svěcení hlíny (The consecration of the soil) (1971) / Jiří Hynek.– S.l.: 1979.– 66 pp. A5 : 1 ill.– Z.o.r.

[Verse; Jiří Hynek: pseudonym of Jaromír Hořec.]

Svěcení hlíny / Jiří Hynek.– München: PmD, 1982.– 55 pp.– (Meritum; Vol. 12)

EP 166

Hejda, Zbyněk

Básně (Poems) / Zbyněk Hejda.– S.l.: 1979.– 207 pp. A5 : 1 ill.– V.z.d.o.r.

Všechna slast (All delights), *A tady všude muziky je plno* (Surrounded by music), *Blízkosti smrti* (Proximities of death), *Lady Felthamová* (Lady Feltham).

[Four verse collections.]

Blízkosti smrti / Zbyněk Hejda.– München: PmD, 1985.– 70 pp.– (Nová řada poezie; Vol. 13)

EP 167

Kriseová, Eda

Klíční kůstka netopýra (The bat's collar-bone) (1971-1972) / Eda Kriseová.– S.l.: 1979.– 213 pp. A5.– V.z.d.o.r.

[Novel.]

Klíční kůstka netopýra / Eda Kriseová.– Toronto: 68 Publishers, 1982.– 219 pp. ISBN 0-88781-116-7

EP 168

In memoriam

In memoriam Vítězslav Gardavský (In memoriam Vítězslav Gardavský) / anonymous compiler.– S.l.: 1978.– 182 pp. A5.

Milá paní kolegyně: deset dopisů o univerzitě (My dear colleague: ten letters about the university) (Brno 1972-1973) (2-113), *Krev krev dějiny* (Blood, blood, history) (1969) (114-182).

[Posthumous collection of texts by the author, who died in 1977.]

*EP 169

Komárková, Božena

Sekularizovaný svět a evangelium (The seculari-

sed world and the Gospel) (1963 1970) / Božena Komárková.– S.l.: 1979.– 263 pp. A5.

[Second collection of fifteen studies; cf. EP 138.]

EP 170

Janovská, Jarmila

Gordický uzel (The Gordian knot) / Jarmila Janovská.– S.l.: [1979].– 250 pp. A5.– J.z.r.o.

[Autobiographical novel written in the years 1963-64 and 1968.]

EP 171

Čivrný, Lumír

Na dech (For a breath) / Lumír Čivrný.– S.l.: 1979.– 57 pp. A5.– V.z.d.o.r.

[Poems.]

Na dech / Lumír Čivrný.– München: PmD, 1984.– 59 pp.– (Nová řada poezie; Vol. 8)

EP 172

Klánský, Mojmír

Zemědělci a jaro 1968 (The farmers and Spring 1968) / Mojmír Klánský.– S.l.: 1978.– 190 pp. A5.– Z.o.r.

[Study.]

EP 173

Chvála bláznovství

Chvála bláznovství: 15.5.1979 (In praise of folly: 15.5.1979) / anonymous compiler.– S.l.: 1979.– 143 pp. A5 : 3 ill.– “Pro přátele opsal Jiří Müller” (“copied out by Jiří Müller for his friends”)

[Collection to mark Jan Trefulka's 50th birthday with contributions by 18 authors.]

EP 174

Trojan, Jakub S.

Ferdinand a druzí (Ferdinand et al.) (1976), *Obrana politiky* (In defence of politics) (1978) /

Jakub S. Trojan.– S.l.: 1979.– 113 + 38 pp. A5.
[Reflections on the relationship between politics
and belief.]

In difesa della politica / Jakub Trojan.– Bologna: CSEO,
1981.–95 pp.– (CSEO Outprints; no 9)

EP 175

Jablonický, Jozef

Zlyhanie Malárovej armády v Karpatech (The
failure of Malár's army in the Carpathians) / Jo-
sef Jablonický.– S.l.: 1979. – 214 pp. A5.–
V.z.d.o.r.

[Historical study.]

EP 176

Tatarka, Dominik

Písačky (Scribblings) (1978) / Dominik Ta-
tarka.– S.l.: 1979.– 138 pp. A5 : 1 ill.– V.z.d.o.r.
[Poetic reflection.]

Písačky / Dominik Tatarka.– Köln: Index, 1984.– 189 pp.

EP 177

Komárková, Božena

Původ a význam lidských práv (The origin and
significance of human rights) / Božena Komár-
ková.– S.l.: 1979.– 320 pp. A5 : 1 ill.– D.o.r.z.
[Historical and philosophical study compiled in
1969 from the author's doctoral thesis of 1949.]

Původ a význam lidských práv / Božena Komárková.– Af-
foltern am Albis: Cramerius, 1986.– 154 pp.

ISBN 3-85770-088-2

EP 178

Červenka, Miroslav

Dvacet tři patnáct: verše 1973-1979 (Twenty-
three fifteen: poems 1973-1979) / Miroslav Čer-
venka.– S.l.: 1979. – 42 pp. A5 : 1 ill.– V.z.d.o.r.
[See also EP 336.]

Dvacet tři patnáct / Miroslav Červenka.– München: PmD,
1986.– 54 pp. : ill.– (Nová řada poezie; Vol. 21)

EP 179/KV

Chalupecký, Jindřich

Richard Weiner a český expresionismus (Ri-
chard Weiner and Czech expressionism) / Jindř-
ich Chalupecký.– S.l.: 1979.– 81 pp. quarto.
[Study in literary history.]

EP 180

Richterová, Sylvie

Rozptýlené podoby (Vague similarities) (1978) /
Sylvie Richterová.– Praha: 1979.– 147 pp. A5.–
V.z.d.o.r.

[Short story.]

EP 181

Černý, Václav

Další studie o knihách Edice Petlice a pro ni
(Further studies on and for Padlock Books) /
Václav Černý.– S.l.: 1979.– 149 pp. A5.–
V.z.d.o.r.

Na okraj Grušova "Dotazníku" (Notes on Gru-
ša's "The form" (2-16), *Románový svět Karla
Pecky* (The world of Karel Pecka's novels) (17-
60), *Dominika Tatarcky pout' Slovenskem a kul-
turou* (Dominik Tatarka's pilgrimage through
Slovakia and culture) (61-73), *Nad verši Věry Ji-
rousové* (Thoughts on Věra Jirousová's verse)
(74-101), *O všem možném, dokonce i o "hippies"
a "novém románu"* (About all and sundry, even
the "Hippies" and the "new novel") (102-132),
*Na cestu novému překladu Apollinairových Al-
koholů* (Bon voyage to the new translation of
Apollinaire's *Alcools*) (133-148).

[Six essays of literary criticism.]

EP 182

Dějiny a současnost

Dějiny a současnost: anketa k 60. výročí vzniku
Československé republiky (History and the pre-

sent: a questionnaire in conjunction with the 60th anniversary of the Czechoslovak republic). – Praha: 1978. – 142 pp. A5.

[Collection of 19 replies to the questionnaire.]

[Published as a reprint of the samizdat literary journal *Spektrum 3* by the London magazine *Index on Censorship*, 1981, ISBN 0 904286 27 4.]

EP 183

Stankovič, Andrej

Osvobozený Babylon: Slovenský Raj (Liberated Babylon: Slovak Paradise) / Andrej Stankovič. – Praha: 1979. – 137 pp. A5. – V.z.d.o.r.

[Poems.]

EP 184

Mezník, Jaroslav – Šimsa, Jan

Jeroným Šrol (Jeroným Šrol) / Jaroslav Mezník. Havlíček dnes (Havlíček today) (1967) / Jan Šimsa. – S.l.: 1979. – 63 pp. A5. – V.z.d.o.r.

[Two reflections on the past and present.]

EP 185

Kameník, Jan

Zápisky v noci (Notes in the night) / Jan Kameník. – S.l.: 1979. – 89 pp. A5.

[Poems.]

EP 186

Fikar, Ladislav

Kámen na hrob: verše z let 1970-1972 (A stone for the tomb: verse from the years 1970-1972) / Ladislav Fikar. – Praha: 1979. – 92 pp. A5. – V.z.d.o.r.

EP 187

Jakémusi Alexandru K.

Jakémusi Alexandru K.: 50 – A. K. 50 (Dedica-

ted to a certain Alexandr K.: 50 – A. K. 50) / compiled anonymously. – S.l.: 1979. – 127 pp. A5.

[Collection of contributions by 14 authors to mark the 50th birthday of Alexandr Kliment.]

EP 188

Jasen, Robert

Zápas o nové lidství a program nového českoslovensství (Struggle for a new kind of humanity and a programme for a new Czechoslovak identity) / Robert Jasen. – S.l.: 1980. – 138 pp. A5.

[Historical and philosophical treatise.]

EP 189

Kautman, František

O českou národní identitu: kulturně historická úvaha: k 60. výročí samostatného československého státu (For a Czech national identity: cultural and historical essay on the occasion of the 60th anniversary of the independent Czechoslovak state) (1976) / František Kautman. – S.l.: 1978. – 685 pp. A4. – Rukopis. O.n.d.

[Essay in three sections: *Ve stínu dvacátého století* (In the shadow of the twentieth century), *Zdroje moderního českého myšlení* (The origins of modern Czech thinking), *Je pro český národ místo v dnešním světě?* (Has the Czech nation a place in today's world?); another edition, signed by the author, has 840 pp. A4.]

EP 190

Hejdánek, Ladislav

Dopisy příteli: 3. řada – 1979 (Letters to a Friend: 3rd series – 1979) / Ladislav Hejdánek. – S.l.: 1980. – 284 pp. A5.

[Collection of 17 reflections on political ethics dated 4.1.1979-27.12.1979 continuing the selections of 1977 and 1978, cf. EP 134 and 150.]

EP 191

Pavlíček, František

Dávno, dávno již tomu: zpráva o pohřbívání v Čechách (Long, long ago: report on burials in Bohemia) / František Pavlíček.– S.l.: 1979.– 78 pp. A5.– V.z.d.o.r.

[Play on themes from the life of Božena Němcová; written for the actress Vlasta Chramostová.]

EP 192/KV

Kantůrková, Eva

Fejetony 1976-1979 (*Feuilletons* 1976-1979) / Eva Kantůrková.– S.l.: 1979.– 108 pp. quarto.– Rukopis.

EP 193

Kotrlá, Iva

Února (Února, the February fairy) / Iva Kotrlá.– S.l.: 1979.– 79 pp. A5.– V.z.d.o.r.

[Poems.]

Února / Iva Kotrlá.– Londýn: Rozmluvy, 1985.– 103 pp. : ill.– (Kra; Vol. 3) ISBN 0-946352-15-1

Února, die Feberfee: Gedichtzyklus / Iva Kotrlá; aus dem Tschechischen übersetzt von Ota Filip.– *Neue Rundschau*, 99. Jahrgang 1988, Heft 1, pp. 72-88. [Reprint of eight of the 21 poems of the cycle.]

EP 194

Šamalík, František

Úvahy o dějinách české politiky: díl I. Národní obrození. [Kniha první: Reformace a protireformace] (Reflections on the history of Czech poli-

tics: Part I. The National Revival. Book one: Reformation and Counter-Reformation) / František Šamalík.– Praha: 1979.– 729 pp. A5.– Z.d.r.o.

[Historical study; first part of a multi-volume work cf. EP 201, 253, 272, 299, and 322.]

EP 195

Co dům dal

Co dům dal (Potluck) (1977-1978) / anonymous compiler.– Praha: 1980.– 292 pp. quarto : 8 ill.– V.z.d.o.r.

[Collection of 40 verse, prose and other literary contributions; marked as the first title of 1980.]

EP 196

Dvořák, Ladislav

Šavle meče (Swords and sabres) / Ladislav Dvořák.– S.l.: 1980.– 105 pp. A5.– V.z.d.o.r.

Vždycky to byla nějaká písnička (There's always been some song) (2-29), *Lékař gaučů* (The couch doctor) (30-56), *Šavle meče* (Swords and sabres) (57-83), *Archetypy* (Archetypes) (84-104).

[Short stories.]

Šavle meče / Ladislav Dvořák.– Purley: Rozmluvy, 1986.– 171 pp. ISBN 0-946352-29-1

EP 197

Rozhovory

Rozhovory: dr. Božena Komárková a její hosté 1978 (Conversations: Dr.Božena Komárková and her guests 1978) / compiled by Jiří Müller.– Brno: 1980.– 325 pp. A5.– J.z.r.d.o.

EP 198

Profily

Profily: Miloš Rejchrt (Profiles: Miloš Rejchrt) / anonymously compiled.– 262 + 21 pp. [un-numb.] A5.

[Edited collection of texts by Miloš Rejchrt plus documents on the withdrawal of the state licence to perform religious duties.]

EP 199

Procházková, Lenka

Tři povídky (Three short stories) / Lenka Procházková.– S.l.: 1980.– 176 pp. A5.– V.z.d.o.r. *Anna* (2-45), *Slepice v klubu* (Chicken at the club) (46-95), *Temná balada o prvním sněhu* (Murky ballad on the first snow) (96-175).

[The story *Slepice v klubu* was printed in the volume: *Doba páření: povídky současných čs. spisovatelek* / selected and compiled by Eva Límanová.– Toronto: 68 Publishers, 1986, pp. 85-110. ISBN 0-88781-148-5.]

EP 200

Slovník českých spisovatelů

Slovník českých spisovatelů: pokus o rekonstrukci dějin české literatury 1948-1979 (Dictionary of Czech writers: a tentative reconstruction of the history of Czech literature 1948-1979) (1979) / compiled by Jiří Brabec; Jiří Gruša; Petr Kabeš; Jan Lopatka; edited by Jiří Brabec.– S.l.: 1980.– 852 pp.: photographs [Jiří Bednář].– P.b.s.a.j.z.

[This entry compiled on the basis of the completed version; the first edition published in EP in 1978.]

Slovník českých spisovatelů: pokus o rekonstrukci dějin české literatury 1948-1979 / uspořádal Jiří Brabec; k tisku připravil Igor Hájek.– Toronto: 68 Publishers, 1982.– 537 pp. : ill. ISBN 0-88781-128-0

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***EP 201

Šamalík, František

Úvahy o dějinách české politiky: díl. I. Národní obrození. Kniha II. Soumrak barokní říše (Reflections on the history of Czech politics: Part I. The National Revival. Book II. The decline of the baroque empire) / František Šamalík.

[Second volume of an extensive work; cf. EP 194 and EP 253, 272, 299 and 322.]

EP 202

Vašíček, Zdeněk

Mezi všemi minulostmi (Amongst all pasts) (1978) / Zdeněk Vašíček.– S.l.: 1979.– 2 vols. Vol. 1: 333 pp. A5 : 8 ill.

Vol. 2: 230 pp. A5 : 8 ill.– O.b.s.a.z.

[Essays on the philosophy of history and the historical method.]

EP 203/KV

Adresát Vladimír Vokolek

Adresát Vladimír Vokolek: dvacet dopisů Jana Zahradníčka; čtyři dopisy a pohlednice Františka Hrubína (Addressee Vladimír Vokolek: twenty letters from Jan Zahradníček; four letters and a postcard from František Hrubín) / compiled and with an editorial note by J[an] V[ladislav].– Praha: 1980.– 49 pp. quarto.

Vladislav, Jan

Adresát Vladimír Vokolek: dvacet dopisů / Jana Zahradníčka; čtyři dopisy a pohlednice / Františka Hrubína; sestavil, vysvětlivkami a ed. poznámkou opatřil Jan Vladislav.– München: PmD, 1984.– 76 pp. : ill.

EP 204

Fidelius, Petr

Dva příspěvky ke studiu pojmosloví současné oficiální propagandy (Two contributions to the

study of concepts in contemporary official propaganda / Petr Fidelius.– Praha: 1980.– 314 pp. A5.

Lid, demokracie, socialismus (The people, democracy, socialism) (2-187), “*Pohádka o Stalini*” v kontextu současné oficiální propagandy (The “Stalin story” in the context of present-day official propaganda) (188-313).

Jazyk a moc / Petr Fidelius; doslov Václav Bělohradský.– München: Arkýř, 1983.– 184 pp. ISBN 3-922810-06-3

Popolo democrazia socialismo / Petr Fidelius.– Bologna: CSEO, 1981.– 96 pp.– (CSEO Outprints; 8) [Only part of the manuscript published.]

L'esprit totalitaire / Petr Fidelius; trad. par Erika Abrams; précédé de “Devant le bien et le mal” par André Glucksmann.– Paris: Grasset, 1986.– 301 pp. ISBN 2-246-36691-7

EP 205/KV

Holubová, Miloslava

Život posmrtný (Life after death) / Miloslava Holubová.– Praha: 1980.– 180 pp. A5 : 1 ill. [Autobiographical novel.]

Život posmrtný / Miloslava Holubová.– Mnichov [etc.]: Opus Bonum, 1986.– 94 pp.

La vita oltre la morte / Miloslava Holubová.– Bologna: CSEO, 1983.– 120 pp.– (CSEO Outprints. La cultura dei “senza potere”; 20) ISBN 88-7293-060-X

EP 206

Chytil, Václav

Galileo (Galileo) (1957) / Václav Chytil.– S.l.: 1980.– 128 pp. A5.– V.z.d.o.r.

[A play on the theme of Galileo Galilei, written as a “philosophical dialogue” at the time of the author’s detention in a forced labour camp near Příbram.]

EP 207/KV

Janát, Bohumír

Cesta otevřeného osudu: tři eseje k filosofii člověka, národa a dějin (The path of open destiny: three essays on the philosophy of man, the nation, and history) / Bohumír Janát.– S.l.: 1980.– 150 pp. A5.– J.z.r.d.o.

Lidská práva v pohledu filosofie dějin (Human rights in the light of the philosophy of history) (6-41), *Věda a politika* (Science and politics) (42-92), *T. G. Masaryk a otevřenost české otázky* (T.G.Masaryk and the “Czech question” as an open issue) (93-150).

[The essay *T. G. Masaryk a otevřenost české otázky* was printed in the revue *Rozmluvy*, no. 4 (1985), pp. 125-145.]

EP 208

Kantůrková, Eva

Dvanáct rozhovorů (Twelve interviews) / Eva Kantůrková.– Praha: 1980.– 313 pp. A5.

[Set of twelve interviews with women signatories of Charter 77: Olga Havlová, Marie Rút Křížková, Elzbieta Ledererová, Zdena Tominová, Gertruda Sekaninová-Čakrtová, Anna Šabatová, Věra Jirousová, Jiřina Hrábková, Jarmila Bělíková, Libuše Šilhánová, Dana Němcová, and Marta Kubišová.]

Sešly jsme se v této knize / Eva Kantůrková.– Köln: Index, 1980.– 191 pp. : ill.

Douze femmes à Prague / Eva Kantůrková; trad. du tchèque par Catherine Fournier.– Paris: Maspero, 1981.– 282 pp.– (Petite collection Maspero; No. 256) ISBN 2-7071-1222-4

Verbotene Bürger: die Frauen der Charta 77 / Eva Kantůrková; mit einem Vorwort von Jiří Lederer; aus dem Tschechischen übersetzt von Marianne Pasetti-Svoboda.– München [etc.]: Langen Müller, 1982.– 247 pp. ISBN 3-7844-1934-8

Idem. – Mit dem Text des Aufrufs [der Charta 77] vom 1. Januar 1987. – Frankfurt/M.: Ullstein, 1987. – 248 pp. – (Ullstein Sachbuch; Nr. 34414) ISBN 3-548-34414-3

*EP 209/KV

Kautman, František

O světovosti české literatury (Czech literature in an international perspective) (1979) / František Kautman. – S.l.: 1980. – 102 pp. A5. – V.z.d.o.r. [Essay.]

*EP 210

Kautman, František

Česká otázka po pětáosmdesáti letech (The Czech question eighty-five years on) (1979) / František Kautman. – S.l.: 1980. – 292 pp. A5. – V.z.d.o.r.

[Essay to mark the anniversary of T.G.Masaryk's the "Czech Question".]

EP 211

T. G. Masaryk a naše současnost

T. G. Masaryk a naše současnost (1980): Masarykův sborník VII (T.G.Masaryk and our times, 1980: Masaryk anthology VII) / compiled by Milan Machovec, Petr Pithart and Josef Dubský. – Praha: 1980. – 758 pp. A4 : 6 ill.

[Anthology of reminiscences, studies and documents, together with a bibliography of Masarykian writings 1935-1980; this entry compiled on the basis of an unbound manuscript.]

[Summaries of each of the anthology contributions were printed in the volume: T.G.Masaryk and our times / ed. Vilém Prečan. – Hanover: CSDS, 1986, pp. 9-79. – (Acta creationis; no. 2) – A number of the contributions were reprinted in full in the journal *Proměny* (Metamorphoses).]

80

EP 212

Kusý, Miroslav – Šimečka, Milan

Velký brat a Velká sestra: o strate skutočnosti v ideológii reálného socializmu (Big Brother and Big Sister: on the loss of reality in the ideology of real socialism) / Miroslav Kusý [and] Milan Šimečka. – Bratislava: 1980. – 302 pp. A5.

Európska skúsenosť s reálnym socializmom / Miroslav Kusý [a] Milan Šimečka. – Toronto: Naše snahy, 1984. – 255 pp. – (Knihy Našich snáh; zv. 5.)

Il grande fratello e la grande sorella, ovvero la società della paura / Milan Šimečka [e] Miroslav Kusý. – Bologna: CSEO, 1982. – 93 pp. – (CSEO Outprints. La cultura dei " senza potere"; 15) [Excerpt.]

*EP 213

Nad procesem

Nad procesem (On the trial). – S.l.: 1980. – 256 pp. A5.

[Anthology of texts by seventeen authors dedicated to Václav Havel and the other VONS members, arrested in May and sentenced in October 1979; compiled by Ivan Klíma.]

EP 214

Patočka, Jan

Umění a filosofie: soubor statí, přednášek a poznámek (Art and philosophy: collection of essays, lectures, and notes) / Jan Patočka. – S.l.: 1980. – 3 vols.

Vol. 1: 486 pp. A5. [Dated on the titled page: Praha 1978.]

Vol. 2: 430 pp. A5.

Vol. 3: 269 pp. A5.

EP 215

Pavlíček, František

Chvála prostopášnosti (In praise of vice) / František Pavlíček.– S.l.: 1980.– 163 pp. A5.– V.z.d.o.r.

[Play.]

Chvála prostopášnosti / František Pavlíček.– *Svědectví*, Vol. XIV, No.55, pp. 438-470. [Lengthy excerpt.]

EP 216

Pechar, Jiří

Nad knihami a rukopisy (On books and manuscripts) / Jiří Pechar.– S.l.: 1980.– 494 pp. A5.

[Collection of critical studies on the works of the contemporary Czech prose writers, Hrabal, Šotola, Kohout, Klíma, Kliment, Vaculík, Škvorecký, Pecka, Grögerová, Hiršal, Trefulka, Kantůrková, Gruša, Sidon and Kriseová.]

*EP 217

Pištor, Jiří

Mezery v paměti: verše z pozůstalosti (Memory lapses: posthumous poems) (1966-1970) / Jiří Pištor; compiled by Jiří Gruša.– Praha: 1980.– 105 pp. A5 : 1 ill.– V.z.d.o.r.

[Poems and documents.]

Mezery v paměti: (1966-70) / Jiří Pištor; verše z pozůstalosti uspořádal Jiří Gruša.– Londýn: Rozmluvy, 1984.– 85 pp. : ill.– (Kra; Vol. 1) ISBN 0-946352-09-7

EP 218

Profily

Profily: Jaroslav Šabata (Profiles: Jaroslav Šabata / compiled anonymously.– S.l.: 1980.– 308 pp. A5 : 1 ill.

[Edited collection of Šabata's texts and letters, together with documents on his imprisonment

and texts about him, including *S Jaroslavem Šabatou na Borech* (With Jaroslav Šabata at Bory Prison) by Zdeněk Vašíček and Jaroslav Mezník.]

EP 219

Rotrekl, Zdeněk

Chór v plavbě ryby Ichthys, Stromy ptáci zvířata a podobní lidé (Choir in the swim of the Ichthys fish; Trees, birds, animals and suchlike people) / Zdeněk Rotrekl.– Praha: 1983.– 199 pp. quarto.– V.z.d.o.r.

[Two collections of poems; the EP edition identical with the Expedice edition, Vol. 156.]

Básně a prózy: výběr z tvorby 1970-1979 / Zdeněk Rotrekl.– München: Opus Bonum, 1985.– 243 pp. : 1 ill.

EP 220

Rotrekl, Zdeněk

Neobvyklé zvyky: poezie 1974 (Unusual customs; poetry 1974) / Zdeněk Rotrekl.– S.l.: 1980.– 54 pp. A5 21x15 cm.

[Poetry collection.]

[Appeared in print in the volume *Básně a prózy ...* (Poems and prose ...), cf. EP 219.]

EP 221

Rösslerová, Jaroslava

Dny v P. (Days at P.) / Jaroslava Rösslerová.– S.l.: 1981.– 207 pp. A5.– V.z.d.o.r.

[Short story collection.]

*EP 222

Třešňák, Vlastimil

Vatikán (Vatican) / Vlastimil Třešňák.– S.l.: 1980.– 83 pp. A5 : 1 ill.– V.z.d.o.r.

[Novella.]

[Printed version in the volume *Babylon*, see EP 240.]

EP 223

Valachová, Marie

Nebe peklo ráj (Heaven, hell, paradise) (1979) / Marie Valachová.– S.l.: 1980.– 48 pp. A5.– V.z.d.o.r.

[Collected verse.]

Nebe peklo ráj / Marie Valachová.– München: PmD, 1983.– (Nová řada poezie; Vol.1)

EP 224/KV

Vladislav, Jan

Samomluvy (Monologues) (1950-60) / Jan Vladislav.– Praha: 1980.– 83 pp. A5 : 1 ill.– V.z.d.o.r.

[Poems of 1950-60.]

Samomluvy / Jan Vladislav.– München: PmD, 1986.– 68 pp.– (Nová řada poezie; Vol. 17)

* EP 225

Bochořák, Klement

Staronové básně: sbírka veršů (Revived poems: collection of verse) / Klement Bochořák.– S.l.: 1981.– 116 pp. A5.– V.z.d.o.r.

Legendy; Staronové básně / Klement Bochořák.– Řím: Křesťanská akademie, 1982.– 134 pp.

EP 226

Juliš, Emil

Jablko nevrátím květu: tři sbírky veršů z let sedmdesátých (I shan't return the apple to its blossom: three collections of verse from the seventies) / Emil Juliš.– S.l.: 1981.– 208 pp. quarto.– V.z.d.o.r.

Caput mortuum (1-78), *Mramor na pálení vápna* (Marble for burning quicklime) (79-120), *Tiché krátery* (Silent craters) (122-201).

[The title page bears the words *Pro přátele připravil Petr Kabeš* (Compiled by Petr Kabeš for his friends).]

EP 227

Kabeš, Petr

Skanseny (Open-air museums) (1975-76, 1980) / Petr Kabeš.– S.l.: 1981.– 114 pp. A5.

[Verse collection.]

*EP 228

Kadlečík, Ivan

Rapsódie a miniatúry (Rhapsodies and miniatures) (1976) / Ivan Kadlečík.– S.l.: 1981.– 69 pp. A5.– V.z.d.o.r.

[Cf. also EP 341 and 342.]

EP 229

Kaufmann, Albert

Indiferentní krajina: básně 1978-1981 (An indifferent landscape: poems 1978-1981) / Albert Kaufmann.– S.l.: 1981.– 80 pp. A5.– V.z.d.o.r.

[Kaufmann's poetical debut with an afterword by Jindřich Ješ, *Arrache-coeur neboli srdcerváč* (*Arrache-coeur* i.e. the heart-tearer) (71-78).]

*EP 230

Klíma, Ivan

Moje první lásky: povídky (My first loves: short stories) / Ivan Klíma.– S.l.: 1981.– 256 pp. A5.– J.z.r.d.o.

Moje první lásky / Ivan Klíma.– Toronto: 68 Publishers, 1985.– 175 pp. ISBN 0-88781-145-0

Mina fersta kärkelar / Ivan Klíma; overs. Karin Mossdal.– Stockholm: Bromberg, 1985.– 169 pp. ISBN 91-7608-271-7

My first loves / Ivan Klíma; transl. from the Czech by Ewald Osers.– London: Chatto and Windus, 1986.– 164 pp. ISBN 0-7011-3014-8

*EP 231

Kliment, Alexandr

Basic love / Alexandr Kliment.– S.l.: 1981.–

277 pp. A5.– V.z.d.o.r.

[Novel.]

Basic love: šťastný život / Alexandr Kliment.– Toronto: 68 Publishers, 1981.– 161 pp. ISBN 0-88781-112-4

*EP 232

Komárková, Božena

Obec Platónova a Augustinova: studie o předpokladech lidských práv (The community of Plato and Augustin: a study of the prerequisites of human rights) (1947-48) / Božena Komárková.– S.l.: 1981.– 156 pp. A5.

[Study.]

EP 233

Moravská čítanka

Moravská čítanka 1981 (A Moravian reader 1981) / preface by Iva Kotrlá.– Brno: 1981.– 138 pp. A4.

[Literary almanach with contributions by K.Bochořák, B.Komárková, I.Kotrlá, J.Kratochvíl, R.Malý, F.Press, Z.Rotrek, J.Šimsa, J.Trefulka and M.Uhde.]

EP 234

Procházková, Lenka

Přijed' ochutnat (Come and taste) / Lenka Procházková.– S.l.: 1981.– 154 pp. A5.– P.b.s.a.j.z.
[Collection of 11 short stories.]

Přijed' ochutnat / Lenka Procházková.– Köln: Index, 1982.– 105 pp.

EP 235

Procházková, Lenka

Růžová dáma (The pink lady) / Lenka Procházková.– S.l.: 1980.– 318 pp. A5.– R.s.n.d.o.
[Novel.]

Růžová dáma / Lenka Procházková.– Köln: Index, 1982.– 207 pp.

Die rosa Dame: Roman / Lenka Procházková.– Recklinghausen: Bitter, 1984.– 191 pp.

*EP 236

Richterová, Sylvie

Místopis: prózy (Topography: prose pieces) / Sylvie Richterová.– S.l.: 1981.– 183 pp. A5 : 1 ill.– V.z.d.o.r.

Místopis / Sylvie Richterová.– Köln: Index, 1983.– 111 pp.

Topografia / Sylvia Richterová; introd. di Milan Kundera; ill. di Jiří Kolář.– Roma: Ed. e/o, 1986.– 144 pp.– (Collana praghese) ISBN 88-7641-036-8

*EP 237

Šimečka jr., Milan

Vojenská knížka: sbírka povídek (The military service book: collection of short stories) / Milan Šimečka jr.– S.l.: 1981.– 122 pp. A5.– V.z.d.o.r.
[Collection of ten short stories about military service.]

[Printed in the volume *Žabí rok* (Frog year) / Martin M. Šimečka.– Köln: Index, 1985; pp. 5-72.]

EP 238

Šimečka jr., Milan

Výpověď (The dismissal) / Milan Šimečka jr.– S.l.: 1981.– 163 pp. A5.– V.z.d.o.r.
[Novella.]

[Printed in the volume *Žabí rok* (Frog year), cf. EP 237, pp. 73-162.]

EP 239

Trefulka, Jan

Svedený a opuštěný (He, seduced and deserted) (1981) / Jan Trefulka.– S.l.: 1983.– 249 pp. A5.– V.z.d.o.r.

[Novel. A samizdat edition of Trefulka (292 A5 pages long and signed by the author) was published under the same title in 1981, containing the short story *Na krásné vyhlídce* ("The Splendid

Vista") and the short novel *Svedený a opuštěný* (He, seduced and deserted). The short story *Na krásné vyhlídce* was printed in Czech and German (as *Zur Schönen Aussicht*) in the "Hour of hope" almanach *Hodina naděje* (*Stunde namens Hoffnung*), cf. EP 130.]

EP 240

Třešňák, Vlastimil
Babylon (Babylon) / Vlastimil Třešňák.– S.l.: 1981.– 88 pp. A5.– P.b.s.a.j.z.
[Novella.]

Babylon / Vlastimil Třešňák.– Köln: Index, 1982.– 198 pp., 3 pp. ill. [Collected edition of several Třešňák's novellas, see EP 222, 255 and 256.]

*EP 241

Vaculík, Ludvík
Český snář: sny roku 1979 (The Czech dream-book: dreams of 1979) / Ludvík Vaculík.– S.l.: [1981].– 982 pp. A5.
[Prose.]

Český snář / Ludvík Vaculík.– Toronto: 68 Publishers, 1983.– 629 pp. : ill. ISBN 0-88781-140-X

Tagträume: alle Tage eines Jahres / Ludvík Vaculík; deutsch von Alexandra Baumrucker.– Hamburg [etc.]: Hoffmann und Campe, 1981.– 456 pp. ISBN 3-455-08690-X

Tjeckisk drömbok / Ludvík Vaculík; övers. av Karin Mossdal.– Stockholm: Bonniers, 1987.– 629 pp. : ill. ISBN 91-0-047038-4

EP 242

Vaculík, Ludvík
Milí spolužáci!: výbor písemných prací 1939-1979 (My dear classmates: selection of writings dated 1939-1979) / Ludvík Vaculík.– 1. Kniha indiánská: deník 1939-1941 (Red-indian book – diary 1939-1941) .– S.l.: 1981.– 174 pp. A5 : 7 ill.

[Diary entries with comments added by the author when preparing the manuscript of the book in 1980-81.]

Milí spolužáci: výbor z písemných prací, 1939-1979 / Ludvík Vaculík.– Köln: Index, 1986.– 2 vol. : ill.– 1: Kniha indiánská. 2: Kniha dělnická. [Cf. also EP 334.]

*EP 243

Valenta, Edvard
Žít ještě jednou: román z pozůstalosti (One more life: posthumous novel) (1972) / Edvard Valenta.– S.l.: 1981.– 590 pp. A5.– V.z.d.o.r.
[Signed by the author's widow Olga Valentová; ed. note by L. Vaculík; plus Valenta's letters on the condition of the manuscript.]

Žít ještě jednou / Edvard Valenta.– Köln: Index, 1984.– 342 pp. [Neither Vaculík's ed. note nor Valenta's letters on the manuscript's shortcomings were reprinted.]

EP 244

Vodňanský, Jan
Ej moja paranoia (Oh, my paranoia) / Jan Vodňanský.– S.l.: 1981.– 323 pp. A5.– V.z.d.o.r.
[Song lyrics with an introduction by Sergej Machonin, *Katastrofy k popukání* (Side-splitting catastrophes) (3-19), and an afterword by the author.]

*EP 245

Černý, Rudolf
Nokturno (Nocturne) (1980) / Rudolf Černý.– S.l.: 1982.– 97 pp. A5.– V.z.d.o.r.
R.Č., *Nokturno* (Nocturne); J.W.Goethe, (The pilgrim's night song), trans. R.Č.; St.Francis of Assisi, (Easter prayer), trans. R.Č.; Mojmír Trávníček, *Nokturno aneb loučení* (Nocturne or Farewell); Bedřich Fučík, *Medailón* (Vignette). [Compiled to mark the first anniversary of Rudolf Černý's death.]

EP 246

Chalupecký, Jindřich

Jakub Deml (Jakub Deml) / Jindřich Chalup-
pecký.– S.l.: 1981.– 150 pp. A5.

[Literary, historical and autobiographical
study.]

Idem.– Rozmluvy, no. 2 (1984), pp. 101-151. A5.

*EP 247

Kotrlá, Iva

Návštěva v etc. (A visit to etc.) (1981) / Iva
Kotrlá.– S.l.: 1982.– 275 pp. A5.

[Collection of thirty short stories.]

EP 248

Kriseová, Eda

Ryby raky (Fish and crayfish) (1978-1981) / Eda
Kriseová.– S.l.: 1983.– 416 pp. A5.– V.z.d.o.r.

[Novel; see also EP 311.]

*EP 249

Podsedník, Josef

Kronika mého života (Chronicle of my life) / Jo-
sef Podsedník.– S.l.: 1982.– 288 pp. A4.

[Memoirs of the first post-war mayor of Brno;
excerpts from the author's prison letters 1948-
1963 are included in lieu of a preface.]

EP 250

Profily

Profily: Božena Komárková (Profiles: Božena
Komárková) / compiled anonymously.– S.l.:
1982.– 189 pp. A4.

[Edited selection of Komárková's writings, plus
a biography of the writer, an index of her texts
and Jan Šimsa's essay, *Naše paní profesorka*
(Our schoolmarm).]

*EP 251

Procházková, Lenka

Oční kapky: román (Eye drops: novel) / Lenka
Procházková.– S.l.: 1982.– 568 pp. A5.

Oční kapky / Lenka Procházková.– Toronto: 68 Publishers,
1987.– 336 pp. ISBN 0-88781-173-6

EP 252

Rusek, Antonín

Esej o samosprávné společnosti (Essay on social
self-management) / Antonín Rusek.– S.l.:
[1982].– 146 pp. A5.

[Reflections on self-management.]

EP 253

Šamalík, František

Úvahy o dějinách české politiky: díl I. Národní
obrození. Kniha třetí: Mezi osvícenstvím a hi-
storismem (Reflections on the history of Czech
politics: part I. The National Revival. Book
three: From the Enlightenment to historicism)/
František Šamalík.– Praha: 1981.– 583 pp. A5.–
D.o.r.z.

[Further volume of an extensive work; cf. EP 194
and 201, as well as 272, 299 and 322.]

*EP 254

Šimečka, Milan

Dopisy o povaze skutečnosti (Letters on the na-
ture of reality) / Milan Šimečka.– S.l.: 1982.– 100
pp. A5.

[Collection of some of the author's preserved
prison letters from 1981-82; Šimečka's letters
were published in various forms: the most au-
thentic version would seem to be an A4 publica-
tion in two instalments, the first volume (Prague,
January 1982) containing letters 18-21, Miroslav
Kusý's letter to President Husák of 31.12.1981

and Šimečka's texts *Být ve vězení* (Being in prison) written in 1979 for the collection *Nad procesem* (On the trial) – cf. EP 213; the second volume (Prague, March 1982, 74 pp.) containing letters 23-30 written up to 6.2.1982 and Kusý's *Dopis do kriminálu* (Letter to clink); in addition to these published letters, there also exist six other letters from prison sent by Šimečka during Feb.- March 1982.]

*EP 255

Třešňák, Vlastimil
Minimax (Minimax) / Vlastimil Třešňák.– S.l.: 1982.– 135 pp. A5.– V.z.d.o.r.
[Novella.]

[For the printed version cf. EP 256.]

*EP 256

Třešňák, Vlastimil
Vatikán – Babylon – Minimax (Vatican – Babylon – Minimax) / Vlastimil Třešňák.– S.l.: 1982.– 319 pp. A5 : 1 ill.– V.z.d.o.r.
[Collected edition of three novellas, cf. EP 222, 240, 255.]

[Appeared in print in the volume *Babylon*, cf. EP 240.]

EP 257

Wernisch, Ivan
Zasuté zahrady (Buried gardens) / Ivan Wernisch.– S.l.: 1982.– 106 pp. A5.– V.z.d.o.r.
[The author's own selections from manuscript poetry collections of 1971-1982.]

Zasuté zahrady: autorský výbor ze sbírek: Král neviňátek, Žil nebyl, Prasinec, Kudlmudl / Ivan Wernisch.– Londýn: Rozmluvy, 1984.– 109 pp. : ill.– (Kra; Vol.2)
ISBN 0 946352 10 0

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***EP 258

Urbánek, Zdeněk
William Shakespeare, Jindřich IV (William Shakespeare, Henry IV) / translated and introduced by Zdeněk Urbánek.

EP 259

Čivrný, Lumír
Libovánky I (Little indulgences, I) / Lumír Čivrný.– S.l.: 1979.– 314 pp.– R.s.n.d.o.
Curaçao (5-86), *Věruška* (Dear Vera) (87-172), *Římský déšť aneb omyly mladého muže* (Roman rain, or, A young man's errors) (173-313).
[Short stories. Book 1; the second book appeared in 1984 under the title *Libovánky* (Little indulgences) II.]

Libovánky II (Little indulgences, II) / Lumír Čivrný.– S.l.: 1984.– 242 pp. A5.– R.s.n.d.o.
Prvovýstup pro mrtvou infantku (First ascent for a dead Infanta) (2-116), *Trhlá říje aneb Klidný nedělní večer* (Crazy rutting, or, A quiet Sunday evening) (117-242).
[*Libovánky* I and II constitute a short-story cycle. They were evidently published also as a single volume and as such were included in the *Edice Petlice* list as item 259.]

EP 260

Hauková, Jiřina
Motýl a smrt (The butterfly and death) (1975) / Jiřina Hauková.– S.l.: 1983.– 119 pp. quarto.– V.z.d.o.r.
[Poetry collection; marked as being the first title of 1983.]

EP 261

Havel, Václav
Dopisy Olze: červen 1979-září 1982 (Letters to

Olga: June 1979-September 1982) / Václav Havel / compiled by Jan Lopatka.- Praha: 1983.- 451 pp. A4 : 1 ill.

[Collection of 144 letters from prison together with a section entitled *Realie* (Background knowledge): an account of Havel's arrest and trial, plus an afterword by Jiří Dienstbier and an editorial note.]

Dopisy Olze / Václav Havel.- Toronto: 68 Publishers, 1985.- 474 pp. : ill.

Briefe an Olga: Identität und Existenz: Betrachtungen aus dem Gefängnis / Václav Havel; aus dem Tschechischen von Joachim Bruss; für die deutsche Ausgabe bearbeitet von Jiří Gruša.- Reinbek bei Hamburg: Rowohlt Taschenbuch Verl., 1984.- 326 pp.- (rororo-aktuell; 5340)

ISBN 3-499-15340-8

Brieven aan Olga: overdenkingen uit de gevangenis / Václav Havel.- Baarn: De Prom, 1986.- 192 pp.

Letters to Olga: June 1979-September 1982 / Václav Havel; transl. from the Czech by Paul Wilson.- New York: Knopf, 1988.- 397 pp. ISBN 0-394-54795-0

EP 262/KV

Kautman, František

Svět Franze Kafky (The world of Franz Kafka) / František Kautman.- S.l.: 1977.- 422 pp. A5.- Rukopis. O.n.d.

[Monograph; this entry compiled from the *Kvart* edition.]

EP 263

Kotrlá, Iva

Odchyt andělů (Angel trapping) / Iva Kotrlá.- S.l.: 1983.- 628 pp. A5.- J.z.r.d.o.

[Novel.]

EP 264

Kusý, Miroslav

Augiášov chliev reálneho socializmu (The Au-

gean stables of "real" socialism) / Miroslav Kusý.- Bratislava: 1983.- 75 pp. A5.

[Critical essay.]

[Appeared in print as a magazine article and as an appendix to the book *Európska skúsenosť s reálnym socializmom* (The European experience of "real" socialism) cf. EP 212.]

***EP 265

Moravská čítanka

Moravská čítanka 1982 (A Moravian reader 1982)

[Literary almanach with contributions by K.Bochořák, I.Blatný, I.Kotrlá, F.Press, J.Šafařík, P.Švanda, Z.Rotrekl, J.Skácel, J.Trefulka and M.Uhde.]

*EP 266

Písačky pro Dominika Tatarku

Písačky pro Dominika Tatarku: pozdravy českých přátel ke 14. březnu 1983. (Scribblings for Dominik Tatarka: greetings from Czech friends for 14 March 1983) - Praha: 1983.- 201 pp. [unnumb.] quarto.- V.z.d.o.r.

[Collection of contributions by 31 authors to mark Tatarka's 70th birthday, compiled by Petr Kabeš.]

*EP 267

Pecka, Karel

Malostranské humoresky I (*Malá strana* humoresques I) / Karel Pecka.- S.l.: 1983.- 195 pp. A5.- V.z.d.o.r.

[Short story cycle; see also EP 314.]

[For details of printing see EP 314.]

***EP 268

Rotrekl, Zdeněk

Basic Czech / Zdeněk Rotrekl.

[Verse.]

[Reprinted in the volume *Básně a prózy ...* (Poems and prose ...), cf. EP 219.]

EP 269

Ruml, Jiří

Znamínko na duši (A mark on the soul) / Jiří Ruml.– S.l.: [1983].– 286 pp. 16x24 cm : 6 ill.
[Childhood memories.]

EP 270

Ruml, Jiří

Daň z blbosti (Stupidity tax) / Jiří Ruml.– S.l.: [1983].– 372 pp. 17x24 cm.
[Recollections of a career in journalism.]

***EP 271

Sacher, Vilém

Armádo k noze zbraň (Troops, order arms!) / Vilém Sacher.

EP 272

Šamalík, František

Úvahy o dějinách české politiky: díl I. Národní obrození. Kniha čtvrtá: Sociální a národní profil obrozenecké společnosti. (Reflections on the history of Czech politics: part I. The National Revival. Book four: The social and national character of Revival society) / František Šamalík.– Praha: 1983.– 662 pp. A5.– R.s.n.d.o.
[Continuation of an extensive work; cf. EP 194 and 201, as well as 299 and 322.]

EP 273

Šavřda, Jaromír

Cestovní deník (Travel diary) / Jaromír Šavřda.– S.l.: 1981.– 63 pp. A5.
[Verse written in prison; ends with the postscript "Hospital wing, Brno prison, June-July 1979".]

Cestovní deník / Jaromír Šavřda.– München: PmD, 1984.– 76 pp.: 1 ill.– (Nová řada poezie; vol. 4)

EP 274

Šimečka, Milan

Náš soudruh, Winston Smith: československý doslov k románu George Orwella "1984" (Our comrade Winston Smith: a Czechoslovak epilogue to George Orwell's novel "1984") / Milan Šimečka.– S.l.: 1983.– 157 pp. A5.

Náš soudruh, Winston Smith: československý doslov k románu George Orwella "1984" / Milan Šimečka.– In: 1984 / George Orwell.– Köln: Index, 1984, pp. 257-324.

Vår kamrat Winston Smith: atfläsa "1984" i Östeuropa / Milan Šimečka; övers. av Sven B. Svensson.– Stockholm: Askelin och Hägglund, 1984.– 112 pp. : ill.
ISBN 91-7684-050-6

Unser Genosse Winston Smith: tschechoslowakisches Nachwort zum Roman "1984" von George Orwell / Milan Šimečka.– In: Macht und Gewalt in der Politik und Literatur des 20. Jahrhunderts / hrsgb. von Norbert Leser.– Graz-Wien: Hermann Böhlau Nachf., 1985, pp. 292-362.

EP 275

Z Obsahu

Z Obsahu 1982 (From "Obsah" 1982).– S.l.: 1983.– 631 pp. A5.
[Selections from the samizdat periodical *Obsah* (Contents), 1982.]

EP 276

Pammrová, Anna

Dopisy (Letters) / Anna Pammrová / compiled anonymously.– S.l.: 1983.– 265 pp. A5 : 1 ill.– R.s.n.d.o.

Úvodem (Introduction) (4-7), *Jak jsem znal paní Annu Pammrovou* (Mrs. Anna Pammrová as I knew her) (by V. M. Havel, 8-12); letters to Marie Zinfelová 1916-1923, 1940 (13-51) and to the

Havel family, 1915-25 (52-254), plus two additional texts by Anna Pammrová.
[Edited letters and texts.]

*EP 277

Klíma, Ivan

Čekání na tmou, čekání na světlo: román.(Waiting for darkness, waiting for light: a novel) / Ivan Klíma – S.l.: 1982.–319 pp. A5.–V.z.d.o.r.

*EP 278

Červenka, Miroslav

Z večerní školy versologie (An evening class in versology) / Miroslav Červenka.–221 pp. A5.
Rozbor prací Morrisse Halleho a Samuela J. Kaysera (An analysis of works by Morris Halle and Samuel J. Kayser); *Rytmičtý impuls: poznámky a komentáře* (The rhythmic impulse: notes and comments); *Metrum a význam* (Metre and meaning); *Polymetrie Máje* (The polymetry of Mácha's poem *Máj*).

[Four studies from the years 1975-83.]

*EP 279

Gruša, Jiří

Dr. Kokeš – Mistr Panny aneb Ackermann aus Böhheim (Dr. Kokeš – Master of the Virgin, or, Ackermann from Böhheim) / Jiří Gruša.– Praha: 1980.–262 pp. A4.

[Novel; typed in only five copies as a manuscript.]

Doktor Kokeš, Mistr Panny: Ackermann aus Böhheim / Jiří Gruša.– Toronto: 68 Publishers, 1984.–191 pp.
ISBN 0-88781-125-6

Janinka: Roman / Jiří Gruša; Red. Liselotte Julius.– Köln: Bund-Verl., 1984.–239 pp. ISBN 3-7663-0878-5

EP 280

Hauková, Jiřina

Světlo v září: 1978-1984 (Light in September: 1978-1984) / Jiřina Hauková.– Praha: 1984.–128 pp. quarto.
[Poems.]

EP 281

Havel, Václav

Largo desolato: hra o sedmi obrazech (Largo desolato: a play in seven scenes) / Václav Havel.– S.l.: 1984.–110 pp. A5.
[Play.]

Largo desolato: hra o sedmi obrazech / Václav Havel.– München: Obrys/Kontur-PmD, 1985.–99 pp.– (Beletrie v PmD: Vol.1)

Idem. – *Svědectví*, Vol. XIX, No. 74, pp. 385-418.

Largo desolato / Václav Havel; transl. and adapted by Tom Stoppard.– London: Faber, 1985.–120 pp.
ISBN 0-571-13777-6

Idem. – New York: Grove Press, 1987.–56 pp.
ISBN 0-394-55554-6; 0-394-62265-0 (pbk)

Largo desolato: Schauspiel in 7 Bildern / Václav Havel; aus dem Tschechischen von Joachim Bruss.– Reinbek bei Hamburg: Rowohlt Theater-Verl., 1984.–98 pp.

Idem. – Mit einem Vorw. von Siegfried Lenz.– Reinbek bei Hamburg: Rowohlt, 1985.–97 pp. : ill.– (rororo; 5666)
ISBN 3-499-15666-0

Largo desolato: pièce en sept tableaux / Václav Havel; trad. du tchèque par Erika Abrams et Stephan Meldegg.– Paris: Gallimard, 1986.–144 pp.– (Le manteau d'Arlequin) ISBN 2-07-070559-5

Largo desolato / Václav Havel; a cura di Gianlorenzo Pacini.– Milano: Ubulibri, 1985.–143 pp.– (I testi Ubulibri)

Largo desolato: een toneelstuk in zeven taferelen / Václav Havel; vert. Sjoerd de Jong en Kees Mercks.– Amsterdam: International theatre bookshop, 1987.–94 pp. : ill.– (Tekstboekjes Publiektheater; No. 68) ISBN 90-6403-155-X

EP 282

Třešňák, Vlastimil

... a ostružinou pobíd koně: pohádka (... and he spurred his horse on with a bramble: a fairy-tale) (1970) / Vlastimil Třešňák.– S.l.: 1981.– 133 pp. A5 : 8 ill. – V.z.d.o.r.

EP 283

Jičínský, Zdeněk

K vývoji právního myšlení v Československu v 60. letech: studie právně politická (The evolution of legal thinking in Czechoslovakia in the 1960's: a legal and political study) / Zdeněk Jičínský.– S.l.: 1984.– 446 pp. A5.– P.b.s.a.j.z.

EP 284

Kantůrková, Eva

Mé přítelkyně v domě smutku (My companions in the house of sorrow) / Eva Kantůrková.– Praha: 1984.– 514 pp. A5.– Rukopis. J.z.r.d.o. [Short story collection.]

Přítelkyně z domu smutku / Eva Kantůrková.– Köln: Index, 1984.– 275 pp.

My companions in the black house / Eva Kantůrková.– Woodstock, N.Y.: The Overlook Press, 1987.– 314 pp. ISBN 0-87951-289-X

EP 285

Klíma, Ivan

Franz a Felice (Franz and Felice) (1983) / Ivan Klíma.– Praha: 1984.– 177 pp. A5.– V.z.d.o.r. *Už se blíží meče: k prameni inspirace Franze Kafky* (The swords are approaching: on the source of Franz Kafka's inspiration) (2-91), *Franz a Felice: hra* (Franz and Felice: play) (92-176). [Literary essay and a play.]

EP 286

Klánský, Mojmír

Kachnička (The duckling) (1983) / Mojmír Klánský.– S.l.: [1984].– 139 pp. A4. [Novel.]

EP 287

Kriseová, Eda

Prázdniny s Bosonožkou (Holidays with the barefoot fairy) (1981) / Eda Kriseová.– S.l.: 1984.– 150 pp. A5.– V.z.d.o.r. [Prose for children.]

Prázdniny s Bosonožkou / Eda Kriseová.– Londýn: Rozmluvy, 1985.– 105 pp. : ill. ISBN 0-946-352-18-6

*EP 288

Procházková, Lenka

Hlídač holubů: povídky z let 1983-1984 (The keeper of the doves: short stories of 1983-1984) / Lenka Procházková.– S.l.: 1984.– 265 pp. A5.– J.z.r.d.o.

Hlídač holubů: povídky z let 1983-1984 / Lenka Procházková.– Köln: Index, 1987.– 159 pp.

EP 289

Putík, Jaroslav

Muž s břitvou (The man with the razor) / Jaroslav Putík.– Praha: 1984.– 736 pp. A5.– P.z.d.o. [Novel.]

Muž s břitvou / Jaroslav Putík.– Köln: Index, 1986.– 352 pp.

EP 290

Problém tolerance

Problém tolerance v dějinách a perspektivě: sborník ke dvoustému výročí tolerančního patentu, 1981 (The past and future of religious toleration : collection to mark the 200th anniversary of the Act of Toleration, 1981) / compiled by

Milan Machovec.– S.l.: 1981.– 421 pp. A4.– J.z.d.r.o.

[Collection of 18 philosophical and historical essays; another edition includes a nineteenth essay by B.Komárková.]

Problém tolerance v dějinách a perspektivě: sborník ke dvoustému výročí tolerančního patentu, 1981 / sestavil Milan Machovec.– S.l.: 1981.– 500 pp. A4.

[Collection of 19 philosophical and historical essays.]

EP 291

Danny je náš

Danny je náš (Danny is one of ours) / compiled by Alexandr Kliment.– S.l.: 1984.– 180 + 3 pp. A4 : 6 ill.

[Collection of texts by 17 authors to mark the 60th birthday of Josef Škvorecký.]

EP 292

Stiborová, Věra

Den dam aneb Čtyři jablka ze zahrady Hesperidek (Ladies' day, or, Four apples from the garden of the Hesperides) (1980) / Věra Stiborová.– S.l.: 1984.– 137 pp. A5.– V.z.d.o.r.

[Novella; there also exists a typescript copy dated 1981.]

EP 293

Stiborová, Věra

Ikariana (Icariana) (1968-1982) / Věra Stiborová.– S.l.: 1984.– 359 pp. A5.– Z.o.r.

[Short stories.]

EP 294

Šimečka jr., Milan

Žabí rok (Frog year) / Milan Šimečka jr.– S.l.: 1983.– 100 pp. A4.

[Novella. This entry was compiled from the manuscript, not the *Edice Petlice* version.]

[For details of book edition see EP 237.]

EP 295

Urbánek, Zdeněk

Popaměti: zatímní část zvolna vznikajících Stvořitelů světa, stav listopad 1984 (Off by heart: a preliminary section of *Stvořitelé světa* (The creators of the world), a work being created gradually; the state of the work as at November 1984) / Zdeněk Urbánek.– S.l.: 1984.– 170 pp. A5.– V.z.d.o.r.

[Prose on themes from the author's past.]

EP 296

Z Obsahu

Z Obsahu 1983 (From "Obsah" 1983).– S.l.: 1984.– 618 pp. A5.

[Selections from the samizdat periodical *Obsah* (Contents), 1983.]

EP 297

Moravská čítanka

Moravská čítanka 1983 (Moravian reader 1983) / preface by Iva Kotrlá.– S.l.: 1983.– 197 pp. [unnumb.] A4.

[Literary almanach with contributions by I.Blatný, I.Jirous, I.Kotrlá, F.Presse, Z.Rotrek, J.Šafařík, P.Švanda, K.Tachovský, J.Trefulka and V.Zykmund.]

*EP 298

Stankovič, Andrej

Variace, Kecybely, Elegie, Nikdycinky (Variations, Deciblather, Elegies, Never always) / Andrej Stankovič.– Praha: 1984.– 107 pp. A5.– V.z.d.o.r.

[Experimental poetry; the EP edition identical with the Expedice version: Vol. 183.]

EP 299

Šamalík, František

Úvahy o dějinách české politiky: [díl 1.: Národní obrození] [Kniha pátá: Od revoluce k restauraci] (Reflections on the history of Czech politics: Part 1.: The National Revival, Book five: From revolution to restoration) / František Šamalík.– Praha: 1984.– 261 pp. A4.– Z.d.o.r.

[Further volume of an extensive historical treatise; cf. EP 194, 201, 253, 272 and 322]

EP 300

Brabcová, Zuzana

Daleko od stromu (Far from the tree) / Zuzana Brabcová.– S.l.: 1984.– 256 pp. A5.– V.z.d.o.r. [Novel.]

Daleko od stromu / Zuzana Brabcová.– Köln: Index, 1987.– 155 pp.

EP 301

Hiršal, Josef

Píseň mládí: první takt (Song of youth: first bar) (1980) / Josef Hiršal.– Praha: 1984.– 150 pp. A5 : 8 ill.– V.z.d.o.r. [Recollections.]

Píseň mládí / Josef Hiršal.– Toronto: 68 Publishers, 1986.– 100 pp. ISBN 0-88781-143-4

***EP 302

Červenka, Miroslav

Strojopisy: 1974-1984 (Typescripts: 1974-1984) / Miroslav Červenka.

[Poems in verse and prose. When compiling this entry, the only title available was that included in the collection *Strojopisná trilogie* (Typescript trilogy), cf. EP 336.]

EP 303

Fučík, Bedřich

Čtrnáctero zastavení (Fourteen stations) / Bedřich Fučík.– Praha: 1985.– 269 pp. A4 : 18 ill.– “Edice F.T.”

[The author's reminiscences of Czech writers and painters; posthumous edition, prepared by the author during his lifetime as an expanded version of the original titles, *Sedmero zastavení* (Seven stations) and *Oběšený harlekýn* (The hanged harlequin), cf. EP 156 and 157; another samizdat edition from the same year has 426 pp. quarto.]

*EP 304

Hiršal, Josef – Grögerová, Bohumila

Mlýn (The mill) / Josef Hiršal; Bohumila Grögerová.– S.l.: [1985].– 89 pp. A5 : ill.

[Texts from 1975-1976 with three collages by Jiří Kolář.]

*EP 305

Hiršal, Josef – Grögerová, Bohumila

Preludium: padesát záznamů z pětasedmdesátého (Preludium: fifty records from the seventy-fifth) / Josef Hiršal; Bohumila Grögerová.– Praha: [1975].– [pages unnumbered] : ill.

EP 306

Havel, Václav

Pokoušení: hra o deseti obrazech (Temptation: a play in ten scenes) / Václav Havel.– S.l.: 1985.– 171 pp. A5.– P.b.s.a.j.z. [Play]

Pokoušení: hra o deseti obrazech / Václav Havel.– München: Obrys/ Kontur-PmD, 1986.– 109 pp.– (Beletrie v PmD; Vol. 4)

Die Versuchung: Schauspiel in 10 Bildern / Václav Havel; aus dem Tschechischen von Joachim Bruss.– Reinbek bei Hamburg: Rowohlt Theater-Verl., 1986.– 108 pp.

Temptation: a play in ten scenes / Václav Havel; transl. by George Theiner.– *Index on Censorship*, Vol. 15, No. 10 Nov/Dec 1986, pp. 25-43.

Idem.– London: Faber and Faber, 1988.– VIII, 71 pp. ISBN 0-571-15105-1

EP 307

Jičínský, Zdeněk

Právnické úvahy a rozborů (Legal reflections and analyses) / Zdeněk Jičínský.– S.l.: [1985].– 229 pp. A5.– J.z.r.d.o.

EP 308

Kabeš, Petr

Pěší věc (Pedestrian cause) (1979-1985) / Petr Kabeš.– S.l.: 1985.– 46 pp. A5.– V.z.d.o.r. [Poems.]

Pěší věc / Petr Kabeš.– München: PmD, 1987.– 54 pp.– (Nová řada poezie; Vol. 28)

***EP 309

Klíma, Ivan

Soudce z milosti (Judge on trial) / Ivan Klíma. [New version of the novel *Stojí, stojí šibenička* (There stands a gallows), see EP 102.]

Soudce z milosti / Ivan Klíma.– Purley: Rozmluvy, 1986.– 638 pp. ISBN 0-946352-33-X

EP 310

Kriseová, Eda

Sedm lásek (Seven loves) / Eda Kriseová.– S.l.: 1985.– 191 pp. A5.– V.z.d.o.r. [Seven short stories. See also EP 352.]

*EP 311

Kriseová, Eda

Ryby raky (Fish and crayfish) / Eda Kriseová.–

S.l.: 1985.– 316 pp. A5.– V.z.d.o.r.

[New version of the 1983 novel, cf. EP 248.]

*EP 312

Kriseová, Eda

Bratři (The brothers) / Eda Kriseová.– S.l.: 1985.– 174 pp. A5.– V.z.d.o.r.

[Novella; another edition appeared the same year, 179 pp. A5 : J.z.r.o.]

*EP 313

Lopatka, Jan

Šifra: předpoklady tvorby 2: Výběr ze studií, recenzí a odborných posudků z let 1969-1983 (Initials: prerequisites of creation, 2: Selection of studies, reviews and expert assessments from the 1969-1983 period) / Jan Lopatka.– Praha: 1983.– 135 pp. A5.

[This entry compiled from the Expedice edition, Vol.172.]

***EP 314

Pecka, Karel

Malostranské humoresky I-II (*Malá strana* humoresques, I-II) / Karel Pecka.

[Collected edition of a short story cycle, cf. EP 267.]

Malostranské humoresky / Karel Pecka.– Toronto: 68 Publishers, 1985.– 226 pp. ISBN 0-88781-149-3

EP 315

Rotrekl, Zdeněk

Sad a menší prózy (The orchard and shorter stories) (1984) / Zdeněk Rotrekl.– S.l.: 1985.– 100 pp. A5.– P.b.s.a.j.z.

[Short stories.]

EP 316

Ruml, Jiří

Díra v hlavě (A hole in the head) / Jiří Ruml.– Praha: 1985.– 441 pp. 21x20 cm.– V.z.d.o.r.

[The author's recollections of the late 1960s.

Other samizdat editions preceded the EP edition.]

EP 317

Štolba, Jan

Deník pro Marcelu Šternovou (Diary for Marcela Šternová) / Jan Štolba.– S.l.: 1985.– 174 pp.

A5.– V.z.d.o.r.

[Caucasian travelogue.]

EP 318

Šimečka, Milan

Kruhová obrana: záznamy z roku 1984 (Circular defence: notes of 1984) / Milan Šimečka.– S.l.: 1985.– 387 pp. A5.– P.b.s.a.j.z.

[Collection of 52 reflections on present-day Czechoslovakia.]

Kruhová obrana: záznamy z roku 1984 / Milan Šimečka.– Köln: Index, 1985.– 220 pp.

EP 319

Moravská čítanka

Moravská čítanka 1984 (Moravian reader 1984) / [compiled anonymously].– S.l.: 1984.– 193 pp. [unnumb.] A4.

[Literary almanach with contributions by K.Křepelka, I.Kotrlá, L.Polák, Z.Rotrek, J.Šafařík, P.Švanda, J.Trefulka, M.Uhde and V.Zykmund.]

EP 320

Vais, Antonín

Zrození a pád jednoho vykořisťovatele (The

birth and downfall of an exploiter) (1970) / Antonín Vais.– S.l.: 1980.– 184 pp. A5 : 1 ill.

[Autobiography of a Prague baker born in 1896.]

EP 321

Z Obsahu

Z Obsahu 1984 (From *Obsah* 1984).– S.l.: 1985.– 635 pp. A5.– V.z.d.o.r.

[Selections from issues of the samizdat periodical *Obsah* (Contents) for 1984.]

***EP 322

Šamalík, František

Úvahy o dějinách české politiky: díl I. Národní obrození. Kniha šestá: Německo humanistů a romantiků (Reflections on the history of Czech politics: Part I. The National Revival. Book six: The Germany of humanists and romantics) / František Šamalík.

[Cf. EP 194, 201, 253, 272 and 299.]

EP 323

Kaufmann, Albert

Záznamy (Notes) / Albert Kaufmann.– S.l.: 1985.– 33 pp. A5.

[Poems; published simultaneously in the Expe-dice edition as No. 225.]

EP 324

Šavřda, Jaromír

Druhý sešit deníku (The second diary instal-ment/ Jaromír Šavřda.– S.l.: 1985.– 61 pp. A5.

[Poems. Cf. EP 273.]

Druhý sešit deníku / Jaromír Šavřda.– München: PmD, 1986.– 62 pp. : ill. (Nová řada poezie; Vol. 25)

EP 325

Grögerová, Bohumila – Hiršal, Josef

Kolotoč (The merry-go-round) (1977-1979) /

Bohumila Grögerová; Josef Hiršal.– S.l.: [1985].
– 173 pp. A5 : 6 ill. [Jiří Kolář].
[Montage of experimental prose and poetry.]

*EP 326

Šimečka jr., Milan

Světelná znamení: nad otcovými dopisy z vězení
(Light signals: thoughts on my father's prison
letters) / Milan Šimečka jr.– S.l.: [1984].– 122
pp. A4.
[Cf. EP 254; this entry compiled from the manu-
script.]

EP 327

Hrabal, Bohumil

Proluky (Vacant sites) (1985) / Bohumil Hra-
bal.– S.l.: 1986.– 284 pp. A5.– V.z.d.o.r.
[Part 3 of the trilogy *Svatby v domě* (Weddings in
the house); the author's reminiscences in literary
form.]

Proluky / Bohumil Hrabal.– Toronto: 68 Publishers, 1986.–
190 pp. ISBN 0-88781-168-X

Proluky / Bohumil Hrabal.– S.l.: s.n. (distrib.: Köln:
Index), [1986].– 170 pp.

Proluky / Bohumil Hrabal.– S.l.: s.n. (distrib.: Purley:
Rozmluvy), 1986.– 196 pp. : ill.

EP 328

Hrabal, Bohumil

Pražská ironie (Prague irony) (1985) / Bohumil
Hrabal.– S.l.: 1986.– 415 pp. A5.– V.z.d.o.r.
[Short stories.]

EP 329

Hrabal, Bohumil

Životopis trochu jinak (A slightly different ap-
proach to autobiography) / Bohumil Hrabal.–

S.l.: 1986.– 306 pp. A5.– “Za Hrabala Vaculík”
 (“pp. Hrabal, Vaculík”)
[Autobiographical texts.]

Životopis trochu jinak / Bohumil Hrabal.– S.l.:
[1986].– 305 pp. A5.– J.z.r.d.o.

***EP 330

Richterová, Sylvie

Slabikář otcovského jazyka (Primer of the father
tongue) / Sylvie Richterová.
[Prose.]

EP 331

Jungmann, Milan

Cesty a rozcestí: kritické stati z let 1982-1985
(Roads and crossroads: critical essays 1982-
1985) / Milan Jungmann.– S.l.: 1986.– 423 pp.
A5.– J.r.z.d.o.
[Essays in literary criticism.]

Kunderovské paradoxy / Milan Jungmann.– *Svědectví*,
Vol. XX, No. 77, pp. 135-162. [The article printed corre-
sponds to pp. 346-417 of the samizdat edition.]

EP 332

Třešňák, Vlastimil

Bermudský trojúhelník (The Bermuda triangle)
/ Vlastimil Třešňák.– Praha: 1986.– 328 pp. A5.–
V.z.d.o.r.
[Novel.]

Bermudský trojúhelník / Vlastimil Třešňák.– Köln: Index,
1986.– 227 pp.– (Paternoster)

EP 333

Z Obsahu

Z Obsahu 1985 (From *Obsah* 1985). – S.l.:
1986.– 672 pp. A5.– V.z.d.o.r.
[Selection from issues of the samizdat periodical
Obsah (Contents) for 1985.]

EP 334

Vaculík, Ludvík

Milí spolužáci!: výbor písemných prací 1939-1979 (My dear classmates: selection of compositions 1939-1979) / Ludvík Vaculík.– 2. Kniha dělnická: deník a dopisy 1941-1945 (2. The worker book: diary and letters, 1941-1945).– S.l.: 1986.– 399 pp. A5 : 14 ill.– P.b.s.a.j.z.

[Letters and diary entries with comments added by the author when compiling the manuscript 1985-1986.]

[For printing details, see EP 242.]

EP 335

Uhde, Milan

Velice tiché Ave a jiné hry (A very quiet Ave and other plays) / Milan Uhde.– S.l.: 1986.– 269 pp. A5.– P.b.s.a.j.z.

Pán plamínků: televizní hra (Lord of the flares: a television play) (1977) (4-76); *Zubařovo pokušení: rozhlasová hra* (The dentist's temptation: a radio play) (1976) (77-109); *Hodina obrany: televizní hra* (Hour of defence: a television play) (1978) (110-174); *Modrý anděl: monodrama* (The blue angel: a monodrama) (1979) (176-206); *Velice tiché Ave: rozhlasová hra* (A very quiet Ave: a radio play) (1981) (208-268).

EP 336

Červenka, Miroslav

Strojopisná trilogie: Čtvrtohora, Dvacet tři patnáct, Strojopisy (A typescript trilogy: The Quarternary Period, Twenty-three fifteen, Typescripts) (1985) / Miroslav Červenka; afterword by Vladimír Karfík.– S.l.: 1986.– 219 pp. A5.– P.b.s.a.j.z.

[The author's final version of three verse collections previously published separately, cf. EP 029, 178, 302.]

*EP 337

Hiršal, Josef

Vínek vzpomínek (A posy of memories) / Josef Hiršal.– S.l.: [1986].– 360 pp. A4 : ill.
[Edited record of the author's narration of his life-story from the mid-1930s to the early 1950s.]

EP 338

Jirous, Ivan

Magorovy labutí písně (Magor's swan songs) (1981-1985) / Ivan Jirous.– S.l.: [1986].– 195 + 6 pp. [unnumb.] A5.
[Poems from prison; this entry compiled from the manuscript.]

Magorovy labutí písně / Ivan Jirous.– München: PmD, 1986.– 102 pp.–(Nová řada poezie; Vol. 24)

EP 339

Tatarka, Dominik

Navrávačky (Redordings) (1986) / Dominik Tatarka / edited by Martin M. Šimečka a J.L. – S.l.: 1987.– 192 pp. A5 : 3 ill.
[Edited record of the author's autobiographical narration.]

Navrávačky (1986) / Dominik Tatarka.– S.l.: [1987].– 184 pp. A5 : 5 ill.

EP 340

Ruml, Jiří

Dialogy s mocí: 1985-6 + 2 letošní (Dialogues with the regime: 1985-6 plus 2 this year) / Jiří Ruml.– S.l.: 1987.– 147 pp. A5.– J.z.r.d.o.
[*Feuilletons* and political commentaries 1985-1987, plus the article *A bude se jmenovat Charta* (And it shall be called the Charter) (51-100).]

EP 341

Kadlečík, Ivan

Rapsódie a miniatúry: pokračovanie (Rhapso-

dies and miniatures: continuation) / Ivan Kadlečík.– S.l.: 1987.– 77 pp. A5.– V.z.d.o.r.
[A second collection of *feuilletons* and reflections; continuation of the 1981 collection of the same name, also published in Edice Petlice, cf. EP 228.]

EP 342
Kadlečík, Ivan
Rapsódie a miniatúry (Rhapsodies and miniatures) / Ivan Kadlečík.– S.l.: 1987.– 144 pp. A5.– V.z.d.o.r.
[Collected edition of Kadlečík's short prose texts which had previously appeared as two separate collections, EP 228 and 341.]

EP 343
Hrabal, Bohumil
Svatby v domě: dívčí román (Weddings in the house: a girls' novel (1984) / Bohumil Hrabal.– S.l.: 1987.– 359 pp. A5.– J.z.r.d.o. "Za Hrabala Vaculík" ("pp. Hrabal, Vaculík")
[First part of a three-part novel *Svatby v domě* (Weddings in the house); cf. EP 327 and 344.]

Svatby v domě: dívčí román (1984) / Bohumil Hrabal.– S.l.: 1987.– 334 pp. A5.– P.b.s.a.j.z.
Svatby v domě / Bohumil Hrabal.– Toronto: 68 Publishers, 1987.– 203 pp. ISBN 0-88781-192-2

EP 344
Hrabal, Bohumil
Vita nuova: kartinky (Vita nuova: kartinky) (1984-1985) / Bohumil Hrabal.– S.l.: 1987.– 482 pp. A5.– V.z.d.o.r. "Za Hrabala Vaculík" ("pp. Hrabal, Vaculík")
[Second part of the trilogy *Svatby v domě* (Weddings in the house).]

Vita nuova / Bohumil Hrabal.– Toronto: 68 Publishers, 1987.– 281 pp. ISBN 0-88781-190-6

EP 345
Ponická, Hana
Lukavické zápisky 1977 (Lukavica notebooks 1977) / Hana Ponická.– S.l.: 1987.– 3 vols.
Vol. 1: Návrat z úniku (Return from escape).– 328 pp. A5.
Vol. 2: Leto v Lukavici (Summer at Lukavica).– 229 pp. A5.
Vol. 3: Kamenný host' (The stone guest).– 266 pp. A5.– V.z.d.o.r.
[Reminiscences; the original 1985 edition was marked *Edice petlice – slovenská séria* (EP – Slovak series) and bore the note *D'alšie rozmnožovanie nie je dovolené* (Further reproduction prohibited).]

EP 346
Hofman, Marek
Hra na divergenci (The game of divergence) / Marek Hofman.– S.l.: 1987.– 457 pp. A5.– J.z.r.d.o.
[Novel with a university setting.]

EP 347
Jičínský, Zdeněk
Vznik České národní rady v době Pražského jara 1968 a její působení do podzimu 1969 (The origin of the Czech National Council during the 1968 Prague Spring and its operation until the autumn of 1969) (1983-1984) / Zdeněk Jičínský.– Praha: 1987.– 481 pp. A5.– J.z.r.d.o.
[Study in political history.]

*EP 348
Palouš, Radim
1969: hypotéza o konci novověku, ba o konci celého evropského a počátku světového (1969: a hypothesis about the end of modern times, or

rather the end of the entire Euro-age and the birth of the global age) / Radim Palouš.
[Essay. This title as published in the samizdat edition *Nové cesty myšlení* (New thought trails) counts 100 pp. A4 and was dated "Prague, 1985".]

EP 349

Uhde, Milan

Hanba Angličanům: Dvě komedie z Velké Británie a Irska (Down with the English: two comedies from Great Britain and Ireland) / Milan Uhde.–S.l.: 1987.–217 pp. A5.–P.b.s.a.j.z.
Král-Vávra: nonstop-nonsense (King Vávra: a non-stop nonsense) (1964) (5-102); *Zvěstování aneb Bedřichu, jsi anděl: komedie o dvou dílech, 3 dějstvích a 15 obrazech* (The Annunciation, or, Freddie, you're an angel: a comedy in two parts, 3 acts and 15 scenes) (1986) (104-217).

EP 350

Hájková-Duxová, Věra

Takový to byl život (The way life was) (1981) / Věra Hájková-Duxová.– S.l.: 1987.– 144 pp. A5.– A.s.n.d.o.r.
[Autobiographical account of pre-war life and the author's experience of a concentration camp.]

EP 351

Klíma, Ivan

Láska a smetí (Love and litter) (1986) / Ivan Klíma.– Praha: 1987.– 378 pp. A5.– © Ivan Klíma, Praha 1987.

Láska a smetí / Ivan Klíma.– Purley: Rozmluvy, 1988.– 254 pp. ISBN 0-946352-49-6

*EP 352

Kriseová, Eda

Arboretum: povídky 1980-85 (Arboretum: short stories of 1980-85) / Eda Kriseová.– 215 pp. A5.– V.z.d.o.r.

[Eight short stories; an extended and revised edition of *Sedm lásek* (Seven loves), cf. EP 310.]

Arboretum: 1980-1985 / Eda Kriseová.– Köln: Index, 1988.– 131 pp.

EP 353

Opat, Jaroslav

T. G. Masaryk v Čechách v letech osmdesátých: 1882-1893. Příspěvek k životopisu (T.G. Masaryk in Bohemia in the 1880s: 1882-1893. Contribution to a biography of T.G.Masaryk) / Jaroslav Opat.– Praha: 1987.– 521 pp. A4.

[The manuscript of the first version of this monograph was written in 1985 and has 425 pp. A5.]

Filozof a politik Tomáš Garrigue Masaryk, 1882-1893: příspěvek k životopisu / Jaroslav Opat.– Köln: Index, 1987.– 550 pp. : ill.

EP 354

Ohnisko, Milan

Příznání: koláž básní z let 1985-1987 (The confession: a collage of poems of 1985-1987) / Milan Ohnisko.– S.l.: 1987.– 47 pp. [unnumb.] A5.– J.p.r.t.o.v.t.p.s.n.

[Dedicated to Lutecia von L.]

EP 355

Z Obsahu

Z Obsahu 1986 (From "Obsah" 1986).– Praha: 1987.– 736 pp. A5.– V.z.d.o.r.

[Selections from issues of the samizdat periodical *Obsah* (Contents) for 1986.]

EP 356

Šetlík, Jiří

Cesty po ateliérech (Travels through studios) (1977-1987) / Jiří Šetlík.– S.l.: 1987.– 268 pp. A4 : 28 ill. [Luboš Kotek].– V.z.d.o.r.

[Study on painters and sculptors of the “alternative culture”.]

***EP 357

Dvořák, Ladislav

Prózy (Prose texts) / Ladislav Dvořák.

[Selection of short stories from the collection *Ledňáček neodlétá*, (The kingfisher does not fly away), *Nelidský kůň* (The inhuman horse) and *Šavle meče* (Swords and sabres), cf. EP 196.]

***EP 358

Hiršal, Josef

Píseň mládí II (Song of youth, II) / Josef Hiršal. [A further volume of the prose published under EP 282.]

*EP 359

Hiršal, Josef – Grögerová, Bohumila

Let let (The flight of years) / Josef Hiršal; Bohumila Grögerová.– 216 pp. A4.

[The authors' memories of the years 1956-60, interspersed with annotated quotations from the daily and other press.]

EP 360

Jakobeus jr., Jakub

Cesty k tobě (Routes to you) / Jakub Jakobeus jr.; preface by Milan Uhde.– Praha: 1987.– 47 pp. A5.– V.z.d.o.r.

[Poetical debut.]

EP 361

Havel, Václav

Asanace: hra o pěti jednáních (Reconstruction,

a five-act play) / Václav Havel.– S.l.: 1987.– 135 pp. A5.– V.z.d.o.r.

EP 362

Urbánek, Zdeněk

Ztracená země: kniha próz (The lost land: a book of prose) / Zdeněk Urbánek.– S.l.: 1986.– 922 pp. A5.– P.b.s.a.j.z.

[Prose collection from the period 1946-86.]

EP 363

Wolfowicz, Chaja (Volanská, Hela)

Concordia (Concordia) / Chaja Wolfowicz (Hela Volanská).– S.l.: 1987.– 494 pp. A5.– V.z.d.o.r.

[The autobiography of a well-known Slovak writer.]

EP 364

Vaculík, Ludvík

Jaro je tady: fejetony z let 1981-87 (Spring is here: *feuilletons* of the years 1981-1987) / Ludvík Vaculík.– S.l.: 1987.– 498 pp. A5 : ill.– V.z.d.o.r.

[The afterword, entitled *Žlutý papír* (Yellow paper), is dated January 1988.]

EP 365

Hauková, Jiřina

Spodní proudy (Undercurrents) (1985-1987) / Jiřina Hauková.– S.l.: [1987].– 90 pp. A5.

[Verse.]

EP 366

Pavlíček, František

Konec patriarchy: stránky z mé lukovské kroniky (End of the patriarchy: pages from my Lukov chronicle) / František Pavlíček.– S.l.: 1987.– 336 pp. : 1 ill.– V.z.d.o.r.

[Reminiscences and short stories.]

*EP 367

Kriseová, Eda

Terezka a Majda na horách (Little Teresa and Majda in the mountains) / Eda Kriseová.– S.l.:1987.–137 pp. A5.–V.z.d.o.r.

[Prose for children; a loose sequel to *Prázdniny s Bosonožkou* (Holidays with the barefoot fairy), cf. EP 287.]

A number of titles included in *feuilleton* collections (EP 068, 090,129, 161) have been published in printed magazines (particularly *Listy, Svědectví, Proměny, Obrys*) as well as in translation in journals such as *Index on Censorship*. Many of them can be found in collections or anthologies. In addition to the collection *Čára na zdi* (cf. EP 060) already mentioned, the latter include:

Hodina naděje (Stunde namens Hoffnung); see EP 130.

Sólo pro psací stroj: československý fejeton 1976-1979 (Solo for typewriter: the Czechoslovak *feuilleton* 1976-1979) / Ludvík Vaculík [et al.].– Köln: Index, 1984.–214 pp.

Verfemte Dichter: eine Anthologie aus der ČSSR / Jiří Gruša (Hrsg.); aus dem Tschechischen übersetzt von Joachim Bruss.– Köln: Bund-Verlag, 1983.–189 pp. ISBN 3-7663-0570-0

The writing on the wall: an anthology of contemporary Czech literature / ed. by Antonin Liehm and Peter Kussi.– New York: Karz-Cohl Publ., 1983.–252 pp. ISBN 0-93828-53-8

Vaculík, Ludvík

A cup of coffee with my interrogator: the Prague chronicles of / Ludvík Vaculík; intr. by Václav Havel; transl. by George Theiner.– London: Readers International, 1987.–127 pp. ISBN 0-930523-34-2 [The US-edition: New York: Persia Books, 1987.]

Vaculík, Ludvík

Vems är världen /Ludvík Vaculík; kåserier och andra texter, valda och utgivna av František Janouch och Miloslava Slavíčková; översättning fr...n tjeckiskiskan B. Blomquist [et al.].– Stockholm: Charta 77-stiftelsen [et al.], 1986.–67 pp.– (Röster från Tjeckoslovakien; 6-7)

The following subsequently identified transcription of Václav Havel's letter to Gustav Husák of April 1975 must also be regarded as a *Pellice* title:

EP [no number]

Havel, Václav

Vážený pane doktore!: duben 1975 (Letter to Dr. Gustav Husák: April 1975) / Václav Havel.– S.l.: 1975.–60 pp. A5.–V.z.d.o.r.

[The title page bears the following inscription signed by Ludvík Vaculík: "It is out of admiration for the precision with which the author articulates thoughts and feelings I also share, as well as out of concern for him, that – without his knowledge - I have made this copy of his memorandum (which is more accurately an essay on culture) and am giving it to friends to read. I do so in order not only to endorse its sentiments, but also to declare my readiness to suffer with the author any of the consequences which the Doctor might cause to be visited upon him."]

EXPLANATORY NOTES AND GUIDANCE

The above list includes information on the 367 titles (EP 001 – EP 367) which constituted the *Pellice* book series from its origins to the end of 1987. The description of each book starts with a serial number on a separate line (see note on the question of numbering at the end of this text).

I. Information about each of the titles starts with a *bibliographical record of the samizdat edition*. This record (to-

gether with supplementary information and annotations where applicable) is printed in larger type.

The bibliographical records were compiled on the basis of samizdat editions (or manuscripts and transcripts) from the Documentation Centre's own collections. In those cases where the record was compiled not on the basis of original *Petlice* editions but on other materials from our collections this is indicated in the annotation. Where the serial number of a title is preceded by one or three asterisks (*EP, ***EP) this indicates that it is not available in any form in the Centre's collections. Information about these titles was obtained either from Ludvík Vaculík or in exceptional cases from the authors themselves. Where items are marked with a single asterisk (*EP), it indicates that we managed to obtain a complete description. If there are three asterisks (***EP), it means that not even Ludvík Vaculík was able to ascertain more than the name of the author and the title.

In those cases where *Petlice* editions were published in association with the *Kvart* series, or where they were originally published as *Kvart* titles, the serial number is followed by the letters KV (EP ... /KV).

There are several places on the list where more than one bibliographical record is given for a single *Petlice* title. This either means that two distinct *Petlice* editions exist or that authors themselves arranged for a duplicate edition, and it was thought useful to draw attention to it (such as in the case of revised versions, instalment editions, variations in size, the inclusion of illustrations, etc.).

In compiling the individual descriptions we adhered to customary bibliographical practice, while bearing in mind the peculiarities of samizdat publishing. We hope that bibliographers will have understanding for the minor deviations from international rules which we considered expedient in some cases (e.g. not limiting headings to a single word, especially in the case of collections).

The records were compiled on the basis of the edition as a whole, and not from the information on the title page alone. Particularly important for the description were the notes on the back of the title page; in *Petlice* books these are usually: (1) the date of publication, i.e. the year when the samizdat copy was made, and (2) details of copyright or alternatively, the so-called "copyright formula" characteristic of *Petlice* editions.

Authors publishing in *Petlice* have considered it important for the *date of completion of the manuscript* to be recorded – usually on the title page – in cases when it differs from the "date of publication". (This applies almost universally in samizdat publication.) We have respected this practice throughout. The year of the manuscript's completion is given in round brackets in the title area – the first part of the description preceding the oblique stroke (/) – immediately after the title or sub-title, in those cases where it differs from the date given in the publication area which indicates the year of publication.

The *place of publication* is seldom given in *Petlice* editions and accordingly the publication area in the bibliographical record starts with the initials "S.L." (sine loco). There is also, of course, nothing to record in that part of the publication area normally reserved for the "name of publisher", so the colon is followed immediately by the "date of publication" (i.e. when it was made public) taken either from the book itself or from the list verified by Ludvík Vaculík.

In the physical description area the number of pages is followed by the *dimensions* of the publication. In most cases this is A5 (140mm x 210mm – with variations due to the binding technique). Less commonly it is A4 (210mm x 297mm). "Quarto" designates the format that results when an A4 sheet is shortened to make a square: the editions thus marked usually measure 210mm x 200-210mm. In all other cases the actual dimensions are specified. "Ill." denotes illustrations, such as photographs, the author's portrait, linocuts, etc. Where "ill." is followed by a name in square brackets, this is the name of the artist or photographer.

We have not recorded other data relevant to samizdat publishing, such as the type of binding, the signature of the author, compiler or publisher, and other details about the technical presentation of individual editions (although they are recorded in the Documentation Centre's own catalogues). With one exception they were all typescript editions, the exception being EP 146 which was reproduced calligraphically. No other means of reproduction apart from the typewriter was used in any other case.

The physical description is followed, in most cases, by an abbreviation consisting of the initial letters of the tongue-in-cheek "copyright formulae" mentioned earlier. As Ludvík Vaculík explains in his introduction, the first of these was "V.z.d.o.r." (from the formula *Výslovný zákaz dalšího*

opisování rukopisu (further copying of this manuscript expressly forbidden). However with his inimitable sense of humour, Vaculík subsequently invented almost two dozen variants which more or less paraphrase the original message, from “J.d.o.z.” = *Jakékoliv další opisování zakázáno* (Any further copying prohibited) to *J.p.r.t.o.v.t.p.s.n.* = *Jakékoli písemné rozšiřování textů obsažených v této publikaci se nedovoluje* (All written dissemination of texts contained in this publication is forbidden). In some cases a particular “workshop” is indicated by the words “Copied for friends by ...” or similar, which we reproduce in full.

Where necessary, the strictly bibliographical data – i.e. pagination, illustrations, and the copyright formula – are followed on a new line by the *titles of individual sections of the work* with, in most instances, page references (in round brackets), and in certain cases the date when the individual sections of the manuscript were completed, where this differs from the publication date of the entire work. Additions were made to the bibliographical record only in the case of editions which have not appeared in print since, or which are not well known. However it was impossible to give details of the contents of albums, almanachs and *feuilleton* collections. In the case of such works we restricted ourselves to recording in the notes as part of the annotations the number of contributions and authors.

The *annotations*, which in principle are printed in square brackets on a new line, complete the description of each separate samizdat title. They consist of the briefest possible description of the work (usually only the literary genre) together with information on significant facts about the circumstances of its creation or publication, and, where relevant, references to other related *Petlice* titles. Wherever the nature of an edition is evident from its sub-title no further description was thought necessary in the annotation.

One would expect the annotation also to include details of a particular title’s subsequent re-publication in samizdat. This was not possible, however, as computer records have yet to be made of all the Documentation’s Centre’s collections. In all events, the recording of all existing copies is an impossible task.

II. The annotated bibliographical record of the original samizdat edition is followed, where applicable, by *bibliographical records of printed editions* of the work, both in its ori-

ginal language and in translation. These details are printed in smaller type. The order in which these records are listed is based on considerations both of language and date of publication. Publications in the original language are listed first, irrespective of chronology.

Bibliographical entries of titles published by exile publishing houses were compiled from the computer record of the CSDC catalogue and checked against the records kept by Ludmila Šeflová. As far as published translations are concerned, for the most part we had no option but to rely on Ludmila Šeflová’s records since the translations section of the Documentation Centre library is still rather limited. As regards exile journals, it was only possible to scan the major periodicals such as *Proměny*, *Rozmluvy*, *Studie* and *Svědectví*, and then only cursorily. (It is a well-known fact that nowhere in the world is any bibliographical record kept of articles in Czech and Slovak magazines published abroad).

For reasons of space, the bibliographical record of titles published in print does not repeat the heading, so that each record starts with the title area. The Latin expression *Idem* is used to indicate that the title area and the “statement of responsibility” area are identical with the bibliographical record preceding it.

Regrettably, only in exceptional instances it was possible to provide notes about publications in print. It would doubtless be extremely useful to literary historians if the notes indicated the extent to which the printed version correspond to the original samizdat edition, or what relation they bear to each other. However this would mean creating a complete collection of printed translations.

In the case of theatre, TV and radio plays, it would certainly make sense to include the date and place of the first performance as well. This also will have to remain a desideratum for the time being until all data has been filed on the computer.

*

There is one matter that requires a separate explanation, namely, the question of the serial numbers used in the *Petlice* catalogue. The numbers on the list, from EP 001 to EP 367 do not actually appear in any of the editions, in the same way that none of them is marked as “*Edice Petlice*” or “*Petlice*”. (Other samizdat series, such as *Expeditice* and *Česká expeditice* add their “imprint” to their editions to-

gether with the a serial number which is assigned to a title even before work starts on copying the manuscript.)

All earlier lists of *Petlice* books were compiled retrospectively, a year or more after their publication. For this reason, the listed order does not always tally exactly with the actual order of publication. Only Ludvík Vaculík is in a position to provide a reliable account of how it was done.

The list of titles numbered 201-367 was compiled as a definitive version especially for this present publication and

was finalised in the course of telephone conversations with Ludvík Vaculík in February this year.

*

Concerning the translation of the *Petlice* list for the English version of ACTA, please note that only the entry for the original samizdat edition and the annotations in square brackets are translated; bibliographical records of printed editions are given in the original language.

V.Pn.

V Praze dne

LUDVIK VACULIK
VELETRŽNÍ 21 - 170 00 PRAHA 7

Pan /paní/

Věc: vyúčtování

autorského honoráře

Vážený /á/ pane /paní/!

Na základě naší dohody provedli jsme předběžnou prezentaci Vašeho díla před jeho řádným přiměřeným zveřejněním v neurčené budoucnosti a ve smyslu nouzových přátelských zvyklostí nahrazujících suspendované slušné předpisy podáváme Vám tímto vyúčtování Vašeho autorského honoráře:

A. Druh díla: román	článek
vědecké dílo	divadelní hra
báseň	stížnost
oznámení vynálezu	filmový scénář
esej	původní vykopávky
socha	píseň
návrh ústavy	cestopis
paměti	jiné

B. Název díla:

C. Výpočet honoráře

D. Žádáme Vás tímto, abyste dlužnou částku.....
za každý odebraný exemplář svého díla co nejdříve
zaplatil osobně
uhradil pošt. poukázkou
poslal po poslu /jméno:/
odpracoval /lokalita a druh stavby:/

Vyhotovil:

Odpovídá:

L. Vaculík: Padlock, appendix 2 (cf. transl. on p. 107)

LUDVÍK VACULÍK
VELETRŽNÍ 21 – 170 00 PRAHA 7

Re: Bill for author's fee

Dear Sir/Madam,

As per our earlier agreement, we have made a provisional presentation of your work pending its regular publication in the indefinite future and, in accordance with the contingency practice among friends which currently substitutes for suspended civilised procedures, we submit herewith a bill for for your author's fee:

A. Type of work:	novel	article
	scientific treatise	play
	poem	complaint
	notice of invention	film script
	essay	original excavations
	sculpture	song
	draft constitution	travelogue
	memoirs	other

B. Title of work:

C. Itemised bill:

D. We hereby request you to pay as soon as possible the sum of for each copy of your work required

personally in cash

by girocheque

via messenger (name):

by labour in lieu (locality and nature of building-site):

Issued by:

Validated by:

L. Vaculík: Padlock, transl. of Appendix 5 (cf. p. 106)

StB investigation department

No. : VS-ČVS-3/120-1977 Prague, 13th January 1977

In the criminal proceedings on the charge of subversion of the Republic under Art.98 of the Penal Code initiated on

7th January 1977 under Art.160, para.1 of the Penal Code

IT IS RULED

that in accordance with Art.80 para.1 of the Penal Code, the following property confiscated during a house-search on 6th January 1977

is being returned

to Ludvík VACULÍK, b. 23.7.1926 in Brumov, residing at Veletržní 21, Prague 7.

1) Item No. 31 – two pieces;

– one linen-bound manuscript of THE PLAGUE COLUMN by J.SEIFERT

– one manuscript: THE HOOFS by L.VACULÍK in a black binder together with loose pages – related to the said manuscript

(second page)

Also returned to Ludvík Vaculík was a black suitcase lent during the house-search for the purpose of transporting the documents.

G r o u n d s :

During the house-search carried out on 6.1.1977 at the home of Ludvík VACULÍK, the above-mentioned articles were among property confiscated in accordance with Art.99 of the Penal Code and recorded in the relevant section of the report of the house-search. Investigation has shown that this property is clearly not needed for the enquiry, nor does it have any immediate bearing on the matter under investigation. Conditions are accordingly fulfilled for its return. Other written material impounded during the search is currently being assessed pending a decision on it.

It is therefore ruled as per action taken.

Note: Appeals against this ruling may be lodged within three days of notification. (Art.80 para.3 of the Penal Code)

Investigator

Lt.Col.Oldřich Noga

(handwritten notes)

First confiscated during a house-search on 26.4.1975 together with a large number of other Padlock books.

Fruitless protest to the the Procurator General!

Letter to Kurt Waldheim – 29.7.1975.

Returned today, 9.12.1975 in Ruzyně by Major Noga and an unidentified man. Interrogated me about why I wrote to Kurt Waldheim, and why I told him that even my sex life was under surveillance... What was the meaning of the confiscated card-index of "The club of kindred spirits at the Semafor theatre", that they had found in my cellar?

Tried to persuade me to "give up playing the fool".

Not a word about "Petlice"!

9.12.1975

L.V.

Confiscated for the second time on 6.1.1977 and returned on 13.1.1977 personally by my investigator Lt.Col. Noga with the comment "No comment, Mr Vaculík!"

L.V.

During a house-search on 29.1.1981 this book was once again added to a pile of confiscated property. It was only its life-story that caused Lt.Bežucha to change his mind and return it. Otherwise every scrap of typescript was taken away, including things that had been confiscated and returned once already.

29.1.1981

L.V.

ACKNOWLEDGEMENTS

The Board of Management wishes to express its gratitude to those whose contributions have permitted the enlargement of the Centre and its collections during last four months.

Peter Brod, Munich

Dr. Josefina Brügel, London

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Ota Filip, Munich

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Prof. Dr. Jiří Kosta, Frankfurt am Main

Zdeněk Mastník, London

Patrick Ouředník, Paris

Jana and Milan Schulz, Munich

Dr. Karel Skalický, Roma

THE VLADIMIR SOLOVIEV COMPETITION

A typewritten leaflet currently circulating in Czechoslovakia has been received by the editors, announcing the "Vladimir Soloviev Prize". This independent initiative is worthy of mention, at the very least. The organizers would also undoubtedly welcome a response from authors living abroad. We are printing the text of the leaflet in full.

We are pleased to announce the opening of a competition for a one-off prize in honour of the eminent Russian Christian philosopher Vladimir Soloviev and in conjunction with the millennial celebrations of the coming of the Christian faith to Russia. The competition is open to anyone submitting by 20th June this year an essay, poem, dissertation or musical work connected with the theme of "Russia and Christianity" which may be interpreted broadly or monographically. Essays or dissertations should not exceed 20 typewritten pages. Those submitting poetry or musical composition may choose any form they please. It is assumed that literary works will be submitted in the Czech or Slovak languages. The winner of the competition will be awarded a prize of 3,000 Czech crowns on 30th June and, if possible, their work will be published. Indeed we are not excluding the possibility

of publishing all contributions in the form of an album, or in some other way.

The aim of the competition is to promote creative spiritual activity in conjunction with this momentous anniversary in Russian and European history, which is all the more significant at a time when efforts in favour of moral and social renewal in the Eastern European countries are growing in amplitude. All contributions sent or preferably delivered in person to the competition organisers will be carefully assessed and the result will be announced on 27th June 1988.

Prague, 17th March 1988

On behalf of the Vladimir Soloviev Prize organising group:

Bohumír Janát, Břílkova 10, 110 00 Praha 1

Martin Palouš, Ječná 9, 120 00 Praha 2

Miloš Rejchrt, Vršíň 60, 182 00 Praha 8

Cover of the Hebrew translation
of Vaculik's *Guinea pigs*
(Am Oved Publishers, Israel, 1976)



לודביק ואצוליק
חזירי-הים



עם עובד/ ספריה לעם

