

## **Description of the main research directions investigated by the institute**

The three basic factors that permeated all ICL activities were 1. growth in the total budget (by about 50%, from 51m CZK in 2015 to 79m CZK in 2019), 2. a dramatic increase in grant funding (by about 100%, from 12m CZK in 2015 to 26m CZK in 2019), 3. stagnation of grant resources for basic research (only 9m CZK in 2019, in real value, taking inflation into account, as much or even less than 10–12 years ago). A fourth factor was the increasing share of funds that the ICL received from the Czech Academy of Sciences (hereafter CAS) as part of institutional funding, but these were funds obtained in a competitive way and dedicated to specific projects. In 2019 it was 6m CZK, which was 130% more than in 2015. This context is best illustrated by the share of 'net' grant funding realised at the ICL, which reached 33% at the end of the period under review; together with funding that the CAS dedicated to specific projects, this figure is 42% (in the 2020 budget, their combined share even exceeded 50%). All these factors, in their consequences, increased uncertainty in the management of teams and the institute, placed undue burden on researchers with administrative duties, and shifted emphasis from basic research to infrastructure activities.

A major opportunity was presented by the transformation of the Literary Studies Information Centre into the research infrastructure of the Czech Literary Bibliography, which took place on 1 January 2016. A series of detailed evaluations by international panels, which are a condition for inclusion in the Roadmap of Large Research Infrastructures of the Czech Republic, provided the ICL bibliographic and documentation department with irreplaceable input for its conceptual self-definition as a provider of research services to various user groups. Grant funding provided by the Ministry of Education, Youth and Sports (hereafter MEYS) enabled the expansion of this unit: new teams were formed for bibliographic coverage of neglected areas of literary communication (internet, samizdat), use of bibliographic databases increased, and infrastructure received sufficient funding to make an impressive entry into the world of European Union research (e.g. the establishment of a working group within DARIAH-ERIC). The funding meant that the ICL could implement new technologies such as the VuFind discovery system, develop its own digital tools, and last but not least, launch important research using bibliographic data. After the first three years (2016–2019), these successes were also well reviewed by MEYS: 'The project significantly contributed to the development and improvement of the services of the Czech Literary Bibliography. The results of the project thus unconditionally fulfilled the set goals and in many ways even exceeded the original expectations.'

The establishment of research infrastructure brought economic impetus to basic research at the ICL, as funding from MEYS made it possible to free up several jobs from the bibliographic and documentation department that had previously relied on an institutional CAS grant. On the other hand, this poses another risk for future development of ICL, since funding for large research infrastructures from the National Roadmap is only guaranteed for 3 years (currently until 2021) and may fluctuate even within that period depending on policy decisions and circumstances related to state budget. Concurrent development of bibliographic and historical research of the samizdat, and joint participation of infrastructure and scientific departments in international projects on this topic, aptly illustrates how a certain synergy between basic research and infrastructure activities was made possible by the transformation of the ICL bibliographic and documentation department.

Stagnation of grant funding for basic research was caused by the fact that the Czech Science Foundation (hereafter CSF) has an effectively monopolistic position in the ICL's fields of activity. Stagnation was not a consequence of poor performance in CSF competitions. On the contrary, the ICL's performance was high in this regard (it achieved a record success of 87.5% for applications submitted in 2019, a success rate three times higher than the CSF average). The stagnation of ICL was offset by research funding from the CAS's Strategy AV21 program, which aims to support research with high relevance to society on the basis of the extent to which a project involves collaboration between individual institutes. CSA competitions for excellent research funding played an even greater role in this regard. These were post-doctoral fellowships, in particular the Praemium Academiae awarded to Professor Pavel Janoušek in 2018. This is the CAS's highest award, typically awarded to only three researchers per year, and it involves financial support for the award recipient and his team. It is this award that made it possible to set up new research groups within 20CDept dealing with contemporary and interwar literature, to supplement the staff of the new group for theatre studies, founded in 2017 (cf. *Implementation of recommendations from past evaluation*), and to develop collaborative projects with the CAS Institute of Art History focusing on the research of modernist artistic culture.

It should be emphasised that the ICL's successes in securing grant funding did not prevent it from achieving its primary research goal: to continue producing reference books, historical compendia, and critical editions based on source research, collective collaboration, and advanced methodological reflection. On the contrary, the period 2015–2019 was extremely rich in such works.

In 2015, a two-volume book *V obecném zájmu. Cenzura a sociální regulace literatury v moderní české kultuře. 1749–2014* (In the Public Interest. Censorship and the Social Regulation of Literature in Modern Czech Culture. 1749–2014; M. Wögerbauer et al.) was published, addressing changes in the censorship of literature and the press in the Czech Republic spanning the period from the Enlightenment to present (1749–2014). The project was elaborated by 38 co-authors who produced altogether over 1,600 pages. Reviews of the book have appeared in dozens of scholarly journals, both domestic and foreign: *Revue des études slaves*, *Mitteilungen der Gesellschaft für Buchforschung in Österreich*, and *International Journal for Literary Studies Arcadia*, to name a few. According to a review in the *Canadian Slavonic Papers*, this is an 'extraordinarily rich work' that 'represents one of the most ambitious works on censorship in any language.'

*Literární kronika první republiky* (The Literary Chronicle of the First Republic; 2018, P. Šámal et al.) also received positive reviews in the Czech and Slovak press. The team of 36 co-authors exceeded their original intention of raising awareness of interwar Czech literature on the occasion of the 100th anniversary of the founding of the state, going on to explore the possibilities and problems of studying the multicultural literary situation in Czechoslovakia in 1918–1938.

The group of authors who wrote *Na cestě k "výborně zřízenému knihkupectví". Protagonisté, podniky a sítě knižního trhu v Čechách (1749–1848)* (Toward a "well-functioning book market": networks, firms and protagonists in the Bohemian book market (1749–1848); 2019, M. Wögerbauer et al.) published in parallel the German-language dictionary *Buchwesen in Böhmen 1749–1848. Kommentiertes Verzeichnis der Drucker, Buchhändler, Buchbinder, Kupfer- und Steindrucker* (The Business of the

Book in Bohemia, 1749–1848. An annotated directory of printers, booksellers, bookbinders, copperplate printers and lithographers). This is a volume that, in the Buchforschung edition published by Harrassowitz Verlag, complements the progressively emerging series of compendiums that examine book markets in the individual countries that made up the Habsburg Monarchy.

The book *Český literární samizdat 1948–1989* (Czech Literary Samizdat 1948–1989; 2018, M. Přibáň et al.) was enthusiastically received, and its nine co-authors drew attention, through the book's more than 300 entries based on archival research and interviews with witnesses, not only to well-known publishing workshops, magazines and editions of the period of the socialist dictatorship, but also to smaller unofficial cultural activities in the outer regions of communist Czechoslovakia.

A long-term project examining the history and theory of the Prague School, which the ICL regards as part of its own institutional tradition, was led by O. Sládek, first with the biography of one of the founders of Czech literary structuralism, *Jan Mukařovský* (2015), and then with the publication of *Slovník literárněvědného strukturalismu* (A Dictionary of Structuralist Literary Theory and Criticism; 2018), in which he collaborated with 30 other experts. Similarly, a large team of authors completed research on the text and cultural role of romantic apocrypha (the two-volume book *Rukopisy královédvorský a zelenohorský v kultuře a umění* [The Dvůr Králové and Zelená Hora Manuscripts in Culture and Art], by D. Dobiáš et al.). In the field of scholarly editing, ICL staff prepared a new critical edition of the central poem of Czech romanticism, *Máj* by K. H. Mácha (2019).

In the large collectively authored book projects mentioned above, ICL researchers were able to combine high-level individual research, publishing altogether 585 articles in professional journals during the period 2015–2019. Financial support of doctoral research at ICL also contributed to the intensity of scientific discussion. During the period under review, 18 employees or students of ICL successfully defended their doctoral dissertation. While at the beginning of the period ICL cooperated as a training facility for two accredited doctoral study programs (University of South Bohemia, Masaryk University), in 2018–2019 it concluded agreements on joint doctoral programs with a total of four universities (in addition those mentioned above, Palacky University and University of Ostrava). The platform for the joint organization of annual doctoral workshops was even more extensive, with the additional participation of Charles University.

## Research activity and characterisation of the main scientific results

In the given period, the research interest of DeptOldLit members focused on two thematic areas, of which the first is temporally rooted in the literature of the late Middle Ages (fourteenth to fifteenth century), while the second is based in early modern “Baroque” literature (seventeenth and eighteenth century). Both of these areas, which are described in greater detail below, were debated via at least one specialised conference each year, organised by the DeptOldLit. These meetings also served to reflect and innovatively approach topics that resonated in the broader context of present-day society (anniversaries, editions of sources and literary texts). Due to its staff limitations, the DeptOldLit emphasises collaboration both within ICL and with other branches of the Czech Academy of Sciences (CAS), which permits a more complex treatment of selected research topics. These topics are regularly presented by the DeptOldLit via scholarly publications (see below) and via materials and events intended for the broader public.

### 1) The boundaries of Czech literature of the Late Middle Ages

The focused medieval research (Matouš Jaluška, Daniel Soukup, Matouš Turek) in the given period addressed selected topics, on which it tackled the question of how to meaningfully discuss Czech literature in the late Middle Ages at an interdisciplinary and transnational level. The DeptOldLit thus endeavoured to show the instability of the boundaries of medieval literature, both with regard to geography, language, faith, or culture, and in relation to genre and medium. Specific projects, surveys, and studies were used to map the temporally delineated period of the Luxembourg period (1310–1437), whose rich vernacular production provides opportunities to analyse the development of literature in the country and its close connections with European literature in various phases of historical and political transformation of the Czech lands. The core topic was literature of the “height” of this period, the rule of Charles IV (1346-1378). Two collective monographs were published, which resulted from interdisciplinary cooperation among kindred institutes of CAS. The first book, *Karel IV. a Emauzy. Liturgie – text – obraz* (Charles IV and Emmaus. Liturgy – Text – Image; ed. Kateřina Kubínová et al.; Artefactum 2017, 355 pp.), is the fruit of a concerted effort of other CAS branches (Institute of Art History, Institute of Slavonic Studies, Institute of Ethnology) with contributions and editing by employees of the DeptOldLit (Daniel Soukup, Matouš Jaluška). Their studies applied a literary perspective to the hazy boundaries of the sacred and the profane, that is, the connections between atemporal hagiographic (Marian) narratives and secular motives or reflections of contemporary events. The limits of interpretation of medieval texts are discussed from a practical perspective by the second monograph, *Eseje o poezii a době Karla IV.* (Essays on the Poetry and Period of Charles IV; ICL 2017, 187 pp.), which was prepared by Matouš Jaluška and other contributors. The publication also constitutes one of the first attempts of the DeptOldLit to utilise cutting-edge methodological principles to provide the broader public with a handbook for the interpretation of complexly received older literature.

Literature written in the reign of Wenceslas IV (1378–1419), and the controversial figure of the ruler himself, were investigated by the DeptOldLit in cooperation with the Institute of Philosophy, CAS, and the Institute of History, CAS. Two colloquiums, devoted to the political and cultural identities in literature from this period and the formation of the Wenceslas myth, made it possible to overstep the boundaries of the

late Middle Ages and show the long-lasting legacy of medieval culture in later writing. The late phase of Luxembourg literature (Wenceslas IV, Sigismund, 1419–1437), that is, the Hussite reformation, was also explored both in its own historical context and in the subsequent periods, especially in relation to the Reformation in sixteenth-century Europe. These topics were reflected in the compendium *Jan Hus, husitství a husitské války a jejich dopad na českou kulturu* (John Huss, Hussitism and the Hussite Wars, and Their Impact on Czech Culture; eds. Daniel Soukup – Matouš Jaluška, Akropolis 2016, 181 pp.). The Reformation period in Europe is discussed on the backdrop of a broad spectrum of late medieval ideology and theology by Matouš Jaluška and other contributors (D. Soukup). The result of these endeavours is *Nebe, peklo, poezie. Reformace z různých stran*. (Heaven, Hell, Poetry. Multifarious Perspectives on the Reformation; ICL 2019, 198 pp.), which built on the form, content, and methodology of the aforementioned *Eseje o poezii a době Karla IV.* Both books have provided members of the DeptOldLit with practical guidelines on how to process the planned encyclopaedic dictionary of works of old literature.

The aforementioned topics, especially the imaginary boundary between the sacred and the profane (or between “ours” and “theirs”, “close” and “distant”) in Luxembourg literature, are currently explored within the grant project *Jeruzalém a jeho odraz v kultuře středověkých českých zemí* (Jerusalem and Its Reflection in the Culture of the Medieval Czech Lands; Daniel Soukup, Matouš Turek), which was launched in 2019. The project is supported by the Czech Science Foundation (CSF).

## 2) Rhetoric and drama in Czech literature in the early modern period

The second area of scholarly interest in the DeptOldLit is the analysis of rhetoric, or the closely related cultures of drama and homiletics in the seventeenth and eighteenth century in the Czech lands (Magdalena Jacková, Daniel Soukup). Rhetoric was included in the curriculum of Jesuit (and other) education, and the creation and performance of drama then served to exercise this ability, which was subsequently developed into preaching practice (rhetorical figures, stylistics, gestures). One of the results of the excellent research on Jesuit drama and Biblical plays of the early modern period, led by Magdalena Jacková, which was repeatedly supported by the CSF, is the *Theatrum Neolatinum* book series. Two volumes have been published: *Svatý Jan Nepomucký na jezuitských školních scénách* (Saint John of Nepomuk on Jesuit School Stages; Academia 2015, 645 pp.) and *Nejmírnější Pallas. Hry určené gramatickým třídám jezuitských gymnázií* (Gentlest Pallas. Plays Intended for Jesuit Grammar School Classes; Academia 2016, 480 pp.). Subsequently, M. Jacková received CSF support in 2017–2019, which allowed her to work on a monograph on early modern Biblical drama in the Czech lands (forthcoming). The sermon, which was one of the most progressive genres of the turn of the seventeenth and eighteenth century, was researched by the DeptOldLit in collaboration with the Institute of Slovak Literature, Slovak Academy of Sciences, with emphasis on the rich linguistic, national, cultural, and supranational character of homiletics. The cooperation yielded the collective monograph *Z dějin kázňové prózy I.* (From the History of Homiletic Prose I; eds. Erika Brtáňová and Daniel Soukup, Veda, 2019). As the number in the title suggests, the DeptOldLit and its Slovak colleagues are going to continue in this research into early modern rhetoric (the next conference is planned for autumn 2020).

## Research activity and characterisation of the main scientific results

The following section details the core outputs for each of the aforementioned three areas of focus of the 19CDept. Individual employees published such a large quantity of outputs in the given period that they cannot be characterised individually here (the ASEP database registers a total of 206 outputs, while the RIV [Information Register of Research and Development Results], which contains a selection of ASEP entries, numbers 130 outputs). In 2015–2019, the 19CDept was headed by Dalibor Dobiáš; the Germano-Bohemistic Team, established within the 19CDept on 1 July 2017, is headed by Václav Petrbok.

### Cultural and historical contexts of the formation of modern Czech literature

Research on the relationship between Czech literature of the nineteenth century and nationalism continued from the previous period. The 19CDept took part in an international investigation of Romantic nationalism in Europe as a transcultural phenomenon on the boundary between general and literary history, or the history of art. This included departmental projects, but also, for example, Dalibor Dobiáš's contribution to the *Encyclopedia of Romantic Nationalism in Europe* (ed. Joep Leerssen, University of Amsterdam 2018). The department itself focused on Czech "cultural texts" (Aleida Assmann) of the nineteenth century – the Ossianesque Czech forgeries *Rukopis královédvorský* and *Rukopis zelenohorský* (Manuscripts from Dvůr Králové and Zelená Hora; hereafter *MDZ*) as the most published, most debated, and most translated works of the period – and their memory in Czech and European culture and art. The culmination of these efforts came in the form of a two-volume monograph by a multidisciplinary collective of 36 experts from dozens of European countries and the United States of America, *Rukopisy královédvorský a zelenohorský v kultuře a umění* (The Dvůr Králové and Zelená Hora Manuscripts in Culture and Art; ed. Dalibor Dobiáš, Academia 2019, 1754 pp.). The book was prepared with the support of the Ministry of Culture. The study of *MDZ* incorporated basic research in fields as diverse as Slavic and German studies, cultural history, the histories of individual art forms, or the history of science in the Czech Republic and abroad. The publication presented the Czech forgeries as one of the European turning points in the shaping of modern literature both as an autonomous artistic phenomenon in vernacular languages and as a phenomenon in the formative process of nascent political awareness. It comparatively thematised the position of *MDZ* within Czech cultural memory until the present day. It explored the manuscripts' roles – in comparison with the reception of contemporaneous works, such as the Finnish *Kalevala* – in the formation of the cultural canon, the circumstances and consequences of their decanonisation, and the revisiting of the phenomenon of literary manuscript forgeries in the political clashes of the interwar period and in art of the end of the twentieth century.

While finishing work on the monograph that was to conclude research on these Czech forgeries, the 19CDept started to explore the issues of criticism, or the influences that gave rise to literary canon/s in the late eighteenth and nineteenth century and its foundations in the prospective urban classes and their self-advancement. The relevant 19CDept project, launched in 2017 and twice supported by the Czech Science Foundation (CSF), investigates the evolution of literary criticism in the Czech lands in the "long" nineteenth century, the stabilisation of its ties to the literature of the "national" language, and the discursive groupings assembled by criticism on the basis of this literature. Some of the first printed outputs

of these endeavours included two thematic issues of the journal *Cornova* and a special issue of the journal *Bohemica litteraria*, all in 2019. Criticism here is not perceived in the optics of the nineteenth century as a secondary institution of the national literary canon, but as an organising actant of the social system of literature (Siegfried J. Schmid), in the manner in which it was shaped in eighteenth-century Europe and gradually delineated in contrast to other systems; attention was also given to its role in the autonomisation of literature as art in the nineteenth century. The project is based on an intense survey of previously neglected materials: for example, German-language magazines and literary estates from the second half of the eighteenth century, or the archives of individuals and societies from the nineteenth century. The beginnings of modern Czech criticism and literary communication and their further development are placed into Central European contexts (the personal connections and book-market ties to central Germany and to the multinational Habsburg monarchy, etc.). At the same time, the authors strive to create a platform that would also accentuate – alongside an understanding of the book market, media history, etc. – the more specific question of literary history itself within the budding research on literary communication in the former Habsburg monarchy of the eighteenth and nineteenth century. The 19CDept has only started its forays into criticism research in the given period, and its future perspectives will be discussed in later sections of this report.

### **History of literary styles and discourses**

In 2018 the 19CDept successfully concluded its portion of work on the international project *Diskurzivita literatury v česko-slovenském kontextu* (Literary Discursivity in a Czech and Slovak Context) headed by Dalibor Tureček (Faculty of Arts, South-Bohemian University) and Peter Zajac (Institute of Slovak Literature, Slovak Academy of Sciences). The long-term cooperation of the aforesaid two institutes with ICL gave rise to contrasting descriptions of the Czech and Slovak literatures of the nineteenth century based on the synoptic model of the stabilisation and transformation of selected literary discourses – Classicism, Romanticism, Realism, and Parnassianism. The CSF-supported project offered the possibility of a new synthesis of Czech literature of the nineteenth century, with the most extensive scope centred on the final decades of the period, and it demonstrated the capabilities of Czech and Slovak literary history. Members of the 19CDept participated in methodological workshops and prepared introductory chapters and case studies for the project. In 2015–2019 these chapters were primarily published in the collective monographs *Český a slovenský literární parnasismus* (Czech and Slovak Literary Parnassianism; Michal Fránek, Host 2015) and *Český a slovenský literární klasicismus* (Czech and Slovak Literary Classicism; Dalibor Dobíáš, Michal Fránek, Host 2018). This methodological perspective was also shared by some other independent works created by the 19CDept. The most notable one is the monograph *Mezi ideálem a nahou pravdou* (Between the Ideal and the Naked Truth; Academia 2015, 527 pp.), in which Martin Hrdina maps out the first three decades of discussions about Czech literary Realism and its broader Central European contexts. The development of literary styles in the nineteenth century is the subject of the grant project *Proměny narativních způsobů v české próze* (Transformations of Narrative Means in Czech Prose), which is implemented by an interdepartmental ICL team headed by Alice Jedličková (2018–2020) and by Michal Charypar (see below) and other members of the 19CDept in individual studies.

### **New Germano-Bohemistic Team: the methodology of literary history in a transcultural perspective**

On 1 July 2017 the new Germano-Bohemistic Team was instituted within the 19CDept under the direction of Václav Petrbok. The team also incorporates selected members from other ICL subdivisions (DeptOldLit, LitCultDept) to allow the team's scope to encompass the complete chronology of the history of literature in the Czech lands from the Middle Ages to the twentieth century. The establishment of a new team was the logical conclusion of the 19CDept's previous work on the given subject, such as the portrait of A. V. Kraus in Václav Petrbok's extensive annotated edition of *Arnošt Vilém Kraus (1859–1943) a počátky české germanobohemistiky* (Arnošt Vilém Kraus and the Beginnings of Czech Germano-Bohemistics; Academia 2015, 547 pp.) or the Czech-German edition of the works of Jiří Gruša, prepared by Dalibor Dobíáš (since 2014, 13 volumes). In 2018 the new team organised an international conference titled *Jak psát transkulturní literární dějiny?* (How to Write Transcultural Literary History), which focused on the theoretical and methodological issues of writing the history of the multiple literary cultures with different languages that co-existed within the Czech lands, or those of other multi-ethnic regions. Selected papers from the conference were adapted and published as a proceedings the following year (Akropolis 2019, 286 pp.). The book discusses present-day approaches to the writing of transcultural literary history, the intertextual relations of Czech- and German-languages literature in the Czech lands, and the mediators between local linguistic and cultural circles, as well as specialised issues of literary historiography, such as the periodisation of literature in a transcultural perspective. The publication provides part of the basis for work on the synthesis of nineteenth-century literary history, which is a long-term task of the 19CDept (see below). Members of the team previously helped compile *Literární kronika první republiky* (Literary Chronicle of the First Republic; Academia 2018, 518 pp.), which constitutes a practical attempt at a balanced exposition of literary life in a multinational state, this time represented by the first Czechoslovak Republic.

The question of transculturality was also studied by members of the Germano-Bohemistic Team in individual projects and publications in the Czech Republic and abroad, either directly within the team or more broadly in the scope of the 19CDept: Václav Smyčka published his dissertation as the monograph *Das Gedächtnis der Vertreibung: interkulturelle Perspektiven auf deutsche und tschechische Gegenwartsliteratur und Erinnerungskulturen* (Transkript 2019, 256 pp.), which explores the reflection of the post-war deportation of Germans in Czech and German cultural memory. Ladislav Futtera started working on his dissertation *Regionalismus und Regionalliteratur in und um Riesengebirge und Böhmerwald im 19. Jahrhundert* and published several studies on related issues. Mention must be made of Jan Budňák's and Václav Petrbok's entries in *Handbuch der deutschen Literatur Prags und der Böhmisches Länder* (J. B. Metzler 2017).

The 19CDept's collaboration with other subdivisions of ICL was not limited to the Germano-Bohemistic Team. Dalibor Dobíáš is also a long-standing contributor to the Versification Research Group, which is based in the TheoryDept. Joint grant projects include the preparation of a new critical edition of K. H. Mácha's *Máj* (May; 2019) in cooperation with the Ed&TextDept and with funding from the CSF, which also led to Michal Charypar stand-alone monograph *Prameny Máchova Máje* (The Sources of Mácha's May; Akropolis 2018, 165 pp.). The book compiles materials related to the genesis of Mácha's poem, explores the relation between the work's



manuscript and editio princeps, and provides a critical treatment of the set of subsequent editions of *Máj*. Michal Charypar also represented the 19CDept during the completion of the successful monograph on the history of literary censorship in the Czech lands *V obecném zájmu 1–2* (In the Public Interest 1–2; Academia 2015, ed. Michael Wögerbauer in the LitCultDept), and he is integrated into Alice Jedličková's group in the TheoryDept, which studies the transformation of narrative means in Czech prose from the 1830s to 1880s. Further 19CDept outputs include Kateřina Piorecká's work on the monograph *Psaní na dotek. Materialita psaní a proces psaní v české literární kultuře 1885–1989* (Writing to Touch. The Materiality of Writing and the Process of Writing in Czech Literary Culture in 1885–1989; Academia 2016; the book was completed and published in the 20CDept) in 2014–2015.

## Research activity and characterisation of the main scientific results

Research activity in the department in the period of 2015–2019 was impacted by a shift from the large collective projects completed at the turn of the first and second decade of the new millennium (*Dějiny české literatury 1945-1989; V souřadnicích mnohosti. Česká literatura první dekády 21. století v souvislostech a interpretacích* – In the Coordinates of Plurality. Czech Literature of the First Decade of the 21st Century in Contexts and Interpretations) to extensive new projects, whose concepts were prepared in the first half of the given period, before implementation ensued in the second half. Scientific outputs in this period are thus mostly characterised by a number of individual monographs, for which the given circumstances were optimally conducive.

Employees of the 20CDept built on the previously launched series of monographs devoted to prominent figures of Czech literature – especially those who entered the literary scene in the 1960s. Petr Hruška worked on a monograph about Ivan Wernisch, which was published in 2019 under the title of *Daleko do ničeho. Básník Ivan Wernisch* (Far to Nothing. The Poet Ivan Wernisch; Host 2019, 699 pp.). Lucie Antošíková processed the poetic and critical work of Antonín Brousek in the book *Z toho co bylo / zůstává to, co bude. Básník a kritik Antonín Brousek* (Of What There Was, / What Will Be Remains; Host 2017, 231 pp.). Both these monographs provided detailed investigations of the entire work of two eminent figures of Czech poetry in the twentieth century, who had not received such comprehensive treatment before. Besides contributing to the interpretation of the specific poetics of the two authors, the publications are also the source of their complete bibliographies and constitute essential reference books for all future researchers working on the given subject. Hruška's monograph also contains essays on the general principles of poetic creativity and on the essence of poetry. The publication aroused considerable media interest on its release.

Two monographs were devoted to the issues of the formative constraints of technology and medium on literary communication. Kateřina Piorecká's book *Psaní na dotek: materialita textu a proces psaní v české literární kultuře 1885-1989* (Writing to Touch: The Materiality of Text and the Process of Writing in Czech Literary Culture 1885–1989; Academia 2016, 351 pp.) combined a survey of the material circumstances of the genesis of literary texts with their consequences in the poetics of the chosen works. The author successfully analysed the process of the transition from handwriting to typewriting within the theoretical framework of remediation. The same methodological basis was used by Karel Piorecký in the monograph *Česká literatura a nová média* (Czech Literature and New Media; Academia 2016, 296 pp.), in which he systematically discusses the transformations of Czech literary discourse following the emergence of digital media.

Previous ICL research on the literature of the 1950s was expanded and utilised by Vít Schmarc in the monograph *Země lyr a ocele: subjekty, ideologie, modely, mýty a rituály v kultuře českého stalinismu* (Land of Lyres and Steel: The Subjects, Ideologies, Models, Myths, and Rituals in the Culture of Czech Stalinism; Academia 2017, 423 pp.), in which he drew on the methodological impulses of Macraesque semiotics and on representative philosophical and critical concepts in supranational reflections.

The department's theatre studies solidified in the given period into the form of a research team mainly tasked with exploring the relationship between theatre and text. The initial premise is that text is a broader term than drama and therefore that text and theatre are not antagonistic, but that they are two types of communication that have mutually interacted and complemented each other throughout the course of history. The fruit of these considerations is the collective monograph *Text a divadlo* (Text and Theatre; eds. Aleš Merenus, Iva Mikulová a Jitka Šotkovská; Academia 2019, 412 pp.), which investigates the relationship between text and theatre from many perspectives. The monograph also gave the impetus to the launch of the *Theatrologica* book series in the Academia publishing house, which will focus on works of theatre studies, mostly written by members of the Research Team for Modern Czech Theatre (waiting to be printed: *Zuzana Augustová: Experiment jako kritika nacismu: Poválečná rakouská experimentální dramatika* – Experiment as a Critique of Nazism: Post-War Austrian Experimental Drama; 2020, forthcoming). Lenka Jungmannová's research on contemporary theatre resulted in the book *Příběhy obyčejných šílenství: „Nová vlna“ české dramatiky po roce 1989* (Stories of Ordinary Madness: The “New Wave” of Czech Drama after 1989), which is officially recorded as having been published in 2014, although it was actually released in 2015 (Akropolis, 243 pp.).

Editorial work also lists among the major publishing accomplishments of the 20CDept in the period of 2015–2019. The department prepared two volumes of the collected works of Vladimír Macura for publication by Academia: *Znamení zrodu a české sny* (The Sign of Birth and Czech Dreams; 2015), *Ten, který bude* (He Who Will Be; 2016). Other books include compilations of studies by Pavel Janoušek (... *a další studie* – ... And Other Studies; Academia 2018, 309 pp.) and Zuzana Augustová (*Umění života nebezpečné* – Deadly Art; Transteatral – ICL 2018, 389 pp.).

As in the previous assessment period, the core of the 20CDept's work consisted of extensive collective projects, which were conceptualised, worked out, and from which partial outputs were published.

The literature-oriented section under the direction of Pavel Janoušek focused in recent years on the vast, long-term, CSF-supported collective task *Dějiny české literatury za Protektorátu Čechy a Morava* (The History of Czech Literature during the Protectorate of Bohemia and Moravia), the goal of which is to comprehensively map this previously largely neglected period of Czech literary history, thus contextualising the power structures and political framework with the literary community and the poetics of the works of art created at that time.

The project aims to give a historical interpretation of literary life and literary works in the period from 15 March 1939 and 9 May 1945, when politics and culture in the Czech lands were defined by the German occupation and the world war. The central topic of interest is Czech literature that was newly created and published within the Protectorate of Bohemia and Moravia. However, attention is also paid to German literature with links to this period and region. A major node of the research is the analysis of literary life in the period and the general circumstances in which literature was written, published, but also received – including literature's “secondary life” in theatre, radio, and film.

The scientific and social utility of the research stems from the fact that the Protectorate era is one of the forgotten and unexplored areas of literary history, especially compared to considerable interest shown in general history and the

numerous works devoted to the cultural situation and other forms of art in that time. Czech literary history has previously emphasised those artistic values generated during the war that had no hope of publication, which entered literary communication post 1945 as testimonies or proofs of – often clandestine – intellectual resistance. This optics of reception in later years gave rise to the situation in which literary historians regarded the Protectorate period merely as a “transition phase” between two eras of significance. It was thus interpreted either in the perspective of fading interwar trends or as a foreshadowing of future developments – of works in the Socialist ethos. The distinct character of this relatively brief Protectorate era thus escaped the notice of literary historians. Literary produce published during the occupation was deemed uninteresting, and even less attention was given to life and events in the literary community. No doubt also because despite the demonstrated contrariety of developments during the war and in its aftermath, the two period evinced a clear continuity: post-war literary life that was linked with the onset of a new totality adopted many Protectorate customs and mechanisms, such as the censorship and ideological regulation of literary production – and there was no interest in exploring and describing this continuity.

In our approach to this history, we started by creating a broad interdisciplinary platform for discussion, which allowed us to launch a survey of the material, to adequately formulate the subject and methods of research, and to formulate the basic concept of the planned compendium. The project has produced a number of secondary outputs in the form of journal articles and a preparatory publication (*Zatemněno: Česká literatura a kultura v protektorátu* – Blacked Out: Czech Literature and Culture in the Protectorate; ed. Lucie Antošíková; Academia 2017, 422 pp.).

In 2018, after receiving support from the CSF, the department began to work intensely on the text of *Dějiny* itself, which is to be completed at the end of 2020. A new feature of this history book will be its attempt to shed light on the situation of German-language literature in the Protectorate and the Sudetenland. In this context, a lecture series was organised, enabling foreign scholars – especially Germans – to present their understanding of the issue. One output of this activity will be the special publication *Všechny vody Čech tečou do Německa?* (Do All the Rivers of Bohemia Flow to Germany?), which is to be published by Academia in 2020.

Considerations of future plans after the completion of research on Protectorate literary history led to the launch of preparations for new collective projects in 2019.

After robust debate, the group that is to investigate the first half of the twentieth century formulated the multidisciplinary project *Umění, gesto, argument* (Art, Gesture, Argument), which will be devoted to the relationship between art and politics in the interwar period. Besides scholars of literary and theatre studies, it will see collaboration by art historians, musicologists, and specialists in the study of films and other artistic disciplines. A direct institutional link of cooperation has been established with the Institute of Art History, CAS.

The group focusing on contemporary literary life and works began its operations by surveying the breaking point in Czech literature and culture that was November 1989. Other initial tasks include the requirement to build on previous publications, *V souřadnicích volnosti* (In the Coordinates of Liberty; 2008) and *V souřadnicích mnohosti* (In the Coordinates of Plurality; 2014), by creating a compendium that would describe the literature of the decade of 2011–2020 via historical overviews and specific entries on key works of the period.

The department's theatre team was greatly absorbed in the given period with work on the collective project *Slovník českého dramatu 20. století* (Dictionary of Czech Theatre of the 20th Century), whose the first volume (of two) will be completed in 2020 and published by Academia in the aforementioned Theatrologica series. The expert community was already introduced to the findings in three special supplements (*Supplement*) of the journal *Theatralia*, which presented the overall concept and the selected entries in the years 2017, 2018, and 2019.

The publishing house's new series (Drama) will also be heralded by an anthology of Czech- and German-language plays, titled *Expresionistická hra z českých zemí* (The Expressionistic Play in the Czech Lands; eds. Zuzana Augustová, Lenka Jungmannová, and Aleš Merenus, forthcoming). This significant accomplishment of the theatre team is an expression of the decision to compensate for the protracted disinterest of Czech publishers in one of the three core forms of literature and to present individual historical versions of Czech dramatic literature in composite sets of texts. Work has already begun on the publications *Zakázané drama z období komunistické totality* (Forbidden Drama under Communist Totalitarianism; ed. Lenka Jungmannová) and *Surrealistická dramatika* (Surrealist Drama; eds. Tomáš Kubart, Marek Lollok and Jitka Šotkovská).

The results and findings of the 20CDept are a major constituting factor in present Czech thinking about literature. Its publications are acknowledged, reflected, positively received and polemically discussed by the Czech academic community, which is a natural process within the field. The department's work also affects university students and secondary-school teachers in the form of handbooks on literary interpretation and history. Consequently, this influences the way in which the literature of the previous century is taught at Czech schools. The department's publications regularly garner the interest of the mass media, and members of the department are invited to speak on radio and television. The 20CDept's efforts gained heightened recognition when Pavel Janoušek was awarded the Praemium Academiae by CAS.

## Research activity and characterisation of the main scientific results

The following overview only presents the major outputs of the LitCultDept from both lines of research. Individual employees also published numerous other works besides these (the ASEP database registers a total of 189 outputs, while the RIV [Information Register of Research and Development Results] numbers 78 outputs). A meeting point for both lines of research is the collective monograph *Literární kronika první republiky* (Literary Chronicle of the First Republic; Academia 2018), which was conceived in the LitCultDept under the direction of Petr Šámal and then contributed to by the whole ICL. This illustrated expository book is intended for both the expert community and the broader public and brings an innovative view of the First Czechoslovak Republic in its plurality of languages and cultures (mainly Czech, Slovak, and German literature). Its conception combines the analysis of the social contexts of literary communication with consistent emphasis on both fine and popular literature.

### Sociology of literary communication

The core collective publication of the LitCultDept was the main outcome of the project *Literární cenzura v obrysech* (Literary Censorship Outlined; with CSF funding in 2010–2013), which was a collaborative endeavour of all members of the team and of employees from other ICL departments (Ed&TextDept, LexDept, 19CDept). Following the project's first output, the methodologically focused book *Nebezpečná literatura?* (Dangerous Literature?; Host 2012, 552 pp.), department members worked on the collective monograph *V obecném zájmu. Cenzura a sociální regulace literatury v moderní české kultuře. 1749–2014* (In the Public Interest. Censorship and the Social Regulation of Literature in Modern Czech Culture. 1749–2014), which was published by Academia and ICL in autumn 2015 (2 vols, 1661 pp.). It is the first Czech monograph on the history of censorship, which it approaches synthetically within its extensive temporal scope and with recognition for the various languages used in the country. The book enjoyed an exceptional reception both at home and especially abroad, and it was lauded for its methodological innovations and the thoroughness of its research of primary sources. While working on the project, members of the LitCultDept established numerous international contacts, spoke at conferences, and also disseminated and popularised their research. This scholarly work was followed by a wealth of educational activities, with department members teaching courses on literary censorship at the Faculty of Arts, Palacký University in Olomouc, or at the Faculty of Arts, Masaryk University in Brno, and giving lectures at the Faculty of Arts and Philosophy, Charles University in Prague. They also organised a special ICL lecture series (2014/2015).

The monograph *V obecném zájmu* was published in Czech (with a 50-page English abstract). Department employees immediately started working on communicating the results of their endeavours to an international audience. Research on the eighteenth and nineteenth century was used by Petr Píša and Michael Wögerbauer in Norbert Bachleitner's collective monograph *Zensur in Österreich* (Wien–Köln–Weimar 2017), the English translation of which is to be published by Brill (Amsterdam) in 2021; censorship research also gave rise to the book about the Prague philosopher Bernard Bolzano, which was published in German by Petr Píša and Prof. Wolfgang Künne ("Weil ich den kirchlichen sowohl als weltlichen Behörden mißfiel", Academia Verlag 2018, 198 pp.). Selected findings from the twentieth century were published in English and Polish – especially three studies by Petr Šámal ("To nie nasza literatura.

Cenzura české beletristiky v letech normalizace", *Studia Slavica* XIX, 2015, No. 2, pp. 115–125; "The Books that didn't Make It", Budapest 2018; "Parallel Circulation as a Consequence of Censorship", in *Samizdat – Past & Present*, Prague 2018) and by Pavel Janáček ("From Literature Censored by Poets to Literature Censored by the Party", in: Evgeny Dobrenko, Natalia Jonsson-Skradol (edd.), *Socialist Realism in Central and Eastern European Literatures*, London 2018). The extraordinarily positive reception of the book (several foreign reviewers called for the monograph to be translated) provoked the LitCultDept to discuss the possibility of an English edition. Petr Šámal and Petr Píša began working on a revision for the purpose of the translation. However, the system of scientific funding did not allow this activity to continue – the pressure to secure new grants and to publish the results of other research by far exceeded the means with which to provide global access to finished and highly praised research.

Another collective task of the LitCultDept was the project *Budování národa čtenářů* (Building a Readers' Nation; with CSF funding in 2015–2017), which was investigated by Claire Madl, Petr Píša, and Michael Wögerbauer. Prosopographic and topographic methods were utilised to process untreated archival sources on the book market in the Czech lands in 1749–1848, to assemble information regarding the protagonists of the book market, and to systematically analyse them. The main outputs of the research were published in 2019 in the form of two monographs – the final phase of their preparation reaffirmed the problematic system of CSF grant funding, which limits to a maximum duration of three years. The book market data is summarised in the German-language encyclopaedia *Buchwesen in Böhmen 1749-1848* (Harrasowitz 2019, XXIV+508 pp). The analytical part of the research was submitted to the expert community in the form of the Czech collective monograph *Na cestě k „výborně zřízenému knihkupectví“. Protagonisté, podniky a sítě knižního trhu v Čechách (1749–1848)* (On the Path to the "Excellently Furnished Bookshop". The Protagonists, Enterprises, and Networks of the Book Market in Bohemia /1749–1848/; Academia 2019, 383 pp.). The publication also launched a new edition series, *Knižní kultura* (Book Culture). The series was initiated by the LitCultDept in cooperation with colleagues from the Department of Book Research of the Library of CAS, with the Institute of Library and Information Studies of the Faculty of Arts, Charles University, and the Department of Czech Studies of the Palacký University in Olomouc. The book series aims to shape the discipline of Book Studies in the Czech Republic. Besides this, Petr Píša and Michael Wögerbauer co-authored (with Jiří Lukas) an exhibition catalogue on Prague devotional prints of the 18<sup>th</sup> and 19<sup>th</sup> centuries (*Svaté obrázky. Pražská devoční grafika 18. a 19. století*, Prague 2017) with chapters on censoring these images and editing a list of the editing houses involved in printing and distributing them all over Europe.

The LitCultDept does not limit itself to a historical perspective on the sociology of literary communication. The scholarly endeavours of Jiří Trávníček, who oversees regular surveys of contemporary readership in cooperation with the Czech National Library, also contribute to the self-reflection of present-day Czech society. In the given period, Trávníček presented the data from three preceding representative statistical surveys on reading and readership to an international audience in the English-language book *Reading Bohemia. Readership in the Czech Republic at the Beginning of the 21st Century* (Akropolis – ICL 2015, 92 pp.). The quantitative line of readership research was continued in the given period with Trávníček's monograph *Rodina, škola, knihovna. Náš vztah ke čtení a co ho ovlivňuje* (Family, School, Library. Our Relation to Reading and What Shapes It; Host 2019, 178 pp.). The same



author also concluded his qualitative research of readership using the oral history method with the resulting monograph *Česká čtenářská republika: generace – fenomény – životopisy* (The Czech Reading Republic: Generations – Phenomena – Biographies; Host 2017, 445 pp.).

### Research of popular literature

In the field of research on popular literature, members of the department followed on projects implemented in the previous period. Pavel Kořínek together with Michal Jareš (LexDept) and Martin Foret from the Faculty of Arts, Palacký University, prepared the book *V panelech a bublinách. Kapitoly z teorie komiksu* (In Panels and Speech balloons. Chapters from Comics Theory; Akropolis 2015, 447 pp.), which constituted a theoretical counterpart to the previously published extensive history of Czechoslovak comics. This is another result of cooperation between ICL and Palacký University within the joint platform of the Centre for Comics Studies, which also organised a number of domestic and foreign exhibitions of Czechoslovak comics (such as the travelling exhibition *Mezitím na jiném místě* – Meanwhile, Elsewhere, which was realised by Czech Centres and presented at more than 30 locations). Thanks to support from the post-doctoral scholarship programme of CAS, Pavel Kořínek was then able to complement his previous surface-sweeping survey of comics with an in-depth study of the major phenomenon of Czech popular culture from the interwar period. The multi-volume *Punt'a: Zapomenutý hrdina českého komiksu* (Punt'a: The Forgotten Hero of Czech Comics; Akropolis 2018, 248+239+24 pp.), which included a selection of original comics from the period, was prepared in collaboration with the Ed&TextDept. A broader audience was later addressed by the same authors with a history of the postwar phenomenon of children's culture, the comic series *Čtyřlístek* (Four-Leaf Clover; *Čtyřlístek: První půlstoletí v Třeskoprskách* – Čtyřlístek: The First Half-Century in Třeskoprsky, Čtyřlístek 2019, 455+12 pp.).

Further contributions to this research line of the LitCultDept include two annotated anthologies from Czech pulp magazines of the 1930s and 1940s (*Slzavé údolí a jiné příběhy ze starých večerů pod lampou, Vale of Tears and other stories from long-gone evenings by lamplight*, ICL 2018, 843 pp., and *Eskadra obětovaných a jiné příběhy ze starých románů do kapsy, Squadron of the Sacrificed and other stories from long-gone pocket novels*, ICL 2018, 841 pp.), which were prepared by Pavel Janáček. The past and present of popular culture (especially the detective novel) was discussed in journal-published studies of two younger members of the LitCultDept, Markéta Holanová and Stefan Segi.

### Transfer of international concepts into Czech contexts

The thorough reflection of methodological premises, which accompanies original research of primary sources by the LitCultDept, also relates to members' efforts to transfer current international discourse into the Czech environment. The first result of these endeavours was the anthology *Nebezpečná literatura?*, which was published by Host in its *Teoretická knihovna* series. Jiří Trávniček, who co-directs the series, also prepared an anthology of Polish sociology of literature *Za textem* (Beyond the Text; Brno 2018, 272 pp.). In the field of popular culture studies, recent years have brought to prominence the *Edice #Pops* series, which is published by Akropolis and managed by the LitCultDept member Pavel Kořínek together with Petr Bílek and Martin Foret (publications include works by John Fiske, Martin Conboy, Ien Ang).



As the previous paragraphs show, the activities of the LitCultDept characteristically feature establishing multilateral ties of cooperation with all other ICL divisions. The department's ability to realise large reference books and coordinate collaborative efforts have been proven by projects like the monograph *V obecném zájmu*, which includes the output of 12 colleagues from other ICL departments and 16 colleagues from other institutions; a similar case was *Literární kronika první republiky*. Within its research on popular literature, the LitCultDept maintains intense ties of cooperation primarily with the LexDept and with university institutions, namely, the Centre for Comics Studies. The LitCultDept also collaborates with the 19CDept and has one representative in the Germano-Bohemistic Team. Cooperation was intensified with the Ed&TextDept in 2019, which has resulted in a project, currently implemented, dealing with Ludvík Vaculík's novel *Český snář* (A Czech Dreambook), which borders on literary sociology and genetic criticism.

## Research activity and characterisation of the main scientific results

The following overview summarises the key outputs in each of the three areas of focus of the TheoryDept. Separate working groups and individual researchers of the TheoryDept published such a large body of work in the given period that individual outputs cannot be characterised here (the ASEP database registers a total of 170 outputs, while the RIV [Information Register of Research and Development Results], which contains a selection of ASEP entries, numbers 90 outputs). The TheoryDept is one of the larger divisions of ICL with an average staff capacity of 10.3 FTE (2015–2019).

### Poetics of Czech poetry and prose

In the field of *prose poetics* in the given period, the TheoryDept strove to synthesise and update previous methodologies, specifically historical poetics and narrative theory. The key result of the first phase of these research strands combined with the intermedial method was the monograph *Viditelné popisy* (Visible Descriptions; 2016, see below) by Alice Jedličková and Stanislava Fedrová. The second half of the analysed period saw the launch of research into the transformations of narrative means in Czech prose in the nineteenth century, using the methodological foundation of the diachronic poetics of narration, which integrates the latest findings in international narratology – which calls for diachronic research – into the tradition of Czech historical poetics. The core of the project team supported by a CSF grant consists of members of the TheoryDept, that is, the principal investigator A. Jedličková, Jiří Koten, Stanislava Fedrová, and Zdeněk Hrbata. The complexity of the project necessitates cooperation with scholars from other research divisions at ICL (19th-century literature: Kateřina Piorecká, Michal Charypar, genology: Pavel Šidák) and with experts from outside the institute (the narratologists Richard Změlík and Zuzana Fonioková). The material basis of the research is a cross-section of Czech prose of the nineteenth century, delineated not by “isms” but by categories of narration. An understanding of the dominant “degree of narrative control” allowed, among others, the correction of the long-alleged opposition of subjectivised and objectivised narration, or the revision of certain terminology. Although grant funding for the project is still active until 2020, it has already produced numerous outputs in the form of studies published in journals (Koten – Jedličková, *Česká literatura* journal, 2018; Charypar, *Česká literatura* journal, 2019; Fonioková, *Česká literatura* journal, 2019; Jedličková, *Slovenská literatúra* journal 2019, etc.).

The *poetics of poetry* was studied in the TheoryDept by the VRG, whose activities are described in a later section of this report.

### Mediality of literature and intermedial relations

Research in this area in the given period built on previous work by Stanislava Fedrová and Alice Jedličková, which focused on the poetics of ekphrasis, description, and the transmediality of narration. Both authors completed their monograph *Viditelné popisy. Vizualita, sugestivita a intermedialita literární deskripce* (Visible Descriptions. Visuality, Suggestivity, and Intermediality in Literary Description; 2016). They approach the issue from the perspective of traditional disciplines (stylistics, poetics, narratology, rhetoric) while incorporating the newest findings from intermedial studies, cognitive sciences, and the theory of vision and visuality. The synthesis provides functional discernment between the visual qualities of literary

representation, its visualisation potential, and its relation to visual representation. Another key aspect is the shift from detailed functional and textual analyses to the stipulation of conditions of mental visualisation in the process of readers' reception. Stanislava Fedrová also collaborates with art historians (Institute of Art History CAS) to observe phenomena across various types of media, such as the transmediation of the representation of the child's world in visual arts, literature, and music (*Nespatříte hada* – You Won't Spot a Snake; 2017), or the motive and theme of the circus, which this research presents as a powerful transmedial phenomenon especially during the modern and avant-garde period (*Cirkus pictus – zázračná krása a ubohá existence* – Cirkus pictus – Miraculous Beauty and Pitiful Existence; 2017). Literature and mediality was researched by a working group assembled by Richard Müller (besides Alice Jedličková and Stanislava Fedrová from the TheoryDept, it includes academics from the Faculty of Arts CUNI and the Institute of Philosophy CAS). One of its aims was to more systematically integrate "media" as a term within literary studies (for example, the differentiation of signal/data/sign, the relationship between technical dispositive and sign process, media competence, the relation of body/gesture and speech/medium). In the given period, the group issued seven studies (four by Richard Müller), with another three to come in 2020, the publication year of the resulting collective monograph *Za obrysy média. Literatura a medialita* (Beyond the Outlines of Medium. Literature and Mediality).

### **Czech structuralist criticism**

The main output of the TheoryDept with regard to the mapping of Czech structuralist criticism is *Slovník literárněvědného strukturalismu* (A Dictionary of Structuralist Literary Theory and Criticism, by Ondřej Sládek et al., 2018), an expansive collective work of the TheoryDept, which is the first ever thematically defined terminological handbook of its kind. The dictionary contains more than 300 entries, which explain in an accessible way the basic theoretical and methodological concepts, paradigms, key terms, tendencies and schools of structuralist literary theory and criticism, with regard to both their historical development and their present form. Besides entries related to literary studies, the dictionary also contains terminology from associated disciplines (such as linguistics, aesthetics, semiotics).

The dictionary was preceded by the individual monograph *Jan Mukařovský: Život a dílo* (Jan Mukařovský: Life and Work; 2015), in which Ondřej Sládek draws on archival research and broad historical, contextual, and comparative studies to discuss the life of Jan Mukařovský and outline the influences and key developments of his ideas. The book systematically expounds core structuralist terms and principles, and this comprehensive view is complemented by analytical surveys targeting selected theoretical problems, in which previously neglected terms and connections are deliberately highlighted. The monograph was widely received (over 20 reviews).

The transformations of Czech structuralist criticism over the course of the twentieth century were mapped and analysed by Ondřej Sládek in his monograph *The Metamorphoses of Prague School Structural Poetics* (2015). After a preliminary summation of several key sources and the formative ties of Czech structuralism (for example, with the linguistics of Ferdinand de Saussure or with Russian formalism), the publication discusses the historical development of Czech structuralism in exile.

The phase that followed the structuralist period within the humanities is explored by the dictionary of Jan Matonoha et al. *Za (de)konstruktivismem. Kritické koncepty (post)poststrukturální literární a kulturní teorie* (Beyond (De)constructivism. Critical

Concepts of (Post-)poststructuralist Literary and Cultural Theory; 2017), which contains 102 entries written by Jan Matonoha (more than 75%) together with other ICL researchers (Richar Müller, Pavel Šidák, Josef Šebek) and external contributors (Josef Fulka, Jakub Češka, Jan Lukavec). The entries are organised into nine thematic groupings: post-structuralism, deconstruction, psychoanalysis, post-Marxism, feminism and gender, discourse, canon, body, and beast. The publication offers deeper insight into the last 40 years of literary and culture theory, into their continuities and discontinuities with the ideological system of structuralism.

As shown by the above paragraphs, a characteristic feature of the TheoryDept's activities was establishing multilateral collaborations with all other ICL departments. This ability to promulgate cooperative ties also gave rise to other beneficial outcomes, such as the TheoryDept's significant contribution to both the concept and the text of *Literární kronika první republiky* (Literary Chronicle of the First Republic), which was primarily headed by the LitCultDept, or the management of the *Seminář České knihovny* (Czech Library Workshop) series for students and teachers of secondary schools and universities, in which the TheoryDept worked alongside the Ed&TextDept. Cooperation with the 20CDept on its project of a digital corpus of contemporary poetry allows the TheoryDept to share its unique know-how in the field of corpus versification.

The TheoryDept also included two teams in the given period with members both from its own department and from other ICL divisions.

### **Versification Research Group (VRG)**

The VRG comprises four members, two from the TheoryDept – Petr Plecháč (head) and Robert Kolár – and two from other departments: Jakub Říha (Ed&TextDept) and Dalibor Dobiáš (19CDept).

In 2011–2016 Petr Plecháč and Robert Kolár created *Korpus českého verše 19. Století*

(*Corpus of Czech Verse of the Nineteenth Century*;

[http://versologie.cz/v2/web\\_content/corpus.php?lang=en](http://versologie.cz/v2/web_content/corpus.php?lang=en)), a lemmatised, phonetically, morphologically, metrically, and strophically annotated corpus of Czech poetry of the nineteenth and early twentieth century. The corpus is unparalleled in size (approx. 80,000 poems) and its use of an automatic processing method (verse annotations are implemented via unique software developed in the TheoryDept). A set of original online applications with open access were also developed to facilitate work with the corpus (for example, a database of Czech metres and rhymes, a keyword search tool). Work on the corpus was put to further good use in Petr Plecháč and Robert Kolár's monograph *Kapitoly z korpusové versologie* (Chapters on Corpus Verse Studies; 2017), which follows on the research of Miroslav Červenka and Květa Sgallová. Besides analysing selected rhythmic characterisations and their relations to period poetics, attention was devoted to the complex characterisation of the rhythmic style of versified text. *Kapitoly* is based on the study of measurable attributes of texts; for the first time in Czech literary theory, a systematic shift has been made from the quantitative description of analysed phenomena to the testing of statistical hypotheses. The book includes interactive versions of all the graphs and source data, which are available on the VRG website.

In the subsequent period, the VRG focused on stylometric analysis and the possibility of identifying the author of poetic texts using versification characteristics. International collaboration allowed this approach to be successfully tested on Czech, German,

English, and Spanish data (study of Petr Plecháč). The academic community and the national and international press were visibly impressed by the application of versification models to attribute texts disputably ascribed to William Shakespeare and Gavriil Batenkov (for example, Petr Plecháč's study on Shakespeare and Fletcher, <https://arxiv.org/abs/1911.05652>). The CSF grant ended in December 2019, and the main output is now being prepared for publication: an English-language monograph that summarises the results of the tests of versification models and their application on further cases of contested authorship.

Alongside this stylometric research, work has been started on *Korpus českého verše první poloviny 20. století* (Corpus of Czech Verse of the First Half of the Twentieth Century), which is the chronological sequel to *Korpus českého verše 19. století*. The aim is to digitise poetry published in book form in the first half of the twentieth century to enable its subsequent analysis via modern statistical methods and instruments.

The VRG's individual outputs in this period may be exemplified by Jakub Říha's monograph *Nerudův verš* (Neruda's Verse; 2019), which is discussed in more detail in the Ed&TextDept report.

### **Memory and Trauma in Literature Study Team**

The Memory and Trauma in Literature Study Team was headed by Alexander Kratochvil, who joined ICL as a research fellow through the J. E. Purkyne Fellowship, which CAS awards to eminent foreign researchers. This team was part of the TheoryDept in 2012–2017; after the conclusion of the J. E. Purkyne Fellowship, in line with the recommendations of the previous ICL assessment in 2015, the team was moved to the 20CDept. The team was conceived as a graduate school and thus included doctoral and post-doctoral candidates from a number of other ICL departments: Jiří Soukup (TheoryDept), Jakub Flanderka (research infrastructure CLB), Stefan Segi (LitCultDept), Václav Smyčka (19CDept). Another of these young researchers was Lucie Antošíková (20CDept), who took over the direction of the team in 2017.

The team produced a commented anthology of theoretical texts, *Paměť a trauma pohledem humanitních věd* (Memory and Trauma as Seen by the Humanities; ed. Alexander Kratochvil, 2015), which compiled essential papers from all relevant lines of research on memory and trauma and was well received by Czech academics in the humanities and social sciences; another output was *Prostory vzpomínání* (Spaces of Remembrance; 2018), the Czech translation of Aleida Assmann's eponymous work. The team's main output was Alexander Kratochvil's monograph *Posttraumatisches Erzählen: Trauma – Literatur – Erinnerung* (2019), in which the key question is how "traumatic remembrance" can be staged despite its intrinsic inexpressibility, that is, how traumatising is made tangible in literary constructs, or how "normal" narrative constructs are used for this purpose.

## Research activity and characterisation of the main scientific results

The activities of the Ed&TextDept stem from the need to continually connect editorial work itself with theoretical research on textual criticism, while respecting the individual research goals of department employees and satisfying the day-to-day publishing demands of ICL.

The Ed&TextDept oversees the editing and production of books published directly by ICL or in cooperation with external publishers (15–20 volumes per year), and it is a major participant in the digitisation of materials related to the long-term research activities of ICL scholars. Within the Edice E book series, it issues collective publications, large-scale publication projects, compendiums, and handbooks created by ICL in its 70 years of existence.

### Editing work

Actual editing work is one of the key components of Ed&TextDept operations, which is directly linked to ICL publishing activities. For many decades, the institute has been responsible for the publication of classics of Czech literature in the form of scholarly editions (Knihovna klasiků – Library of Classics) and reader's editions (Národní knihovna – National Library). Whereas in the previous period, the Ed&TextDept concentrated its efforts on a number of scholarly digital editions of Kritická hybridní edice, the currently assessed period of 2015–2019 includes a major accomplishment in the form of the successful integration of the Česká knižnice series and the Research Team for the Correspondence of Jakub Deml into the department's editing work.

#### *Kritická hybridní edice*

The completion of the scholarly edition of Bezruč's *Slezské písně* (Silesian Songs) in 2014 proved the potential of the Kritická hybridní edice (KHE) platform for publishing other individual works of Czech literature with a rich textual history. Another finished volume, which stands as an alternative to the collected editions such as the complete works of František Gellner (2012–2014), is *Máj* (May) by K. H. Mácha – prepared together with the 19CDept (Michal Charypar), the LitCultDep (Petr Píša), and external collaborators (ICL – Akropolis, 2019, 144 pp. + DVD-ROM). Besides the verification of the material base (see the 19CDept Report), research on the text of *Máj* meant answering questions related to the editorial treatment of sources and the establishment of a new, critically verified reader's edition of the text. The resulting edition marks a substantial advance in the scholarly understanding of this iconic text of Czech literature. The findings have already yielded fruit (see the monograph by M. Charypar), with more yet to come (the planned monograph by Marek Přibyl, see below) regarding the study of K. H. Mácha. The editing work on the text of *Máj* and the front and back matter was undertaken by Jiří Flaišman and Michal Kosák from the Ed&TextDept. Among others, they conducted extensive research into the history of the editorial treatment of the poem (see the study *Třetí ediční stadium vydávání Máje K. H. Máchy* – The Third Editing Stage of the Publication of *Máj* by K. H. Mácha; in *Česká literatura* 2018); editorial assistance was provided by Lucie Kořínková.

The processing of the text of *Máj* ushered in a new phase in the development of KHE. First, the development of the digital processing of the text led to the need for another step in the transition from a proprietary editing interface (mainly intended for



KHE) to an open-source solution (in cooperation with the Czech Technical University – see below). Second, it was necessary to standardise the coding of the text so that the data complied to international standards. For this reason, the project *Od pramene k edici. Zpřístupnění archivních fondů české literatury a jejich využití v ediční praxi* (From Source to Edition. Providing Access to the Archival Collections of Czech Literature and Their Implementation in Editorial Practice) was undertaken in 2016–2020, headed by the Museum of Czech Literature in Prague (with grant support from the Czech Ministry of Culture). Work on the project led to the complete modernisation of the KHE editing interface, the implementation of the set of text markers according to the international standard TEI P5 (in cooperation with the Institute of Czech Language, CAS). The project will also result in two publications: the complete poetic works of Karel Toman and a new edition of *Kytice* (A Bouquet) by K. J. Erben, which are being prepared by all employees of the Ed&TextDept and two doctoral students. Their release is scheduled for the beginning of 2021.

The continued development of KHE remains one of the main tasks of the Ed&TextDept; experience gained from work on the editing interface and from the detailed editorial treatment of complex textual material is a fundamental resource for the study of the discipline's methodological questions.

#### *Česká knižnice*

In the context of critical editions of fine literature, the Česká knižnice series, launched in 1997, is on par with prestigious world-class book series devoted to the defining works of national literatures. ICL has played a key role in the series since 2016, as it guarantees that texts for publication will be prepared in accordance with present-day standards of textual criticism. By publishing this type of series of literary classics, ICL contributes to the popularisation of Czech writing among the broader readership and helps formulate the canon of Czech literature. Funding from the Strategie AV21 programme ensures the stability of the series and the academic quality of the preparation of individual volumes, which is overseen by an editorial board (of which three members are from ICL: Jiří Flaišman, Pavel Janáček, Jan Linka). The scholarly preparation of texts for Česká knižnice is directed and managed by the Ed&TextDept member Petra Hesová. With the participation of ICL, Česká knižnice has an output of five volumes per year; the series successfully covers Czech literature from its beginnings to the end of the twentieth century, thanks to the high level of commitment by ICL employees in the roles of editors and the authors of critical commentaries (Ed&TextDept members who participated in recent years: P. Hesová, D. Iwashita, M. Kosák, J. Říha). The department's share in the conceptual planning of the programme of the series and the research efforts of its employees are positively reflected in the Ed&TextDept's on-going development.

#### *Korespondence Jakuba Demla*

In May 2016 the Research Team for the Correspondence of Jakub Deml, headed by Daniela Iwashita, was founded within the Ed&TextDept. The working group that preceded the team's creation had already worked with the Ed&TextDept and had published Deml's recollections of Josef Florian, *Sedm let jsem u vás sloužil* (Seven Years I Served You; Dauphin, 2015, 237 pp.), as the output of an ICL grant task in 2015. The sixth volume of the series, prepared as part of an ICL research task and supported by the CSF, consisted of Deml's correspondence with F. X. Šalda, *Pozorné srdce* (An Attentive Heart; ICL 2016, 462 pp.). This was followed in 2018 by the publication of Jakub Deml's correspondence with Otokar Březina *Poznávám*

*krásu Vašich krajín* (I Recognise the Beauty of Your Lands; 2 vols, ICL, 342 + 362 pp.), the output of a grant task that saw the whole team come together (besides the aforementioned, also Eliška Davidová, Šárka Kořínková, Iva Mrázková, etc.). The team is currently preparing the publication of Deml's correspondence with Josef Florian, Jaroslav Durych, and his close relations.

The team's inclusion in the Ed&TextDept and support for the publication of Jakub Deml's correspondence by ICL signals that Deml's oeuvre can be ascribed the potential of crossroads of sorts for further literary studies, which will provide a basis for future research project – and not just editing work, either. This potential was evidenced by conferences and lectures organised by the team (see below). The systematic research of Deml's epistolography also fosters an environment that invites the reflection of methodological issues with the publication of correspondence. This is enriched by experience from the publishing of other sets of correspondence, for example, in KHE, but also in individual projects like D. Iwashita's edition of the correspondence between Juliana and Ivan M. Jirous *Ahoj můj miláčku: Vzájemná korespondence z let 1977–1989* (Hello My Dear: Mutual Correspondence from 1977–1989; Torst, 2015, 1051 pp.). The theory of correspondence publishing is thus an area that the Ed&TextDept would like to explore on a long-term basis.

### **Theoretical issues of textual criticism**

Since its foundation, the Ed&TextDept systematically develops the research and transfer of knowledge in the area of textology and the theory of text publication. The work of department members and other collaborators is published in the Varianty series (12 volumes), established in 2009. This publication series collects the Ed&TextDept's contributions to the theoretical study of the discipline.

### *Methodological handbook*

One of the main tasks of the Ed&TextDept for the period of 2015–2019 was the preparation of a methodological handbook that would build on the tradition of similarly oriented handbooks produced by ICL (*Editor a text*, 1971, *Textologie* 1993). A collective of authors headed by Michal Kosák and Jiří Flaišman (other ICL participants: Jakub Říha and Petr Plecháč), with CSF funding, prepared the publication *Editologie. Od náčrtu ke knize* (Editology. From Sketch to Book; ICL, 2018, 292 pp.), which aimed to map the typology of editorial approaches mostly on examples from modern Czech literature and to show different possible ways in which published material can be treated. The handbook's exposition begins from the very first steps of the editor (analysis of manuscripts) to the search for forms in which to publish the material. Traditional textological issues (attribution, choice of primary text, etc.) are taken into consideration, but considerable space is also devoted to the possibilities of the digital processing of text. One of the major assets of the handbook is its offer of multifarious solutions to editorial issues, its emphasis of the need to consider the edition's specific problems in broad contextual circumstances, and its contextualisation of suggested methodological procedures with regard to the development of the discipline.

### *Reflection of domestic scientific tradition*

M. Kosák and J. Flaišman prepared a collection of the textological works of Mojmír Otruba, *Autor – text – dílo a jiné textologické studie* (Author – Text – Work and Other Studies on Textology; ICL, 2018, 201 pp.), supplemented with scholarly commentaries. The main aim of the publication was to place the works of this



prominent figure (and former ICL employee) into the context of Czech textological research, to highlight the systematic quality of Otruba's approach and the strong connections of his understanding of textology with literary studies as a whole. The publication must be interpreted in the context of previous volumes of the Varianty series, which were devoted to other leading figures of Czech textology (M. Červenka, Alexandr Stich, Jiří Daňhelka). Otruba's book thus constitutes another major step in the consistent exploration of modern Czech textology (for example, future volumes will include the works of Oldřich Králík).

#### *Contemporary domestic textologists*

One of the key tasks of the Ed&TextDept is to confront its understanding of textological issues with researchers from other academic and university departments in the Czech Republic, to follow their work and publish their results. Volumes in the Varianty series, whose authors are contemporary Czech textologists, are created in close discussion with members of the Ed&TextDept and with their editorial oversight. The given period saw the publication of Petr Komenda's monograph *Událost psaní. Slovo a tvar v poezii Františka Halase* (The Event of Writing. Word and Shape in the Poetry of František Halas; 2016), the genesis of which was followed by J. Flaišman and M. Kosák in their capacity as colleagues of P. Komenda in their joint study programme at the Faculty of Arts, Palacký University, Olomouc. A year later, Adéla Petruželková published her treatise *Sebrané spisy Jana Patočky jako ediční problém* (The Collected Works of Jan Patočka as an Editorial Problem; 2017), which offers a detailed analysis of the conception of a specific series of collected works. The same topic of organising an author's complete oeuvre is also the central issue discussed by Michael Špirit's book *Textologie dnes. Příručka pro začínající editory* (Textology Today. A Handbook for Beginning Editors; 2019).

#### *Reflection of foreign textology*

After publishing the annotated edition of D. S. Likhachev's fundamental handbook of Russian textology (*Textologie. Stručný nástin* – Textology. Brief Overview; 2015, 140 pp.), which significantly influenced the so-called Prague School and especially the renowned handbook *Editor a text*, the next publication released in the given period was the translation of Pierre-Marc de Biasi's synthetic treatise on French genetic criticism. His *Textová genetika* (Textual Genetics; prepared by Jakub Říha, 2018, 177 pp.) is the first major confrontation of Czech criticism with this influential school. At present, an anthology of writings on Slovak textology is in the works in cooperation with Martin Navrátil from the Institute of Slovak Literature, Slovak Academy of Sciences; Lucie Kořínková is working on a book by Peter L. Shillingsburg, which will follow on the Czech translation of *Principy textové kritiky* (Principles of Textual Criticism; 2012) by G. Thomas Tanselle and will introduce Czech readers to another living classic of American textual criticism.

#### **Individual projects and cooperation with other ICL departments**

In connection with their educational activities at the Faculty of Arts, Charles University, J. Flaišman and M. Kosák led a collective of students to prepare the digital edition of Richard Weiner's poetry collection *Rozcestí* (Crossroads; 2015). Together with the Centre for Literary Research in Prague, they prepared the publication of F. X. Šalda's novel *Loutky i dělníci boží* (Puppets and Labourers of

God; Centre for Literary Research, 2016, 383 pp.) in the Soubor díla F. X. Šaldy series. Jiří Flaišman helped publish one of the volumes of T. G. Masaryk, *Naše doba. Texty z let 1892–1894* (Our Time. Texts from the Years 1892–1894; T. G. Masaryk Institute – Masaryk Institute and Archives of the CAS, 2017, 506 pp.). Michal Kosák concluded the extensive complete edition of Josef Frič (3 vols, *Triáda*, 2016–2019, 239 + 254 + 430 pp.) and participated in the publication of Josef Kodíček's drama and literature critiques, *Kritické stati* (Critical Essays; Arts and Theatre Institute, 2017, 847 pp.).

Following her successful stay as a lecturer at the University of Oxford and her return from maternity leave in 2018, Zuzana Říhová joined the Ed&TextDept. She was appointed head of the newly established series Czech Literature Studies and is responsible for its content and implementation. The series is published in English in cooperation with the publisher Karolinum and is distributed abroad by University of Chicago Press. Z. Říhová also continued her study of Czech modernism, which was preceded by research on Czech avant-garde of the 1920s (*Vprostřed davu – Amidst the Crowd*; 2016, 261 pp.). The focal point of her investigations was the poet and prosaist Milada Součková, to whom she devoted several studies and whose works she will newly approach in an up-coming monograph. Z. Říhová also helped edit some of Součková's writings (participation in the collection of correspondence *Élenty. Dopisy přátelům 1942–1982 – Élenty. Letters to Friends 1942–1982*; Prostor, 2018, 543 pp.).

Jakub Říha, a core member of the Ed&TextDept, was part of the Versification Research Group. In 2019 he published the monograph *Nerudův verš* (Neruda's Verse; ICL, 158 pp.), which compiled the author's long-term research on verse theory and on Neruda's poetic oeuvre. The monograph demonstrates the possibility of interpreting Neruda's poetry through the developmental dynamics of verse structure, thus creating new methodological impulses for further analyses of modern Czech poetry. J. Říha applied the experience he gained in the Versification Research Group on his team contribution to the Ed&TextDept-prepared handbook *Editologie* (Editology; 2018), in which he also addressed the issue of using versification analyses for the critical treatment of texts.

Another core member of the Ed&TextDept, Lucie Kořínková – who maintains long-term cooperative ties with the Centre for Comics Studies, a common research platform of ICL and the Faculty of Arts, Palacký University, Olomouc – is the co-author of the monograph *Punt'a: zapomenutý hrdina českého komiksu /1934–1942/* (Punt'a: The Forgotten Hero of Czech Comics; 2018).

Ed&TextDept employees also contributed chapters to joint publications of ICL; examples in the given period include *V obecném zájmu* (In the Public Interest; 2015), on literary censorship, or *Literární kronika první republiky* (Literary Chronicle of the First Republic; 2018).

## Research activity and characterisation of the main scientific results

In the given period, department members worked on two expansive lexicographical projects: the systematic research of publishing enterprises within the Czech literary samizdat, followed by a general revision of the online dictionary of contemporary literature (post 1945).

The book *Český literární samizdat 1949–1989. Edice, časopisy, sborníky* (Czech Literary Samizdat 1949–1989. Series, Magazines, Compendiums; Academia – ICL 2018, 612 pp.) was the main output of a grant project supported by the Czech Science Foundation in 2015–2017.

It is the first and only publication as yet to comprehensively deal with the phenomenon of Czech typewritten literature published by the domestic cultural opposition in the time of the Communist regime. Its concept is exceptional even compared to other European research on samizdat and similar types of literary communication. The work is based on the diligent research of primary sources in public and, more importantly, private libraries and archives, combined with personal or epistolary consultations with former publishers, editors, and readers. The collected information was processed into 311 extensive and detailed entries.

The book's introductory study constitutes perhaps the very first attempt to create a typology of Czech samizdat according to the character of the publishing entity and to define suitable expert terminology. It places the typewritten literature of the Communist period into the broader context of literary history and of other layers of literary life in the period ("grey area" prints, the publishing activities of private bibliophiles). Developmental and personal relations between individual publishing enterprises are explained, and the reader is introduced to the production and economic aspects of publication activities, their legal circumstances and potential penal consequences.

The book transforms the usual view of samizdat by extensive documentation of the fact that samizdat was not exclusive to the political or cultural dissent, but that – especially in the 1980s – it became a major component of alternative culture, which permeated the broader strata of society and entered into specific subcultures (the Czech tramping community, SF fandom). This ties into the correction of the customary understanding that samizdat was limited to natural cultural centres in the country (Prague, Brno, Ostrava). The publication documents the existence of typewritten editions and magazines in a number of district towns and discovers several previously completely unknown publishing series. In some cases the LexDept also managed to mediate the provision of copies into the Libri prohibiti library collection.

The project was co-authored by all members of the department, with the core team comprising Michal Přibáň (project leader), Michal Jareš, Petra Loučová, and Alena Přibáňová. External collaborators included colleagues from various universities and private researchers alike.

The encyclopaedia garnered attention from beyond the academic and literary community. Besides scholarly journals (*Česká literatura*, *Slavia*) and culture magazines (*UNI*, *Kulturní noviny*), the book was also reviewed by the Czech weeklies *Echo* and *Reflex*. Interviews with the head of the department were used to present the publication in the daily *Lidové noviny* and the monthly *Literární noviny*, and several reports and programmes informed about the event in *Česká televize* (Czech Television) and *Český rozhlas* (Czech Radio).

Although the encyclopaedia was the main output of this research on samizdat, it was not the sole one. The team of authors also prepared a thematic issue of *Česká literatura* devoted to the historical and theoretical reflection of samizdat (no. 6/2016).

The online publication *Slovník české literatury po roce 1945 on-line* came about in 2006–2008 through the digitisation and initial update of the two-volume *Slovník českých spisovatelů* (Dictionary of Czech Authors; 1995, 1998), prepared under the supervision of Pavel Janoušek long before the LexDept was formed. In collaboration with the software company inSophy, the LexDept developed a special application that integrated Janoušek's aforementioned dictionary with *Slovník českých literárních časopisů, periodických literárních sborníků a almanachů* (Dictionary of Czech Literary Magazines, Periodical Literary Compendiums and Yearbooks; 2002) and entries from *Slovník české prózy* (Dictionary of Czech Prose; 1994). Entries on authors and periodicals were updated at the time of their publication on the internet. In 2009–2013 the LexDept expanded the online dictionary to include entries related to selected publishing firms (partly published in print as *Česká literární nakladatelství 1949–1989 – Czech Literary Publishers 1949–1989*; 2014). Since then, the topical structure of the dictionary matches that of *Lexikon české literatury* (Lexicon of Czech Literature), which describes Czech literary history until 1945 and to which our dictionary is a direct chronological sequel.

Due to the LexDept's preoccupation with grant-mandated tasks dealing with publisher entries and later with samizdat, the online dictionary received limited updates post 2009. Information was added to the entries of authors who had concluded their oeuvre in this period, exceptionally also in the case of authors who had significantly expanded their bibliography. Entries that enjoyed increased attention from the cultural community and the press were also updated. All in all, some 40–50 entries were updated each year.

In 2015, the LexDept formulated a methodology for the general revision and new editing of biographical entries. Department members have systematically undertaken this revision since 2018, after finishing work on the encyclopaedia of samizdat. The entries of deceased authors from A to G were revised by the end of 2019. The dictionary has not been expanded with entries on the most recent phenomena and people (that have entered literary communication since 2000).

Long-term work on the online dictionary requires a portion of the capacity of all members of the department. The chief editor is Michal Přibáň, team members include Eduard Burget, Michal Jareš, Veronika Košnarová, Alena Přibáňová, Pavel Šidák, and Andrea Vítová. Specialists from other ICL departments are occasionally asked to participate in the general revision as well.

Public interest in the period of 2015–2019 is reflected in the number of visitors to the website: an average of 347,058 per year (that is, almost 1,000 each day).

**Individual research tasks of members** of the LexDept cannot be given as much leeway as in other departments. In the given period, LexDept employees devoted time to such projects to further their own scientific progress. Working on their own books or studies was also important to LexDept members as a form of mental hygiene or relaxation, which compensated for the impersonalisation of intellectual performance required by lexicographical work. In this context, it must be stressed that in the past five years, members of the department published a total of five original books.

Three of these were biographical monographs. In *Dramatik na pranýři* (Playwright in the Pillory; Academia 2017, 478 pp.), Eduard Burget explores the life and work of František Zavřel, a controversial playwright during the First Republic and the Protectorate of Bohemia and Moravia. Veronika Košnarová's *Kouzelník s hračkami, hledač nových krás* (Magician of Toys, Seeker of New Beauty; Jihočeská vědecká knihovna 2015, 197 pp.) analyses the work of Josef Bartuška, a member of the regional group Linie (Line), in the context of the interwar avant-garde, while her subsequent publication, *Variace na hlásku m* (Variation on the M Sound; Torst 2019, 293 pp.) approaches the prosaic output of Věra Linhartová with methodological audacity and originality. Pavel Šidák investigates the figure of the *vodník* (water goblin) both in folklore and in modern Czech literature in his book *Mokře chodí v suše* (Who Walks Wet in Dry; Academia 2018, 245 pp.). A more popular tone is adopted by *Dějiny české detektivky* (The History of the Czech Detective Story; Paseka 2019, 485 pp.), which was written by Michal Jareš together with the journalist Pavel Mandys.

LexDept employees also functioned as editors: for example, Michal Přibáň compiled the correspondence of the exiles Ladislav Radimský and Karel Vrána in the book *Promiňte tu čmáraninu* (Excuse the Scrawl; Libri prohibiti 2015, 537 pp.); Michal Jareš prepared a selection of the journalistic output of Ladislav Radimský titled *Texty z exilu* (Texts from Exile; Libri prohibiti 2019, 409 pp.). Eduard Burget created a richly commented representative edition of Jirásek's famous *Staré pověsti české* (Old Czech Myths; Knižní klub 2018).

Diverse studies were published in scholarly journals (mainly *Česká literatura*), collective monographs, and conference proceedings.

Of the multifarious collaboration of almost all members of the LexDept with other departments or the whole ICL, mention must be made of Michal Jareš's long-term participation in the work of the Centre for Comics Studies, a common research platform of ICL and the Faculty of Arts, Palacký University. In the given period, this cooperation yielded fruit in the form of a book on the theory of comics, *V panelech a bublinách* (In Panels and Bubbles; 2015). Department employees also contributed to *Literární kronika první republiky* (Literary Chronicle of the First Republic; 2018), which was edited by the LitCultDept. The LexDept also works with the 20CDept on the ongoing projects of *Dějiny české literatury za Protektorátu Čechy a Morava* (The History of Czech Literature during the Protectorate of Bohemia and Moravia) and the lexicographical *Moderní česká divadelní hra* (The Modern Czech Play). Members also collaborate with the TheoryDept on a grant project devoted to the research of narrative means in Czech prose of the nineteenth century.