

‘In his critiques, addressed not only to the science of his time but also university life and modern scholars, Nietzsche presciently named those features which now characterize — even more disastrously: “a science that is agitated, breathless, aimlessly rushing to and fro in issueless struggle”; “a science that does nothing to cultivate culture, a scientific process that rushes towards its own exhaustion”; and a “scientific man” who, driven by his “life-need”, in haste and in stupor, has become at last no more than a “tired workman”, “a slave”’, writes Petr Málek in *Two Lessons in Literary Studies, or Slowness*, which introduces the **Studies and Sketches** section in the new issue of *Word and Sense*. It is precisely this attempt to reflect on the nature of today’s scientific process and inquiry, and to do it from the perspective of literary studies, that provides a common thread for the articles presented in this issue. We have focused primarily on the mapping of various philological and interdisciplinary (philosophical and sociological) founding practices and inclinations in the study of text-based works. We see this in Málek’s introductory study, which deals with Benjamin’s interpretation of Kafka and Opelík’s reading of Karel Čapek, as well as a contribution by Daniel Vojtěch, who in his article *The Radiant Deep* — on the occasion of the second edition of Jiří Opelík’s monograph *Josef Čapek* (2017, 1st Ed. 1980) — returns to its original context. The article highlights the interdisciplinary context of Opelík’s work, as well as the persistence of the author’s lifelong research, which focused on the personality of J. Čapek and the importance of methodological and theoretical aspects of the domestic literary-historical tradition in monographs concerned with the personality of the author.

The pair of texts that follow, at the intersection of selected segments of literary and philosophical debate, examine the interpretive potential of two literary worlds: Pavel Kordík (in his essay *‘We are only kept apart by a little water!’: On Flowing, the Vanishing Point, and Navigation*) approaching the figure of Narcissus with poignant insight into the nuances of meaning associated with questions of relationship, phenomenon, speech and identity; Tereza Matějčková (*Antigone is Dead? Long Live Ismene?*) repeatedly assesses and confronts the different ways in which to understand Sophocles’ tragedy. Constanze Derham examines Leppin’s evocation of the topography of Prague in *Severin’s Journey into the Dark*.



The three essays that follow turn to the translational story. Eleonora Bentivogli traces and interprets the shifts between Čapek's two editions of French poetry in translation, while Gaia Seminara and Adéla Ruferová analyze the tradition and nature of the Italian and English translations of Hrabal's prose piece *Too Loud a Solitude*. In conclusion, Hans-Christian Trepte attempts to mark out a tendency towards depictions of the Holocaust in the Polish literature of the last few decades.

Under the rubric **Retrospective**, Roman Bohemist Annalisa Cosentino has prepared the 1948–1977 correspondence between Vladimír Holan and Angelo Maria Ripellino; in **Critical Views** Marie Škarpová, Martin Machovec and Klára Soukupová review books by Veronika Čapská (*Between Texts and Textiles. Swéerts-Šporkové, Textual Practices and Cultural Exchange in the Late Baroque and Enlightenment*), Marek Švehla (*Magor and His Time. The Life of Ivan M. Jirous*) and Josef Hrdlička (*Poetry and Cosmos*).

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Translated by Peter Gaffney.