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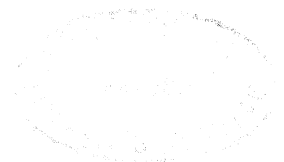
THE UNNAMED SOCIETY (1925-1931)

An Evaluation of a Literary Group of
the Post 1919 (May Fourth) Era

Jane Lock

A thesis submitted for the Degree of Master of Arts
(Asian Studies) taken in the China Centre
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INTRODUCTION

The May Fourth era, and its aftermath, represents one of the most exuberant periods in Chinese literary history. Thus, it has attracted much research and debate amongst Chinese and Western scholars. It is not surprising that with the proliferation of literary societies and journals during that period, each advocating and asserting its Chinese or Western values; each competing against one another, that the most influential groups, or the most popular journals, would incite the most discussion. Due to their large numbers and a lack of reliable source materials, literary associations of minor importance were naturally ignored or inadequately described in publications on the intellectual revolution in Modern China. The Unnamed Society, Weiming She 未名社, one of many such groups, has until recently, remained in the background of the modern Chinese literary scene.

The Unnamed Society was inaugurated in Peking in 1925. Lu Xun 鲁迅, a well-known literary figure in modern Chinese literature formed and sponsored the literary group with five of his students: Cao Jinghua 曹靖華, Li Jiye 李霁野, Tai Jingnong 臺靜農, Wei Suyuan 韋素園, and Wei Congwu 韋叢蕪. The Society's aims were primarily to introduce the writings of Western authors to Chinese readers through translation, and to encourage young writers to write critical discursive writings, as well as to produce realistic and humanitarian orientated short stories and poems. During its short lifespan the Unnamed Society edited and printed two literary journals, Wilderness Bi-monthly 莽原半月刊 and Unnamed Bi-monthly 未名半月刊. It also introduced the translations and original writings of its members through the Unnamed Series 未名叢刊 and the New Unnamed

Collection 未名新集 . The Unnamed Society was finally terminated in 1931 owing to its poor financial returns, a lack of leadership, and political instability.

Li Jiye rekindled interest in the Unnamed Society in 1980 through the publication of his book, Lu Xun and the Unnamed Society.¹ In the first part of this compact volume, eighteen chapters were written during 1976 to commemorate the fiftieth anniversary of the Unnamed Society. The second part contained mainly reminiscent essays dedicated to Lu Xun, and were written sporadically between 1956 and 1978. Professor Li states in his postscript that the publication of this book was postponed through fear of personal persecution by the "Gang of Four." Professor Li also accepted a proposal from the Hunan renmin chubanshe to make Lu Xun and the Unnamed Society the first series in the Small Unnamed Collection 未名小集 . In 1981, the Hunan Writer's Association published a new Wilderness Series 莽原叢刊 and named it after Wilderness Weekly 莽原週刊 and Wilderness Bi-monthly. Wu Tenghuang 吳騰凰 , a member of the Federation of Literary and Art Circles in Anhui, 安徽 published a chronology on Wei Suyuan in 1982. He is also preparing source materials on the major events in the Unnamed Society, as well as working on a larger research project, The Beginning and the End of the Unnamed Society 未名始末 .² Wei Shun 韋順 , nephew of Wei

1 李霁野, 鲁迅先生与未名社 (Changsha: Hunan renmin chubanshe, 1980).

2 Wu Tenghuang's letter to the writer, dated December 7, 1982.

Suyuan and Wei Congwu, is preparing for publication, The Selected Work of Wei Suyuan 韋素園選集 .³ An announcement in the first issue of Beijing daxue xuebao 北京大學學報 (1982) stated that the Beida chubanshe intended to publish The Selected Translations of Cao Jinghua 《曹靖華譯著選集》 within the next five years.

The Unnamed Society and its members have also stimulated recent interest outside the People's Republic of China. A series of articles about Lu Xun and the young members of the Unnamed Society, by the Japanese scholar, Hishinuma Toru 菱沼透, appeared in the 1977 and 1980 issues of Chūgaku Kenkyū Geppō.⁴ Tai Jingnong's Short Story Collection 臺靜農短篇小說集 was published in Taipei in 1980. That same year the executive committee of the Zhonghua wenyi 中華文藝 in Taipei organized a symposium on Tai Jingnong's short stories. In 1982, Ye Zhibin 葉質彬, a honours student at the National University of Singapore, produced a thesis entitled, A Study of Tai Jingnong's Short Stories. In February 1982, Kobe University 神戸大學 in Japan started a new Chinese literary research journal and designated it Weiming 未名, after the Unnamed Society.

The current strong interest in the Unnamed Society, and Dr. Y.W. Wong's suggestion that a study in English on the Unnamed Society would complement the existing writings, prompted me to work on this topic. The fact that there are three surviving members of the Unnamed Society, Cao Jinghua and Li Jiye in the People's Republic of

3 Wei Shun's letter to the writer, dated October 10, 1982.

4 These articles were written after Hishinuma Toru met Professor Li Jiye in 1975. Hishinuma was a visiting lecturer at Nankai University 南開大學 in Tianjin from 1975 to 1979.

China, and Tai Jingnong in Taiwan, was an added encouragement. Furthermore, the rare opportunity to correspond and discuss problems with Professor Li Jiye greatly enhanced the feasibility of this study. Professor Li remarked in the letter he wrote to me in May 1982 that no thorough research had been made on the Unnamed Society in China, and that good source materials on the literary group were few.⁵ It is true that the researcher will have difficulties in acquiring primary source materials on the Unnamed Society, and that there will always be unanswered queries regarding the lives and aspirations of its members, but judging by the proliferation of writings on the Unnamed Society just mentioned, there is a clear trend towards achieving a better understanding of the Unnamed Society and its role in the literary movement of China.

A survey of Chinese and Western works on the Unnamed Society will help me to decide which areas to amplify and which aspects to focus on. The following Chinese writers have described or mentioned the Unnamed Society in their writings on the literary movement in modern China: Liu Shousong 劉綬松, Wang Zhefu 王哲甫, Wang Yao 王瑤, Yang Zhihua 楊之華, Zhang Jinglu 張靜廬 and Zhao Cong 趙聰. Chinese writers other than members of the Unnamed Society who have discussed the activities of the Unnamed Society with particular reference to Lu Xun include: Bao Ziyan 包子衍, Chen Shuyu 陳漱渝, Lin Chen 林長, Shen Pengnian 沈鵬年 and Xu Guangping 許廣平. An interesting revelation in most of these works is that when writers spoke of the Unnamed Society they made close references to the Wilderness Society 莽原社 and the Wild Wind Society

5 Professor Li Jiye's first letter to the writer, dated May 30, 1982. A total of eleven letters were exchanged between Professor Li and the writer.

狂飈社。 All three literary groups emerged in Peking at about the same time, and were associated in some way or another with Lu Xun. This finding suggests that any studies made on the Unnamed Society must first of all clarify the relationship amongst the three groups.

As yet, no major study on the Unnamed Society has been made in English. Pearl Hsia Chen, Leo Ou-fan Lee, B.S. McDougall, P.G. Pickowicz, Donald W. Treadgold and Ting Yi have either written short paragraphs on the Unnamed Society, or made passing references to the Society. A. Tagore has taken considerable care in detailing the events and activities of the Unnamed Society in his Literary Debates in Modern China 1918-1932; but, unfortunately, he does not give a clear picture of the relationship between the Wild Wind Society and the Unnamed Society. H. Mills' summary of the Unnamed Society and its connections with the Wilderness Society and Wild Wind Society in her Lu Hsun: 1927-1936. The Years on the Left, is by far the most accurate and the most informative. Her detailed footnotes enable the reader to consult more substantial references.

Yet, there are other writers who, unwittingly, give inaccurate information about the Unnamed Society. Ching-mao Cheng in his "The Impact of Japanese Literary Trends," refers to a magazine Lu Xun started in 1924 simply as "Mangyuan" (Wilderness).⁶ He does not draw a distinction between Wilderness Weekly and Wilderness Bi-monthly. Moreover, he has recorded the date incorrectly - Wilderness Weekly did not commence publications until April 1925.

6 Ching-mao Cheng, "The Impact of Japanese Literary Trends," Modern Chinese Literature in the May Fourth Era, Merle Goldman, ed., (Cambridge: Harvard Univ. Press, 1977), p.86.

Taking the above factors into consideration, I shall now outline the broad objectives of this study. The purpose of my study is to fill in the gaps which exist in Western works on the Unnamed Society, and to place the Unnamed Society in the broader context of its role in the literary movement of China. An important consideration in this study is: were the aspirations of these young members representative of young Chinese intellectuals in general? To partially answer this question I shall assess some of the translations and writings in the society's two literary journals, Wilderness Bi-monthly and Unnamed Bi-monthly, to provide some insight into the literary mentality of novice Chinese writers of the 1920's and 1930's. Finally, I hope that my research will in some ways inspire others interested in the Chinese literary movement to focus on small literary groups and fill in the gaps in our knowledge and understanding of the Chinese literary scene during the twenties and thirties.

In Chapter One I do not intend to describe the general historical, political and social background of the period during which Unnamed Society emerged. This information has been provided by such works as Chow Tse-tsung's The May Fourth Movement, and Immanuel C.Y. Hsü's The Rise of Modern China. Here, I shall merely outline the history of the Wilderness Society and provide a resume of the Wild Wind Society. I believe that understanding the background of these two societies will help the reader to appreciate the organizational structure, aims and aspirations of the Unnamed Society. Furthermore, I hope this chapter will remove some of the confusion and misunderstandings which surround the three literary groups. In Chapter Two I shall trace chronologically the Unnamed Society's major events and activities. I shall also discuss the role played by each member in the management, activities of the society's affairs and

determine to what extent their involvement affected the society's objectives and publications. A. Tagore is of the opinion that Lu Xun was the backbone of the Unnamed Society. He remarks: "When Lu Hsün's association with the Unnamed Society came to an end, an immediate dissolution of this society took place."⁷ Tagore is partially correct in making his assessment because when Lu Xun left Peking for the south, the society did lose one of its chief editors. However, as Chapter Two will show, the Unnamed Society continued its activities for another four years after Lu Xun's departure. In Chapters Three and Four I shall assess some of the translations and original writings in Wilderness Bi-monthly and Unnamed Bi-monthly. A central concern of these two chapters will be; what were the literary ideals, points of view and themes which the editors wished to impart in their magazines? In Chapter Five I shall assess the place of the Unnamed Society in the literary movement of China. In the Appendices I shall include biographical sketches of each member of the Unnamed Society, a chronology of Li Jiye's translations and writings (in Chinese), the liquidation account of the Unnamed Society, a list of contents for Unnamed Bi-monthly,⁸ and a collection of photographs of the members of the Unnamed Society.

For the bulk of this study my primary sources will be Li Jiye's Lu Xun and the Unnamed Society: his memoirs and numerous articles; my correspondence with him and Wei Shun; Lu Xun's Complete Works, in

7 Amitendranath Tagore, Literary Debates in Modern China 1918-1932, (Tokyo: The Centre for East Asian Cultural Studies, 1967), p.21.

8 I have not included a list of contents for Wilderness Bi-monthly, as this has already been done by Hoyū Shoten 朋友书店 in Japan.

particular his collection of letters and his diary entries;⁹ articles by Cao Jinghua, Tai Jingnong, Wei Suyuan and Wei Congwu Wilderness Bi-monthly and Unnamed Bi-monthly.

Apart from following the China Postal Atlas system for well-known place names such as Peking and Canton, I have used the 'pinyin' romanization system, throughout this thesis.

9 Li Jiye states in his foreword to Lu Xun and the Unnamed Society, that there were approximately 700 entries in Lu Xun's diary which referred to the Unnamed Society. Letters sent to members of the Unnamed Society by Lu Xun numbered over 300.

CHAPTER 1

PRELUDE TO THE UNNAMED SOCIETY

On April 27, 1925, an advertisement appeared in the 24th issue of Yusi 語絲, Thread of Talk Weekly,¹ proclaiming the birth of a new literary magazine entitled Mangyuan zhoukan 莽原週刊, Wilderness Weekly. The magazine was to feature articles selected and edited by Lu Xun. The weekly, published as a literary supplement to Jingbao 京報, The Peking Gazette² circulated for just over six months.

- 1 Yusi, (1924-1931), also known as The Spinner of Words, Thread of Talk and Tatler, was founded by Sun Fuyuan 孫伏園 in Peking in the autumn of 1924. Some of the sponsors and contributors included Lu Xun, Zhou Zuoren 周作人, Chuan Dao 川島, [pseudonym of Zhang Tingqian 章廷謙, essayist, (1901-1981)], Li Xiaofeng 李小峰, Lin Yutang 林語堂, Liu Bannong 劉半農 and Xu Qinwen 許欽文.

Leo Ou-fan Lee summarized the essence of Yusi as: "... while professing 'freedom of thought and critical judgment', they were content with picking a few bones and throwing a few darts at contemporary manners, morals and personalities while shunning radical slogans or constructive proposals. This celebrated Yü-ssu style is very much reminiscent of the "pure talk" (Ch'ing-t'an) tradition of Chinese literati of the past." Leo Ou-fan Lee, The Romantic Generation of Modern Chinese Writers, (Cambridge: Harvard Univ. Press, 1973), p.9.

Lu Xun edited Yusi for a short time in 1927. The first issue of Yusi was published on November 17, 1924.

- 2 Lee-Hsia Hsu Ting remarks that "Shao Piao-ping 邵飄萍 was the founder and editor-in-chief of Ching Pao 京報, one of the best papers in Peking whose literary supplement contributed much to the new literature of the time." Government Control of the Press in Modern China 1900-1949, (Cambridge: Harvard Univ. Press, 1974), p.58.

Shao Piao-ping invited the former editor of the Chenbao Fukan 晨報副刊 Morning Post Literary Supplement, Sun Fuyuan 孫伏園 to edit the Chingbao Fukan 京報副刊 Peking Gazette Literary Supplement. Sun was reluctant at first because the Peking Gazette had less social prestige than the Morning Post, but encouraged by Lu Xun accepted the position as a challenge. Sun Fuyuan, "Lu Xun and some of Peking's Literary Supplements," 孫伏園, 魯迅和當年北京的几个副刊, Recollections of Lu Xun. 魯迅回憶錄 (Shanghai: Shanghai wenyi chubanshe, 1978), pp.94-97.

Little did the contributors realize that the weekly's major historical significance was to function as a prototype for the formation of the Unnamed Society.

The purpose of this chapter is to outline the brief existence of Mangyuan She 莽原社, the Wilderness Society, and link the activities of this literary group to the formation of the Unnamed Society. I shall also include a synopsis of the activities of Kuangbiao She 狂飚社, the Wild Wind Society. This society to some extent also evolved out of associations with Wilderness Weekly, and clashed with Lu Xun and members of the Unnamed Society over the inclusion of certain manuscripts in Wilderness Bi-monthly.

Lu Xun and the Young Intellectuals

The Wilderness Society, formed in Peking in April 1925, was one of the many societies that flourished during the May 4th (post 1919) era. The central figure behind it was Lu Xun. He had regular contact with aspiring young writers and students from the National Peking University 北京大学 and Peking Women's University, 北京女子高等师范学校 and was encouraged by their enthusiasm to gather together a group of young intellectuals who could write critically. The young writers were highly responsive to Lu Xun's approaches because he articulated their despair and aspirations: his short stories and essays reflected the bankruptcy of old traditional habits in Chinese society and echoed a need for change. Thus, under Lu Xun's guidance, the young writers responded to his call for action.

During the 1920's, young writers experienced extreme difficulty in securing an outlet for their creative writings and translations. The major publishing houses and literary supplements were interested

only in literary figures whose works were already recognized, and who would enhance the publisher's status as well as guarantee substantial financial returns. Lu Xun, on the other hand, was both anxious to improve the quality of literary publications and sympathetic to the dilemmas confronting aspiring young writers. We read that an old friend of Lu Xun's, Mr. Jin Xinyi 金心异 .³

who is mentioned in the preface to Call To Arms 呐喊, delighted in picking out examples of errors and insipid expressions from the writings of young people and using them as topical conversational pieces or mockery. Mr Lu Xun used to tell us: "He (Jin Xinyi) had ceased writing himself yet when young people started to write he doubted their capability and made frivolous remarks and criticisms..." Thus, Mr Lu Xun often corrected mistakes made by young writers and encouraged them to plod forward for he was afraid of shattering their morale. He not only wished them to create boldly but also to write well.⁴

Sponsoring Wilderness Weekly was only one of Lu Xun's many attempts to find an outlet for young writers whose manuscripts had been rejected by editors of literary supplements.⁵ Lu Xun was a well known figure in literary and publishing circles, and was closely associated with Sun Fuyuan, former editor of Chenbao, 晨报 The Morning Paper, Shao Piaoping, (a former student of Lu Xun's at the National Peking University) Chief Editor of The Peking Gazette, as well as Li Xiaofeng 李小峰, Manager of Beixin Bookstore 北新書局. As a regular contributor to New Youth 新青年, Yusi, New

- 3 Jin Xinyi is an imaginary character in Lin Shu's 林紓, "Thorns Grow" 荊生, which alludes to Qian Xuantong (1887-1939), 錢玄同 one of the editors of New Youth 新青年.
- 4 Chuan Dao, "The Days Spent with Lu Xun - Teacher and Gardener" 川島, 和鲁迅相处的日子 - 大师和园丁, Source Material on Recollections of Lu Xun 回憶鲁迅资料輯录, Shanghai jiaoyu chubanshe, Comp., (Shanghai: Shanghai jiaoyu chubanshe, 1980), p.104.
- 5 Xu Guangping, "Lu Xun and Youth" 許廣平, 鲁迅和青年们, Xu Guangping's Reminiscences of Lu Xun, Ma Tiji, Comp. 許廣平憶鲁迅, 馬蹄疾, (Canton, Guangzhou renmin chubanshe, 1979), p.227.

Tide 新潮, and Short Story Monthly 小說月報,⁶ Chinese readers were well aware of Lu Xun's reputation as a gifted writer. They came from near and far to seek the wisdom of this remarkable and generous intellectual. Ding Ling 丁玲 wrote to Lu Xun asking about vacancies. Hu Yepin 胡也頻 had financial difficulties in Yantai 烟臺, and sent a manuscript to Lu Xun who negotiated with Li Xiaofeng to have it published. Lu Xun inquired about work on behalf of Jing Youlin 荆有麟, a member of the Wilderness Society, and referred him to Shao Piaoping of The Peking Gazette.⁷ A postal clerk named Sun Yong 孫用, sought Lu Xun's help in finding a suitable publisher for his translation of Brave John 勇敢的約翰; and on his behalf Lu Xun became involved in intensive negotiations with numerous bookshops.⁸ Wei Suyuan,⁹ a prominent member of the Unnamed Society was recommended by Lu Xun to fill the vacancy as editor of the Minbao 民報 literary supplement.¹⁰

- 6 Chen Shuyu gives a concise outline of Lu Xun's involvement with literary groups in Peking in a chapter entitled, "Lu Xun's Associations with Literary Groups in Peking" 鲁迅北京时期与文艺团体的关系. Chen Shuyu, Lu Xun in Peking 陈漱渝, 鲁迅在北京, (Tianjin: Tianjin renmin chubanshe, 1978), pp.10-44.
- 7 Jing Youlin, "The Wilderness Era" 荆有麟, 莽原时代 in Kanzhan wenyi 抗战文艺, 8, No.1 and 2, pp.400-403.
- 8 Xu Guangping, "Lu Xun's Attitude to Writing and Editing" 许广平, 鲁迅先生怎样对待写作和编辑工作, in Recollections of Lu Xun, op.cit., p.219.
- 9 Wei Suyuan 韋素园 changed his name to Wei Shuyuan 韋漱园 in September 1926 as a protest against Lin Suyuan 林素园 who arranged for guards to help him manage the students at the Peking Women's University. Wei Shun, Wei Wei, "Wei Suyuan's character" 韋暎, 韋葦, 韋素园的性格 Remin ribao, 18 June 1982, p.8.
- 10 Li Jiye, "Lu Xun and Youth" 李霁野, 鲁迅先生与青年, Pictorial Biography of Lu Xun 鲁迅画传, Zhang Xiaoding 張小鼎 et al. Comp., (Peking: Renmin meishu chubanshe, 1981), p.163.

The Inception of Wilderness Weekly

It is in these personal and historical terms that the formation of Wilderness and Unnamed Society must be considered. By the mid 1920's Lu Xun had overcome his reluctance to write. This reluctance had been fostered by a feeling of pessimism, which had in turn resulted from the failure of the 1911 Revolution, and above all by the ineffectiveness of his writings to move the spirit of the Chinese people. He felt his creative vitality had to be rejuvenated through a new involvement in the publishing arena - editing, contributing and sponsoring literary groups. He wanted to channel this creative energy toward the incitement of social changes. This new found energy and dedication lies behind the scrupulous attention Lu Xun took in editing and instilling quality into Wilderness Weekly.

Chen Shuyu has enumerated three factors which were crucial in the establishment of the Wilderness Society.¹¹ First, while various literary publications had flourished in Peking in the preceding years, very few art and literary journals had voiced criticisms of society and civilization. In his evaluation of several contemporary journals, Lu Xun stated:

Meng Jin 猛进 is an outspoken magazine but it is saturated with political debates. Contemporary Review 现代评论 contributors are all writers of repute but their overwhelming pessimism and gloom is depressing. Although Yusi generates a "spirit of resistance" it always seems so pathetic. Perhaps the fact that they perceive China's situation too clearly accounts for their despair.¹²

The second reason was that before Wilderness Weekly appeared on the

11 Chen Shuyu, op.cit., p.38.

12 Lu Xun's letter to Xu Guangping, dated March 31, 1925, Lu Xun: Complete Works 鲁迅全集, 16 vols., hereafter cited as CW, (Peking: Renmin wenzue chubanshe, 1981), 11:32-33.

literary scene, the weekly supplements of The Peking Gazette were considered to either talk "about flowers and chatted about grass" or extol some favourite actress or other. (Drama Weekly 戏剧週刊, edited by Xu Lingxiao 徐凌霄, appears to have excelled in the latter). The Wilderness Society members were appalled at the degeneracy of The Peking Gazette for encouraging such frivolous material. Thus, when Sun Fuyuan became Chief Editor of the literary supplement for The Peking Gazette, he invited members of the Wilderness Society and other literary groups to submit their manuscripts for consideration. Finally, Wilderness Weekly was to serve as the battlefield for literary debates with the Contemporary Review faction.¹³

Lu Xun hoped that Wilderness Weekly would transform the nature of intellectual comment, and not simply echo existing literary publications. These offered a surfeit of poetry and fiction about love or the trivialities of life. Wilderness Weekly was to be a magazine which fostered social consciousness in the minds of its readers, and paved the way for expository debates in the form of miscellaneous essays. Lu Xun was searching for essays which were assertive, concise, passionate, witty and piercing. Judging from Lu

13 The Contemporary Review coterie, which consisted exclusively of National Peking University professors and students appeared on the literary scene in December 1924. The main personalities behind this group included Chen Yuan 陳源, Hu Shi 胡適, Xu Zhimo 徐志摩, Liang Shiqiu 梁實秋 and Wu Zihui 吳稚暉. Their conservative ideas on pure literature were a source of constant attack by Lu Xun and the Thread of Talk Group. Their quarrels reached a climax over the dispute at the National Women's University in early 1925. A good discussion of this conflict can be found in Harriet Mills, Lu Hsün: 1927-1936, The Years on the Left, unpublished Ph.D. thesis, Columbia University, 1963, pp.60-63.

Xun's expectations as editor of the Weekly, literary form was as important as literary content. This was one of Lu Xun's main considerations. He had "long hoped that Chinese youth would take a stand and boldly attack Chinese society and civilization."¹⁴ He conceived Wilderness Weekly as a medium for such attacks.

Establishment of The Wilderness Society

A succinct overview of the Wilderness Society and its members is provided by Lu Xun in his preface to the second volume of short stories in, A Comprehensive Anthology of the New Literature of China.

中國新文學大系 . He writes that:

During mid October 1925, a Wilderness Society suddenly emerged in Peking. It was actually a happy-go-lucky group who got together because they were dissatisfied with the Editorial Board of the Peking Gazette Literary Supplement and designed a Wilderness Weekly to be supplementary to and distributed by The Peking Gazette. Gao Changhong 高長虹 was the most enthusiastic and ambitious of the lot. Huang Pengqi 黃鵬基, Shang Yue 尚鉞, and Xiang Peiliang 向培良 were the leading fiction writers. Lu Xun was recommended as editor. There was tremendous support for the weekly. Amongst short story writers, those most supportive were [Feng] Wenbing 文炳, [Feng] Yuanjun 沅君, Jiye, Jingnong, Xiaoming 小駝, Qingyu 青雨 etc.¹⁵

However, according to Chen Shuyu, Wilderness Society was founded in April 1925, and its members included Xiang Peiliang, Gao Changhong, Zhang Yiping 章衣萍 and Jing Youlin 荆有麟. Chen maintains that Li Jiye, Tai Jingnong and other Unnamed Society members did not belong to the Wilderness Society, but were only introduced to the society by Lu Xun to contribute some of their writings to the

14 Foreword to "Under My Unlucky Stars" 華蓋集題記, CW, 3:4.

15 A Comprehensive Anthology of the New Literature of China 中國新文學大系, "Preface to the Second Volume of Short Stories" 小說集導言, CW, 6:250.

Wilderness Weekly. Whatever the actual membership, the Wilderness Society was inaugurated with a minimum of fuss. It is unusual none the less, that no manifesto was published by the society. Furthermore, the only social function organized during its short existence was a wine evening held on April 1925.¹⁶

As was pointed out above, there is some uncertainty as to the precise date of the inauguration of the Wilderness Society. Jing Youlin recalls that he and several companions were having dinner with Lu Xun one evening when they discussed the idea of forming a literary group.¹⁷ A careful survey of the entries in Lu Xun's diary from December 1924 to mid April 1925 (the first issue of Wilderness Weekly was published on April 24, 1925), reveals that Jing Youlin was a frequent visitor to Lu Xun's residence, and that on the evening of April 11, 1925, Changhong, Xiang Peiliang and Youlin (nucleus members of the Wilderness Society) visited Lu Xun and spent the evening drinking wine.¹⁸ This corresponds to the "Wine Evening" mentioned earlier by Chen Shuyu. No inauguration date is mentioned in Lu Xun's works, although a letter, written on April 22, 1925 to Xu Guangping, discloses that while there had been talk and plans for organizing Wilderness Weekly nothing concrete had eventuated until the appearance of an advertisement which spurred the Wilderness Society members into action.

Some students happened to mention Wilderness Weekly to Shao Piaoping and suddenly a ridiculous and pompous advertisement appeared in print. I had a replacement made for the next day and stressed that no changes whatsoever were to be made... Apart from a few hundred lines of a manuscript I

16 Chen Shuyu, op.cit., pp.37-38.

17 Jing Youlin, op.cit., p.400.

18 "Lu Xun's Diary" 鲁迅日記, CW, 14:542.

simply had nothing on hand and since we had the lash of an advertisement upon us it was not possible to remain immobile. Therefore, I assembled a group to write hastily and bestirred myself as well up to this very last minute... Furthermore, today is the deadline for submitting manuscripts.¹⁹

If we accept that Jing Youlin was a founding member of the Wilderness Society, and that Lu Xun was busily occupied with last minute editorial details for Wilderness Weekly on April 22, 1925, then the inception of the Wilderness Society must have occurred at some time between April 11 and 22, 1925.

As for the name of the weekly, the two characters, "Mang Yuan" 莽原 were chosen at random by Xiang Peiliang as he leafed through a dictionary.²⁰ Lu Xun was particularly fond of naive and childish handwriting; thus the characters for the magazine's title page were actually written by an eight year old. Lu Xun explained to Xu Guangping that no special or symbolic meaning was attached to the weekly's designation, but that it was synonymous with "kuangye" (曠野 vast, spacious, wilds, wilderness), and was analogous in some ways to the naming of Yusi.²¹ Lu Xun wrote that:

As for the name (Yusi), I heard that it started when some people picked up a book at random, opened it at random, and chose the characters on which their fingers fell. Not having been there, I do not know what book they used or whether they picked this title the first time or after several attempts, eliminating those words which were unsuitable. At any rate, it is clear from this that the magazine had no definite aim or common programme.²²

19 Lu Xun's letter to Xu Guangping, dated April 22, 1925, CW, 11:52-53.

20 Jing Youlin, op.cit., p.400.

21 CW, op.cit., p.53.

22 Lu Xun, "The History of My Connection with the Tatler" 鲁迅, 我和《語絲》的始终 CW, 4:166, Translation from Selected Works of Lu Hsun, 4 vols., hereafter cited as SW, Gladys Yang, Yang Hsien-yi, trans., (Peking: Foreign Languages Press, 1956-64), 2:57-58.

Neither did the Wilderness Society declare any precise goals nor propound any inspiring mottoes.

It seems perplexing that a literary figure of Lu Xun's integrity, seriousness, and sensitivity could be so casual and undisciplined in his attitude to the formation of a literary group. It is obvious that Lu Xun was not interested in any of the fancy rituals commonly involved in the setting up of a literary society. He was concerned with the physical appearance of his magazine, and particularly with the content, since only that gave a magazine life, and a literary society its purpose. Lu Xun, thus, attempted to fill Wilderness Weekly with as many polemic essays as he could glean from the heap of manuscripts which had been sent to him. However, as is evident from the contents of subsequent issues, it became increasingly difficult to remain true to the ideal of a magazine devoted to social criticism.

Wilderness Weekly - Contrary to Lu Xun's Expectations

The first issue of Wilderness Weekly was published on April 24, 1925²³ and comprised seven articles, two of which were Lu Xun's essays. They consisted of "Idle Chitchat at the End of Spring"

春末閒談, written under the pseudonym of Ming Zhao 冥昭, and "Miscellaneous Talk" 雜語, under that of Lu Xun. Other manuscripts selected for publication included Li Jiye's translations, Andreyev's "The Marseillaise" 馬塞曲, Wei Suyuan's "The Threshold" 門檻,

23 Letter to Xiang Peiliang, dated April 23, 1925. Lu Xun informed Xiang Peiliang that two chapters of his "The Betel Palm Collection" had been printed in the first issue of Wilderness Weekly, Collected Letters of Lu Xun, 魯迅書信集, 2 vols., hereafter cited as Letters, (Peking, Renmin wenxue chubanshe, 1976), 1:70.

(both were members of the Unnamed Society), Gao Changhong's "The World of Brocaded Robes" 綿袍裡的世界, Xiang Peiliang's "The Betel Palm Collection" 檳榔集, (both were leading members of The Wild Wind Society) and Jin Youlin's "The Crossroad" 走十字街頭.²⁴

Lu Xun was displeased with the content and format of the pioneering issue, and expressed his disappointment in a letter to Xu Guangping immediately after its publication, stating his dismay that there were no outstanding manuscripts: "Most of the contributors can either write short stories or translate, but very few are gifted in criticism. This indeed is a major shortcoming."²⁵ His dissatisfaction is elaborated in a letter to Xiang Peiliang: "I have thoroughly read all the manuscripts but I'm still not happy with them. I don't know whether it's because they are just mediocre writings or whether my hopes have been too high."²⁶

This shows Lu Xun was an earnest editor who handpicked his manuscripts. Inspired by an intense desire to remould the Chinese mentality through argumentative and provocative writings, he considered that it was imperative for Wilderness Weekly to supplement

24 A table of contents for Wilderness Weekly No.1 appeared in the 24th issue of Yusi on April 27, 1925.

25 CW, 11:53.

26 Letters, op.cit., 1:69.

the contemporary deficiency in such literature. Social critics of Lu Xun's calibre were rare amongst novice writers²⁷ and the fact that he was not successful in finding a few talented writers disappointed him immensely. Xu Guangping attempted to appease Lu Xun by weighing the commendable qualities of Wilderness Weekly against other contemporary journals. She wrote that:

Most of the articles in Wilderness are not on contemporary issues, but are broader in scope and less politically tainted than Meng Jin and Gu Jun 孤軍. It resembles Yusi in indirectness and the writings abound in allusiveness. It possesses distinctive features unlike those of other journals.²⁸

Nevertheless, Lu Xun's exasperation over subsequent issues of Wilderness Weekly persisted. Youth had responded fervently to his call for creative writings, but the paucity of critical, pungent essays offered had been disappointing. Encouraged by Lu Xun, Xu Guangping wrote under the penname of Feixin 非心 and her own name, Jing Song 景宋 and produced a number of essays for Wilderness Weekly. The titles of some of her essays were: "Confusion" 亂七八糟 (Wilderness No.3), "Doubt" 懷疑 (Wilderness No.6), "Wine Addict" 酒癮 (Wilderness No.9), "Behind the Scenes" 内幕之一部 (Wilderness No.11), "Life and Death" 死生 (Wilderness No.12), "Waffle" 瞎扯 (Wilderness No.13), "Outmoded Words" 過時的話 (Wilderness No.15), "Resist to the End" 反抗下去 (Wilderness

27 Lu Xun was the only contributor who had extensive writing experience. Li Jiye (1904-) was then 21 and a student in Peking. Wei Suyuan (1902-1932) was 23 and attended Lu Xun's lectures at the National Peking University. Gao Changhong (1898-?) and Xiang Peiliang (1901-) 27 and 24 respectively were young acquaintances of Lu Xun.

28 Xu Guangping's letter to Lu Xun, dated April 25, 1925, CW, 11:58.

No.21) and "Lacking in Strength" 力的缺乏 (Wilderness
No.24).29

Lu Xun was pleased with Xu Guangping's contribution and most of her manuscripts were printed. Yet the poor response from the majority of contributors continued to disconcert him. His discontentment is poignantly conveyed in his evaluation of the literary scene:

The present literary scene is in a state of retrogression. There has been a surplus of poets and writers of fiction and a shortage in critics of society and civilization. I had envisaged Wilderness Weekly to cause a stir and to attract a new batch of critics... Unfortunately, manuscripts received up to now have mainly been fiction.³⁰

In a later letter to Xu Guangping, Lu Xun's sense of frustration and despair appear to have grown:

What I intended was to publish more discussion but the manuscripts sent in have been short stories and poems. In the past, it was pretentious poetry of flowers and love, now, it's the hypocritical poetry of death and blood. Good God, it has been one enormous headache! Therefore, anything remotely argumentative has been published.³¹

Although Lu Xun's impression of Wilderness Weekly was gloomy at best, the talents of a young writer whom Lu Xun considered promising and who was primarily responsible for the publishing of Wilderness Weekly deserves mention. This energetic and ambitious young man was Gao Changhong. Gao devoted his energies to the editing of Wilderness Weekly with a zeal and dedication unmatched by any other. Here follows a brief outline of his life:

29 These titles were obtained from the list of contents advertised in Volume 1 of Yusi. I have not sighted any of Xu Guangping's works.

30 Lu Xun's letter to Xu Guangping, dated April 28, 1925, CW, 11:63.

31 Lu Xun's letter to Xu Guangping, dated July 9, 1925, CW, 11:100.

Gao Changhong (1898-?) a Short Biography

Gao Changhong, a native of Yuxian 盩厔 in Shanxi 山西 province, came from an impoverished, literate family and was one of nine children.³² Gao Changhong seldom spoke of his parents, and only mentioned that his father was a disciplinarian who advised him to study law. Gao recalls a close relationship with his grandparents. Grandfather Gao was the patriarch of the family, a minor magistrate who favoured Gao Changhong out of all his grandchildren. He took Changhong on leisure trips, and exposed him to the Chinese classics and Tang poetry. His paternal grandmother was equally indulgent. From her he accumulated a great wealth of Chinese folklore, of which "The Tale of the Hairy Ghost" 毛鬼神 was his favourite. The only other member of the family he admired was an eccentric uncle (his father's elder brother), whom he considered the most capable and the most enterprising. According to family legend, this uncle never liked anyone in his whole life, with the exception of Changhong.

At an early age there were elements in Gao's character and temperament which suggested that he was a highly sensitive, emotional and perceptive individual who reacted strongly to social and political injustices. He was considered a bright student, and at the end of his primary education was awarded a silver medallion for excellent school results. After the 1912 Revolution Gao was unable to contain his excitement and snipped off his queue before a group of startled and stern-faced teachers. Once, while a student at a Tai Yuan Secondary

32 Gao Changhong was also known as Gao Yangyu 高仰愈 and wrote under the pen names of Canhong 残红, "C." "Ch" etc. There is some uncertainty as to the date of his birth, which Chen Shuyu maintains was 1898. Other sources record his date of birth as 1902.

School 太原, Gao and his friend refused to attend a school meeting which supported Yuan Shikai 袁世凱 and his proposal to restore the monarchy. Subsequently, he expressed his indignation at those ideas in a poem called "Holding a Lantern" 提灯行, only to be severely reproved by one of his teachers for his outspokenness. The only event in Gao's life in which he had little say was an arranged marriage negotiated by his Grandfather. He was secretly in love with one of his cousins, and had very little affection for his young village bride. An unhappy marriage and the political bleakness of Shanxi, compelled Gao to leave his native town in 1924 for Peking in pursuit of a literary career.

Throughout his private and literary life, Gao was never at peace with himself or in harmony with the universe. He fell in love with many women, but never pursued or attempted to consolidate any relationship. After he severed connections with Lu Xun and ended his Wild Wind venture, he became increasingly pessimistic and nihilistic, to the point of being misanthropic. His response to imperialist suppression and warlord dominance was described thus: "his heart was filled with vehemence. He wanted to resist, destroy, avenge and feel the flow of his blood, but he lacked the spirit to affect the desired changes."³³ He viewed the existence of man as tragic, and perceived the age he was living in to be hollow and meaningless. He considered that:

Everything has to be revenged, to be destroyed. There is nothing worth loving in this world. What one calls friendship, laws, prejudices etc. are all worthless. Human beings are only equal to flies; small, aimless, noisy and conceited... The world has only one verse, only one truth

33 Chen Shuyu, op.cit. p.61.

and the only thing that can be considered revolutionary is the extinction of mankind.³⁴

Gao Changhong never adopted Communism or Marxism. Shang Yue once asked Gao why he wrote an article called "Lashing out at Marx" 鞭撻馬克思 to which Gao replied, "there was no reason why I should not."³⁵ Gao's trip abroad was neither eventful nor fruitful. A visit to Germany dispelled his earlier admiration of Hitler. In Japan he was actively involved in the construction of a new international language, but nothing eventuated from this.³⁶ After his return to China he eventually settled down in Shenyang 沈阳. He had hoped to compile one of the country's best Chinese dictionaries, but he was admitted into a psychiatric hospital in Shenyang at the beginning of 1949, and died peacefully in a mental institution. (Actual date of death and name of institution is not known).

During the early stages of Lu Xun's acquaintance with Gao Changhong there were good impressions on both sides. Each was able to reinforce and supplement the needs of the other. Gao possessed the vibrant, dynamic qualities which Lu Xun sought in young writers, and conversely Gao longed for guidance and recognition from an experienced and well-known literary figure. Gao paid his first visit to Lu Xun on December 10, 1924 and was surprised to discover that the real Lu Xun differed somewhat from what he had imagined. The meeting revealed many new facets of Lu Xun's personality. Gao reported that:

34 Ibid, pp.61-62.

35 Shang Yue, op.cit., p.229.

36 There is some uncertainty as to the exact dates and mode of Gao Changhong's overseas trip. However there were rumours in Peking that he started his trip in 1928. He in fact journeyed to Japan in the summer of 1929. Two articles dated March 30, 1931 and May 11, 1931 about his overseas venture were published in Literary and Art News 文艺新闻. See Chen Shuyu, op.cit., p.62.

The impression I received after my first conversation with Lu Xun was that he was unlike the legendary Lu Xun and bore no resemblance to the writer who created Call to Arms, but was more a serious, middle-aged fighter. Lu Xun seemed very old but in fact he was only forty three. He was deeply committed to the promotion of art, literature and ideas. The general chaos of the mid twenties had an adverse effect on Lu Xun which caused him to be outwardly apathetic but his obstinancy and vigour pervaded his writings. In spite of this, he was always humble and courteous whenever he conversed with friends.³⁷

Lu Xun was not disappointed with Gao Changhong. He had heard of this young writer through his friend, Sun Fuyuan, who had made encouraging comments about Wild Wind Weekly³⁸, which Gao Changhong edited. Lu Xun considered Gao a promising and sensitive writer and, given the right guidance, conducive environment and time, could make a certain impact on the literary scene. Lu Xun disclosed his impressions of Gao in one of his letters to Xu Guangping:

[Changhong] is a new acquaintance made this year. We share similar views over certain issues. He seems to be an Anarchist. He is a capable writer but the Nietzschean influence tinges his writings making them obscure and incoherent.³⁹

Generally, the Wilderness Society was handicapped through lack of active involvement and support from other members. Xiang Peiliang departed south shortly after the formation of the society, and Zhang Yiping 章衣萍 produced very little in the way of writings, Thus the editing of Wilderness was left to Lu Xun, Gao Changhong and Jing Youlin. Apart from writing ardently for every issue of Wilderness,

37 Gao Changhong, "Some Recollections" 高长虹, 一點回憶, Lin Chen, A Study of Lu Xun's Achievements, 林辰, 鲁迅事迹考 (Shanghai: Kaiming shudian, 1949), p.67.

38 Gao Changhong was the founder of the Wild Wind Society and editor of Wild Wind Weekly 狂風週刊. A full description of his involvement with this group will follow in the second part of this chapter.

39 CW, 11:62.

Gao not only invited his good friends, Shang Yue and Gao Muhong 高沐鴻, to contribute to the magazine, but also ensured that deadlines were met. He would submit the final draft to the printers in person. While Lu Xun played the passive role of manuscript scrutinizer for the magazine, Gao was actively involved in its production and marketing. Financial returns were poor for the members of the Wilderness Society, because there were no manuscript fees or wages. However owing to Gao's need to support a wife and child, Lu Xun authorized a payment of eight to ten yuan a month as remuneration for Gao's efforts. Chen Shuyu also remarks that Lu Xun made generous gifts of books to Gao and helped him with travel expenses.⁴⁰

Gao's active role in the editing of Wilderness Weekly, and his frequent contracts with Lu Xun during this period, indicate that the two writers formed the nucleus of the Wilderness Society. After its termination, and Lu Xun's departure to Xiamen 廈門, however, a series of incidents occurred. These were the result of the rejection of manuscripts from members of the Unnamed Society, and Xu Guangping's cold response to Gao's declaration of love. These matters will be elaborated in the second part of this chapter, but they gave rise to a battle of words, whereby master and pupil hurled vehement insults at each other.

40 Chen Shuyu, "Lu Xun and The Wild Wind Society" 陳漱渝, 鲁迅与狂風社, in Xinwenxue shiliao 新文学史料, No.3, 1981, p.59.

The Spirit Behind Wilderness Weekly

Having described the general atmosphere in which Wilderness Weekly developed, I will now turn to some of the writings which echoed its spirit. As I do not have access to the Weekly, I am not able to give a detailed evaluation of the magazine's purpose and theme. However, a brief outline of a few of Lu Xun's prose essays,⁴¹ Gao Changhong's writings and several short stories by various writers collected in The Comprehensive Anthology of the New Literature of China, can perhaps reveal something of the mood of Wilderness Weekly as well as give some indication of the standards Lu Xun set as an editor.

Social Commentaries

In "Miscellaneous Talk,"⁴² Lu Xun voices his contempt for literary groups which wasted their energy by squabbling with one another over literary supremacy. He likens these verbal battles to "spirits" and "demons" fighting for authority over "hell." In his metaphor, hell resembles the decaying state of Chinese society, and his concern is that if literary groups ignored the need for social reform and transformation, then, regardless of the victor, the people will still lead miserable lives.

41 Lu Xun wrote about 20 pieces for Wilderness Weekly which included essays, commentaries, miscellaneous jottings, correspondence, etc., Chen Shuyu, Lu Xun in Peking, op.cit., p.39.

42 "Miscellaneous Talk" 雜語 was published in Wilderness Weekly No.1 on April 24, 1925, CW, 7:75.

Educated Chinese had been exposed to Western ideas and ethics through the proliferation of literary journals permeated with the idea of "learning from the West," but Lu Xun argues that it is pointless to emulate foreign methods when the local social conditions remain unchanged. He agrees that adopting certain aspects of Western culture is fundamental to remedying the ills of traditional Chinese society, but abhors those who display "Western airs" for the sake of being modern.

A longer essay entitled "Idle Thoughts at the End of Spring"⁴³ also published in the first issue, exemplifies the extent of Lu Xun's knowledge, the depth of his analysis and his incisive style. "Idle Thoughts" is a strong indictment against the passivity and insensibility of the Chinese people at the social, political and economic problems which were slowly destroying their country.

Lu Xun did not believe that the present generation of foreign-educated, so-called "special intellectuals" who supported the northern warlord, Duan Qirui 段祺瑞, could surpass the ancients; for they were concerned, not with remoulding the structure of society for the betterment of the majority, but rather for the sake of their own private interests. As for learning from Western political systems, Lu Xun could not detect anything that was beneficial or illuminating. He considered that foreigners "have the same old rules forbidding meetings and freedom of speech, which are not so very different from our own. Indeed, this shows that all men accept the

43 "Idle Thoughts at the End of Spring" 春末閒談 was published in the first issue of Wilderness Weekly on April 24, 1925, CW, 1:203-207. Translation in SW, 2:124-130.

same Truth, whether Chinese or barbarian."⁴⁴ Given his picture of things, the narrator satirizes the ineffectiveness of the Warlord Government and reproaches people for their dullness.

In "Some Notions Jotted Down by Lamp Light, Part I,"⁴⁵ the Chinese people's inertia and meekness are the targets of Lu Xun's criticism. He argues that the Chinese people have been far too tolerant. Worse still, they have delighted in submitting to the demands of their rulers. Even of himself Lu Xun admits how easily he had lowered himself to the status of a "slave." On one occasion the writer had been in a situation where banknotes suddenly lost their monetary usefulness and had to be changed into silver. Faced with this dilemma, the writer reluctantly agreed to change his notes at a low exchange. When the exchange increased, he changed all his notes into silver and was enormously pleased with himself. On the other hand he was appalled by the way he succumbed to the pressure of circumstances: "...in normal times, I would not take one copper less from the money changer... In the midst of my joy a thought flashed into my mind: how easy it is for us to become slaves, and to revel in our slavery!"⁴⁶

The problem with China, according to Lu Xun, was that the Chinese people had accomplished very little except to be slaves. They had merely progressed from "the period when they longed in vain to be

44 SW, 2:128.

45 "Some Notions Jotted Down by Lamplight (I)" 燈下漫筆一
Wilderness Weekly, No.3, May 8, 1925, CW 1:210-213, Translation in SW, 2:131-136.

46 SW, 2:133.

slaves," to "the period when they succeeded in becoming slaves for a time."⁴⁷ This remark typifies the ironic bitterness of Lu Xun's attitude to the submissiveness of the Chinese people. To reinforce his argument the writer selects illustrations from Chinese history. During the Yuan dynasty, a law stipulated that any slave killed had to be compensated for with an ox, which implied that a man was only the equal of a beast. In times of war when the people were uncertain to whom their loyalty should go, they were slaughtered both by the enemy and the government, as each suspected the people of being supporters of the other. Even during peaceful times under a capable and fair ruler, the distinction between master and slave was very sharp.

Yet were the people content to live a life of servitude? Lu Xun was making an urgent appeal to the Chinese people to shake off their complacency, to cast away traditional habits, beliefs and superstitions, to emancipate their minds and spirits; and to support a visionary society which would preserve the rights of every individual and give each person an opportunity to grow intellectually and spiritually. His closing remark is therefore:

But are we all like the men of old... content forever with "the good old way?" Are we all like those classicists who, dissatisfied with the present, long for the peaceful days of three millenia ago? .. Of course, we are not satisfied with the present either, but that does not mean we have to look backwards, for there is still a way forward.⁴⁸

Unlike Lu Xun's previous commentaries which usually end on a cynical or obscure note, the message in this essay is optimistic and positive. Thus, he delegates the important task of changing the face of China to the younger generation, for they are energetic, vibrant

47 Ibid., p.135.

48 Ibid., p.136.

and unpolluted by traditional ideas: "... to create a third type of period, hitherto unknown in Chinese history, is the task of our young people today."⁴⁹

Lu Xun continues his attacks on Chinese civilization in Part II of "Some Notions Jotted Down by Lamp Light,"⁵⁰ and criticizes the weakness of the Chinese race in terms of yielding to please the Westerners who visited China. Lu Xun declares that he is prepared to extol any foreigner who despises China for her backwardness because "such a man would not batten on peoples' flesh!"⁵¹ Many a foreigner in China have been deceived by the many privileges, elaborate feasts and exquisite gifts bestowed on them. Thus, they spoke only of the charms and delights of ancient Chinese civilization, and were totally oblivious of the poverty and suffering of the masses from which their enjoyment was derived.

Yet Lu Xun declares one ought to reprimand the Chinese themselves for the cruelty they have inflicted on their own people. Through the ages the Chinese have accepted the idea of submission to a superior. They were embroiled in a feast for cannibals, devoid of human dignity,

49 Ibid.

50 "Some Notions Jotted Down By Lamp Light (2)" 燈下漫筆二 in Wilderness Weekly No.5, May 22, 1925. CW, 1:214-217. Translation in Selected Works, 2:136-141.

51 SW, 2:136. The verb "batten" in the quote is found in the translation by G. Yang. It means to thrive or to feed greedily on.

shame, self-awareness and righteousness. This lamentable state exists

because the hierarchy handed down since ancient times has estranged men from each other, they can not feel each others' pain; and because each can hope to enslave and eat other men, he forgets that he may be enslaved and eaten himself.⁵²

To save China from this cannibalism, he believed that it was necessary for young people to take the future into their hands, do away with ancient rules and reconstruct a more humane society. His parting words echo the message of the previous essay: "To sweep away these man-eaters, overturn these feasts and destroy this kitchen, (where feasts of human flesh are prepared for the rich and mighty), is the task of the young folk today!"⁵³

Apart from the four essays mentioned, which serve to illustrate the diversity of the themes in his social commentaries, Lu Xun produced numerous controversial essays in the course of his involvement in the Peking Women's University dispute of early 1925. The students had been dissatisfied with the new Principal of the university, Miss Yang Yinyu 楊蔭榆, whose conservative ideas and policies angered them. Xu Guangping and five other student leaders were expelled from the university in May 1925 for provoking student unrest and expressing their indignation. Lu Xun and several teachers sympathized with, and openly supported, the students; and as a consequence he was dismissed from the Ministry of Education.⁵⁴

52 Ibid., p.140. The idea of cannibalism had been mentioned by Lu Xun in his short story, "Diary of a Madman," published in April 1918.

53 Ibid., p.141.

54 For a concise description of the dispute at the Peking Women's University see H. Mills, op.cit., pp.56-61.

The essays, which were printed in various issues of Wilderness Weekly,⁵⁵ represent Lu Xun's response to the injustices inflicted upon the dissident students and to personal attacks on him. As it is not within the scope of this chapter to analyze the events and consequences of this dispute, I shall summarize a few points which are relevant to this discussion. The focus of his sardonic attacks was primarily a group of three notable individuals: Miss Yang Yinyu, Zhang Shizhao 章士釗 (Yuan), the Minister of Justice and Minister of Education, and Chen Xiying 陳西滢, Professor of English at National Peking University. In Lu Xun's eyes this trio epitomized all that was corrupt, decadent and hypocritical amongst the intellectual elites. Lu Xun attempted to expose their weaknesses, especially their inability to yield to progress and change. He reprimanded them for distorting the facts of the incident and for suppressing certain details in order to pacify public opinion. He attempted to present the truth by clarifying the issues of the conflict between the professors and the students. Above all, he vindictively attacked those who had dared to challenge him with a passion and intensity that rendered his opponents speechless. Indeed, as L. Ou-fan Lee remarked, "the venom hidden in the old master's fangs remained unmatched by anyone in the field."⁵⁶

55 "My Birthplace and Department" 我的「籍」和「系」, in Wilderness Weekly No.7, June 5, 1925. CW, 3:81-83. "Rumours and Lies" 流言和謊話, in Wilderness Weekly No.16, August 7, 1925. CW, 7:93-94. "A Reply to Mr K.S.'s Letter" 答 K.S. 君的信, in Wilderness Weekly No.19, August 28, 1925. CW 3:111-113. "Pingxin diao long" 評心雕龍 in Wilderness Weekly No.32, November 27, 1925. CW, 3:133-135.

56 L. Ou-fan Lee, op.cit., p.24.

As mentioned earlier, Wilderness Weekly was a battle-ground for criticizing that which was seen to be hypocritical and despicable behaviour on the part of the Contemporary Review Group. Lu Xun believed that this group "shouldered the banner of Liberalism and secretly supported Imperialism and Warlordism."⁵⁷ Members of this group were attached to a Research Clique 研究系 which had connections with the Anhui Warlord, Duan Qirui. Gao Changhong reprimanded the Research Clique in one of his Wilderness articles.

The Research Clique represents the gloomy side of China; whenever there is an "evil movement" the Research Clique is sure to meddle in it. Moreover, their original camp consists of so-called Educationalists who do not distinguish between good and evil. Take for example the Peking Women's University dispute; if it weren't for their interference and support it would not have been so catastrophic.⁵⁸

Gao also cynically exposed the airs of overseas-educated students who returned to China, intent on enhancing their status, and who endeavoured to form a snobbish elitist group, rather than pass on their Western learning with a view to reshaping Chinese society. He criticized them for capitalizing on their study abroad and pompously parading their scholarship.⁵⁹ On the topic of "face" or reputation, Gao wrote that "The Chinese take the question of 'face' too seriously. In order to preserve one's pride and dignity, the Chinese ignore propriety and allow objectionable deeds to come to the surface."⁶⁰

57 Chen Shuyu, "Lu Xun and The Wild Wind Society," op.cit., p.58.

58 "Xianshang No.11" 弦上 in Wilderness Weekly No.17, Ibid.

59 "Xianshang No.7" in Wilderness Weekly No.7, Ibid.

60 "Xianshang No.5" in Wilderness Weekly No.12, Ibid.

Short Stories

In comparison with the social commentaries, the few short stories that I have cited were conventional in the choice of themes, and lacked the vitality which characterized the writings of Lu Xun and Gao Changhong. The question is whether such a comparison is fair in view of the advantage of experience and intellectual maturity that Lu Xun had over some of the novice writers. Naturally, this new group of writers wished to articulate their aspirations and values, but only within the context of their own experiences, for Lu Xun encouraged them to sketch their creations from life. Huang Pengqi, who wrote under the penname of Pengqi 朋其, advocated "literature with thorns" as opposed to what he described as "literature that resembled butter." He firmly believed that the task of the modern writer was to depict all that was irritating, irksome and intolerable in society. He hoped that the "thistles and thorns" in his writing might pierce people's consciousness. Thus, the writer was expected to take the initiative in implementing change:

The ideas, structure, syntax and diction in a piece of prose ought to be impregnated with "brambles" so as to convey our true feelings. The genuine writer... should be the first to take a stand, to enable the rest of us to stand up. He should replenish his strength as an example to the people to revive their own strength. By understanding this energy they then might use it positively.⁶¹

One of Pengqi's short stories, "Egg"⁶² (a derogatory term

61 These are some of the ideas which Huang Pengqi talked about in his "Literature with Thorns," 刺的文学 published in Wilderness Weekly No.28, CW, 6:252.

62 "Egg" 蛋, a short story collected in "Thorns and Bristles" 荆棘, Comprehensive Anthology of the New Literature of China, 中国新文学大系, hereafter cited as Anthology, (Hong Kong: Xianggang wenxue yanjiushe, 1962), 4:358-366.

meaning "bastard" or "scoundrel"), may serve to illustrate some of the above points. Each of the three main characters in the story symbolizes an undesirable trait of traditional Chinese society. Bigwig Zhang, a petty government official, utilizes his money and position to further his personal gain and pleasures. Although he has married one of the town's beauties, he is madly in love with the widowed Madam Ma Er, and plans to make her his secondary wife. He is infatuated by her small, delicate mouth, which is shaped like a "double peach"; and is captivated by her smile, which is capable of conveying kindness, indignation, pleasure, anger, love and disgust. In his schemes he foresees that her skills in social intercourse will be an asset when he becomes an important official. His wife he finds a complete bore, for "she is neither articulate nor possesses a sense of humour and would be of no use to him in his future political career."⁶³ The narrator does not blame either Bigwig Zhang or his wife, Xi Shi. Social norms had prevented women from developing their potentials and utilizing their talents. We read that Xi Shi "did not expect very much from men for she was brought up to believe that every woman should have a husband."⁶⁴ She had no idea what function marriage and children served: "She truly did not know how to be a proper mother, apart from smothering her child with motherly love. Nor did she know the conduct proper to a wife, for society and the family only taught her to obey and submit."⁶⁵ Yet the prospects for a young widowed woman like Madam Ma Er are not any brighter, for her social status has been lowered through the death of her spouse. She is addicted to opium, and to ensure her survival she must accept the

63 Anthology, p.361.

64 Ibid.

65 Ibid., p.362.

favours of wealthy officials and bureaucrats. The plot is uncomplicated: Xi Shi, unable to tolerate rebukes from her husband, leaves the residence broken-hearted; while Bigwig Zhang, who is about to make his conquest, discovers that his mistress has run off with another lover. The writer does not provide any solutions, but merely paints a bleak picture of three characters who are victims of a crumbling society. He then leaves his readers to question the present.

Apart from portraying what they considered to be the ills of society, the young writers also wrote avidly about the joys and sorrows of love. Li Jiye's "Cucumbers"⁶⁶ depicts the pains of unrequited love. The story is created from a dream about cucumbers which reminds the narrator of a friend's unsuccessful romance. (The scenerio may be more suggestive than Li Jiye intended). Details of the romance are basically unimportant but the narrator traces with much sensitivity the emotional impact of rejection on his friend. At one moment, his friend is elated when he recalls the blissful times he shared with his girlfriend, Su Fen. Then he remembers the pain of losing her to another suitor. This pain still torments him immensely, "Holding my hand tightly, he said sadly, 'A month from now, my Su Fen will no longer love me...'. His voice grew fainter and fainter and without finishing what he had to say, he broke into incessant sobs."⁶⁷ The narrator is as helpless and speechless as his friend. The only consolatory advice he can give is "let bygones be bygones;" for life must continue, and one should face the future bravely.

66 "Cucumbers" 嫩黄瓜 was published in Wilderness Weekly No.21, Anthology, 4:408-412.

67 Ibid., p.411.

Although the theme of love appealed to many writers; others, like Feng Wenbing 馮文炳, were interested in depicting various aspects of Chinese rural life. "River Willow"⁶⁸ describes the complex feelings in Grandfather Chen's mind as he decides whether or not to cut down the willow tree. The willow tree had been the source of the old man's livelihood, and pleasures, as well as a symbol of his aspirations. However, Grandfather Chen feels restless. He has not had a drop of wine for the past three days, and his outstanding wine account bothers him. He curses the government for placing a ban on puppet plays. The puppeteers had been the major market for his willow stalks. Now, with no puppets to make, their purchases had fallen off rapidly. He even contemplates selling his colourful set of theatrical drums and gongs rather than losing his willow tree. He recalls how the last flood had severely damaged his willow tree, and he shudders at the thought of another flood. After some pondering, he finally decides to fell the tree. The character and incident in this story may seem quite ordinary, but the writer's ability to colour the story with rural colloquialisms and manners results in a successful portrayal of the old man's spirit, his anxieties and hopes.

The Termination of Wilderness Weekly

Editing Wilderness Weekly had been something of an ordeal for Lu Xun. Between the beginning of May 1925 and early July 1925,⁶⁹

68 "River Willow" 河上柳 was published in Wilderness Weekly No.3, 4:220-223.

69 Liangdi shu 兩地書 contains the correspondence of Lu Xun and Xu Guangping written from March 11, 1925 to July 30, 1925. The activities of the Wilderness Society since July and up to its demise are not recorded in this book. Only the early months of the society's existence have been described.

Lu Xun's growing concern over the failure of Wilderness to attract the participation of social critics was evident in his correspondence to Xu Guangping. Although the tone of pessimism is striking in these communications, it did not develop into hopelessness or defeatism. On the contrary, his anxiety led to a re-evaluation of the objectives and ideals required for producing a literary journal. This influenced the presentation, format and standard of later publications. A recapitulation of some of the relevant points in these letters will clarify the above observation.

With the publication of Wilderness Weekly, Lu Xun soon became aware of the imbalance between critical prose writings and fiction. Unfortunately, there was little he could do to rectify the situation. Other magazines were in the same position. Apparently Ladies' Weekly 婦女週刊 had attempted to introduce expository essays into their magazine, but had not been successful. As Lu Xun observed, the implications for Wilderness Weekly were obvious: "Our Wilderness is also in a bad state. We have mainly received poetry and short stories, and there have been few critiques. If we are not careful we could easily become one of those literature and art magazines."⁷⁰ This obsession with the need for criticisms of the decaying social order and the obsolete civilization of China, left Lu Xun mentally exhausted and full of anguish. He felt he had to do justice to his readers and he uttered rather wearily: "I have been honoured with the title of 'Mr Editor', which is something to be proud of, but the burden of having to produce manuscripts every week has been as

70 Lu Xun's letter to Xu Guangping, dated May 3 1925, CW, 11:69.

distressing as the weekly tests at school."⁷¹

Xu Guangping attempted to provide constructive criticisms as well as to talk about the merits of Wilderness. In her reply dated, May 27, 1925, she stated that although Wilderness appeared lively, it somehow lacked passion and intensity; and that a tone of solemnity could be detected in the second issue. The Weekly was faced with the dilemma of producing either unadorned and rather mundane writings, or eloquent and brilliant essays which few readers could understand or appreciate.⁷² She had envisaged that Wilderness Weekly would publish impassioned and vehement articles so that these writings might sow the seeds of dissent in the minds of its readers and spur them into action. Instead, to her disappointment, most of the articles were akin to "wearing cotton shoes and thick glasses."⁷³ *

*
What Xu may be implying here is that the writers of these articles were preoccupied with the comforts of life hence their writings lacked depth and meaningfulness. (Cotton shoes are comfortable to wear.)

personally and agreed that Wilderness lacked inspiring, provocative articles. He even blamed the lack of spirit and fervour in Wilderness on himself.

I really have been at a loss as to what to do. As for myself, I have been accustomed to writing allusive essays and cannot change over at once. When I start to write I am determined to write lucidly but I always seem to conclude on an obscure note. It has indeed been frustrating!⁷⁴

71 Ibid.

72 Summarized from Xu Guangping's letter to Lu Xun, dated May 27, 1925, CW, 11:77.

73 Ibid.

74 Lu Xun's letter to Xu Guangping, dated May 30 1925, CW, 11:80.

However, the general pessimism which pervaded this small literary group during its brief existence did not dampen the spirit of its young members, nor Lu Xun's enthusiasm for writing. In fact, H. Mills remarks that this period represented the climax of Lu Xun's essay writing. During the two years from late 1924 to August 1926, before his departure to Xiamen, Lu Xun wrote more than 450 pages of essay commentaries.⁷⁵

If we reflect upon the general socio-political climate in which the Wilderness Society was conceived, we will then understand that Lu Xun and the young writers simply responded to the challenge of their time. The ruthless policies of the warlord government aroused discontent and unrest in all sectors of the community. The conservative educationist policies ignited student dissent at the Peking Women's University. Furthermore, the various cliques used the literary medium for hurling exaggerated abuse at their literary enemies, and engaged in polemic debates, rather than devoting their energies to social reform. Lu Xun expressed his determination to write in one of his letters to Xu Guangping: "I know very well the ineffectiveness of the pen, but at this moment it is the only thing I possess, the only thing that can be used to "ward off demons." Hence, as long as there is a place to publish my writings, I will not give up!"⁷⁶

In spite of these early frustrations, Wilderness Weekly managed to publish a total of thirty two issues before withdrawing from the literary scene after November 27, 1925. Its termination can be partly attributed to a decline in the number and quality of manuscripts

75 H. Mills, op.cit., p.53.

76 CW, 11:78.

received, and perhaps to a lack of co-operation amongst its members. But it was the decision of the Peking Gazette to cancel the literary supplements attached to their paper which was the most decisive factor.⁷⁷ Although Wilderness Weekly failed to be the type of social critique magazine that Lu Xun had aspired for, sales were not disappointing. Wilderness Weekly attracted a wide readership, and 1500 copies were sold independently after a quota had been distributed to The Peking Gazette.⁷⁸ Jing Youlin also recalls that an additional 3,000 copies were printed, and that the Beixin Bookstore acted as a sales outlet.⁷⁹ A month after Wilderness Weekly ceased publication, Lu Xun edited a sequel entitled Wilderness Bi-monthly. It began circulation in January 1926, and was published by the Unnamed Society.

Résumé of the Wild Wind Society

The Wild Wind Society was formally inaugurated as a literary group or association in Shanghai in August 1926, after the dissolution of the Wilderness Society and Lu Xun's departure to the south. The first public mention of Wild Wind as a literary group occurred in early 1925 when Gao Changhong published two collections of his poems under the titles, "A Gleam of Light" 闪光, and "The Spirit and the Goddess of Love" 精神与爱的女神.⁸⁰ He claimed that both

77 Chen Shuyu, Lu Xun in Peking, op.cit., p.39.

78 CW, 11:80.

79 Jing Youlin, op.cit., p.400.

80 On March 9, 1925, Gao Changhong presented Lu Xun with two copies of "The Spirit and the Goddess of Love," and a further ten copies were given to Lu Xun on March 20, 1925. Lu Xun received five copies of "A Gleam of Light" from Gao Changhong on September 26, 1925.

were new publications of the Wild Wind Society. The name was derived from the "Wild Wind Movement" 狂飈运动⁸¹ which Gao Changhong initiated in Peking in 1924. Wild Wind members included Xiang Peiliang, Shang Yue, Huang Pengqi (also Wilderness Society members), Ke Zhongping 柯仲平, Gao Muhong, Zheng Xiaoxun 郑效洵 and Gao Ge 高歌, younger brother of Gao Changhong. These people were all interested in expounding their interpretation of a new literature for a new democracy.

According to Shang Yue⁸² and Gao Muhong,⁸³ the Wild Wind Society was simply a group of young students and writers who were interested in literature. They were mostly friends with similar ideas and aspirations, who got together to print a few articles and books. It was a loosely structured group with no political ties. As it was formed during a period of political uncertainty and instability, members left the group at their own inclination to pursue their own interests. As Shang Yue recalls:

The Wild Wind group was not properly organized. We would pool our manuscripts together and have them printed. There was neither an editorial group nor guidelines for the selection of manuscripts. After the newspapers and publications came back from the press, we divided them amongst ourselves and distributed them to university reading rooms. The Wild Wind group was not a well-off literary

81 A. Tagore has linked the "Wild Wind Movement" (Storm and Stress) with the Sturm und Drang Movement which swept Germany about 1770-1785. A. Tagore, Literary Debates in Modern China, 1918-1937, op.cit., p.21, 65.

82 Shang Yue, "Wild Wind - Fragmented Recollections" 尚鈺, «狂飈» 瑣記, Xinwenxue shiliao, No.4, 1981, p.228.

83 Gao Muhong queried whether the Wild Wind Society could or could not be considered a literary society in February 1980, in Chen Shuyu, "Lu Xun and The Wild Wind Society," op.cit., p.55.

group; we were short of money and the returns were invested in printing more books.⁸⁴

A Wild Wind Monthly, edited by Gao Changhong, was published on September 1 1924, but only lasted three issues. Shortly after Feng Yuxiang 馮玉祥 and his warlord troops entered Peking on October 23, 1924, and a provisional government was established in November 1924. The formerly censored Guo Feng Daily 國風日報 was reinstated. Through Gao's personal connections with the Chief Editor, Gao was able to publish two other weeklies; a World Language Weekly 世界語週刊 and Wild Wind Weekly 狂飆週刊. In November 1924 (these were the magazines Gao took with him on his first meeting with Lu Xun). The message in the first issue of Wild Wind Weekly was suggestive of the bold, optimistic and determined spirit of the young members of the group: "It will not do to be feeble and weak. It will not do to hope while sleeping. We must be strong individuals who can suppress hindrances or stop those who hinder us. We are fearless and will not go into hiding."⁸⁵ The weekly offered social criticism, printed poetry, prose fiction, translations and even featured articles on behavioural psychology and mathematical logic. Lu Xun was not directly involved with the Wild Wind group, but members sought his advice and guidance individually. One of the few contributions he made to the weekly was a translation of a Japanese poem entitled, "I Wander in Solitude."⁸⁶

84 Shang Yue, op.cit., p.229.

85 A few lines from the "Manifesto of the Wild Wind Movement," Chen Shuyu, op.cit., p.56.

86 "I Wander in Solitude" 我獨自行走, 伊東千夫著 by Ito Sachio, was published in Wild Wind Weekly No.16, March 16, 1925. This translation is reprinted in Wen Xu, ed., The Third Addendum to the Complete Works of Lu Xun 文叙, 魯迅全集補遺 三編, (Hong Kong: Tiandi tushu youxian gongsi, 1978), p.66, 68.

The Wild Wind Society endeavoured to reform and change the format of the weekly after the fourteenth issue. However, owing to personal clashes within the group, a reduction in the number of issues printed and the resignation of the Chief Editor of Guo Feng, these changes were not introduced, and publications ceased in March 1925 after the seventeenth issue. Two months later, Lü Yunru 吕蕴儒, Xiang Peiliang, Gao Ge and others started Yubao Fukan 豫报副刊 in Henan 河南, and Gao Changhong and Shang Yue who had joined Lu Xun's Wilderness group, were appointed by Yubao Fukan to act as manuscript selectors. As one of the editors of Wilderness Weekly, Gao wrote a number of miscellaneous essays and social commentaries, naming them Xianshang, and published them in the Weekly.⁸⁷ In February 1926, the Wild Wind Society published a pocket journal of the same name, Xianshang Weekly 弦上週刊. This was the longest surviving magazine of all the Wild Wind publications. (lasting twenty issues).

An earnest attempt was made by Gao Changhong in October 1926 to revive the Wild Wind Weekly in Shanghai. He had benefited enormously from his editorial experiences in Peking, while his frequent contacts with Lu Xun during the editing of Wilderness Weekly added to his intellectual maturity. He firmly believed that a synthesis of science and art based on the best European models might refashion China. These ideas were expressed in the first issue of Wild Wind Weekly:

We respect science as well as art. We believe that man's

87 The title, Xianshang 弦上, was chosen by Gao Changhong. It was derived from, "jian zai xianshang, bu de bu fa" 箭在弦上, 不得不发, meaning like an arrow fitted on a bowstring and drawn ready to be released. Fifteen Xianshang articles were printed in numerous issues of Wilderness Weekly (Nos.9-25). See Chen Shuyu, op.cit., p.63.

behaviour is communicated through the arts, and man's conduct is determined by science. We believe China has only two paths to pursue. Science and art are the source of man's existence, without these there remain only extinction. We believe there are only two possible paths for mankind. A new science and art lead to peace and without these there will be war. We aim for peace but at the same time we revere war. We must fight for [a new] science and art.⁸⁸

Gao admired the ideas of Romain Rolland⁸⁹, and Rousseau⁹⁰ whom he considered to be the ideal representatives of science and art. He asserted that the former represented the artistic spirit while the latter represented the spirit of science. Owing to a shortage of funds, publications ceased in January 1927 after the seventeenth issue. Gao was anxious for Wild Wind to make some impression on the

88 In the article, "The Beginnings of Wild Wind Weekly" 狂飈週刊
的开始, Ibid., p.56.

89 Romain Rolland (1866-1944), French dramatist, novelist, musicologist and interpreter of Beethoven, a biographer, polemicist and internationalist. Gao Changhong did not elaborate on which aspects of Rolland he particularly admired, but he firmly believed in the integration of art with life, a view which was very dear to Rolland: "I think it would be fairer to say that I do not consider art as an end but as a means, as an expressive language... It is art that has given me life, morally speaking since childhood, and not literary art alone, but pictures, statues, music. What would I be without them?" Rolland had been criticised for his artistic deficiencies and this is part of the reply he wrote in February 1912, H. March, Romain Rolland, (New York: Twayne Publishers, Inc., 1971), p.144.

90 Jean-Jacques Rousseau (1712-1778), philosopher, essayist and novelist born in Geneva. (Again there is little information on Gao's reasons for selecting Rousseau) but Rousseau's Discours sur les sciences et les arts, "Discours sur l'origine de l'inegalite" and his general ideas on the importance of freedom for human existence are compatible with Gao's beliefs.

Chinese literary scene, perhaps in rivalry with the Unnamed Society.⁹¹ Hence, in 1928, with modest capital and several supporters, ambitious and diverse proposals were submitted by the members for consideration. Subsequently, a Wild Wind Publishing Group 狂飈出版部, a Wild Wind Drama Group 狂飈小劇場 and a Wild Wind Movement 狂飈运动, (the latter of which was to contain articles on the humanities and the sciences), appeared in rapid succession. Yet after one or two issues, each faded into obscurity with equal rapidity.

Apart from literary pursuits, the Wild Wind members delighted in satirizing and criticizing famous literary figures. Some of the criticisms were published in a double-paged newspaper called "Daily Criticisms" 每日評論. It was divided into three sections so that each section expressed a different point of view. For instance, anything spoken or written by Hu Shi, Zhou Zuoren or other well known writers, which the Wild Wind members considered nonsensical, were quoted in the "Abusurdities" 狗屁 column. If the editors wished to refute the ideas of these writers, they placed their comments in the "Stuffed Up" 屁塞⁹² column. The third column, "Words of the

91 The Lu Xun-Gao Changhong dispute of 1926 seemed to be the appropriate time for Gao Changhong to nettle Lu Xun and the Unnamed Society. Lu Xun's letter to Xu Guangping of November 15, 1926 mentioned that Gao was intent on suppressing Wilderness Bi-monthly and promoting Wild Wind, CW, 11:199.

92 The term, "stuffed up" originated from an ancient tale about a famous monk who upon his death had a piece of jade inserted into his anus to prevent his spirit from escaping. Shang Yue, op.cit., p.228.

People" 人言 was reserved for writings which the members considered meaningful, reflective and intellegent.⁹³ "Daily Criticisms" openly abused and antagonized many people. Consequently bookshops and publishers refused to have any connections with it.

Lin Chen is of the opinion that Wild Wind failed to stimulate literary interest during its formative years, and that it only aroused public interest after Gao Changhong, Shang Yue and Xiang Peiliang joined the Wilderness Society.⁹⁴ Gao Changhong was able to capitalize on the connection in an advertisement announcing the re-emergence of The Wild Wind Society: "Members of this society together with the forerunner of the thinkers, Lu Xun, have organized the Wilderness Society with several other young progressive intellectuals..."⁹⁵ In spite of Wild Wind's efforts to associate itself with Lu Xun and its attempts to be modern and independent, the lack of unity and co-operation within the group, weak management and Gao's dominance brought on its demise. Gao was strongly attracted to nihilism, anarchism and Nietzsche's exposition of the "superman," but he failed to grasp the full significance of these ideas in his writings. As he attempted to integrate these ideas into his writing and philosophy of life, he often lost the thread of his inquiry.

93 Shang Yue refers to an article in "Daily Criticism" which accused Zhou Zuoren of being disloyal to China and condemning his close affiliations with Japan. Zhou Zuoren wrote to them demanding an explanation of the defamation, saying that he had never once offended the writers. As a result Zhou's letters were reproduced in "Absurdities" and the replies printed in "Stuffed Up" and "Words of the People." Ibid., p.228.

94 Lin Chen, op.cit., p.65.

95 Ibid., p.66.

Thus, in an assessment of Gao's prose writings, Lu Xun remarked that Gao's prose was too heavily impregnated with nihilistic and pessimistic ideas, therefore making the magazine unappealing to readers.⁹⁶

Wild Wind Members

Gao Changhong was the flamboyant leader and sustaining force behind the Wild Wind Society. Xiang Peiliang and Shang Yue acted as supporting organizers. Since a biographical sketch of Gao was already been given, I shall now focus on Xiang Peiliang and Shang Yue.

Unfortunately there is only scant information on the life and works of Xiang Peiliang and Shang Yue. Xiang Peiliang, a native of Hunan 湖南, was born in the small town of Qianyang 黔阳. Like Gao Changhong, he was attracted to anarchism, but he is mainly remembered as a playwright and critic.⁹⁷ Apart from his involvement with the Wilderness Society and the Wild Wind Society he also edited a Spring Monthly 青春月刊 in Shanghai (October 1929), which rejected "revolutionary literature of the proletariat" and promoted an art and literature for mankind.⁹⁸

96 CW, 6:203.

97 Some of Xiang Peiliang's works include, "A Red Light in the Darkness" 黑暗中的红光, "Divorce" 离婚, "On the Art of Directing Theatrical Performances" 戏剧导演术, "A Critical Outline of Chinese Theatre" 中国戏剧概论, "Bright Plays, Gloomy Plays" 光时的戏剧, 沉闷的戏剧, and "Dead City" 死城.

During the mid-thirties, the Commercial Press, Shanghai, published a pocket-size series of works on theatrical art in which some of Xiang's works are found.

Xiang Peiliang was one of many young students who frequented Lu Xun's residence in Peking, and received invaluable guidance during the early phase of his writing career. He also gained support for his later attempts at editing and publishing.⁹⁹ One of Xiang's first short story collections was selected by Lu Xun to be included in his Random Series 烏合叢書. The split between Xiang Peiliang and Lu Xun occurred after Wei Suyuan rejected a copy of his play "Winter" 冬天 which Xiang considered to be one of his best. The fact that Lu Xun did not comment on the play disappointed Xiang immensely. As a result, when the Gao Changhong-Lu Xun dispute reached its climax, (to be discussed later), Xiang swiftly sided with Gao Changhong.

Shang Yue was a short story writer from Luo Shan 罗山 in Henan 河南. He studied at Peking University and completed Lu Xun's course on the history of modern Chinese fiction. Like many young writers during that time, Shang Yue was anxious to improve his writing skills and have some of his stories published. He eagerly contributed to Wilderness Weekly, joined the Wild Wind Society, and sought Lu Xun's advice on how to be a good writer. Subsequently, nineteen of Shang Yue's short stories were collected under the title, Back of an Axe 斧背 and selected by Lu Xun as part of the Random Series. In Lu Xun's opinion, Shang Yue was a conscientious writer, whose grievances against the oppressive socio-political ills of the times were forcefully conveyed in his stories. However, his basic weakness was that there was a limit to his creative ability. As Lu Xun remarks, "the back of his axe was too small and light to render an effective blow."¹⁰⁰

99 See Lu Xun's letter to Xiang Peiliang, dated April 25, 1925, Letters, 1:69-70.

100 CW, 6:253.

Shang Yue never forgot Lu Xun's advice during the early phase of his writing career. He recalls some of the "golden rules" of being a good writer:

You must be meticulous and punctilious in all literary endeavours whether they be creative writings, translations or proof readings. Do not attempt these pursuits without a set of strict guidelines. The essence of his advice dwelled in two characters - "rennai" 忍耐, tolerance and forbearance. For only with perseverance can one thoroughly examine one's material, evaluate the problems and in the process develop and improve one's writing skills...¹⁰¹

Although Shang Yue supported Gao Changhong and the other Wild Wind members in the quarrel with Lu Xun, he later confessed that he was naïve and gullible at the time and believed the claims made against Lu Xun. Consequently, he turned blindly against Lu Xun, withdrew his short story collection from the Random Series¹⁰² and put an end to a once close and gratifying friendship.

The Lu Xun-Gao Changhong Dispute

The Lu Xun-Gao Changhong controversy, which began in late 1925 and which reached a climax in 1926, aroused much animosity and resentment between master and pupil, and also enmity amongst members of The Unnamed and Wild Wind Societies. More than fifty years later the consequences of that dispute are still remembered.¹⁰³ Gao and his friends have not been forgiven for their contumelious behaviour. I shall attempt to summarize the essence of this complex affair.

101 Lin Chen, op.cit., p.71.

102 Ibid., p.73.

103 See Li Jiye "Lu Xun and Wilderness" 鲁迅与莽原, where the writer stresses that neither Wilderness Bi-monthly nor the Unnamed Society have any connections with Gao Changhong, in Mangyuan wenxue jikan 莽原文学季刊, No.1 (1981), pp.5-6.

There were few signs of tension between Lu Xun and Gao Changhong when the two edited Wilderness Weekly. It was not until the appearance of an announcement in the Minbao Supplement¹⁰⁴ that Gao was incited to publish a personal criticism about Lu Xun. Gao objected to the statement in the announcement that the Minbao Supplement had "invited many well-known Chinese literary figures - Qian Xuantong 錢玄同, Zhou Zuoren, Xu Xusheng etc... to make contributions."¹⁰⁵ Gao did
 * Xu Xusheng is also known as Xu Bingchang (炳昶). Since Lu Xun had been connected with MINBAO Gao assumed that Lu Xun authorized the announcement. The incident appears to have escaped Lu Xun's notice; or he was not bothered with such pettiness. There is no mention of this incident in his collected works. The announcement had apparently been printed without his approval.

The second incident which infuriated Gao occurred after Lu Xun arrived in Xiamen. Lu Xun had delegated the editorship of Wilderness Bi-monthly to Wei Suyuan, and a quarrel developed over Wei's rejection of Xiang Peiliang's play, "Winter", and Gao Ge's short story, "The Razor Blade" 剃刀. The news soon reached Gao Changhong in Shanghai and he was asked to intervene. Gao immediately published two articles in Wild Wind Weekly, addressed to Wei Suyuan. He harshly reprimanded him, saying: "It must be understood that Wilderness does not belong to you! Lin Chong 林冲 once said to Wang Lun 王倫, (Two characters from the novel, Water Margin 水滸傳) 'You have neither the power nor the talent and you will never be chief of a

104 The advertisement appeared in the Minbao on August 5, 1925, see Chen Shuyu, op.cit., p.59. Li Jiye and Tai Jingnong asked Lu Xun if he could recommend Wei Suyuan as editor of Minbao.

105 Chen Shuyu, Ibid.

mountain ~~village~~ ^{stronghold!} * "106 It appears to me that Gao's initial resentment was directed at Wei Suyuan and not at Lu Xun for, not only was Wei recommended by Lu Xun to be editor of the Minbao Supplement, but Wei Suyuan also had full editorial and managerial control over Wilderness Bi-monthly. Gao Changhong had occupied the prestigious position as Co-Editor of Wilderness Weekly and had been proud of his relationship with Lu Xun. Now Wei Suyuan, a young and conscientious, talented and trustworthy translator had stolen the limelight, much to Gao's vexation. Gao Changhong did not begin to abuse Lu Xun until the latter ignored his letter.

To get to the heart of the matter, Gao published a letter to Lu Xun in the second issue of Wild Wind Weekly¹⁰⁷ denouncing the Anhui Clique 安徽帮, (Unnamed members: Wei Suyuan, Wei Congwu, Li Jiye and Tai Jingnong) for their discrimination against his friends, and accusing them of publishing and promoting Wilderness Bi-monthly purely for personal and selfish reasons. He besought Lu Xun to devote his full attention to the matter.¹⁰⁸ Lu Xun did not interfere as he was totally unaware of the relevant facts. Lu Xun's silence provoked Gao to launch the first of many vehement attacks on Lu Xun. Gao reproved Lu Xun for his neutrality, accused him of clique fractionalism, and maliciously slandered Lu Xun as "a cunning, shrewd old man," "a dictator of the thinkers who wears an artificial paper crown" and "the stumbling block that lies before young peoples' feet."¹⁰⁹ Furthermore, he promptly withdrew his collection of

106 Ibid., p.60.

* The original lines are found in Chapter 19 of Shui hu. J.H. Jackson's translation of these lines in Water Margin reads: "You are evidently a poor scholar who has failed in the official examinations ... you have no learning so how can you be the leader at the stronghold?" Water Margin, Vol. 1, (New York: Paragon Book Reprint Corp., 1968), p.249.

miscellaneous writings and poems, Explorations of the Heart 心的探險 from Lu Xun's Random Series and insinuated that Lu Xun had suggested the omission of two of his better writings.

By mid November 1926, Lu Xun had lost patience with Gao's childish and persistent rebukes.¹¹⁰ Lu Xun responded by printing an article, "So-called Forerunner of the Thinkers - an announcement by Lu Xun" 所謂“思想界先驅者”魯迅啟事¹¹¹ in Wilderness Bi-monthly and Yusi. This refuted Gao's claims that the Wild Wind Society was associated with Lu Xun and the Wilderness Society. He ridiculed Gao by saying that not even his abuses were original. In a letter to Xu Guangping, Lu Xun angrily expressed his annoyance over the ingratitude of some young intellectuals, with particular reference to Gao.¹¹²

Even though young people abuse or ridicule me, I never respond because they are frail and besides I can endure their insults. However, Changhong has been consistent and persistent with his slandering as if he would compel me to my grave and still find it necessary to defile the corpse.¹¹³

Lu Xun was not aware of the root of Gao's personal grievances until he received a letter in November 1926 from Wei Suyuan which disclosed that Gao had been in love with Xu Guangping. Because she

110 Lu Xun's letter to Xu Guangping, dated October 23, 1926, expresses his irritation at Gao Changhong's insistence that he intervene in the Wei Suyuan-Xiang Peiliang quarrel, CW, 11:170. Lu Xun's exasperation with Gao Changhong's juvenile behaviour is disclosed in the following letters: 11:176, 199, 212.

111 This was published in Wilderness Bi-monthly 1, No.23, December 10, 1926 as well as in Yusi, Beixin 北新 and New Women 新女性, CW, 3:391.

112 See CW, 11:212.

113 Ibid.

had not reciprocated his affections, Gao took his frustrations out on Lu Xun:

Changhong's vicious attacks on me were over a woman. A poem which appeared in Wild Wind contained the following lines: "The sun can only compare with itself. I am the night. She is the moon." It was only then that I realized Changhong was lovesick and he aimed his frustrations at me... It was he who was waiting for the moon.¹¹⁴

In his own defence, Gao Changhong did not deny his brief acquaintance with Xu Guangping, but explained that the particular circumstances of their relationship did not lend itself to a romantic interlude. When Gao Changhong was Co-Editor of Wilderness Weekly, Lu Xun once asked for his opinion on a manuscript sent in by a student (Jingsong) from the Peking Women's University. They both agreed that women writers with such talents were rare and did not hesitate to publish her articles in the Weekly. Xu Guangping had been interested in Gao's newly published collection of poems and wrote to him for a copy. They exchanged about eight or nine letters, and Gao met her once at Lu Xun's house but never spoke to her. As far as Gao was concerned there were no further developments in the relationship.¹¹⁵ Nevertheless, Lu Xun decided to deride Gao Changhong by writing a semi-allegorical short story, "Flight to the Moon" 奔月 to make fun of Gao.¹¹⁶

Consequently, Gao was able to solicit support from some of his Wild Wind members. Gao Ge wrote a poem that highlighted the differences between the old and young: "Young people have hope and

114 CW, 11:275, See also Lu Xun's letter to Wei Suyuan of December 29, 1926 in CW, 11:520.

115 Chen Shuyu, op.cit., p.60.

116 "Flight to the Moon" was completed in December 1926 and published in Wilderness Weekly Vol.2 No.2, January 25, 1927. Shang Yue wrote to Lu Xun expressing his objection to the short story in Lu Xun's letter to Li Jiye, dated April 9 1927, CW, 11:538.

aspiration. Elders have worldly wisdom/Young people are the creators of a new era/Elders are the stumbling blocks..."¹¹⁷ Shang Yue supported the group but when he realized his misunderstanding, wrote to Lu Xun seeking forgiveness. Gao Muhong was in Shanxi and steered clear of the dispute. Ke Zhongping and Zheng Xiaoxun were the only members who strongly objected to Gao's outbursts against Lu Xun.

Although the Wilderness, Wild Wind and Unnamed societies can be viewed as independent literary entities, their similarities far outweigh their differences. Therefore, reference to any one group inevitably touches upon the others. Lu Xun was primarily responsible for fostering this link amongst the various groups. He did this through his close contacts with university students, by his willingness to guide and nurture the creative talents of novice writers, and through his enthusiasm for establishing and sponsoring literary groups. However, the adverse forces of personality differences and group conflicts made it difficult for these literary groups to peacefully coexist. Disappointment at this situation remained with Lu Xun for the last decade of his life. Yet the valuable experience derived from the editing and publishing of Wilderness Weekly enabled Lu Xun to improve the design and format of Wilderness Bi-monthly, and enabled him to reflect upon the aims and objectives of the Unnamed Society. Thus, an outline of the formation and demise of the Wilderness and Wild Wind societies provides more than just an introduction to the Unnamed Society. It provides the literary and historical background from which the Unnamed Society emerged.

117 Chen Shuyu, op.cit., p.61.

CHAPTER 2

THE UNNAMED SOCIETY

The Unnamed Society was established in Peking and inaugurated in August 1925 with six members. Lu Xun sponsored and supervised the activities of the society with the help of students: Li Jiye, Tai Jingnong, Wei Suyuan and Wei Congwu. These were not only fellow students, but they also came from the same town in the province of Anhui. After the society was formed they were often referred to as the Anhui members.¹ A sixth member, Cao Jinghua was then a student in the Soviet Union.

This chapter will outline chronologically the activities and events of the Unnamed Society during four main periods. The periods correspond to changes in the managerial structure of the Unnamed Society. These changes led in turn to modifications in the objectives of the group. (A biographical study of the personalities behind the Unnamed Society is included in Appendix A).

1. The Unnamed Society Under Lu Xun's Supervision 1924-1926

During the summer of 1924, Li Jiye, a young student from Anhui, spent his vacations meticulously rendering an English translation of a Russian play, L. Andreyev's To the Stars 往星中, into Chinese.

1 See Li Jiye, "The Anhui Members of the Unnamed Society" 李霁野 著, 未名社几个安徽成员, Anhui wenshi ziliao 安徽文史资料, No.6 (July 1981), pp.226-231. Also Li Jiye, "Lu Xun and the Anhui Clique" 李霁野, 鲁迅先生与安徽帮, Jiang Huai luntan 江淮论坛, No.4 (1981), pp.30-33.

There were many reasons for translating the play. Li Jiye, like many of his friends, was an impoverished student. Sending manuscripts to magazines and literary supplements provided him with a source of income with which to pay school fees and living expenses. Tai Jingnong had borrowed the play from the Peking University library, and Wei Suyuan considered it an appropriate work for Li Jiye to put his self-taught English into practice on.² Wei Suyuan had recently returned from the Soviet Union, and offered to collate the Chinese translation with the original. Above all Li Jiye was attracted to the ideas expressed in To the Stars. Li Jiye admitted that he knew very little about the Russian writer: but he read several of his short stories translated by Lu Xun³, and was highly impressed by them. To the Stars was written in 1905, after the failure of the 1905 Russian Revolution. Andreyev attempted to depict two distinct views in the play: that of man's commitment to the impersonal yet vibrant universe, and that of man's responsibility to improve the social, economic and physical well-being of peoples' lives. Li Jiye was of the opinion that China was also experiencing a social and political crisis. To the Stars seemed to voice feelings experienced by many young Chinese intellectuals at that time: "Times were turbulent and not peaceful. Many young people had similar aspirations to Marusya

2 Li Jiye, "Talking about the Unnamed Society and Associating it with the Small Unnamed Collection" 李霁野, "从未名社谈到《未名小集》", Lu Xun yanjiu wencong 鲁迅研究文丛, (Changsha: Hunan renmin chubanshe, 1980), p.28.

3 Lu Xun translated two of Andreyev's short stories, "The Lie" and "Silence," both collected in the first volume of Tales From Abroad. William A. Lyell, Jr., Lu Hsün's Vision of Reality, (Berkeley: Univ. of California Press, 1976), pp.99-100.

and her fiancé. Although persecuted in their endeavours to deal with reality, they continued to work for humanity. There were, however, other sorts of people, like her fiancé's father. He was an astronomer who isolated himself from the living world to devote his time to the infinite universe."⁴

Lastly, Zhang Muhan 張目寒,⁵ Li Jiye's former class-mate and one of Lu Xun's students at the Peking Esperanto Institute, 北京世界語專科學校 told Li Jiye of the latter's interest in young, dedicated translators and writers. The exciting prospect of meeting and discussing the play with Lu Xun was probably an extra motivation for Li Jiye to translate it.

Zhang Muhan delivered the translation of To the Stars to Lu Xun on September 20, 1924.⁶ Lu Xun examined the translation the next day, and shortly after told Zhang Muhan that it was worth publishing. He also wished to meet the translator to discuss the play with him. Li Jiye recalls that one winter afternoon in 1924, Zhang Muhan accompanied him on his first visit to introduce him to Lu Xun. Although Li Jiye's first visit is not recorded in Lu Xun's diary, Bao Ziyang suggests that the initial meeting may have occurred on November

4 Li Jiye, op.cit., p.28.

5 Zhang Muhan, (1906-1980), a native of Huoqiu county, Anhui province. He was a school mate of Li Jiye, Wei Suyuan, Wei Congwu and Tai Jingnong. Later, he became involved in politics during the rule of Jiang Jieshi, CW, 15: 448. Zhang Muhan also contributed two manuscripts to Wilderness Weekly: "The Gentry and the Fox" (No.2, May 1, 1925), and "On Reading 'Dabao'" (No.6, May 29, 1925).

6 CW, 14: 513.

9, 1924.⁷ The meeting was one of the momentous events in Li Jiye's life.

We walked into a small room which was the innermost (room) in the house. A person with a moustache who was wearing a grey woollen pullover apparently with his trouser legs still tied up with leg bands, rose and stood by the writing desk. No introductions were needed. From the forehead and the pair of bright piercing eyes, I knew he could be none other than Lu Xun, the person I had long admired and respected.⁸

Lu Xun's most vivid impression of Li Jiye was that of a young man who had "fearfully long hair and a long beard."⁹

After the two writers became acquainted, Li Jiye started to correspond with Lu Xun and to send manuscripts for him to assess. If they were good enough Lu Xun would recommend them to some of the journals he was editing or contributing to at the time. Li Jiye's fondness for Andreyev's plays resulted in another translation entitled The Black Maskers 黑假面人 . The play was sent to Lu Xun on February 15, 1925 and Li Jiye asked about the possibility of having the translation published. Lu Xun checked the translation and in March of the same year, wrote to his brother, Zhou Jianren 周建人 in Shanghai asking him to negotiate with the Commercial Press 商务印书馆 . When Lu Xun discovered the exorbitant printing fees charged by the Commercial Press, he promptly asked his brother to

7 Bao Ziyang, "The Unnamed Society Mentioned in Lu Xun's Diary" 包子衍, "《鲁迅日记》中的未名社", Notes to Lu Xun's Diary 《鲁迅日记》札记 (Changsha: Hunan renmin chubanshe, 1980), p.140. See also Lu Xun's diary entry on November 9, 1924, CW 14: 518. Note 3 to Lu Xun's diary entry on September 20, 1924, discloses that Lu Xun arranged to meet the translator in early November 1924. CW, 14: 515.

8 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.171.

9 Lu Xun, "In Memory of Wei Suyuan" 鲁迅, 忆葦素园君, SW, 4: 65.

return the play to him. It dismayed Lu Xun to have the manuscripts of both To the Stars and The Black Maskers still sitting on his desk. Yet, publishers and printers were not only reluctant to accept the translations, but were also hostile towards novice writers. Lu Xun was then editing part of a series, the Unnamed Series, and because of this hostility decided to include To the Stars in the collection. Another means of overcoming the problem was to establish an independent publishing house. The Unnamed Society was formed with that very purpose in mind.

Although Zhang Muhan never became involved with the Unnamed Society, he formally introduced Tai Jingnong and Wei Congwu to Lu Xun within a month of each other.¹⁰ Lu Xun first met Wei Suyuan with Li Jiye one day in the Peking University staff room. Cao Jinghua and Wei Suyuan met in 1922 in the Soviet Union, where they were representing China at the Socialist Youth League in the Third Representative Conference of the Comintern held in Moscow. Cao Jinghua had attended Lu Xun's lectures on the history of Chinese fiction at Peking University during his brief return to China in 1922.

Prior to the inauguration of the Unnamed Society, Cao Jinghua wrote to Lu Xun in May 1925 about a Russian translator, B.A. Vassiliev 王希禮,¹¹ who was interested in translating Lu Xun's short story, The Story of Ah Q 阿Q正传, into Russian. The young Anhui students also corresponded and visited Lu Xun frequently to

10 Tai Jingnong met Lu Xun on April 27, 1925; CW, 14: 543. Wei Congwu met Lu Xun on May 9, 1925; CW, 14: 545.

11 B.A. Vassiliev was a member of the Russian advisory team which went to China in 1925 to advise Feng Yuxiang's 馮玉祥 second Guomin army; CW, 15: 349.

discuss their problems in writing and translating. In spite of his heavy lecturing, writing and editing schedule, Lu Xun always accommodated the young visitors by carefully reading and making suggestions regarding their manuscripts. Lu Xun was pleased with Li Jiye's short story, "Life," and after a few minor corrections were made, had it published in Yusi Weekly.¹² Tai Jingnong's short story, "Regret," was published in the same magazine.¹³ As editor of Wilderness Weekly Lu Xun recommended a number of the Unnamed member's manuscripts to be published in the magazine.¹⁴ Lu Xun was a constant source of encouragement and support to these young writers. His only expectation was that they approach their literary endeavours sincerely and conscientiously.

Inception of the Unnamed Society

One evening on August 30, 1925,¹⁵ Li Jiye, Wei Suyuan, Wei Congwu, Tai Jingnong and Zhao Chiping 趙赤坪 (a friend also from Anhui) went on one of their usual visits to Lu Xun's house. During the course of that evening they discussed the problems of finding an outlet for their writings and translations. Lu Xun told them about the Maruzen 丸善 Bookshop in Japan, how it had begun with a modest membership and with small capital, yet was successfully managed by a few university students. It immediately occurred to the young writers

12 李霽野, 生活 Yusi Weekly, No.28, May 25, 1925, CW, 11: 443.

13 臺靜農, 懊悔, No.41, August 24, 1925, CW, 11: 453.

14 Wei Suyuan had nine manuscripts printed in Wilderness Weekly. Li Jiye and Wei Congwu contributed five manuscripts each and Tai Jingnong submitted two.

15 CW, 14: 559, 561.

that the setting up of their own literary group and a small publishing house was also feasible. Furthermore, they were all enthusiastic about introducing Western literature to Chinese readers. More than half of the members could render a foreign language directly into Chinese: Cao Jinghua and Wei Suyuan were proficient in Russian; Lu Xun translated effortlessly from the Japanese; Li Jiye and Wei Congwu were both students of English.

Lu Xun recalls how the Unnamed Society came into existence:

I was editing two series of books, one was called the Random Series 烏合叢書 which contained original writings and the other was entitled the Unnamed Series which featured translations. Both sets of books were published by the Beixin Bookstore. Neither the publishers nor the readers were fond of translations... thus, the Unnamed Series was selling at a loss. As it happened, (Wei) Suyuan and his friends were enthusiastic about introducing Western literature to China, therefore they negotiated with Li Xiaofeng to allow the Unnamed Series to be published independently by them. Li Xiaofeng immediately approved and the (Unnamed) Series disassociated itself with the Beixin Bookstore. We had our own manuscripts. Next we collected a sum of money for printing costs and that's how it all started.¹⁶

It was decided that a working capital of at least 700 yuan was required. Wei Suyuan was sure that Cao Jinghua who was in Kaifeng

would be interested in joining the society and said he would write to Cao. The five younger members were asked to contribute fifty yuan each which they borrowed from a fellow townsman, Tai Linyi 臺林逸

.¹⁷ Lu Xun made up the balance with 466.16 yuan.¹⁸ It was estimated that the total of 716.16 yuan would cover the cost of printing and publishing one book and four issues of a bi-monthly.

16 Lu Xun, "In Memory of Wei Suyuan," CW, 6: 63-64.

17 Li Jiye, Lu Xun and the Unnamed Society, op.cit., 166.

18 Ibid., p.145.

As the Society did not commence with a big working capital, it hoped to earn enough from the sale of books and magazines to cover the cost of successive publications. The first book chosen was Lu Xun's translation of Out of the Ivory Tower 出了象牙之塔, a collection of essays by the Japanese critic, Kuriyagawa Hakuson.¹⁹ The bi-monthly was simply named the Wilderness Bi-monthly (a title derived from the journal, Wilderness Weekly, which Lu Xun had been editing).

As for the designation of the literary group, none of the members had thought about it seriously. They did not find a name randomly from the dictionary as in the case of Yusi Weekly and Wilderness Weekly. A name was necessary for advertising and marketing purposes therefore, they adopted the name from the Unnamed Series²⁰ and became the Unnamed Society. The designation did not mean that the society was nameless or anonymous but simply that "a name had not been decided upon and that it was akin to a child who has yet to attain adulthood."²¹

19 Kuriyagawa Hakuson (1880-1923), Japanese writer and critic. Translations of Kuriyagawa's writings appeared in Chinese literary journals during the early 1920's. Tian Han 田漢 attended Kuriyagawa's lectures at Kyoto University. More information on the Japanese author can be found in Bonnie S. McDougall, The Introduction of Western Literary Theories into Modern China, East Asian Cultural Studies Series, Nos. 14, 15 (Tokyo: The Centre for East Asian Cultural Studies, 1971), pp.169-172.

20 CW, 7: 453.

21 SW, 4: 66.

Judging from the spirit and personalities behind the Unnamed Society, the designation appears to be an appropriate one. The word "Unnamed" suggests a society that is seeking neither fame nor honour. Furthermore, a sense of dignity and humbleness is subtly implied. As Lu Xun spoke of the members in one of his memoirs, "the members of the Wei-ming Press (The Unnamed Society) had no high ambitions but shared the desire to do, step by step, an honest piece of work."²²

In spite of what appears to be a straightforward designation many Chinese and Western scholars misinterpreted the name. A Japanese scholar once examined Lu Xun's translation of Kuriyagawa Hakuson's Symbol of Misery 苦悶的象徵 which had been published as an Unnamed Series and thought that the translation was part of a nameless series.²³ Wei Congwu recalls how he once overheard two Chinese students laughing over a book published by the Unnamed Society, for they had understood it to mean a society that had not succeeded in making a name for itself.²⁴ On another occasion, when Wei Congwu told an English gentleman the name of his literary group, he simply repeated "Unnamed?" in utter amazement.²⁵

Members of the Unnamed Society were not terribly concerned about how or what people thought of the name. They were more interested in the business of publishing high quality work in high quality format. Although the society did not formally publish a manifesto or an

22 Ibid.

23 Wei Congwu, "Western Hill Jottings" 韋叢燕, 西山隨筆, Unnamed Bi-monthly, 未名半月刊, [hereafter cited as UB] 1. No.1 (Jan. 1928) 26.

24 Wei Congwu, p.27.

25 Ibid., pp.27-28.

outline of the society's purpose, its objectives and aspirations were clearly stated in their notices. One of Lu Xun's basic requirements was that advertisements for all the literary journals he sponsored had to be informative, concise and honest. Part of the advertisement for the Unnamed Series and the Random Series quoted here conveys these qualities:

These are not precious books carefully selected by scholars... Provided there are manuscripts and the money to print them, we will go ahead with the printing. We merely want to make things a little livelier for the serious minded readers, writers and translators.... We do not possess any high aspirations. We do not wish for personal gain. Our priority is first to hasten the sale of newly printed publications so that returns may be invested into more publications. In the second place we hope our readers will not be misled or deceived when they read our books.²⁶

The Unnamed Society started off as the publisher for the Unnamed Series. It also edited the Wilderness Bi-monthly which was to provide an outlet for short essays, literary critiques, original writings and translations. Lu Xun, as chief editor, set the standards for the books and the Bi-monthly. All manuscripts were either approved, checked or proofread by Lu Xun before the final printing. As Li Jiye recalls:

We didn't have the slightest notion about the printing and publishing business so we had to start from the beginning. First, it was necessary to find a reputable printing office. We sought advice from the supervisor of the publishing section at Peking University. He introduced us to the Printing Manager who showed us around the typesetting room and explained to us the procedure for submitting manuscripts to the typesetter. Since Mr Lu Xun had experience in printing and publishing he would clearly indicate on the manuscript the title, the type size, the script, spacing etc. Mr Lu Xun also taught us the standard use of notations for proofreading.²⁷

26 CW, 7: 453.

27 Li Jiye, op.cit., p.65.

Wei Suyuan, Li Jiye, Wei Congwu and Tai Jingnong were responsible for managing the financial and administrative activities of the society. The members all took turns evaluating the manuscripts sent in to the society for publication, writing advertisements, negotiating with the printers, collating and proofreading final drafts, as well as distributing the books and journals to various sales agents. Wei Suyuan's lodgings became the society's initial headquarters, and as it was conveniently located near Peking University, Lu Xun often stopped by after his lectures to discuss matters with the members.²⁸

Printing of the Society's First Book

Lu Xun received a copy of Out of the Ivory Tower from a friend in October 27, 1924. He began the translation towards the end of 1924 and it was completed by February 18, 1925. It was initially serialized in the Literary Supplement of the Peking Gazette, as well as in Minzhong wenyi zhoukan 民众文艺週刊. After the establishment of the Unnamed Society, Lu Xun decided to make the translation the first official Unnamed publication. He wrote to Xu Qinwen 許欽文 on September 29, 1925²⁹ to inquire if his friend, Tao Yuanqing 陶元庆³⁰ would be able to design title

28 According to the entries in Lu Xun's diary, Lu Xun visited members of the Unnamed Society thirty six times after the establishment of the Society and before he left Peking in 1926.

29 Lu Xun's letter to Xu Qinwen, dated September 29, 1925. CW, 11: 454-455. See also 11: 456-459.

30 Tao Yuanqing (1893-1929), native of Shaoxing 绍兴, Zhejiang province 浙江, an artist. He was introduced to Lu Xun by Xu Qinwen in 1924. He accompanied Lu Xun and Xu Qinwen to his exhibition of western sketches in Peking in March 1925. Tao designed the title pages of The Grave 墳, Wandering 徬徨, Dawn Blossoms Plucked at Dusk 朝花夕拾, Symbol of Misery, Out of the Ivory Tower and several other title pages for the Unnamed Series. CW, 15: 529-530.

pages for Out of the Ivory Tower, which was already on the press; as well as for To the Stars, which was to be the second publication in the Unnamed Series. Lu Xun gave precise instructions for the printing of each illustration. He specified in detail, the colour, the alignment and the type of paper he wanted. Lu Xun wrote a postscript for Out of the Ivory Tower on December 3, 1925. The society's first official publication was ready for distribution in early January 1926. Three thousand copies were printed and sold within a year.³¹

Out of the Ivory Tower was a general collection of lectures and articles on literature, art, ideas and criticisms of society and civilization which the author, Kuriyagawa Hakuson wanted to dedicate to the boys and girls of Japan.³² Kuriyagawa died in the great Tokyo earthquake in 1923 and the essays, were published posthumously.

The writings in Out of the Ivory Tower were basically the author's criticism of intellectuals who were content to remain in their "ivory tower" and devote their life to art. Kuriyagawa realized that Japan was becoming a materialistic and prosperous civilization. This gave rise to fierce competition amongst the people. The cause and result of such competition was man's constant inability to satisfy his perceived material needs. Life became a misery. In their depression people even found life's most mechanical activities: walking, sitting and lying down, a source of vexation and irritation.

31 Li Jiye, op.cit., p.68.

32 Kuriyagawa Hakuson was inspired by R.L. Stevenson's collection of essays which the author also dedicated to young people. Kuriyagawa's preface to "Out of the Ivory Tower," Lu Xun's Complete Works 13 (Peking: Renmin wenxue chubanshe, 1973), 155.

Under the circumstances, Kuriyagawa could not imagine how those in art and literary circles could persist in glorifying and eulogizing life. He firmly believed that the purpose of art and literature was to depict and reveal life's problems.³³

In the postscript to Out of the Ivory Tower, Lu Xun drew the reader's attention to the first three essays which he regarded as representing the spirit of a resurrected fighter. Lu Xun commended Kuriyagawa for his pungent and frank criticisms of the Japanese lack of human warmth, attachment to religion, habit of compromising, displays of hypocrisy, narrow-mindedness, arrogance and conservatism. Kuriyagawa's grievances and his dissatisfactions with Japanese society were similar to Lu Xun's feelings towards his own society. Thus, Lu Xun explained in the postscript that his purpose in translating Out of the Ivory Tower was simply to reveal to the young Chinese readers some of the social problems they shared with people in another country. Some of the titles in the translation include "Self-expression," "The Essay," "Beauty in a Blemish," "Browning the Poet," "Modern Art and Literature," "Intelligent People" and "The Imbecile." Kuriyagawa made extensive references to English literary figures and expressions in his essays. Since Lu Xun had a limited knowledge of the English language, he sought the assistance of Wei Suyuan, Wei Congwu, Li Jiye and Xu Jifu 許季馥*. As with most of Lu Xun's translations he attempted to retain much of the original language's style and flavour.

* Xu Jifu is another name for Xu Shoushang 壽裳, a close friend of Lu Xun.

33 Ibid., p.156.

Soon after its publication, Out of the Ivory Tower was criticized by two groups. Lu Xun described the first group as Rightists who "deplored his criticisms of Chinese civilization and society because they regarded the comparison between Chinese and Japanese society inappropriate and offensive."³⁴ The second group, whom Lu Xun referred to as the Leftists, slandered Out of the Ivory Tower as "being full of obnoxious elements capable of infecting the mind."³⁵ Lu Xun's own critique of the book was that he did not agree totally with Kuriyagawa's ideas. He merely intended that the readers should gain some insight into the ideas and opinions of men in the past and the present.

The Society's First Journal

Wilderness Bi-monthly began circulation with its first issue on January 10, 1926. Prior to its publication, the following announcement appeared in the literary supplement to Guomin xinbao (民新报) in December 1925.

This magazine has circulated as a weekly for the past six months. It has expressed whatever it felt like. It did whatever it was capable of. It would jest or curse, depending on which was more effective. It would be cold or hot, depending on which was more proper. Sometimes it posed as a gentleman, other times a scoundrel, which ever was more appropriate. It accepted either original writings or translations depending on which was more valuable... It has now become a Bi-monthly. It will contain forty pages to an issue and will be printed on quality white paper...³⁶

34 Li Jiye, op.cit., p.68.

35 Ibid.

36 Wen Xu, ed., The Third Appendix to Lu Xun's Complete Works, op.cit., p.78.

Although some writers prefer to talk of the Wilderness Society and Unnamed Society as independent literary groups, it can not be denied that the two journals expressed similar aspirations and goals. During the initial editorship of Wilderness Bi-monthly, Lu Xun endeavoured to fill the magazine with argumentative writings and criticisms, even though Wilderness Weekly failed to achieve this purpose. It was in the successive issues of Wilderness Bi-monthly that Lu Xun accepted the fact that the Chinese literary scene lacked young writers who could write mordant and provocative essays. He resigned himself to the idea that Wilderness Bi-monthly would be a journal of translations and creative writings.

The first issue of Wilderness Bi-monthly contained Lin Yutang's "In Honour of Bandits" 祝土匪, a witty satire ridiculing Chinese intellectuals who pretended to be scholars, Lu Xun's famous satire, "On Deferring Fair Play" 論「費厄潑賴」應該緩行, Li Jiye's short story, "The Smiling Face" 微笑的臉面, Wei Congwu's lyric poems, "Jun Mountain (1-3)" 君山〈一至三〉 and Xiang Peiliang's first attempt at prose poetry, "Without a Title (1-6)" 無題〈一至六〉.

In subsequent issues, the members' manuscripts dominated the pages of Wilderness Bi-monthly. Lu Xun's essays on literary theory, Japanese translations and his collection of childhood reminiscences, later published as Dawn Blossoms Plucked at Dusk, all appeared in the Bi-monthly. Li Jiye wrote short essays and translated from English. Wei Suyuan's Russian translations and miscellaneous writings filled the pages of the magazine. Forty verses of Jun Mountain by Wei Congwu were printed in twelve issues of the Bi-monthly. All of Tai Jingnong's short stories, later collected under one volume and

published as Son of the Earth 地之子 made their first appearance in the society's journal. Although Cao Jinghua was absent from Peking for most of the society's existence, he managed to submit two translations for publication.

Apart from printing the original writings and translations of the Unnamed members, Wilderness Bi-monthly featured the writings of more than sixty other contributors. Some of the early contributors included Gao Changhong, Gao Ge, Xiang Peiliang and Ke Zhongping, all members of the Wild Wind Society, who had their writings published in the first volume of the magazine. However, after Gao Ge and Xiang Peiliang accused Wei Suyuan of rejecting their manuscripts, their writings ceased to appear in the Bi-monthly. Huang Pengqi and Feng Yunjun, former members of the Wilderness Society, submitted several of their short stories for publication. Xu Qinwen, short story writer, Dai Wangshu 戴望舒, poet, Feng Xuefeng 馮雪峯, translator and Yao Pengzi 姚蓬子, writer (father of Yao Wenyuan 姚文元) all had their writings published in various issues of Wilderness Bi-monthly.

Six months after Wilderness Bi-monthly began circulation, Lu Xun received a letter from a reader in Wuchang 武昌 querying whether the magazine advocated socialist ideas or not.³⁷ The anonymous writer wrote that the teachers at his institute had rejected the library's request to subscribe to Wilderness Bi-monthly because it propounded socialist ideas, but the writer failed to find any trace of

37 The letter dated June 1, 1926 was addressed to Lu Xun and signed with the pseudonym of "Unnamed." It was printed together with Lu Xun's reply in Wilderness Bi-monthly, [hereafter cited as WB]. No.12, June 1926, pp.148-149. See also CW, 7: 109-112.

socialist doctrines in the magazine. He remained anonymous because he feared persecution by the teachers. In his reply, Lu Xun assured the writer that teachers and professors were similar in their thinking - thick-headed, conservative and unwilling to accept new ideas. He explained that the word "socialism" did not contain fearful connotations. In fact, the Unnamed Society had neither considered socialist ideals nor discussed it. Therefore, to declare that Wilderness Bi-monthly propagated any 'isms' was quite groundless.

One of the first subscribers to Wilderness Bi-monthly and purchaser of Out of the Ivory Tower was Liu Hezhen 劉和珍, a student at the Peking Women's University. She and two of her classmates were ruthlessly killed in the March 18 Incident of 1926. The students had been fired upon by Duan Qirui's bodyguards for demonstrating against an ultimatum that had been presented to Duan Qirui by the protocol powers.³⁸ Lu Xun was infuriated by the tragic massacre and wrote several essays expressing his anger at the heartless behaviour of Duan's bodyguards. He later praised Liu Hezhen and her friends for their courage and fighting spirit in an essay entitled "In Memory of Liu Hezhen" 紀念劉和珍君.³⁹

Four days after the incident, on March 21, 1926 all members of the Unnamed Society⁴⁰ met for the first and only occasion at Lu Xun's residence. It was an accidental meeting. Cao Jinghua had been serving with the second Battalion of the National Revolutionary

38 For more information about the March 18 Incident, See L.W. Pye, Warlord Politics, (New York: Praeger, 1971), p.35.

39 "In Memory of Liu Hezhen," CW 3: 273-77.

40 CW, 14: 593.

Army in Henan but when the warlord's troops entered Kaifeng, the Battalion dispersed and Cao Jinghua made his way to Peking. He visited several members of the Unnamed Society and they all decided to call on Lu Xun. Cao Jinghua stayed in Peking for ten more days after the meeting and then joined the Northern Expedition in Canton.

The Activities of the Society before Lu Xun's

Departure to Xiamen

The frequent references to the activities of the Unnamed Society in Lu Xun's diary between March 1926 and August 1926, suggest that he spent a substantial amount of his time managing the affairs of this newly established literary group. Unfortunately all except three letters between the members and Lu Xun have been destroyed.

During this period, Lu Xun checked, proofread and supervised the publishing of To the Stars, Poor People 窮人 and Lu Xun and his Works 关于鲁迅及其著作. Wei Suyuan's translation of Gogol's The Overcoat 外套 had been sent to Lu Xun to evaluate, and Lu Xun was in the midst of completing his translation of Frederick Van Eeden's Young Johannes 小约翰.

Lu Xun had written earlier to Xu Qinwen about designing a title page for To the Stars. On September 30, 1925, he sent Xu a synopsis of the play and details about the author to pass on to Tao Yuanqing. In the letter to Xu, Lu Xun described Andreyev as a despairing pessimist, who found human existence meaningless. He no longer believed in man's ability to reason, for his judgement was based on fallacies. Furthermore, he could not see how ethics could help man to overcome the power and mystery of the unknown.⁴¹

41 CW, 11: 457.

Lu Xun did not elaborate on his own view of human existence, but he believed that "people on the whole lived in either one or the other of the contrasting worlds portrayed in Andreyev's play and each existed for himself. Although the astronomer's voice reverberates loudly and confidently, a ring of hollowness is present."⁴² Lu Xun was inclined to support the revolutionary cause chosen by Marusya and her fiancé, a cause to which he thought the young people of China ought also be directing their energies. In contrast, Kaun's interpretation of Andreyev's play is that:

.. life is not futile, that struggle and sacrifice for the good and beautiful are not absurd and aimless, but possess an eternal value in the endless progress of the universe. The author appears to have discovered a harmony between the detached point of view of the astronomer who soars in eternity and seeks his friends amongst past and future explorers of scientific truth, and the point of view of Marusya who gravitates toward the earth and longs to give herself for those who suffer in the present. Both have found a goal to strive for.⁴³

From these two different points of view we can deduce that the translations selected were based on the translator's own interpretation of the writer's message or rather that the choice was related to a theme, which was considered to have had some relevance to the China of the translator's era. A preface for To the Stars, written by Wei Suyuan, appeared in the tenth issue of Wilderness Bi-monthly.⁴⁴ A month later, Li Dichen 李笛晨 reviewed the

42 Ibid., p.458.

43 Alexander S. Kaun, Leonid Andreyev, a critical study, (New York: B. Blom., 1969), p.232.

44 The preface was printed in WB. 1. No.12, May 25, 1926, pp.116-117.

play in the twelfth issue of the Bi-Monthly.⁴⁵ To the Stars was published towards the end of May 1926.⁴⁶

At the same time that Tai Jingnong was preparing a collection of essays about Lu Xun and his works for the press, Lu Xun was making final corrections to Wei Congwu's translation of Poor People by the Russian writer, Dostoevsky. Wei Congwu translated from the English translation by Constance Garnett.⁴⁷ It was completed in late 1924 and in the spring of 1925 it was delivered to Lu Xun to check against the Japanese translation. One of the queries Lu Xun raised about the translation was the rendering of the title. He had discussed the matter with another friend, Zhang Fengju 張鳳舉* and they decided that perhaps "a pitiful person" might be a better translation. The suggestion was made in a letter to Wei Suyuan, dated May 2, 1926. Wei Suyuan was asked to check the English rendition as well as consult with Li Jiye. The original title, Poor People was retained. Dostoevsky started writing Poor People in 1844 at the age of twenty-three, and he painstakingly rewrote the short novel several times before its completion in 1845. It appalled Dostoevsky to find the under-privileged members of society maltreated and despised by

45 The review was printed in WB. 1. No.12, June 25, 1926, pp.147-148.

46 Lu Xun collected ten copies of To the Stars on May 27, 1926 from the Unnamed Society to distribute to his friends. CW, 14: 600-601.

47 Constance Garnett (1861-1946) English translator of Russian literature. She was responsible for introducing Russian literary works into England during the early 20th century. The Concise Oxford Dictionary of English Literature, D. Eagle, 2nd ed., rev. (Oxford: Oxford Univ. Press, 1970), p.214.

* Zhang Fenju (1895-), native of Jiangxi province 江西. He studied in Japan, became a Professor at Peking University, contributed to Yusi and Meng Jin and co-edited the Guomin xinbao supplement with Lu Xun. CW, 15: 447.

the inhuman, better off members of the community. Poor People poignantly and compassionately depicts the life and love of an elderly copying clerk. The power of this short novel lies in the way Dostoevsky probes into the psyche of the main character. When he wrote to his brother about the novel he said, "find in me a new and original spirit in that I proceed by analysis and not by synthesis, that is, I plunge into the depths, and, while analyzing every atom, I search out the whole."⁴⁸ In the foreword to Poor People, Lu Xun spoke of the Chinese readers' earlier acquaintance with and interest in Dostoevsky,

China has heard of Dostoevsky for the last ten years. We are familiar with his name but we have not seen his works in translation. It is not so strange when one considers that even his short novels are not that short and furthermore they are not easy to translate. Now, Wei Congwu has decided to introduce some of Dostoevsky's early writings to China, thus filling in a few gaps...⁴⁹

As a prelude to Dostoevsky's short novel, Wei Congwu translated Thomas Seltzer's "Preface to the Translation of Poor People" for Wilderness Bi-monthly several months before his translation came off the press.⁵⁰ Poor People was published by the Unnamed Society in June 1926.

The three translations selected by Lu Xun for publication by the Unnamed Society represent three criticisms of or insights into Chinese society of the late twenties. Out of the Ivory Tower encouraged readers to analyze realistically Chinese social habits, and to discard

48 Ernest, J. Simmons, Feodor Dostoevsky, (New York: Columbia Univ. Press, 1969), p.8.

49 CW, 7: 103-106.

50 The preface was printed in WB. 1. No.6, March 25, 1926, pp.60-62.

those ideas which inhibited social and intellectual growth. It discouraged the view that aesthetic considerations were the principal criteria for creating good literature. To the Stars appealed to the translator simply because it described a dilemma similar to that faced by Chinese intellectuals. Those who cast their fate to the stars were considered unrealistic. Those who sacrificed their lives for the improvement of the life of the majority were regarded as the potential saviours of China. Dostoevsky based his penetrating studies of human existence on the lives of the poor and impoverished members of society. Poor People reminded the Chinese reader that people, regardless of their socio-economic background, possessed the same aspirations, feelings and fears. This was a theme which Lu Xun wanted young Chinese writers of a new realist literature to develop.

While most of the Unnamed members were engaged in translation, Tai Jingnong decided to collect discussions and essays about Lu Xun and his writings, and publish them in one volume for the convenience of interested readers. Tai Jingnong explains the motive for publishing Lu Xun and His Works in his preface:

There is no particular reason for printing this book. My only intention is that those who are fond of Lu Xun's writings will have a collection of essays and discussions in one volume. (The readers) may find the various points of views interesting. In this collection there are praiseworthy, derogatory and abusive essays - a reflection of diverse ideas over different periods...⁵¹

Tai Jingnong had originally wanted to include numerous articles written by Western writers. Amongst these were Romain Rolland's review of the French translation of The Story of Ah Q, a letter written by B.A. Vassiliev to Cao Jinghua, an essay by a Japanese

51 Tai Jingnong, ed., Lu Xun and His Works 臺靜農, 关于鲁迅及其著作, (Peking: Weimingshe, 1926), p.2.

writer and an interview between an American and Lu Xun. Lu Xun however, decided against Tai's idea and suggested instead the inclusion of an abusive letter from Chen Yuan.⁵² The final publication consisted of fourteen short memoirs, sketches, criticisms and letters written by writers such as Shang Yue, Zhang Dinghuang 張定璜, Chen Yuan, Feng Wenbing, Sun Fuxi 孫福熙 and Jing Song. Lu Xun and His Works was published by the Unnamed Society in July 1926.

The last book that was prepared for the press before Lu Xun's departure to Xiamen was Wei Suyuan's translation of Gogol's The Overcoat. According to a letter to Wei Suyuan of June 21, 1926, Lu Xun was anxious to have the manuscript delivered to the printers as early as possible. He also recommended the Jinghua 京華 Printing Company as the best place for reproducing the illustrations for the book. In spite of the sense of urgency attached to the printing of The Overcoat, the checking of the manuscript was not completed until mid July 1926, and it was printed two months later.

By early August Lu Xun found it increasingly difficult to avoid persecution by the Duan Qirui government. Taking refuge in different foreign administered hospitals proved to be inconvenient and exasperating. His brother, Zhou Zuoren 周作人, his friends, Xu Shoushang 許壽裳 and Lin Yutang had also been blacklisted as arch radicals and had fled south for safety. Sensing the dangers of remaining in Peking, Lu Xun promptly accepted Lin Yutang's invitation to teach at Xiamen University 廈門大學. On August 3, 1926, Wei

52 Lu Xun's insistence on the inclusion of Chen Yuan's critical letter about him reflects Lu Xun's objectivity over the matter.

Congwu organized a farewell afternoon tea for Lu Xun. Those who attended were Xu Guangping, Wei Suyuan and the following students from Peking and Yanjing University 燕京大学 : Zhu Shouheng 朱壽恒, Chang Weijun 常维鈞 and Zhao Shaohou 趙少侯. Lu Xun left Peking on August 26, 1926 for Xiamen, accompanied by Xu Guangping.

2. Wei Suyuan in Command September 1926-February 1927

With Lu Xun's departure for Xiamen, editorial responsibilities and the general management of the Unnamed Society were delegated to Wei Suyuan. The choice was by no means unjustified. Wei Suyuan was the oldest of the Anhui students in the Unnamed Society and due to ill health, the only one not enrolled at a university. Hence, he had more time for literary pursuits. Also he was eager to introduce Russian and Soviet writings to the Chinese reader. Furthermore, Lu Xun respected the high standards Wei demanded of himself and his peers. When Wei Suyuan edited the Minbao supplement for a short period, Lu Xun asked him to take notice of talented writers. Wei Suyuan not only carefully assessed the manuscripts, but also wrote a brief critique of each manuscript to return to the sender.⁵³ This sense of duty and thoroughness was reflected in his book-keeping of the Unnamed Society's accounts. Once, Wei had a problem trying to balance the accounts which recorded transactions in both old and new currency. Finally, he solved the problem by appending a footnote to the balance sheet to explain the discrepancy.⁵⁴ On the one hand, Lu Xun was pleased with Wei Suyuan's punctiliousness in matters large and small,

53 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.80.

54 Ibid.

but on the other hand he was aware of Wei's basic weakness: "he took life too seriously. Calm as he looked, he was very passionate... When a man is serious he easily grows passionate, and if this trend goes unchecked it may cost him his life, though if he remains quiet it will break his heart."⁵⁵

Although Wei Suyuan was appointed Chief Editor of Wilderness Bi-monthly he continued to send manuscripts to Lu Xun for final approval. Lu Xun found Yang Bingchen's 楊丙辰 German translation slightly verbose, but accepted it for printing as good manuscripts were becoming rare.⁵⁶ Only one of Rao Chaohua's 饒超華 short stories was considered publishable.⁵⁷ Li Xiaoming's 李小明 short stories were rejected because they were too loosely structured and contained shallow descriptions.⁵⁸ In this way the fortnightly issues of Wilderness Bi-monthly were compiled with considerable care and planning.

The eleven issues of Wilderness Bi-monthly which were circulated under Wei Suyuan's supervision show little modification in format and content from the previous issues. Informal essays, original and translated short stories, poems, literary treatises and criticisms continued to fill the pages of the Bi-monthly. Stefan Zweig's biography of Romain Rolland was serialized in six issues of the magazine while some of the short stories in translation were by

55 SW, 4: 66-67.

56 Lu Xun's letter to Wei Suyuan, dated November 4, 1926, CW, 11: 498.

57 Lu Xun's letter to Wei Suyuan, dated November 11, 1926, CW, 11: 498.

58 Ibid.

Dreiser, Maupassant, Sologub, Sienkiewicz and de Tinseau.⁵⁹ Poems in translation included the work of Sologub, Lamennais, William Blake and Heine. Lu Xun's contributions consisted primarily of reminiscent essays depicting his childhood and short literary essays translated from the Japanese. Wei Suyuan's manuscripts mainly reflected his interest in Russian Literature: Preface to Gogol's The Overcoat, the memoirs of Chekhov, the writings of Sologub and Wei's own essay on modern Russian literature. Wei Congwu continued to submit lyrical poems to the magazine. Li Jiye tried his hand at translating John Galsworthy's "On Art," and wrote a preface to Andreyev's The Black Maskers. One of Tai Jingnong's early short stories, an essay and two poems also appeared in the Bi-monthly.

Managing the affairs of the Unnamed Society left Wei Suyuan with little time for attempting any serious translation, but in July 1926 he managed to complete a translation of Gogol's The Overcoat. After Lu Xun proofread the translation it was sent to the press and was ready for distribution in September 1926. The Overcoat, written in 1840 is one of Gogol's better known stories. It depicts the life of an ordinary copyist who frugally saves his earnings to purchase a new overcoat. Before he has had time to enjoy the fruits of his labour the garment is stolen from him. The heart-broken copyist seeks the help of a higher authority, but is ignored. He catches a cold and dies. In the end the copyist's ghost avenges himself by robbing the townspeople of their overcoats. Wei Suyuan commended the writer for his penetrating and heart-rending portrayal of the trials and tribulations of the weak, uncared for and insignificant person. In the preface Wei describes the story as a "complex psychological study

59 Leon de Tinseau (1844-1921), French writer, Larousse du XX^e Siècle en Six Volumes, Vol.6, Paul Augé, Ed., (Paris: Librairie Larousse, 1928-1933), p.704.

of terse construction, and it is imbued with such immense strength that a profound impression is left on the reader."⁶⁰ Out of the 3,500 copies of The Overcoat printed, Wei Suyuan despatched three complimentary copies to Lu Xun in October 1926.⁶¹

Wei Suyuan and the Lu Xun - Gao Changhong Dispute

The background to this dispute has been outlined in the previous chapter. Here I am concerned with the effects and consequences of the clash between members of the Unnamed Society and the Wild Wind Society. The events began just three months after Lu Xun's arrival in Xiamen. It was then that Wei Suyuan received what was to be only the first bout of abuses from Gao and his associates. It pained Lu Xun considerably to learn of Wei Suyuan's single handed retaliations against Gao:

.. Su-yuan took it very seriously, not only writing me a full explanation, but also writing to clear himself in some magazines... I could not help sighing to think of Su-yuan, only a man of letters and ill into the bargain, who yet strove so hard to cope with troubles from both within and without. How long could he last? Of course, these were only minor troubles, yet grave enough for one so serious and passionate.⁶²

The dispute was severe enough to engender a lifelong and virulent resentment towards Gao Changhong and his supporters. In Li Jiye's Lu Xun and The Unnamed Society, he persistently disassociates the Unnamed Society from Gao Changhong and the Wild Wind Society. Li Jiye

60 Nikolay V. Gogol, The Overcoat, trans. Wei Suyuan (Changsha: Hunan renmin chubanshe, 1981), p.5.

61 Lu Xun's letter to Wei Suyuan, dated October 7, 1926, CW, 11: 486.

62 SW, 4: 67-68.

explains that although Lu Xun edited both Wilderness Weekly and Wilderness Bi-monthly, the connection between the two magazines is purely historical.

The association is merely a superficial one. Members of the Unnamed Society have no group affiliations with Gao Changhong whatsoever, therefore, it had nothing to do with the Wild Wind movement... The Unnamed Society members have never been acquainted with Gao Changhong and his colleagues. Only a few of us have sent short manuscripts to Lu Xun who was then editor of Wilderness Weekly. Hence, when we decided to print Wilderness Bi-monthly, we never intended or considered including them as contributors. Lu Xun never mentioned their names, much less recommending their writings to the magazine...⁶³

We can appreciate Li Jiye's antipathy towards Gao and the Wild Wind members, but we must also accept the fact that Gao and his friends contributed a total of ten manuscripts to Wilderness Bi-monthly. Moreover, numerous advertisements for the publications of the Wild Wind Society were printed in Wilderness Bi-monthly.⁶⁴

By the end of October 1926, Lu Xun had had enough of Gao's offensive behaviour. In a letter to Li Jiye he tentatively suggested the suspension of publication of Wilderness Bi-monthly as a means of severing ties with Gao.⁶⁵ In the same letter he also made numerous recommendations with regard to the magazine's future for the members to consider. Lu Xun was concerned that manuscripts of a high standard were becoming scarce, and he was displeased with his own failure to

63 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.77.

64 Gao Changhong's essays, a short story; Xiang Peiliang's essays, a play, a short story; Ke Zhongping's poems and Gao Ge's short stories were printed in the first volume of Wilderness Bi-monthly.

65 Lu Xun's letter to Li Jiye, dated October 29, 1926, CW, 11: 493-495.

write and translate. Yet, he was reluctant to part with the magazine because Wilderness Bi-monthly was still a popular journal. The only problem was that a rival journal, Huan Zhou 幻洲 sold 560 more copies per issue than Wilderness Bi-monthly.⁶⁶ In view of the competition, Lu Xun proposed that the Unnamed Society could either stop editing magazines altogether and devote its energy to printing and publishing, or continue as before with an increased membership. If the latter was decided upon, then the members could write to Liu Bannong 劉半農,⁶⁷ Zhang Fengju 張鳳舉⁶⁸ and Yuanjun (short story writer) for manuscripts.⁶⁹ By December 1926, the controversy between Lu Xun and Gao had subsided. Lu Xun advised members of the Unnamed Society to retain the title of the magazine for another year. Other minor changes to the journal included an increase in the number of pages per issue, and the members were to negotiate the printing of the magazine with a new printer. In addition, Lu Xun

- 66 Lu Xun's letter to Wei Suyuan, dated January 26, 1927, CW, 11: 526-527. Huan Zhou, a bi-monthly edited by Ye Lingfeng 葉靈鳳 and Pan Hannian 潘漢年 in Shanghai. The magazine commenced circulation in October 1926. It ceased publication in January 1928. CW, 11: 98.
- 67 Liu Bannong (1891-1934), native of Jiangsu province 江蘇 He was one of the editors of New Youth and a Professor at Peking University. CW, 11: 503. Liu Bannong's formal name was Liu Fu 劉復.
- 68 Zhang Fenju (1895-), native of Jiangxi province 江西 He studied in Japan, became a Professor at Peking University, contributed to Yusi and Meng Jin and co-edited the Guomin xinbao supplement with Lu Xun. CW, 15: 447.
- 69 Lu Xun's letter to Wei Suyuan, dated November 21, 1926, CW, 11: 502. Lu Xun's letter to Li Jiye, dated November 23, 1926, CW, 11: 507.

suggested that the society could print 2,000 copies per issue; and, if the magazine sold poorly, the quantity printed for subsequent issues could be reduced by 500 copies, until it became unprofitable to print further issues.⁷⁰

The Last Few Months of Wei Suyuan's Involvement

With the Unnamed Society

Wei Suyuan was responsible for preparing several books for the press before he left the Unnamed Society. The Grave contained a collection of twenty-three essays written by Lu Xun between 1918 and 1925. Three of the essays had originally been published in Wilderness Weekly, and one essay, "On Deferring Fair Play," appeared in the first issue of Wilderness Bi-monthly. Li Jiye and Wei Suyuan were instructed by Lu Xun to supervise the printing of The Grave and to publish it as a publication independent of the Unnamed Series. One of the reasons which prompted Lu Xun to compile the collection was that there were certain individuals (The Research Clique, The Contemporary Review Group, and others) who despised his writings. Their abhorrence was Lu Xun's delight.

Disgruntled people abound in this world. Moreover, some people go out of their way to make an idyllic life for themselves. It should not be so easy for them to gratify themselves. By besetting them with unpleasantness and inconveniences, they will realize that there are imperfections in their utopia. Flies are unaware of their annoyance to human beings. I, on the other hand am. Therefore if I am able to emulate the fly, then I shall.⁷¹

70 Lu Xun's letter to Li Jiye, dated November 23, 1926, CW, 11: 507-509. Lu Xun's letter to Wei Suyuan, dated December 8, 1926, CW, 11: 515.

71 Lu Xun, "Preface to the Grave," CW, 1: 3-4.

The Grave was published in March 1927. It proved to be so popular that a second edition was printed in March 1929.⁷²

Li Jiye's translation of Andreyev's The Black Maskers was completed in early 1925, but attempts by Lu Xun to find a publisher for the play had been futile.⁷³ A year later, Li Jiye enrolled at Yanjing University and was in need of money for his tuition fees. Wei Suyuan mentioned Li Jiye's anxiety over the printing of The Black Maskers to Lu Xun. Lu Xun did not hesitate in recommending the translation as part of the Unnamed series:

Considering the time and effort spent on translating The Black Maskers I think it would be a shame to sell it to another publisher. By publishing it ourselves, taking To the Stars as a rough guide, approximately 600 to 700 copies, can be sold in six months. Besides, the Unnamed Society has a sound reputation for reliable and frequent publications.⁷⁴

Since a date for printing the translation had not been decided, Lu Xun lent Li Jiye a sum of money in advance.⁷⁵

Andreyev wrote the The Black Maskers, an allegorical play, in 1907. The central theme with which Andreyev was concerned was the difficulty of trying to understand the numerous reflections of man's soul. Andreyev explains the symbolism behind The Black Maskers in his memoirs:

72 Lu Xun received two copies each of The Grave and Dawn Blossoms Plucked at Dusk on April 15, 1929. CW, 14: 759-60.

73 Li Jiye translated C.L. Meader and F.N. Scott's English translation of The Black Maskers. WB. 2. No.1, (Jan. 1927) 300.

74 Lu Xun's letter to Wei Suyuan, dated December 5, 1926, CW, 11: 512.

75 Lu Xun despatched 100 yuan to Li Jiye as recorded in Lu Xun's letter to Wei Suyuan, dated January 8, 1927, CW, 11: 523.

The castle is the soul; the owner is man; the strange masks are those forces which are active in man's soul, whose secret being he can never understand. In the play Lorenzo [the main character] was trying to achieve the impossible by guessing the identity of his guests. The intellect according to Andreyev is too limited to comprehend the mysteries of life.⁷⁶

To help readers overcome the obscure meaning in The Black Maskers Li Jiye advised:

When reading an allegorical work we must first grasp the central mood of the playwright because the mood is the play's soul and skeleton. The symbols in the play represent the soul's tools which it utilizes to convey various expressions. Moreover, mysterious symbolisms are a common feature of allegorical works. This trait is particularly obvious in The Black Maskers, thus if the reader does not understand the mood then the play's entire significance will appear puzzling.⁷⁷

The Black Maskers was published in March 1928.

In November 1926, the Unnamed Society decided to print and publish the creative writings of its members. The new series was designated the New Unnamed Collection by Lu Xun. He recommended the printing of Wei Congwu's lyrical poems, Jun Mountain, complete with illustrations to mark the birth of this series. To promote the society's publications, Lu Xun proposed that all books which first appeared in the society's journal should be sold to subscribers at a discount. If the subscribers number less than a hundred then the books could be given to them as gifts.⁷⁸

76 In Josephine M. Newcombe, Leonid Andreyev, Russian Literary Profiles, No.1 (Letchworth: University of Bristol, 1972) p.103.

77 Li Jiye, "Preface to The Black Maskers," WB. 2. No.1 (Jan. 1927) 299.

78 Lu Xun's letter to Wei Suyuan, dated December 5, 1926, CW, 11: 511.

Jun Mountain was Wei Congwu's early attempt at composing lyrical poems. Written when he was twenty, the forty-nine verses depict the joys and sorrows of an early romance with all the passion, sensitivity and sentimentality of his youth. In the concluding verses Wei indulges in self-pity:

A bright moon, desolate and sad on the horizon.
 Under the shade of the willow I sit alone.
 Who knows whether the bright moon has just appeared or is
 about to descend?
 Who knows whether this is reality or a dream?
 From a small cleft before my eyes I gaze silently.
 What omen awaits the imminent night scene?
 Who knows how I arrived here?
 Who knows the name of this place?
 Gently I close my eyes.
 Tears flow from the corner of my eyes...⁷⁹

Jun Mountain was published in March 1927.

Although members of the Unnamed Society were disheartened by Lu Xun's absence from Peking they were grateful to Lu Xun for promoting the writings of the Unnamed Society in Xiamen. Lu Xun's feelings of listlessness and lack of desire to write during this period were partly attributed to the paucity of literary and intellectual stimulus in Xiamen. He was dismayed to find few current social and literary journals in the library and bookshops. Thus, he wrote immediately to Wei Suyuan for the despatch of the latest Unnamed publications.⁸⁰

79 Wei Congwu, "Jun Mountain, 38-40, "WB. 1. No.15 (Aug. 1926) 182.

80 Lu Xun requested eleven copies of Wilderness Bi-monthly to be sent to Xiamen in his letter to Wei Suyuan, dated September 16, 1926, CW, 11: 481. A further request for the Unnamed Society's books was made in December 29, 1926, CW, 11: 520.

In January 1927, Wei Suyuan informed Lu Xun that his health had deteriorated. At this time, Lu Xun was preparing to leave Xiamen for Canton.⁸¹ Wei's tubercular condition worsened to the extent that he was coughing up large amounts of blood. Wei Suyuan's younger brother and two friends escorted Wei to the French administered hospital in Peking but Wei's lungs were far too infected for treatment. Wei Suyuan was admitted into the Western Hill Sanatorium in the spring of 1927. It signified the end of his editorial and managerial duties with the Unnamed Society.

3. The Unnamed Society under the Management of Li Jiye, Tai Jingnong and Wei Congwu February 1927-September 1930.

Despite the absence of two experienced members in the Unnamed Society, the remaining three young students from Anhui courageously carried on the work of the Society. In contrast to the previous two years, the three years from February 1927 to October 1930, represented a relatively calm and productive period in the lifespan of the Unnamed Society.

Literary Output in 1927

During the course of 1927, the following books were either ready for distribution or being prepared for the typesetters: Cao Jinghua's translation, Bai Cha 白茶, Lu Xun's translation, Young Johannes, Li Jiye's and Wei Suyuan's joint translation of Trotsky's Literature and Revolution 文学与革命, Wei Suyuan's translation of short stories, The Yellow Flower Collection 黄花集, Lu Xun's essays Dawn Blossoms Plucked at Dusk and Wei Congwu's translation of Jonathan

81 Lu Xun arrived in Canton on January 18, 1927 to lecture at the Zhongshan University 中山大学. CW, 11: 526.

Swift's Gulliver's Travels 格里佛遊記 .

Little is known about the contents and playwrights in Cao Jinghua's Bai Cha, but an advertisement in Wilderness Bi-monthly discloses that Cao selected the plays from some of the well-known literary journals in the Soviet Union, and it was proclaimed the first collection of Soviet plays to be published in China.⁸² Bai Cha was published in April 1927.

Lu Xun commenced his translation of the Dutch writer, F. Van Eeden's Young Johannes, in the summer of 1926. It was a joint undertaking with his friend, Qi Shoushan 齊壽山, who was then working in the archives at Zhongshan Park in Peking. The translation of Young Johannes was completed in August 1926. Lu Xun discovered a review of the book in an old German literary magazine while he was a student in Japan. He asked the bookshop to purchase a German translation for him as he wished to translate it in the future.⁸³ Young Johannes, written in 1892, is a semi-autobiographical and philosophical tale for children. Lu Xun described the novel as

a symbolic depiction of reality written for children, a rhymeless poem and a children's tale for grown-ups. The writer's extensive knowledge and sensitivity towards the topic about which he writes allow the novel to be more than an ordinary children's tale for adults. Some of the descriptions such as the life of the gold bug, the words and actions of bacilli, the aspirations of the firefly and the ant's theory of peace form a unique synthesis of reality and fantasy.⁸⁴

The extent of Lu Xun's reverence for Van Eeden as a writer is

82 WB. 2. No.6 (Mar. 1926) 358.

83 Lu Xun translated Anna Fles' German version of Young Johannes, CW, 11: 627.

84 Lu Xun, "Preface to Young Johannes," CW, (1973), 14:7.

discernible in a remark made by Lu Xun, which implied that the Dutch writer was more worthy of a Nobel Prize than he himself was.⁸⁵

Young Johannes was published in January 1928.

Dawn Blossoms Plucked at Dusk is the title of a collection of Lu Xun's autobiographic essays, originally serialized as "Recollections of the Past" in the first volume of Wilderness Bi-monthly. Writing these charming and vivid recollections of his childhood and early youth most likely alleviated part of Lu Xun's loneliness and despair in Xiamen. Dawn Blossoms Plucked at Dusk was published as part of the New Unnamed Collection in September 1928.

Wei Suyuan's translation, Yellow Flower Collection, was probably completed while he was convalescing at the Sanatorium, as there is no reference to this translation during Wei's brief management of the Unnamed Society. Just six months after Wei's admission into the Western Hill Sanatorium, an advertisement announcing the translation's impending publication, appeared in the twelfth issue (volume 2, June 1927) of Wilderness Bi-monthly. Piecing together information derived from the announcement and the notes to Lu Xun's letter of March 1928, it is noted that the translation consisted of a collection of twenty nine essays, short stories and poems selected from various Russian and European writings.⁸⁶ For reasons not known Yellow Flower Collection was not published until February 1929.

85 Liu Bannong 劉半農 asked Tai Jingnong to write to Lu Xun about a nomination of Lu Xun for the Nobel Prize. Lu Xun's letter to Tai Jingnong, dated September 25, 1927, CW, 11: 580.

86 Lu Xun's letter to Li Jiye, dated 14, 1928, CW, 11: 617.

Wei Congwu's reasons for translating Jonathan Swift's Gulliver's Travels were manifold. The Unnamed Society was interested in printing satirical writings which were witty, erudite, lucid and provocative, as well as entertaining. Swift's ingenious satirical representations of reality, and his portrayal of the fantasy world of Lilliput and Brobdingnag, fulfilled the Society's expectations. In a December issue (1928) of Unnamed Bi-monthly, Wei Congwu wrote glowingly of the prose work.

By employing a simple, concise style, a jocular tone of voice and by using satire to impart a profound meaning, the writer fearlessly derides the English political system, society, Europe, mankind as well as the entire natural world. After it was published, the novel aroused much discussion in London.⁸⁷

When Wei Congwu wrote to Lu Xun in March 1927 seeking advice, the latter replied, "Go ahead with the printing of Gulliver's Travels as outlined in your letter. It's not necessary to recheck it. I don't have anything else to add to it."⁸⁸ Subsequently, Volume I of Gulliver's Travels was published in September 1928 and Volume II published in January 1929.

The translation of Trotsky's Literature and Revolution was initially serialized in seven issues of the second volume of Wilderness Bi-monthly (25 March 1927 to 10 July 1927). Literature and Revolution, written in 1923 was "directed against the possibility of creating a new and distinct proletarian literature, an idea which Trotsky demolishes with characteristic scorn and striking sarcasm. The proletariat, in his view, must devote its efforts to the cause of

87 An advertisement in UB. 1. No.9, (Dec. 1928) 290. The Unnamed Bi-monthly, to be discussed shortly, commenced publication on January 1928.

88 Lu Xun's letter to Wei Congwu, dated March 15, 1927, CW, 11: 434-438.

world revolution, and will have no energy to devote to culture as such..."⁸⁹ Wei Suyuan and Li Jiye, unaware of the adverse implications of the book, merely intended to introduce a recent Soviet work of some literary merit to a Chinese audience. Li Jiye recalls that Wei Suyuan acquired a copy of Literature and Revolution from a Russian poet teaching Russian at Peking University. Moreover, the book was a recommended university text on the theory of art and literature:

At the time Suyuan and I only had a vague inkling of Soviet politics. The reactionary connotations in the book then had not been detected and our knowledge of art and literature was slight. In our naivety we felt that a book printed in Socialist Russia was worth introducing to Chinese readers. Since I had an English translation of the same book, Wei Suyuan asked me to be a co-translator.⁹⁰

After the completion of the first chapter, Wei Suyuan's health prevented him from further involvement with the translation, thus, Li Jiye finished it by himself. In April 1927, Lu Xun wrote to Li Jiye informing Li that Literature and Revolution had been translated by a Fudan University 复旦大学 Professor, Fu Donghua 傅東華, and that it was being serialized in the supplement to Zhongyang Daily 中央日報, a Wuhan newspaper, edited by Sun Fuyuan.⁹¹ Lu Xun advised Li Jiye to cease translating the book as one translation was sufficient.⁹² Lu Xun's advice slipped Li Jiye's

89 William E. Harkins, Dictionary of Russian Literature (London: George Allen & Unwin, 1957), p.404.

90 Li Jiye, Lu Xun and the Unnamed Society, op.cit., pp.27-28. Li Jiye's description of the book as having "reactionary connotations" is an assessment based on Chinese views of a later date.

91 Lu Xun's letter to Li Jiye, dated April 20, 1927, note 1, CW, 11: 541.

92 Ibid., p.540.

mind and he continued to print parts of the translation in the society's magazine. Literature and Revolution was printed in 1928. The consequences of publishing this book, which involved the arrest of three members of the Unnamed Society, will be discussed presently.

The second volume of Wilderness Bi-monthly continued to feature a diverse selection of essays, critiques, short stories and poems. In addition to the works of Heine and Maupassant, the writings of Zola, Baudelaire, Whitman, M. Nodier, F. Hebbel and A. Vasiljev were introduced in the magazine. After Lu Xun's arrival in Shanghai, his contributions to Wilderness Bi-monthly became more and more sporadic. Even his translations from Japanese were confined to literary essays or commentaries by Suzuki Torao 鈴木虎雄, Tsurumi Yūsuke 鶴見祐輔 and Mushanokōji Saneatsu 武者小路實篤. Li Jiye's fondness for expository essays in translation evidently grew as indicated by his contributions - W. Dilthey's "Experience and Creation," J. Lemaître's "The Human Character in Criticism," "Tradition and Past Times," R. de Gourmont's "The Influence of Literature" as well as "Perception and Emotions." Due to the paucity of quality manuscripts received from external contributors, Tai Jingnong's creative talents were put to the test. Tai Jingnong wrote ten short stories over a period of eleven months. Wei Congwu continued to write and translate poems for the journal, but after he was admitted into the Western Hill Sanatorium in October 1927, Wei only wrote four essays; two on Edmund Spenser, for the Bi-monthly. Overall, the second volume of Wilderness Bi-monthly contained a surfeit of short stories and poems in translation. This was pointed out to Li Jiye in a letter from Lu Xun during early November 1927:

Wilderness definitely lacks zeal and dynamism and that's because translations outnumber original writings and critiques. In my opinion, it would be a better idea for

each of us to subscribe to some western magazines on art and literature and then attempt to produce pure works of art or literature for our readers. I had thought of editing the magazine here because I would like to do some work in seclusion.⁹³

Unnamed Bi-monthly - sequel to Wilderness Bi-monthly

During the Lu Xun-Gao Changhong dispute, Lu Xun had alluded to changing the name of the Bi-monthly, but it never eventuated. In October 1927, the matter was again raised in his letter to Li Jiye.

Earlier we decided not to change the name, "Wilderness" to spite [Gao Changhong]. I would like to suggest that as from January next year we should use the designation, "Unnamed" because the Wild Wind Group has already vanished from the literary scene... Here, [in Shanghai] many people refer to them as the "Wilderness Devils," therefore the name "Wilderness" is no longer meaningful.⁹⁴

The members in Peking did not oppose the idea and a notification of the change was printed in the 21st-22nd issue of Wilderness Bi-monthly (25 November 1927). It announced that over the past two years, the main difficulty in printing the magazine had been a financial one, whereby expenses exceeded receipts. Therefore, a smaller version of the present magazine, to be called the Unnamed Bi-monthly, was to commence circulation in January 1928. It added that the magazine would be similar in format and content to Wilderness Bi-monthly, but readers ought not to anticipate works of exceptional brilliance or scholarly critiques and academic essays.⁹⁵

Judging from the numerous requests for the publications of the Unnamed Society by sales agents in Canton and Shanghai as outlined in Lu Xun's letter to the Unnamed Society, 1927 was by no means an

93 Lu Xun's letter to Li Jiye, dated November 11, 1927, CW, 11: 590.

94 Lu Xun's letter to Li Jiye, dated October 17, 1927, CW, 11: 585.

95 An announcement in WB. 2. No.21-22 (Nov. 1927), 537.

unfruitful year. A week after Lu Xun arrived in Canton, he wrote to Wei Suyuan with a request for over eighty books and magazines which were to be sold to the Canton branch of Beixin Bookstore.⁹⁶ In March 1927, he reported that a member of the Creation Society told him that the third issue of Wilderness Bi-monthly had been sold out upon receipt. Lu Xun added that his own works were so popular that even ones with a price increase were sold and that 1,000 copies of Call to Arms were sold within a week.⁹⁷ In April 1927, Lu Xun requested all the latest publications of the Unnamed Society to be sent to him, and commented that the bound volume of Wilderness Bi-monthly, Volume 1, was immensely popular.⁹⁸ In a letter to Li Jiye (dated September 25, 1927), he wrote that when he visited the Creation Society he noticed that all the Unnamed publications were sold. Thus, from his surveillance of the current literary situation he remarked: "There are only three literary groups, the Creation Society, the Unnamed Society and Chen Zhong Society 沉鐘社 that are earnestly promoting art and literature in the true sense of the word.⁹⁹ Apart from these three, there are no other groups. If these three groups become silent then the whole of China will become a literary desert."¹⁰⁰

96 Lu Xun's letter to Wei Suyuan, dated January 26, 1927, CW, 11: 527.

97 Lu Xun's letter to Li Jiye, dated March 15, 1927, CW, 11: 535.

98 See also the letters in CW, 11: 537-41.

99 The Chen Zhong society was formed in Peking in the autumn of 1925. The main members were Lin Ruji 林如稷, Chen Weimo 陳煒漢, Chen Xianghe 陳翔鶴, Yang Hui 楊晦, and Fengzhi 馮至. CW, 11: 142.

100 Lu Xun's letter to Li Jiye, dated September 25, 1927, CW, 11: 583.

The First Four Months of 1928

During the beginning of 1928, while final arrangements were being made for the binding of Young Johannes and the illustrating of Dawn Blossoms Plucked at Dusk, the young members were busy preparing two short story collections; Tai Jingnong's Sons of the Earth, Li Jiye's Reflections 影 and Cao Jinghua's translation, The Pipe 烟袋 for the press.

Sons of the Earth contained a total of fourteen short stories. Twelve of these had been initially published in Wilderness Bi-monthly. Most of Tai Jingnong's short stories were imbued with the regional sights and smells of his native province, Anhui. Tai's purpose in writing these stories was that he wished to depict the naked realism of ordinary folks' lives: their naive aspirations, their superstitious fears, their simple joys and their uncounted sufferings. "The Candle Flame" 萤火 is a moving tale about a girl's betrothal to a young man who is sick. It was the superstitions belief that a hasty marriage was often the best cure. After the wedding feast the daughter is escorted to her husband's house, and the mother lights two red candles to worship the ancestors as well as to bless the new couple. Much to the mother's despair, one of the candle flames struggles to maintain its glow, but gradually dies. The mother realizes that the extinguished candle represents the young man's fate. In "The Wedding Ceremony" 拜堂, Tai is concerned with the question of morality and righteous behaviour. Wang the Second does not have a guilty conscience because he has committed adultery with his deceased brother's wife, but he is ashamed of his immoral conduct when she becomes pregnant. He thinks the only way to appease his brother's spirit is to legalize the relationship by marrying her. We sense the

couple's feelings of shame and embarrassment when the marriage ceremony is discreetly conducted at midnight. Tai Jingnong was interested in portraying the downtrodden individual in many of his stories. Sometimes the misfortunes he described were self-inflicted, while at other times, they were imposed by a cold, uncaring society. In "The Wounded" 真傷者, Wu, the gentleman, is a victim of ridicule and abuse. Since he possessed neither social prestige nor great wealth, the townspeople often made fun of him. Wu's greatest humiliation was his wife's affair with the local landlord, Honourable Zhang. Even though he made several courageous attempts to reclaim his wife from the tyrant, he always failed, because Zhang had the protection of the local police.

Reflections is a slim volume of six stories by Li Jiye. Four of these stories, "Reply to a Letter" 回信, "Life 生活," "Cucumbers" and "The Smiling Face 微笑的臉面," represent Li Jiye's early writing endeavours, written between 1925 and early 1926. These stories were far from being works of authentic creativity, but at least they were drawn from Li's personal experience. In "The Smiling Face," the writer describes how a chance meeting with a young soldier dispelled his early impressions of them as ruthless and heartless individuals:

"We had always harboured certain prejudices towards soldiers. Yet, when I overheard a soldier speaking on the phone I was surprised to find such gentleness and amiability in his speech. After his call he even apologized to me for taking so long on the phone. Hence, my bias towards soldiers mellowed for I found him a likeable young man. At the same time I felt sorry for him because I knew that soon he would be marching to the front..."¹⁰¹

101 Li Jiye, "Some Advice From Lu Xun" 李霽野, 魯迅先生
 教導的点滴, Zhongguo qingnian bao 中國青年報, 1
 September 1981, p.3.

Reflections was published in December 1928.

Even though Cao Jinghua was not able to participate directly in the affairs of the Unnamed Society, he never failed to inform his fellow members of new developments in Soviet literature. A collection of eleven short stories entitled The Pipe, by various Soviet writers and translated by Cao was sent to the Unnamed Society in 1928. The name of the collection was chosen from Ehrenburg's short story, "The Communist's Pipe."¹⁰² The China of 1928 was still politically unstable. The Nationalist Government, like their predecessors, the Northern Warlords, launched a campaign to eliminate all radical and leftwing revolutionary tainted publications from the literary scene, thus bookstores and publishers were extremely selective in the type of books and magazines they promoted. Under these circumstances, Li Jiye was unsure of whether The Communist's Pipe was publishable or not and sent it to Lu Xun for confirmation. In his letter to Li Jiye of February 26, 1928, Lu Xun commended the collection, but he felt that Ehrenburg's short story might have to be deleted or dealt with discreetly. He even suggested that it might be safer to publish it in Shanghai rather than in Peking. Not wishing to inconvenience Lu Xun, the young members decided to publish Cao Jinghua's translation in Peking under an abbreviated title, The Pipe to avoid government censorship. Thus, The Pipe was published in January 1929.

102 Ehrenburg's short story was selected from a collection of short stories called Thirteen Pipes, which Cao Jinghua received as a gift from B.A. Vassiliev in 1925. Zhao Jiabi, "Recollecting the Last Book Prefaced by Lu Xun" 赵家璧, 回忆鲁迅最后
编校作序的一部书, Xinwenxue shiliao 新文学
史料, No.3 (1981) p.39.

Unnamed Bi-monthly

In contrast to Wilderness Bi-monthly, the Unnamed Bi-monthly was more subdued in appearance and content. The first issue published on January 10, 1928, contained manuscripts by all members of the Unnamed Society apart from Lu Xun. The manuscripts were: a Soviet short story translated by Cao Jinghua, an essay on contemporary Russian literature by Li Jiye, Tai Jingnong's short story, "Pagoda Builders," Wei Congwu's translation of Indian love lyrics, an essay entitled "Western Hill Jottings" 西山隨筆 and a letter sent by Wei Suyuan. In the successive four issues before the Unnamed Society was temporarily closed down, it was evident that Li Jiye did his utmost to maintain the literary standard of the Unnamed Society. His translations included a postscript to Trotsky's Literature and Revolution, A. France's "The Flute Player's Argument," H. Mencken's "The Puritan and American Literature" and A. Clutton-Brock's "The Artist and his Audience." These translations appeared in the Bi-monthly, together with poems and short stories by other contributors.

Lu Xun did not intentionally cease writing for Unnamed Bi-monthly. The main reason for his withdrawal was that distance inconvenienced efficient and effective communication between members in Peking and Lu Xun in Shanghai. Lu Xun discussed this matter with Li Jiye in a letter dated February 22, 1928.

Manuscripts for Unnamed Bi-monthly are really a problem. The difficulty is that I am in Shanghai which is a different environment from Peking. Furthermore, I have been engaged in assessing manuscripts and translations sent to me by Yusi. Not having seen a copy of the first issue of Unnamed Bi-monthly has left me feeling quite excluded, thus with

this gradual loss of interest I can not find the incentive to write. Perhaps you can form a group with some writers in Peking such as Fengju. Xu Yaochen 徐耀辰 103 and Liu Bannong and publish some of their writings. I am afraid it would be senseless to anticipate any translations from me.104

In March 1928, Lu Xun advised Li Jiye to stop sending manuscripts to Shanghai for approval because of the high mailing costs, and complained that no issues of Unnamed Bi-monthly had been sent to him. Yet, in spite of his detachment from the society's magazine, Lu Xun still retained a vested interest in the society's publications. He not only meticulously supervised the printing and final makeup of each book, but also promoted these books in Shanghai.105

The Arrest

As mentioned earlier, the campaign to eradicate all progressive, radical and left-wing reading material reached a peak in 1928. The Unnamed Society was banned from further activities by Zhang Zuolin's censors in early April 1928, for publishing Trotsky's Literature and Revolution. Three members of the Unnamed Society, Li Jiye, Tai Jingnong and Wei Congwu were arrested and detained at the police headquarters for interrogation.

The incident began with a parcel of Literature and Revolution, which had been sent to a sales agent in Jinan 济南. The censors there confiscated the books and arrested the manager of the sales

103 Xu Yaochen, original name Xu Zuzeng 徐祖正, (1895-1978), native of Jiangsu province, writer and translator. Xu studied in Japan in the 1920's and was appointed a Professor at Peking University in 1923 upon Zhou Zuoren's recommendation. CW, 15: 523.

104 Lu Xun's letter to Li Jiye, dated February 22, 1928, CW, 11: 609. Lu Xun's letter to Tai Jingnong, dated February 24, 1928, refers to the same matter, CW, 11: 610.

105 See the letters in CW, 11: 508,614, 616-617, 627.

agency.¹⁰⁶ By the time the Unnamed Society members received news of the arrest from Jinan, the authorities in Shandong 山東 had already telegraphed Peking and ordered a thorough search of the Unnamed Society's premises. The government censors conducted their search on the morning of April 7, 1928, but they failed to uncover anything validating the arrest, apart from a poster of Tolstoy, which one of the inspectors claimed to be Marx.¹⁰⁷

Li Jiye and his friends had no fears for the fate of the Unnamed Society, because it was a literary organization with neither political leanings nor affiliations. It was true that young progressives and underground members of the Communist Party occasionally visited the Unnamed Society, and that only a few days before the arrest two fellow provincials working for the underground had stayed in Li Jiye's lodgings, but these visits bore no direct relationship to, nor had they any political significance for, the Society. A week after the arrest, Wei Congwu was released from prison because of his poor health. Li Jiye and Tai Jingnong were discharged fifty days later, after the authorities accepted an endorsement signed by an influential doctor and a politician who vouched for their innocence. Another reason for the release was that Warlords Zhang Zongchang 張宗昌 and Zhang Zuolin were preoccupied with the problem of Nationalist forces encroaching into their domain. Territorial integrity was a more pressing matter than suspected subversive literary elements.¹⁰⁸ Lu Xun learnt of the arrest from Wei Suyuan's letter of April 24, 1928; and did not hear from Li Jiye until the latter wrote in early June 1928. The fifty day confinement heightened

106 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.28.

107 Ibid., p.30.

108 Ibid., p.33.

Li Jiye's perception of freedom, and he was inspired to translate a number of short stories which portrayed the plight and misfortunes of the defeatist, the humiliated, the unfortunate and the scapegoat. The eight narratives selected from the writings of Dostoevsky, Andreyev, Harte, etc. were collected in a small volume and named The Unfortunate Lot 不幸的一群. The collection was published by the Unnamed Society a year later in April 1929 to commemorate the arrest.

Recovery

By October 1928, with Lu Xun's encouragement, the Unnamed Society resumed its activities and moved to larger premises, where there was ample room for a publishing office and a retail section. Li Jiye became the mainstay of the Unnamed Society, because Wei Congwu was still studying, and Tai Jingnong was helping a friend to decipher telegraphic codes (~~probably at the post office~~). Two friends, Wang Qingshi 王青士 109 and Li Helin 李何林, 110 political activists from Anhui, were seeking refuge in Peking. Li Jiye was glad to accommodate them, as well as offer them employment with the Unnamed Society. A third employee, Mei Qing 梅青, was responsible for

109 Wang Qingshi was a native of Huoqiu County, Anhui. He was a member of the underground communist party and used the Unnamed Society as a secret meeting place. Some of the advertisements for the Unnamed Society were designed by Wang. In February 1931, Wang Qingshi was executed in Longhua 龍華, Shanghai along with Hu Yeping, Roushi 柔石, Yenfu 殷夫 and others. Li Jiye, Ibid., pp.40-41.

110 Li Helin (1904-?) was also a native of Huoqiu County, Anhui. He was a former classmate of Li Jiye's. Li joined the Northern Expedition in Wuhan in 1926 and was engaged in publicity work for the political section of the Northern Expedition Division headquarters. During his stay at the Unnamed Society, Li compiled and edited Debates on Chinese Art and Literature 中國 文艺論战 and On Lu Xun 鲁迅論 which were published by the Beixin Bookstore in Shanghai. Ibid., p.41.

general clerical duties and the despatch of books and magazines. This young helper's diligence and strong sense of commitment to his job, reminded Li Jiye very much of the copyist in Gogol's, The Overcoat.¹¹¹

Li Jiye and his friends converted the retail section into a comfortable reading area. The society stocked a varied selection of current, popular and progressive books and magazines. Thus, the reading room was always crowded with people. A large number of the customers were secondary school teachers, and Li Jiye recalls that even though the Unnamed Society gave away many books and journals to them, they would continue to purchase the same titles for their friends. Zhu Ziqing 朱自清, the distinguished writer, poet and scholar, purchased many books from the Unnamed Society for the Qinghua University 清華大學 library.¹¹² In addition to the local demand for the Unnamed Society's publications, bookshops in remote provinces, and Chinese living abroad sent in mail requests. One bookshop in Yunnan 雲南 was not able to remit money for its purchases, due to an order given by the Warlord government which prohibited money from circulating outside the province. Hence, this bookshop offered to send goods such as the famous Yunnan ham, as compensation. While some bookshops were honest in their transactions with the Unnamed Society, others took advantage of the Society's generosity and pocketed the profit for themselves. As a result, the Unnamed Society never recovered its costs, and the members were burdened with extra outlays.

111 Ibid.

112 Ibid., p.44.

The Unnamed Bi-monthly managed to resume publications in September 1, 1928. Due to a reduction in the number of manuscripts received, and the failure of the Unnamed Society to recruit new members, it was only possible to print one issue per month. Wei Congwu's interest in English literature was manifested in his translations of E. Gossé's "Leigh Hunt and the Cockney School," "A Survey of Late 18th Century English Literature," "Wordsworth and Coleridge," and "The Life of Robert Burns," which he submitted to the Unnamed Society for printing. Considering Li Jiye's added responsibilities, his contribution to the Bi-monthly deserves some credit. Li wrote three autobiographical essays, translated the writings of Polish writer Stefan Zeromski, and American writers, V.F. Calverton and F.B. Harte. Several poems written by Wei Suyuan in hospital were included in the magazine. Overall, however, the Unnamed Bi-monthly had lost its former lustre and unorthodox poems, short stories and translations were accepted to fill otherwise blank spaces.

The Years of Decline 1929-1930

By 1929, the Unnamed Society's golden image was beginning to tarnish. Despite the efforts of the young members, the Unnamed Bi-monthly failed to match Wilderness Bi-monthly in diversity and quality. There were fewer books and translations to add to the Unnamed Series and the New Unnamed Collection, thus, the society's principal source of income was greatly reduced. In addition, there were obvious signs of discord between Li Jiye and Wei Congwu over questions of management. Nevertheless, Li Jiye quietly went ahead with the editing of Unnamed Bi-monthly Volume 2, and the publishing of Wei Congwu's Fragments of Ice 冰塊 and Cao Jinghua's The Forty-First 第四十一 .

The Unnamed Bi-monthly recommenced printing two modest issues per month on January 10, 1929, and ceased on April 25, 1929. In the eight issues there appeared: Wei Congwu's translations of E. Gosses's "19th Century English Novelists," "19th Century English Poets," more of L. Hope's love lyrics, Li Jiye's five translations of V.F. Calverton's essays on literature, Wei Suyuan's translation of an essay about Tolstoy, a transcript of Lu Xun's lecture on the new literature in China originally delivered at Yanjing University in May 1929, Cao Jinhua's translation of the preface to Lavrenyov's The Forty-First, some of Tai Jingnong's verses, and a small selection of poems by Yeats, D. Hyde, T. Moore and Shakespeare.

Fragments of Ice, a collection of Wei Congwu's love poems, analogous in mood and disposition to the lyrical poems of Jun Mountain, was added to the New Unnamed Collection, and ready for distribution in April 1929. Cao Jinghua's translation of Boris Lavrenyov's The Forty-First, was sent to the Unnamed Society from the Soviet Union. Lu Xun did not hesitate in recommending Cao's translation as part of the Unnamed Series. The Forty-First was the first of Lavrenyov's works to appear in China. Written in 1924, the story concerns a White officer and a Red girl-sniper who are stranded on a remote island. The two fall in love, but the romance is shortlived when a party of White officers approach the island. Realizing the main purpose of her assignment and the complexity of her situation, she shoots her lover, who becomes the forty first victim in her sniping activities. The Forty-First was published in July 1929.

The fate of the Unnamed Society was a topic of frequent discussion in the correspondence between Li Jiye and Lu Xun. In March 1929, Lu Xun again complained of the chasm between himself and the

Unnamed Society. He had sent a few translations for Unnamed Bi-monthly, but they were returned to him with a request for original writings. Not hearing from him for some time, the Unnamed Society assumed that Lu Xun had grown indifferent to the plight of the Unnamed Society. On the contrary, he had arranged for an advertisement on the Unnamed Series to be printed in the first issue of Ben Liu 奔流.¹¹³ In June 1929, Lu Xun expressed a desire to edit and publish the writings of the Unnamed Society in Shanghai, but the cost and effort involved in the transfer was not practical. Furthermore, Lu Xun mentioned that bookshops in Shanghai were dishonest in their negotiations, and that stationery proprietors were more reliable book agents. In addition, the heat and humidity of Shanghai's summer made it extremely difficult to transact business with some of the printers, as they were often temperamental and unco-operative. In view of the above considerations, Lu Xun suggested that the Unnamed Society should remain in Peking, and perhaps concentrate on distributing books to sales outlets around the country.¹¹⁴ With regard to Unnamed Bi-monthly, Lu Xun was reluctant to terminate publication. He proposed that if the Bi-monthly could maintain sales in excess of a thousand copies then it was worth the effort to continue with it, but lively and stimulating articles ought to be chosen.¹¹⁵

113 Benliu was a literary monthly edited by Lu Xun and Yu Dafu 郁達夫. It was published by the Beixin Bookstore in Shanghai. CW, 15: 679.

114 Lu Xun's letter to Li Jiye, dated June 24, 1929, CW, 11: 671. Also Lu Xun's letter to Li Jiye, dated July 8, 1929, CW, 11: 676-677.

115 Ibid., p.677.

One of the highlights of 1929 for members of the Unnamed Society was Lu Xun's visit to Peking in May. During Lu Xun's three weeks in Peking he made three trips to the office of the society, and the members called on him to talk about past developments and discuss future plans for the Unnamed Society. The members reported to Lu Xun that a proposal had been made by several professors from the Peking University to edit an art and literary monthly on a large scale, and that they had requested the Unnamed Society to act as the official publishers and distributors. Li Jiye and his friends discussed the matter and declined the invitation on the Society's behalf. Lu Xun praised Li and his colleagues for their decision, because these professors, in his opinion were conservative supporters of Jiang Jieshi's 蒋介石 nationalist policies, and the Unnamed Society was disinterested in political affiliations of any kind.¹¹⁶

On May 30, 1929, Lu Xun and the Anhui members paid Wei Suyuan a visit at the Western Hill Sanatorium. Lu Xun had always been fond of Wei and respected his sincerity and integrity. It must have been one of the happiest moments in Wei Suyuan's life. On the other hand it was a sad visit for Lu Xun:

His skin was bronzed by sun-bathing and he was in good spirits. His friends and I were pleased. But, there was some sadness in my pleasure too, for suddenly I remembered his fiancée had become engaged to another man with his consent. Suddenly I doubted whether he would even be able to carry out his modest wish to introduce foreign literature to China. Suddenly I wondered if he was lying here wanting to be cured or waiting to die... On the wall hung a large portrait of Dostoevsky. I respect and admire this author, but I hate the silent cruelty of his writing. He prepares spiritual tortures and drags unhappy men in one by one for us to watch in their agony. Now his gloomy eyes were fixed on Suyuan...¹¹⁷

116 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.45.

117 SW., 4: 69.

Perhaps Dostoevsky's gloomy gaze also had some significance for the Unnamed Society, for in January 1930 Li Jiye wrote to Lu Xun about the society's financial problems. In his reply, Lu Xun advised that the Unnamed Society ought to cease its activities before the situation deteriorated. He suggested that the books in stock and publishing rights could be sold to another bookshop.¹¹⁸ At the time Li Jiye was reluctant to disclose the main reason behind the Unnamed Society's depleted state to Lu Xun. Li Jiye had become impatient with and angered by Wei Congwu's unreasonable demands on him and the Unnamed Society.

We [Li Jiye and Tai Jingnong] were already aware of a difference in view between Wei Congwu and ourselves. We were displeased with his style of living. Moreover, the Unnamed Society was not in a position to satisfy his spending needs thus, there were always unpleasant quarrels. He demanded to take over and reorganize the Unnamed Society but I refused. He prohibited us to write to Cao Jinghua and Lu Xun about the matter. Thinking it would upset them, I did not write. When Li Helin told Wei Suyuan about the whole thing without my knowing, Wei Congwu accused me of deliberately upsetting a person who was seriously ill...¹¹⁹

According to biographical notes about Wei Congwu, Wei Suyuan made a special trip to the Unnamed Society in late 1929. The purpose behind Wei Suyuan's visit was to rearrange the society's affairs, and to ask Wei Congwu to submit a printing schedule to him. Wei Suyuan then discussed the matter with Li Jiye and Tai Jingnong, and it was agreed that Wei Congwu could be in charge of the publication of books.¹²⁰ It appears that Wei Congwu approached his task earnestly even though

118 Lu Xun's letter to Li Jiye, dated January 19, 1930, CW, 12: 1-2.

119 Li Jiye, op.cit., p.48.

120 Wei Wenkang, "Biographical Sketch of Wei Congwu" 章文康 ,
章蕞燕传略 , October 1982, p.3. Private copy.

there was a strong bias in favour of his own translations. In early 1929, Wei had been occupied by the promotion of his own translations and poems. He sent Lu Xun a copy of the Independent Series 獨立叢刊, a publication containing only Wei Congwu's writings to be published in Shanghai. Later, Wei changed his mind and it was never published.¹²¹ After a break of almost one year, the Unnamed Society printed its last copy of Unnamed Bi-monthly on April 28, 1930. It also published Wei Congwu's translations of Dostoevsky's Crime and Punishment Part I, E. Gosse's A History of English Literature, as well as The Era of Byron in June 1930. Tai Jingnong's second collection of short stories, Pagoda Builders 建塔者, and Wei Congwu's translation of Dostoevsky's Crime and Punishment Part II were published during the latter half of 1930. It seems that Li Jiye and Wei Congwu were at loggerheads for most of 1930. Subsequently, in September 1930, Li Jiye accepted a teaching position at the Hebei Women's Teachers' Institute 河北女子师范学院 in Tianjin 天津, and left the affairs of the Unnamed Society with some reluctance, to Wei Congwu.

4. Wei Congwu and the Demise of the Unnamed Society

October 1930-May 1931

The main cause of the dissolution of the Unnamed Society, according to Li Jiye, was financial mismanagement and Wei Congwu's lack of co-operation with fellow members. I shall attempt to piece together the last few months of the Unnamed Society's existence from the fragmented information available.

¹²¹ Lu Xun's letter to Li Jiye, dated March 22, 1929, CW, 11: 658.

Sometime between October 1930 and

In December 1930, Wei Congwu made a trip to Shanghai to report and discuss the future of the Unnamed Society with Lu Xun. During his absence a nephew, Wei Peixian 韋佩弦 was left in sole charge of the society's affairs. What was discussed between the two members in Shanghai is not known, but Wei decided to remain in Shanghai for a short period. He spent his time avidly translating E. Gosse's treatises on American and English literature: "The History of Modern American Literature," "The Early Victorian Era," "Tennyson's Era," "Byron's Era" and "English Literature of the Last Thirty Years." Perhaps Wei Congwu felt that it was more convenient for him to find suitable outlets in Shanghai for his translations. The fate of the Unnamed Society was still unclear, until in March 1931 Li Jiye and Tai Jingnong discussed the termination of the Unnamed Society with Wei Suyuan.¹²² Whether Wei Congwu was informed of the decision is not known, but Lu Xun received a letter from Wei Congwu in May 1931 announcing the dissolution of the Unnamed Society.¹²³ This matter was reported to Cao Jinghua by Lu Xun in June 1931.

The Unnamed Society has vanished like the smoke and clouds. Last month, Wei Congwu wrote and said that no one was managing the Unnamed Society and suggested Kaiming Bookstore as the agents. Wei sought my approval. I personally dislike Kaiming because it is a rapacious bookstore. Therefore, I refused to abide by the conditions stipulated by Kaiming... After that I heard nothing more from Wei.¹²⁴

Much to Lu Xun's disappointment, Wei Congwu ignored his advice and signed a contract with Kaiming Bookstore, selling them all the books in stock and the publishing rights. What disconcerted Lu Xun and the

122 Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.161.

123 An entry in Lu Xun's diary, dated May 1, 1931, CW, 14: 876.

124 Lu Xun's letter to Cao Jinghua, dated June 13, 1931, CW, 12: 48.

other Unnamed Society members most, was the curt and irresponsible manner in which Wei concluded the Unnamed Society's affairs. When Lu Xun wrote to the Unnamed Society to inquire about the society's accounts and to ask for the name of the person in charge. Wei Congwu vaguely replied that the "person in charge, at the present moment is the same as the person before."¹²⁵ Wei Congwu deliberately concealed the contract between the Unnamed Society and Kaiming Bookstore from Lu Xun to prevent the latter from revoking the contract. In 1930, Lu Xun despatched forty copies of wood block illustrations from Gladkov's novel, Zement to the Unnamed Society. The entire parcel of books was returned to the sender unopened. Lu Xun was disappointed that the Society did not even bother to display the books of illustration.¹²⁶ Furthermore, Wei Congwu was always the first to claim money from the Kaiming Bookstore.¹²⁷ In the autumn of 1931, Wei Congwu left Peking to accept a lectureship, on Li Jiye's recommendation, at the Hebei Women's Teachers' Institute in Tianjin.

In retrospect, was Wei Congwu solely responsible for the demise of the Unnamed Society? According to Lu Xun's letter to Cao Jinghua in June 1931, the Unnamed Society was immensely disadvantaged because of their exclusive membership.

125 Lu Xun's letter to Cao Jinghua, dated October 27, 1931, CW, 12: 60.

126 Lu Xun's letter to Cao Jinghua, dated November 10, 1931, CW, 12: 63.

127 See the letters in CW, 12: 60, 63, where Wei Congwu had collected 1,800 yuan since the dissolution of the Unnamed Society.

It wasn't easy to get the Unnamed Society on its feet and what a pity to just transfer the rights to somebody else. The members' reluctance to recruit new members was one of its main weaknesses. Therefore, once they left there was no one to take over the Society's responsibilities. Those who are now lecturers and professors forget that their success began with the management of the Unnamed Society. Of course I don't expect them to remain if they become successful but there should have been an adequate membership to delegate duties to.¹²⁸

Irrespective of what Lu Xun felt were the shortcomings of the Unnamed Society and its members, Li Jiye was ashamed and appalled by Wei Congwu's conduct and his own inability to handle and rectify the situation. As a result he stopped writing to Lu Xun. It was not until April 1932 that Li Jiye felt confident enough to send him full details of the Unnamed Society's financial statement.¹²⁹ The statement was returned to Li Jiye the next day. Not wishing to be lenient with the Kaiming Bookstore, Lu Xun made it his responsibility to retrieve as much of the royalties due to the members as possible. The payments were not finalized until November 1935.¹³⁰ When Li Jiye visited him for the last time in April 1936, Lu Xun spoke nostalgically of the Unnamed Society: "although the Unnamed Society has dissolved, there are still people who miss the Unnamed Society and retain favourable impressions of it."¹³¹

128 Lu Xun's letter to Cao Jinghua, dated October 27, 1931, CW, 12: 60.

129 An entry in Lu Xun's diary, dated April 26, 1932, CW, 15: 12.

130 A full description of the payments and transactions between the debtors and the Unnamed Society is provided in Bao Ziyan's "The Unnamed Society in Lu Xun's Diary," op.cit., pp.170-174. See also the Liquidation Account of the Unnamed Society in Appendix C.

131 Li Jiye, op.cit., p.82.

The Unnamed Society was formed during a period of political uncertainty and chaos. Members of this literary group deplored the Northern Warlords, were indifferent to the Nationalist government, showed some interest in the Chinese communists; but the society members declined to affiliate themselves with any political group. They were basically committed to academic studies and made modest attempts at creative writing. Their acquaintance with Lu Xun enabled them to develop and strengthen their translating and literary skills. During the six years of the Unnamed Society's existence, the members conscientiously and laboriously produced a total of twenty translations, seven creative works, and sixty four issues of the society's journal. Before a preliminary appraisal of the Unnamed Society's achievements and contributions to the Chinese literary scene of the late twenties can be made, it is necessary to study closely a sample of the society's writings. I intend to assess the contents of Wilderness Bi-monthly and Unnamed Bi-monthly in the following two chapters.

CHAPTER 3

A LITERARY SURVEY OF WILDERNESS BI-MONTHLY

Because of the sheer size of Wilderness Bi-monthly (1,961 pages), this chapter does not attempt a literary analysis of the writings chosen; nor does it evaluate the standard or accuracy of the Chinese translations - both are fascinating considerations, but unfortunately beyond the scope of this chapter. The aim of this chapter is simply to reveal the types of literary writings which permeated the Bi-monthly by identifying and assessing some of the literary ideals, aspirations, points of view and themes expounded by the Western and Chinese writers in the magazine. I confine my study to essays and short stories. I make this restriction, not because I consider the poems insignificant or uninteresting, but because such a large body of poems warrants a complete study in order to fully examine them. Nevertheless, I comment briefly on the poems at the end of this chapter so that an overall view of the magazine is still given.

An analysis of the content of Wilderness Bi-monthly reveals that on the whole, original writings occupy two thirds of the magazine, while one third is devoted to translations. However, essays in translation far outnumber the essays by Chinese writers. Original short stories and poems are statistically more prominent than their counterparts in translation. Amongst the creative endeavours of the Chinese writers there is a strong preference for short stories and poems, over critical essays. This observation suggests that while the editors encouraged translations and expository writings, there were few contributors who were able to render competently from a foreign language, or who were sufficiently experienced at writing terse,

convincing and illuminating discursive writings. Instead, young writers directed their creative inspirations and energy into short stories and poems.

In selecting manuscripts for the Bi-monthly, the editors looked for writings which were original, pithy and of a high standard. According to Professor Li Jiye, writers were sometimes invited to write about a specific topic, but other than this kind of editorial guidance, writers and translators had complete jurisdiction over choice of themes, materials and topics. Those engaged in translations either rendered directly from the original language, or from a second language.¹

TRANSLATIONS

Wilderness Bi-monthly featured the essays, fictional works and poems of more than fifty nineteenth and twentieth century Western writers. Amongst those who had already appeared in Chinese literary journals were Walt Whitman, Henry W. Longfellow, John Galsworthy, William Blake, Oscar Wilde, Henryk Sienkiewicz, Heinrich Heine, Knut Hamsun, Freidrich Hebbel, Remy de Gourmont, Théophile Gautier, Emile Zola, Anatole France, Romain Rolland, Charles Baudelaire, Guy de Maupassant, Victor Hugo, Jules Lemaître, Mikhail P. Artsybashev, Maxim Gorky, F.Y. Sologub, L.D. Trotsky, Kuriyagawa Hakuson, Mushanokōji Saneatsu and Mori Ōgai. Wilderness Bi-monthly contributed to the introduction of Western literature into China by publishing the writings of Theodor Storm, Friedrich von Schiller, Richard Muritz-Meyer, Stefan Zweig, Wilhelm Dilthey, Richard Müller-Freienfels, Leon de Tinseau, Marie Nodier,

1 This information is from a private letter dated May 24, 1983 from Professor Li Jiye.

Félicité R.de Lamennais, Arishima Takeo, Ishikawa Takuboku,
 Kurata Hyakuzō, Ogawa Mimei, Ikuta Chōkō, Nakazawa Rinsen,
 Suzuki Torao, Tsurumi Yūsuke, Nobori Shomu, V.V. Ivanov,
 Sergej A. Esenin, Boris K. Zaytsev, L.Seyfullina,
 S.N. Sergeev-Tsenskiĵi, Yevgeni N. Chirikov and Anatole Vasilijev. Of
 the authors selected, works of French, Japanese, Russian and Soviet
 origin were the most prolific.

The Western essays in Wilderness Bi-monthly can be broadly
 divided into two groups: literary debates and informal essays. The
 first was concerned with defining art and literature, and in all the
 discussions the writers attempted to locate the source of creative
 inspiration that produced an artistic manifestation. The second
 focused on discursive themes.

Literary Debates

The Japanese essays which Lu Xun translated for the Bi-monthly
 expound the idea that a true work of art can only be created by the
 individual who expresses a profound love for mankind. Two of the
 Japanese writers, Arishima Takeo (1878-1923) and Mushanokōji Saneatsu
 (1885-¹⁹⁷⁶), were members of the Shirakaba group, which was formed in
 Japan in 1919. The ideals of this group, humanism and love of the
 individual, were themes which permeated the works of its members.
 Lu Xun and his brother, Zhou Zuoren, while students in Japan were
 greatly attracted to the writings of the Shirakaba group.²

2 The two brothers produced an anthology of Japanese fiction under
 the title A Collection of Modern Japanese Short Stories 現代
 日本小説集. Some of the writers chosen were Mushanokōji
 Saneatsu, Kunikida Doppo, Natsume Sōseki, Arishima Takeo, Mori
 Ōgai, Akutagawa Ryūnosuke and others. The anthology was published
 in Shanghai in 1923. For further details see CW, 10: 222-223 and
 Ernst Wolff, Chou Tso-jen, (New York: Twayne Publishers, Inc.,
 1971) p.67.

Mushanokōji's essays on art and creation are impregnated with the idea of individuality and its effects on creativity. His essay, "In All Forms of Art,"³ calls upon the artist and writer to create from reality and truth. He warns the creator to be aware of falsehood, illusions and semi-truths. He contends that once the creator has discovered his real self, he will understand the true meaning of freedom and individuality.

The question of originality is again elaborated in Mushanokōji's, "All Works of Art."⁴ According to the writer, the great artist is one who transfers his profound love of nature and mankind into his creations. In order to achieve greatness, the writer explains, the artist must cast away his fears and anxieties. He must give unselfishly and without bias from the depths of his soul, so that his whole self will harmonize with his work of art.

In "A Scholar's Life,"⁵ Mushanokōji reasserts the supremacy of the creator over his critic and his audience. He regards the nourishing of the ego as the sole purpose of writing. "Literature is not created for the sake of the reader, but at the creator's initiative and discretion. Literature is a branch of the creative arts which is born of the creator's inspiration and motivation to write."⁶ The writer urges the creator to write from the heart, to

3 在一切艺术 (武者小路實篤), Lu Xun, translated (tr.) WB, 1, No.16 (Aug. 1926) 187.

4 凡有艺术品 (武者小路實篤), Lu Xun, tr., WB, 1, No.17 (Sep. 1926) 196-197.

5 文学者的一生 (武者小路實篤), Lu Xun, tr., WB, 2, No.3 (Feb. 1927), 313-316.

6 Ibid., p.313.

utilize the soul's entire energy, and to find a quiet place where he can develop and nurture his thoughts.

Beyond the didactic tone of these essays is an encouraging voice which persuaded Chinese writers to reach into their individual souls for their literary inspirations. It is of particular interest that the idea of humanitarianism in Chinese literature as expounded in Zhou Zuoren's famous treatise, "Humane Literature" 人的文学, was very similar to the message in Mushanokōji's essays:⁷ "The humanitarianism that I have in mind... starts with man, the individual. To be able to discuss humaneness, love of humanity, one must first have acquired the qualifications of man and stand in the position of man."⁸ Zhou's concept of humane literature falls into two groups: "... description of the ideal life, or writings on the heights of advancement attainable by men, and... description of man's ordinary life, or his inhuman life, which can also contribute towards the purpose of the study."⁹ Wilderness Bi-monthly's interest in the latter is largely reflected in the realistic and humanistic themes of the translated and original short stories.

7 According to E. Wolff, Zhou met the Japanese writer in 1919, and the two became close friends. See E. Wolff, op.cit., p.4. Mushanokōji's literary essays were written in the early 1900's. "Humane Literature" was written in 1918.

8 Ernst Wolff, Chou Tso-jen, (New York: Twayne Publishers, Inc., 1971), p.100.

9 Ibid.

The contention that life is an integral part of writing is the concern of Arishima Takeo's "A Piece of Writing Created from Life."¹⁰ Here the writer pays tribute to the three great sages of the world: Śākyamuni (the founder of Buddhism), Jesus Christ and Socrates. Arishima maintains that although these three sages propound different philosophies, they share a similar attitude to life. He marvels that although none of them recorded their teachings, their casual discussions on any informal occasion, form the pillars of the world's great philosophies. The essential message of this treatise is that life is the very source of original ideas and literary creation.

A commendable feature of the Bi-monthly was its willingness to accept divergent points of view. In contrast to Mushanokōji's interest in the individual and literary creation, Remy de Gourmont (1858-1915) advises men of letters to derive their inspiration from beyond their own people and nation. In "The Influence of Literature,"¹¹ he says, "a good observer should be able to observe outside himself and select what is useful and beneficial. From this he should be able to predict the fruition of a better and more advanced form of the original."¹² According to Gourmont, the true creation of art or literature transcends the self and its immediate environment. It not only involves understanding and appreciating global experiences, but also involves drawing inspiration from these experiences.

10 以生命写成的文章 (有島武郎), Lu Xun, tr., WB, 1, No.18 (Sep. 1926) 218.

11 文学的影响 (Remy de Gourmont), Li Jiye, tr., WB, 2, No.21-22 (Nov. 1927), 518-519.

12 Ibid., p.518.

The idea that the scholar should subordinate himself to the demands of his society in Tsurumi Yūsuke's (1885-1974) "The Life of a Scholar and its Dangers,"¹³ is opposed by the translator, Lu Xun. Tsurumi stresses that the scholar ought not to confine himself to the pursuit of art for himself, but should share his aspirations and fears with his peers. He should consider the criticism of others, as these judgements enable the scholar to be introspective. Lu Xun remarks that he at one time criticized the Chinese scholar who isolated himself from society, because this type of confinement produced muddleheaded and meek individuals. Yet, he contends, outspoken Chinese intellectuals, who are socially conscious of the inequalities in society, are accused of being radical troublemakers.

It is evident from this selection that the editors of Wilderness Bi-monthly intended the essays to be educational and inspirational. The magazine fostered the ideals of individualism, humanitarianism and originality. Yet, it also encouraged writers to enrich their writings by extending their horizons and drawing from the experiences of others. Although the editors of Wilderness Bi-monthly did not publish a manifesto, it is clear that they supported the motto; "Art for life's sake."

In the next four essays, the main concern of the authors is to define the impulse or inspiration that produces a literary work of exceptional merit. In "Perception and Emotion,"¹⁴ Remy de Gourmont discusses the effects of perception and emotion on literary style.

13 書齋生活與其危險 (鶴見祐輔), Lu Xun, tr., WB, 2, No.12 (Jun. 1927) 416-419.

14 視覺與情緒 (Remy de Gourmont), Li Jiye, tr., WB, 2, No.23-24 (Dec. 1927) 542-543.

Gourmont defines perception as the mental activity that produces a vague image based on memory. As for emotion, it enables a person to remember feelings incited by what he has seen or felt. He declares that a true work of art is achieved only when perception and emotion are integrated into that work.

The idea that artistic and literary expression are intricately interwoven with man's mental processes, his perceptions and actions is the theme of Wilhelm Dilthey's discussion, "Experience and Creation."¹⁵ Dilthey develops this theme with particular reference to poetry. He states that the above trait can be traced in Goethe's poetic works.

The distinctive features of personal imagination in Goethe's creations takes us back to the psychological processing of these ideas. The ideas are derived from his personal experiences and his comprehension of life. By understanding these images we have located the source of his creativity and noticed the characteristic trait in his works.¹⁶

Dilthey contends that what underlies greatness in Goethe's poetry is applicable to all forms of literary expression.

The belief that art is integrated with life is echoed by Richard Müller-Freienfels (1882-?) in "The Creative Arts in Life."¹⁷ He insists that man's need for literary and artistic expression dwells in man's heart and soul. In fact man's physiological function serves to channel these expressions. He divides man's life into two distinct

15 經驗與創造 (Wilhelm Dilthey), Li Jiye, tr., WB, 2, No.14 (Jul. 1927) 439-440. The article is a chapter out of Dilthey's important writings on literature, Das Erlebus und die Dictung (1905).

16 Ibid., p.439.

17 生活中的創造艺术 (Richard Müller-Freienfels), Li Jiye, tr., WB, 2, No.4 (Feb. 1927) 324-326.

parts: the extrinsic reality, which is concerned with man's activities and interaction with his physical environment; and man's intrinsic aesthetic life, which finds full expression and nourishment through the sensory organs. The writer, thus, rejects the assumption that art and literature are "a gift from the Gods," or beyond the appreciation of the ordinary man. He believes that the need for aesthetic experience is innate in each individual, and this need only requires to be activated.

Supplementing the ideas of the three previous writers, John Galsworthy (1867-1933) talks of the importance and impact of art on the individual in his essay, "Art."¹⁸ He declares that art disregards the practical and monetary value of an object: It does not include an individual's impulsive responses, feelings or actions. Art involves going beyond the soul, the self and transcending the emotions to arrive at a place of tranquility where the individual considers not himself, but the substance, the quality and the spiritual nature of that object. Galsworthy describes this understanding of art as "impersonal emotion" or "unconscious vibration." He maintains that impersonal emotion can unite man with his universe. He views art as having the power to expand man's realm of knowledge.

The most controversial essays on art and literature to appear in the Bi-monthly were several chapters from Leon Trotsky's (1879-1940) Literature and Revolution.¹⁹ Controversial because members of the

18 艺术 (John Galsworthy), Li Jiye, tr., WB, 2, No.2 (Jan. 1927) 301-303.

19 "Proletariat Culture and Proletariat Art," Wei Suyuan and Li Jiye, tr., was published in WB, 2, Nos.6,7,8 "Futurism," (Mar., Apr. 1927). was published in WB, 2, Nos.9,11,12 (May, Jun. 1927). Foreword to Literature and Revolution was published in WB, 2, No.13 (Jul. 1927).

Unnamed Society were arrested in 1928 for publishing the translation. Details of this incident were given in Chapter Two. In these essays Trotsky stresses the importance of revolution and production as priorities over "versification, the evolution of the theater, the renovation of the literary language or architectural style."²⁰ He concedes that the ultimate purpose of revolution is the destruction of the class structure, and therefore there will be no need for a distinct form of literature or culture in the future. What Trotsky scorns is the decadent appreciation of aestheticism in art and literature. Yet, he accepts the existence of some form of proletarian culture, and regards the reduction of illiteracy as one of its goals.

What we have here is a diverse range of opinions on art and its significance to mankind. While the first four writers contend that art and literature are an integral part of man's physical, mental, and social existence, Trotsky rejects this claim, and insists that art and literature are only meaningful if they serve the Revolution. The important question here is, why have the editors chosen to represent two opposing points of view? One reason appears to be that the editors were looking for writings which were provocative as well as erudite. Secondly, it seems that the editors wished to expose the Chinese mind to modern, scholarly, Western expositions. The editors were interested in writings which reached into the soul of the reader; which developed the reader's critical ability, and which prompted the reader to query the purpose of art and literature in China.

20 Leon Trotsky, Literature and Revolution, (New York: Russell & Russell, 1957), p.134.

Informal Essays

The following informal essays are personal studies on diverse themes and are written in various moods. They reflect in part the sentiments of Chinese writers of the late twenties, and also the type of Western essays which were being made available to the Chinese reading public in that period.

In Mikhail P. Artsybashev's (1878-1927) "Bashenjin's Death,"²¹ the author describes his new reflections on death. Bashenjin was a poet of minor talent who found very little joy and consolation in life. Even though he was shy, introverted, unnoticed and suffering from tuberculosis, he was a warm, generous and sincere person. Yet, the author sighs, a society that permits dishonest and corrupt business transactions, displays deceptive advertisements, and encourages vicious competition amongst political and literary circles was incongruous with the poet's nature. During the last moments of the poet's life, when he was physically and spiritually dependent on Artsybashev, the author discovered his own insignificance, helplessness and weakness. It was only then that he realized how little he understood his friend's inner aspirations and experiences. He rejoiced to find that death blessed his friend with greatness, love and compassion. The death of his friend convinced the author that death compensates for what life cannot offer. The feelings of regret over death, anger with society and peace with one's soul conveyed in this essay, are reminiscent in tone to the Chinese writings.

21 巴什庚之死 (阿爾志跋綏夫), Lu Xun, tr., WB, 1, No.17 (Sep. 1926), 202-203.

The inclusion of Théophile Gautier's (1811-1872) witty and humorous satire, "The Obese and Literature,"²² and Tsurumi Yūsuke's "On Humour,"²³ suggest that the magazine was not as serious and austere as some of the writings seem to reflect. Physical size and literary fame is the theme of Gautier's essay. The narrator thought that the sign of a genius was his trim physique. Much to his despair and astonishment he later discovered that the geniuses of the nineteenth century were all stout. The more famous they became the more corpulent their shape. He illustrates his observation with the following humorous examples. Hugo ate so much that he lost a button after each meal. Balzac, one of the most prolific fiction writers, was such a rotund fellow, that it would take one person an hour to encircle him. Rossini, the musician, did not see his own feet for six years. Janin, the famous newspaper proprietor, ruined all the eighteenth century sofas he sat on.²⁴ Quite seriously the narrator attributes the state of obesity amongst the famous, to the social and economic improvements which had raised the standard of living for these men. However, he remarks, if the genius is not aware of his physique he easily becomes a figure of ridicule.

Tsurumi asserts in his essay that laughter nourishes the soul, fills the heart with joy, offers a sense of security and consolation, as well as stimulates mental and physical growth. He contends that linguistic and cultural diversity shape and modify the meaning of wit and humour. Tsurumi reminds his readers that wit and humour when used

22 文学中的肥胖 (Théophile Gautier), Zhao Shaohou 趙少侯, tr., WB, 2, No.8 (Apr. 1927) 370-372.

23 說幽默 (鶴見祐輔), Lu Xun, tr., WB, 2, No.1 (Jan. 1927) 295-298.

24 Gautier, op.cit., p.371.

prudently is satisfying, but if used to mock peoples' unhappiness and life's misfortunes, transforms laughter into cynicism. The jocular tone of Gautier's essay undoubtedly induced laughter from its Chinese readers, whereas Tsurumi's essay is more reflective and instructive. Both styles provided the Chinese audience with fresh insights into the Western concept of humour.

A topic of concern for young Chinese of the late twenties was the consequences of a broken romance. Following the abolition of the arranged marriage system there was considerable freedom in selecting one's lifetime partner, and a young Chinese often experienced many heartbreaks before finding his or her ideal partner. Kurata Hyakuzō (1891-1943) discusses this problem in "The Starting Point of Love and Recognition."²⁵ The author relates how a personal experience caused him to reject and deny life. He was spurned by his girlfriend, became ill with tuberculosis and had to suspend his studies. During that desperate period in his life he contemplated suicide. However, witnessing two deaths, the physical act of dying repelled him. The author decided that death does not solve the problem. Instead he studied various philosophies about life to help him overcome his depression. He concludes by saying: "Man should not seek love for the sake of love."²⁶

Dissatisfaction with social conditions and concern for future improvement are themes poignantly conveyed in Arishima Takeo's, "The Face of a Sleeping Child."²⁷ Arishima sees beyond the healthy, rosy

25 愛與認識的出發 (倉田百三), Xu Zuzheng 徐祖正
譯, tr., WB, 2, No.10 (May 1927) 393-398.

26 Ibid., p.393.

27 小兒的睡相 (有島武郎), Lu Xun, tr., WB, 1, No.12
(Jun. 1926) 139.

hue on a sleeping child's face. He sees beyond the smooth, wrinkle-free skin, unmarked by fear and anxiety. All he sees is a pessimistic, impersonal and harmful veil which has been cast over the unsuspecting child. Arishima uses the child's innocence to urge people to create a better society for the future of mankind. The cry for social change and reform was one which also haunted the minds of the Chinese writers.

From this selection of informal essays we can see that the editors were fond of critical, reflective and persuasive writings. They were writings which appealed to the intellect. More importantly, they were writings which were derived from the writer's own experiences and from his soul. Thus, these essays became personalized and humanized. The importance of man and his environment was a theme which was echoed throughout the Bi-monthly.

Romain Rolland (1866-1944)

Stefan Zweig (1882-1942)²⁸ in his introduction to Romain Rolland, remarked that "the first fifty years of Romain Rolland's life were passed in inconspicuous and almost solitary labors. Thenceforward, his name was to become a storm center of European discussion... before the apocalyptic year, hardly an artist of our days worked in such complete retirement, or received so little

28 Austrian writer, biographer, poet, dramatist and translator. Zweig's biography, Romain Rolland, Sa Vie, Son oeuvre, was published in 1920. William T. Starr, author of Romain Rolland (1971) remarks that Zweig's epic study was one of the best of its time. For more information, see Henry and Mary Garland, ed., The Oxford Companion to German Literature, (Oxford: Clarendon Press, 1978).

recognition."²⁹ Soon after Romain Rolland achieved fame in European literary circles, leaders and participants of the Chinese literary movement followed suit by translating and writing eulogistic evaluations of the French writer. Mao Dun in his "Realism and Romanticism" (1923) praised the humanistic realism of Rolland's Jean-Christophe.³⁰ Yu Dafu admired the neo-idealistic and neo-heroic themes expressed in Rolland's Les Précurseurs and Au-dessus de la mêlée.³¹ In the first issue of Short Story Monthly (1921), Mao Dun included a list of recent works by Rolland in a column entitled, "Literary News from Abroad."³² A translation of Romain Rolland's Vie de Beethoven (1903) appeared in the early issues of Creation Weekly.³³

Therefore, it would not have surprised its Chinese readers when editors of Wilderness Bi-monthly devoted a double issue (No.7 & 8, April 1926) to Romain Rolland. It was to honour Rolland's sixtieth birthday. The special issue not only provided a general introduction to Rolland and his works but also focussed on several of Rolland's controversial war-time polemics written in 1914 and 1915. In Zhang Dinghuang's review of Rolland's Au-dessus de la mêlée and Les Précurseurs, Zhang extols Rolland's efforts in striving for world peace and the brotherhood of man. Zhang echoes Rolland's conviction that war and hatred are incited by stupidity, jealousy and suspicion. Lu Xun's translation of "The Heroism of Romain Rolland," a joint

29 Stefan Zweig, Romain Rolland, The Man and His Work, Eden and Cedar Paul trans., (New York: Haskell House Publishers Ltd. 1970), p.1.

30 Bonnie S. McDougall, op.cit., pp.178-179, pp.19-20.

31 Ibid., p.203.

32 Ibid., pp.26-28.

33 Ibid., p.40.

effort by Japanese writers, Ikuda Chōko (1882-1936) and Nakazawa Rinsen (1878-1920), praises Rolland's epic biography Beethoven and novel, Jean-Christophe. Zhao Shaohou contributed "A Biographical Sketch of Rolland" and appended a list of the French writer's works to his sketch. Chang Hui translated two of Rolland's letters, "Lettre Ouverte à Gerhart Hauptmann" (1914) and "Lettre à ceux qui m'accusent" (1914). The issue also included Jin Mangcheng's translation of "Au-dessus de la mêlée" (1914). Photos of Romain Rolland and a sample of his handwriting were printed in this issue as a memorable tribute to the much admired French writer.

Chinese reverence for Rolland was again expressed in the October issue of Wilderness Bi-monthly. The first part of Stefan Zweig's biographical study, Romain Rolland, was translated by Zhang Dinghuang and printed in instalments in the Bi-monthly. The pacifist inclinations of both Rolland and Zweig during the 1914-1918 war, cemented a congenial and gratifying relationship between the two writers. The sources for Zweig's biographical study were collected over a period of six years through meetings and correspondences. Although the biography is very personal, it is imbued with a profound sense of respect for Rolland's commitment to humanism.

From this diverse array of Western literary ideas, we can surmise that the Wilderness Bi-monthly was attracted to Western humanistic and realistic ideas of the late nineteenth and early twentieth centuries. Avant-garde literary theories, such as Trotsky's treatise on proletarian culture, or Nobori Shomu's description of proletariat poetry, interested the editors and readers but seldom were these ideas manifested in Chinese literary works. Members of the Unnamed Society and their supporters were looking for a universal, holistic or

synthetic form of literature, similar in tone to those expressed in the essays of Gourmont, Dilthey, Müller-Freientels, Gautier, Kurata, and Arishima, that united man with his universe, not metaphysically, but on a level where man was in control of himself, his resources and his destiny. Lu Xun's translations of Japanese humanistic writings were partially successful in evincing this idea. The quest for peace, cross-cultural respect and mutual understanding in Rolland's essays echoed China's needs during a period of civil war, ruthless power struggles and social disintegration. Against these forces many Chinese intellectuals queried the purpose and meaning of human existence. The question remained an enigma throughout the twenties and thirties.

Short Stories in Translation

Judging from the diverse range of subject matters in the Western short stories, the selection appears to be consistent with the editors' wish to introduce new Western reflections on familiar themes to Chinese readers. The stories I shall discuss here reveal the magazine's interest in the complexities of human relationships as well as the broader issue of social problems which are shared by other cultures. A central interest of the stories in translation, which is also apparent in the original short stories, is the magazine's preference for humanistic and realistic depictions of the many facets and problems in a man's life.

This trait is particularly noticeable in the short stories which deal with love and marriage. Writers like Knut Hamsun, Boris K. Zajtsev, and Theodore Dreiser were not interested in describing romantic, platonic or idyllic love, but were concerned with the cause and consequences of unrequited love, failed romances or

marital breakdown.

Knut Hamsun's (1859-1952) unusual story of jilted love in "Strange Conversations,"³⁴ combines fantasy with a touch of haunting realism. The story opens with a woman who is imprisoned in a drum tower, and who declares her undying love for the lover who has confined her there. The narrator is not sympathetic to the woman, whose lover has deserted her, nor does he reprove the man for his selfishness and infidelity. He simply regards her waiting as a senseless waste of human energy. The irony of the story is that the woman has become the pitiful victim of her own illusions.

The unsuccessful romantic pursuits of a minor writer is the theme of Boris K. Zajtsev's (1881-?) "Paradise."³⁵ Although the story is related in the third person, it traces the writer's failures in life with a sensitive awareness and understanding which is highly personal. From an early age, the writer understood the meaning of solitude: his mother died when he was a child, and his father, a famous and old professor of literature, cared only for Shakespeare. The bonds of affection between father and son were so slight that when the old man died the son remained unmoved. The writer falls in love with his governess, a pretty singer and finally a young university student, but none of these romances works out. Much disappointed by his failure to attract women, he seeks solace in literature and music, and indulges in sentimental recollections. His attempts at achieving recognition through his poetry and fiction are as dismal as his romances. His

34 奇談 (哈護生), Bai Lai 白菜, tr., WB, 1, No.10 (May 1926) 120-121.

35 極樂世界 (黎伊采夫), Wei Suyuan, tr., WB, 1, No.9 (May 1926) 108-111.

misfortunes in life make him a self-indulgent introvert, and he ultimately dies an unloved, lonely and undistinguished man. The writer's distress over his failed love affairs, and his inability to achieve fame through literature, were feelings readily shared by novice Chinese writers.

Still on the theme of unfulfilled love, Theodore Dreiser, (1871-1945) an exemplar of naturalism in modern American literature, discusses the problem of marital incompatibility in his short story, "Married."³⁶ The main source of conflict in Duer and Marjorie's marriage, is that Marjorie neither enjoys the company of Duer's friends, nor shares an interest in his musical career:

The one thing which had been troubling Duer was not whether he would fit agreeably into her social dreams - he knew he would - so great was her love for him - but whether she would fit herself into his. Of all his former friends, he could think of only a few who would be interested in Marjorie, or she in them. She cared nothing for the studio life, except as it concerned him...³⁷

Under the circumstances, Duer is torn between his love for his wife and fondness for his friends. He attempts to locate the root of the problem so as to reduce the tension between his wife and his friends but it becomes painfully obvious to him that Marjorie will always be an outsider. Dreiser was experiencing marital conflicts himself, consequently this story is written in a highly personal and sympathetic tone. Dreiser believed that the power of nature and the pressure of social expectations and conventions were largely responsible for the many sufferings in man's existence. The

36 结婚以后 (Theodore Dreiser), Zhu Shouheng 朱壽恒, tr., WB, 1, No.15 (Aug. 1926) 176-182, and WB, No.16 (Aug. 1926) 188-192.

37 Theodore Dreiser, Free and Other Stories, (New York: Boni and Liveright, 1918), p.323.

traditional Chinese custom of arranged marriage created many unhappy marriages, yet couples persevered, because of a strict code of ethics which prohibited divorce or separation. Dreiser's honest and frank attempt at analyzing a universal problem provided a fine written example for the Chinese writers, who wished to voice some of their own dissatisfactions over personal relationships.

The inclusion of short stories by Gorky, Zola and L. Seyfullina in the Bi-monthly indicates that the editors wished to promote fiction which dealt explicitly with man's social and economic problems. The editors were interested in what inspired man to have faith in himself; especially when his social, physical and economic environment was harsh and bleak. The stories do not provide any brilliant solutions but they serve to enlighten and arouse the social awareness of their readers.

Gorky's (1868-1936) "Hidden Treasure"³⁸ is set in the awesome vastness of the Russian wilderness. An old shepherd and his grandson are tending sheep when a stranger on horseback stops to talk to them. Their conversation centres around old stories about treasure believed to be hidden in many corners of the land. Locating the treasure has been the old man's obsession for many years, but he has heard that all the treasure sites are protected by a curse. Although Gorky entertains his readers with lengthy tales about the treasure, his real concern is with the attitude of the three individuals to the acquisition of wealth. The stranger is not disinterested in the treasure, but considers it a task beyond his ability and age. To the old man, the excitement and sense of adventure attached to the idea of

38 宝藏 (高爾該) Gao Tao 高滔, tr., WB, 2, No.13 (Jul.1927) 432-436.

uncovering hidden wealth, is a dream which enables him to be oblivious of his mundane and solitary shepherd's existence. On the other hand, the grandson's dream is associated with the practical use of wealth to enhance one's prestige and enjoyment in life. Gorky's concern is not with whether these dreams are realized or not, but with the question of man's reason for existence. If we consider the isolation, ruggedness and monotony of a shepherd's life, then we will understand the full significance of his dreams.

The plight of the social outcast is the concern of Lydia Seyfullina's (1889-?) unornamented and realistic tale, "Two Friends."³⁹ This story describes how two orphans become companions. Their only means of survival is to either beg or steal. Very often if begging for alms proved futile, they turned to pick pocketing - a habit which resulted in painful beatings and severe reprimands if they were caught. Seyfullina's sympathy is clearly for the socially rejected orphans who are despised and abused by the local inhabitants. They regard child beggars with suspicion and make narrow-minded assertions such as "these [children beggars] are potential thieves. They are so filthy and poorly clad that they are a great danger to the nation."⁴⁰ Little do they realize that it is essentially their cold and uncaring attitude which breeds hatred in the hearts of the orphans.

39 两个朋友 (赛甫林那), Cao Jinghua, tr., WB, 1, No.13 (Jul. 1926) 150-153.

40 Ibid., p.152.

Another writer renowned for his realistic and naturalistic creations is Emile Zola (1840-1902). In his story, "Unemployment,"⁴¹ Zola traces the devastating effects of hunger and psychological distress on a worker's family caused by the father's joblessness. The writer does not condemn the employer for the worker's bleak situation, for the employer is faced with the pressing problems of outstanding debts and bankruptcy. Zola's most moving passage is when he depicts the harsh cruelty of unemployment on a seven year old child. When her parents return to the house empty-handed, a cry for justice is poignantly evoked through the child's innocent query: "Mother, why must we be hungry?"⁴²

The following three stories have been selected because they each belong to a category of their own. V. Ivanov's story studies the primitivism of human behaviour. Sienkiewicz's tale is inspired by Polish positivist ideals, and Mori Ogai's story is written from the point of view of an anti-naturalist.

Ivanov's (1895-1963) "The American"⁴³ concerns the fate of an American soldier after he is captured by Russian peasants (Muzhiks). Ordinarily they did not hesitate in killing enemy captives, but on this occasion the captors decide to educate the prisoner on the virtues of proletarian rule, because they regard execution as a

41 失業 (左拉), Liu Fu 劉復, tr., WB, 2, No.5 (Mar. 1927) 336-339. Zola's short story had also been translated by Liu Bannong and collected in his French Short Story Collection, ibid., p.426.

42 Ibid., p.339.

43 美利堅人 (烏西和洛得 - 伊凡諾夫), Gao Tao, tr., WB, 2, No.15 (Aug. 1927) 455-459.

senseless form of punishment. The captors naïvely believe that if they instil the idea of comradeship in the mind of the American he will be convinced of the proletariat's greatness. The Russian peasants are elated when the prisoner declares that he is a proletariat like them. Ivanov's aversion to the inhuman destruction of mankind in war is powerfully evinced through the crude simplicity of the peasants' mentality and actions.

The doctrine of positivism which prevailed in Poland during the nineteenth century required its people to "fight against outdated traditions, prejudices, and superstitions; to erase unearned privileges; to defend the injured, destitute and humiliated..."⁴⁴ H. Sienkiewicz's (1846-1916) "Yanko the Musician"⁴⁵ is an attempt to assert some of these beliefs in fiction. Yanko, the young hero of this story, is a musically sensitive boy, but his destitution prevents him from developing his talents. The boy's greatest wish is to examine, a little closely, a violin which belongs to the butler in the manor. Unfortunately he is caught, accused of attempted theft and given a light beating. The frail, weak lad collapses under the physical strain and dies. His death symbolizes the irony of belated sympathy, and a lack of moral and emotional support for the promising young musician. Another ironic twist at the end of the story (which is surprisingly deleted in the translation) depicts "two young people

44 Mieczyslaw Giergielewicz, Henryk Sienkiewicz, (New York: Twayne Publishers, Inc., 1968), p.24.

45 樂人楊珂 (顯克微支), Cao Jinghua, tr., WB, 1, No.19 (Oct. 1926) 223-226. Cao Jinghua translated this story from the Russian translation. It had been translated into literary Chinese by Zhou Zuoren and collected in A Collection of Foreign Fiction 域外小說集 (1909).

[who] conversed about their recent Italian trip. The gentleman grew enthusiastic over Italy as a country of artists, while the young lady spoke of the happiness of discovering these talents and assisting them. A single sentence followed: 'Birches rustled over Yanko's grave.'"46

In opposition to the naturalists, Mori Ōgai (1862-1922) asserts that it is necessary for artists and writers to transcend actuality to find beauty. Mori's four years as a student in Germany, and his remarkable knowledge of Western art and literature, made him a highly praised literary figure in modern Japanese literature. "Miss Hanako,"⁴⁷ a short story set in an art studio in France, is unusual for its unique blend of Western and oriental perceptive observations. A fascinating cultural experience that unfolds before the reader's eyes is a meeting which takes place between Rodin, the famous sculptor, and Miss Hanako, a Japanese actress. A third person, the young Japanese interpreter (presumably the writer), plays the important role of mediator for the two cultures, as well as the role of personal commentator in the story. After Rodin views Miss Hanako's figure, the interpreter is enlightened by the sculptor's remark about the essence of aesthetic beauty: "If we study man's body purely for its shape, we miss the structural beauty. The image that is of interest is the soul which is reflected in the mirror - the form that transcends reality."⁴⁸

46 M. Giergielewicz, op.cit., p.63.

47 花子 (森鷗外), Hua Shi 畫室, tr., WB, 1, No.11 (Jun. 1926), 127-130.

48 Ibid., p.130.

Maupassant and Chinese Readers

The realistic writings of Maupassant, Tolstoy and Chekhov were amongst the most widely read by Chinese readers of the New Culture Movement. Some of Maupassant's short stories were translated into Classical Chinese by Lu Xun and Zhou Zuoren.⁴⁹ Hu Shi translated one of Maupassant's short stories into the vernacular for New Youth.⁵⁰ During the years 1920 to 1921, Guo Moruo 郭沫若 avidly read Flaubert's Madame Bovary, Zola's L'Oeuvre, Maupassant's Bel Ami and Sur L'eau, Knut Hamsun's Hunger and others.⁵¹ One of the early advocates of realism and naturalism in China was Mao Dun, who in January 1920, proposed a programme devoted to the study of Western realism. Maupassant's Une Vie and Pierre et Jean were amongst the writings he suggested.⁵²

The eight Maupassant short stories which appeared in the Bi-monthly exemplify Maupassant's fine creative craftsmanship, his unmatched ability to make a story out of any topic, and his ingenious use of the surprise ending to enhance the effect of the tale. The writer's deep sense of compassion and responsibility to the unfortunate is poignantly evoked in "CoCo" and "The Blind Man." Those chosen for their trick ending include "Andre's Illness," "The Greenhouse," "Christmas Eve" and "On Horseback." Two other stories, "On Water" and "The Night," deal with psychological probings into the author's mind.

49 They appeared in the short story collection, A Collection of Foreign Fiction. Bonnie S. McDougall, op.cit., p.9.

50 Ibid., p.10.

51 Ibid., p.137.

52 Ibid., p.174.

I shall briefly discuss one short story from each category to illustrate the type of themes which appealed to the editors. The plight of the pitiful, helpless and physically disabled person is the theme of "The Blind Man." Maupassant depicts the blind man's life with deliberate cruelty, because the poor man has never known human kindness or tenderness. His defenselessness is the source of his suffering: "his incapacity for work as well as his impassiveness eventually exasperated his relatives, and he became a laughing-stock, a sort of butt for merriment, a prey to the inborn ferocity, to the savage gaiety of the brutes who surrounded him."⁵³ Even when the man is finally left to die in the streets, no one cares or asks his whereabouts. "Christmas Eve" is a story about a young man's innocent wish to share his Christmas Eve supper with a young lady. He has a weakness for pretty, stout women and, after a thorough search of the Parisian streets, he finds his ideal companion. The evening turns out well until the woman complains of severe stomach pains. Much to the young man's horror, the woman is in labour and gives birth to a baby. This abrupt and dramatic conclusion to what was to be a blissful evening for the young man, shocks him as much as it astounds the reader. "The Night," written during the latter half of Maupassant's life, when he suffered occasional outbursts of mental derangement, is an intense study of a person who has excessive fears of darkness. The bright street lights, the cheerful and lively atmosphere of the coffee houses, the dazzling lights in the theatre which symbolize life and human activity, all seem repulsive to the narrator. His yearning for the awesome darkness is as strong as his nostalgia for his hometown or his passion for a woman, yet it is the same darkness which seizes him

53 Guy de Maupassant, The Complete Works of Guy de Maupassant Poems, Allouma and Short Stories, (New York: The McClure Book Co., 1917), pp.244-245.

with despair and panic.

What can we deduce from this mosaic of translated short stories? One distinctive feature is that most of the short stories selected for publication were the minor or insignificant works of well-known authors. This suggests that the magazine's primary interest was in short stories. These not only covered an extensive range of views and ideas but reflected stylistic differences as well as unusual treatment of subject matter. The editors intended their magazine to be exploratory, instructive and entertaining, so that some of the ideas might stir and inspire the Chinese consciousness. Furthermore, C.T. Hsia's comment on the types of Western writers which appealed to Chinese writers and readers indicates that Wilderness Bi-monthly was one of the many magazines which helped to promote humanistic and realistic themes in twentieth century Chinese literature:

In appropriating the Western tradition, it is only to be expected that Chinese writers should accept and make use of what they find most congenial and meaningful. Modern Chinese fiction stems from the realistic and naturalistic traditions of the 19th and early 20th century, and its mentors are principally Dickens, Turgenev, Tolstoy, Maupassant, Zola, Romain Rolland, Chekhov, Gorky and the lesser Russians who were writing before or after the October Revolution.⁵⁴

ORIGINAL WRITINGS

Essays

Statistically, original essays were incomparable to the original short stories and poems which inundated the pages of Wilderness Bi-monthly but, the magazine's explicit aims, ideals and the pugnacious spirit of its writers were clearly enunciated in these essays. Lu Xun and the Unnamed members were the chief exponents of

54 C.T. Hsia, A History of Modern Chinese Fiction, (New Haven: Yale Univ. Press, 1971), p.504.

these laconic and didactic expositions. While some writers made bold and penetrating attacks on any aspect of the literary world or social condition which irritated them, there were others who wrote in a more subdued tone on such topics as the dilemmas of being a writer, the merits of certain literary forms or on the meaning of existence.

Lin Yutang, in his witty satire, "In Honour of Bandits,"⁵⁵ declares that he and the editors of Wilderness Bi-monthly are proud to be the bandits in society. The writer contends that it is better to be a rebel, or a social outcast who seeks and reports the truth, than to be a pretentious scholar or gentleman who leads an "ivory tower" existence. He ridicules the latter by saying:

A matter of importance to the present-day scholar is his appearance. The first thing he would do if he fell from a three-storey building would be to look into a mirror and see that his toupee was still in place. He would then make sure that his gold tooth had not fallen out, his hair cream not smudged and finally he would check to see if any bones had been broken.⁵⁶

Lin's satirical remarks were directed at conservative professors at Peking University, members of the Contemporary Review group and the gentlemen in the Research Clique. To strengthen his attack, as well as to justify the important role of the bandit in the literary world, Lin aptly refers to Tolstoy's description of Truth and God. Tolstoy reasons that "if God is superior to Truth, then the church must precede God. Thus, it follows that if the priest occupies a position more important than the church, then the self must reign over the priest."⁵⁷ The essence of this argument with reference to the

55 林語堂, 祝土匪, WB, 1, No.1 (Jan. 1926) 1-2.

56 Ibid., p.2.

57 Ibid.

scholar and the bandit is that,

the scholar is obsessed with maintaining erudite airs thus he ultimately loses his erudition. Furthermore, the pursuit of truth [for them] is at least 18,000 Chinese miles away. Who can predict, perhaps in the future the scholar may be replaced by the bandit.⁵⁸

Lin's scorn for conservative and hypocritical intellectuals is reminiscent in tone to the themes in Lu Xun's social commentaries. This is one illustration of the type of polemical debates which were responsible for inciting dissent amongst the various literary groups.

The notion of fair play denoted by the expression, "Don't beat a dog in the water," is the topic of Lu Xun's well-known essay, "On Deferring Fair Play."⁵⁹ Lu Xun does not oppose this idea of mutual respect and tolerance amongst fellow beings, but he observes that under the present circumstances where dishonesty, injustice, hatred and selfishness exist, fair play cannot hope to prevail. Thus, he entreats that "all dogs that bite men should be beaten, whether they are on land or in the water."⁶⁰ Furthermore, he implores the reader to be cautious of people who appear to be amiable and modest, but who are in fact self-important and haughty. He asserts that they are no better than pugs, and deserve to be pushed into the water and soundly beaten. He is aware that some people are too merciful to strike a disadvantaged opponent because "first, we [make] the mistake of considering dogs in the water as the same as men who have come down in the world. Secondly, we make the mistake of considering all those who

58 Ibid.

59 鲁迅, 論「費厄潑賴」應該緩行, WB, 1, No.1 (Jan. 1926) 2-5. This essay was written in response to Lin Yutang's essay on fair play which appeared in the 57th issue of Yusi, December 1925.

60 Selected Works, op.cit., 2:209.

have fallen from power as alike without drawing a distinction between the good and bad. The result is that evil-doers go unpunished."⁶¹ An example he gives is the man who killed the woman revolutionary, Qiu Jin 秋瑾. The man was caught, but released by a benevolent general. While the killer lived a peaceful life, the general later lost his life in the Revolution. The writer exhorts that unless one is absolutely certain about another person's intentions, all doubtful subjects ought to be beaten. In conclusion to his long discourse on fair play he states, "if there is no fight to the finish between darkness and light, and simple souls go on making the mistake of confusing forgiveness with giving free rein to evil, and continue pardoning wicked men, then the present state of chaos will last forever."⁶² Lu Xun's concern for justice and his firm belief in the importance of social reform, were recurrent themes in his works.

Anyone familiar with Lu Xun's style will undoubtedly be aware of the extensive use of anecdotes, historical allusions and rich imagery in his writings. Some of these features appear in a terse discourse entitled, "Analogies,"⁶³ which shows Lu Xun's disdain for the passive and obsequious behaviour of his compatriots. He argues that man was not born to be a servile creature, but to be master of his own destiny. He likens man's passivity to a flock of sheep which instinctively follows the goat, but for the difference that sometimes people can be misled by their leader.

There is amongst the human species a person very much like the goat who leads people reliably to their intended destination. Yuan Shikai was someone who understood the principles of leadership, but, alas he was not a clever leader. The fact that he was not a scholar probably

61 Ibid., p.213.

62 Ibid., p.216.

63 鲁迅, 一點比喻, WB, 1, No.3 (Feb. 1926) 40.

accounts for his inability to apply this skill effectively. His predecessors were even more ignorant. They only knew how to slaughter and plunder to their heart's content. Hence, not only did they ruthlessly murder the common people, and scorn learning but they also spread absurd and spiteful rumours about education.⁶⁴

Here Lu Xun attributes the barbaric behaviour of Yuan Shikai and his Northern Warlords in leading a gentle and guileless race to doom, to their contempt for learning. Yet, he declares that although a sound education may produce intelligent leaders and followers, the most important question for everyone to ask is "where are we going?"

On the question of asserting one's personal integrity and individuality, Lu Xun elaborates on Schopenhauer's notion of social distance. The latter contends that people who are courteous, and who have the proper upbringing, respect and abide by the accepted norms of social distance; hence, maintaining harmony in interpersonal relationships. This idea is refuted by Lu Xun, as he does not believe such a notion is viable in Chinese society, especially when "propriety and courtesy are never bestowed on the majority."⁶⁵ Lu Xun insists that the individual must rely on his own initiative and ingenuity to secure his rightful place in society. Those who are meek and humble will merely suffer at the hands of the powerful (gentry), since "punishment is never inflicted on the great man."⁶⁶ *

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This quotation is from the Book of Rites 礼记. Consult James Legge's translation, Li Chi, Book of Rites, Vol. 1, (New York: University Books Inc., 1967 Reprint), p.90. e

65 Ibid.

66 Ibid.

67 鲁迅, 略論中國人的臉, WB, 2, No.21-22
(Nov. 1927) 517-518.

observations and wry humour. In comparison with "the pallid skin, striking blond hair, colourless eyes and the high bridge"⁶⁸ on a Caucasian face, Lu Xun considered the Chinese face to be well structured and proportionately formed. He admitted that he found nothing particularly attractive or appealing about the foreign face. It was not until he came across some Western illustrations of the Chinese that he realized foreigners also made gross misrepresentations of the Chinese. The Chinese were portrayed as wearing

red feather tasselled hats on their heads. From these hats pigtailed fluttered in the air. Their boots were characterized by thick white soles. But these traits were imposed upon us by the Manchus. Only the slanted eyes and the exposed teeth are intrinsically our own. Nevertheless, I felt it was not a naive depiction but that foreigners deliberately intended to mock us, therefore they purposely exaggerated their sketches.⁶⁹

The point of Lu Xun's criticism is that awareness of one's own shortcomings should precede picking the faults of others.

Similar in tone and style to Lu Xun's study of Chinese and Western physiognomy, Li Jiye's "Anti-expressionism"⁷⁰ was concerned with the Chinese inability to express natural and spontaneous feelings. The author maintains that the ability to express one's true feelings is to understand the essence of life. He extols the American's love of life and fine sense of humour; the Russian's unrestrained courage, and the Italian's liberal expressions and natural mannerisms. He believes that the suppression of one's inner thoughts and desires breeds hypocrisy, artificiality and deceit. He warns that if these obstacles are not removed, then true expression in

68 Ibid., p.517.

69 Ibid.

70 魯野, 友表現主義, WB, 1, No.2 (Jan. 1926) 22-23.

art and literature will never emerge in China. The writer's advice to young people is that they should not be afraid of expressing their innermost thoughts, aspirations and grievances, even though these ideas may seem naive and immature, for he maintains that "to err is human." Li's concluding remarks are, "Do what you are capable of. Describe what you feel."⁷¹ This young writer's plea for emancipating the Chinese mind from conservative ideas, and for tearing down the constraints of social convention as well as outmoded traditions, was part of the iconoclastic mood of the twenties and thirties.

The post May Fourth era encouraged the fighting spirit of young Chinese intellectuals, and represents one of the most productive and stimulating periods in Chinese literary history. Chinese readers were exposed to an enormous amount of literature on Western literary theories. Writers were eager to experiment with new literary forms and different modes of expression. From this mass of new literature it was necessary for the reader to distinguish between good and bad prose; and to ascertain the degree of accuracy, as well as truthfulness in a piece of writing. To write concisely and truthfully was, thus, the writer's task. In an essay entitled, "How to Write,"⁷² Lu Xun discusses this problem in his usual perceptive and thorough manner. He states that the writer's concern is not one of subject matter, but more importantly, of the writer's attitude and how he proposes to convey his message. While Yu Dafu disapproved of the omniscient narrator in literature, maintaining that his omnipresence created an illusory effect on the reader, Lu Xun contends that

71 Ibid., p.23.

72 鲁迅, 怎么写, WB, 2, No.18-19 (Oct. 1927) 484-487.

as long as it is known that in most creative works the writer borrows from others to describe his ideas or he describes others through his own experiences, we need not feel that it is an illusion. Sometimes that which is depicted may seem unreal but in actuality it is truth being portrayed.⁷³

According to Lu Xun, presenting an untainted, realistic picture is the writer's duty. What upset him most was the discovery of distorted versions of truth in the personal writings of diaries and letters.

Wei Suyuan's reflective essay, "After Reading Manuscripts,"⁷⁴ queries the purpose of editing and writing for a living. He remarks that those who are engaged in such occupations may at times detect a sense of emptiness and senselessness in their task, but one can sometimes find mental consolation in art and literature. He speaks fondly of his favourite Soviet writers, Sologub and Bunin, praising the former's short story collection, Fantasies about Sorrow, and the latter's ability to write about the past with moving realism. He considers Bunin's, "Zhang's Dream" to be his most impressive tale. The tale describes how a dog copes with present sorrows by seeking consolation in dreams of its memorable past. The writer regrets that he had no such dreams in China because, "our frame of mind does not appear to have reached this state of repose... After I arrived in Peking I avoided reading the frivolous classical essays and sad poems of old China because they did not offer me new hope or encouragement...."⁷⁵ Nevertheless, this young writer was not totally discouraged. He greatly admired Russian and Soviet literature and was excited by the Russian revolution; but its implications for

73 Ibid., p.486.

74 韋素園, 校了稿後, WB, 1, No.21 (Nov. 1926) 251-252.

75 Ibid., p.252.

China appeared remote to him. Wei admitted that he was inspired by Trotsky's idea of a transitional proletariat literature, and accepted the idea of literature as an integral part of life: However, he and his colleagues did not know how to implement these new ideas in China. Wei and his contemporaries were greatly perplexed by the dilemma of their era. In their eagerness to find a solution for China's countless problems, they were often overwhelmed by the enormity and complexity of their task.

In a much lighter vein than the two previous essays, Wei Congwu expresses his love for poetry in a series of articles entitled, "Western Hill Jottings."⁷⁶ The first and third articles reflect the writer's fondness for the love verses of the Renaissance poet, Edmund Spenser. Wei wholeheartedly agrees with Spenser's idea that platonic love transcends physical love, and is therefore a divine state of being. He is impressed by Spenser's fine use of language, especially the melodious and visual vividness of sounds and words in "The Faerie Queen." He extols Spenser's "Epithalamion" as the best love poem of its era. In the second article he reveals his personal thoughts on poetry writing. He compares the mental strain of composing good poetry to the pains experienced by a woman giving birth. He states that before he commences writing, he requires a tranquil place to organize his ideas, followed by at least three to four hours of quiet meditation. He admires the drinking capacity of the famous poets Li Bo 李白 and Amacreon, who produced their first creations in a state of intoxication. He laments that he is not a drinker and only drank a little when he wrote his lyrical poems, Jun Mountain.

76 韋叢燕, 西山隨筆 1-3, WB, 2, No.20 (Oct. 1927) 513-514, Nos.21-22 (Nov. 1927) 530-531, No.23-24 (Dec. 1927) 556-557.

In Li Jiye's personal essay, "Miscellaneous Recollections,"⁷⁷ a trip home does not make him sentimental, melancholic or excited. The author expresses his initial dislike for Peking.

I used to think it my spiritual burden. Often I wanted to leave and start a new life. Life should be a constant struggle and should be filled with excitement but it seems as if my life has lost its glowing flame. What a terrifying state to be in! I want to escape but unfortunately I always find myself trapped in the situation.⁷⁸

On the train journey home he witnesses a scene where several scamps take advantage of a food vendor by not paying for their purchases. An older passenger, much disgusted by their discreditable conduct, throws a few coins to the food vendor from the window of the moving train. This incident coupled with his low spirits compounds the writer's depression. However, this feeling of despair is temporarily dispelled when he meets a fellow townsman in Nanjing. The familiar Anhui dialect and his friend's warm hospitality rekindle the writer's respect for life. He had thought that hope, joy, love and humanity had long vanished from the earth.

A similar state of despair and hopelessness pervades Tai Jingnong's "Dream Conversations."⁷⁹ While most people seek comfort, hope and joy in the fantasy world of dreams the writer experiences profound sadness and emptiness:

My dreams are not made of spring nights or the luminous stars of the summer evenings. The land I dream of has no angel, no Goddess of Love, no romantic light or beautiful clouds. I know not the meaning of light or love... I live and breathe in this ancient town. I have nothing except

77 霽野, 歸途雜記, WB, 1, No.19 (Oct. 1926) 228-229.

78 Ibid., p.228.

79 靜農, 夢的記言, WB, 1, No.5 (Mar. 1926) 56-57.

desolation and loneliness. Thus, my dreams are ordinary and meaningless.⁸⁰

The writer's primary grievance is with the senseless civil war which has claimed the lives of innocent men. He is ashamed of a race that shows little resistance to injustices and ill treatment, in particular a civilized race that was once proud of maintaining justice, honesty and benevolence in society. He cannot understand how people can blindly believe in heaven, the paradise of tomorrow, and can ignore the beauty of today. To the writer, tomorrow only brings death and extinction. In spite of the writer's pessimistic and dismal tone, it is a piece of realistic, reflective prose. It was a state of mind which was not dissimilar to that of many disheartened young people of that period.

While the essays in translation attempted to elucidate the meaning of art and literature for the Chinese reader, the original essays on the other hand, wished to arouse their social awareness. This urgent need for social change and reform was characterized by the bellicose spirit and satiric mood of the Chinese essays. Apart from the breadth of knowledge and literary deftness in the social commentaries of Lu Xun and Lin Yutang, an interesting development in the essays of the younger writers is that they analyzed and evaluated social problems from a personal and subjective perspective. The overall impression one derives from the essays is that there is a growing concern and an awareness of the plight of the individual in an impersonal society - the idea that individual problems are linked with society is a theme which is also dealt with in the short stories.

80 Ibid., p.56.

Short Stories

Although the editors of Wilderness Bi-monthly were somewhat disconcerted by the surfeit of short stories sent into their office, it did however, enable the editors to be more selective and critical in their choice of manuscripts. The thematic concerns of the original short stories were similar in mood and inclination to that of the short stories in translation. Chinese writers wrote about social injustices, the miseries of the downtrodden, their personal aspirations and grievances, the suffering of the soul, romantic failures and joys. They queried the meaning of life and criticized decadent behaviour. While the majority of the writers were basically humanitarian realists, there were others who were fond of satire and symbolism. The short stories I intend to discuss here reflect the richness of themes and diversity of styles which pervaded the Bi-monthly.

The political strife in the late twenties which led to a lack of government concern for the livelihood of its people affirmed the important role of the writer as instigator of social change and reform. The lives of the ordinary village folk, the insignificant townspeople, the worrying mother or the frustrated student were all depicted with passion and intensity. The writer's conviction of the need to reassert the values of human compassion, dignity and affection into human existence was such that the short stories were often profoundly poignant.

Tai Jingnong's, "The New Grave,"⁸¹ is a moving tale about a woman's inability to accept the tragic death of her husband and two

81 臺靜農，新墳，WB，2，No.3 (Feb. 1927) 316-318.

children. Insane Fourth Aunt's unfortunate situation characterized the fate of many who lost their loved ones, either in the Civil War or through unforeseen circumstances. The woman's incessant rant, her fixed stares, her dishevelled hair and pathetic appearance led the villagers to believe that she was demented. Yet, the very fact that Insane Fourth Aunt can transcend her grief by creating an illusionary and seemingly happy existence around her deceased children, arouses our sympathy and respect for her courage. The detached narrator in the story sustains our interest in the woman's plight. We learn about the cause of her madness through the villager's conversation:

"How on earth did she become like that and not to mention a woman at her age?"

"Oh her, she's mad!"

"Damn it, never seen a woman who behaved so shamefully. Her daughter died after being raped by a soldier. Next her son was killed by one and then she became mad. Who knows what [crime] she may have committed in her previous existence!"⁸²

The last speaker's remark reflects a common superstitious belief that individual misfortunes were part of one's fate and were self-inflicted. The story ends tragically when one evening the woman is burnt alive in the pyre which was prepared for her son, and hence a "new grave" is created.

Tai Jingnong was skilled at portraying the infinite sorrows and untold misfortunes of the ordinary person. In "To Pray for Him,"⁸³ the author relates the sad fate of a former family tenant. Fourth Brother Chen lost his parents at the age of seven. For five years he lived a beggar's existence until, at the age of twelve, he became a

82 Ibid., p.317.

83 臺靜農，爲彼祈求，WB, 2, No.16 (Aug. 1927) 462-465.

cowherd for a well-to-do peasant. He was often abused, beaten and even starved by his master. Fourth Brother Chen was able to endure most physical suffering, but he considered the agony of death through starvation the most horrifying form of death. (The cruelty of starvation is vividly described in Maupassant's story, "Coco.") In time he escaped, but it was not until his adulthood that he had a stroke of good fortune. His earnings enabled him to marry and invest in a plot of land. However, he became destitute again when a flood destroyed his house and crops. Thin and decrepit, he became caretaker of a church in the mountains. A chance meeting takes place between the old man and the narrator when the latter visits the church. The two men meet regularly, until one day the narrator receives a message from the church informing him that Fourth Brother Chen had died of apoplexy. It is not so much the old man's death that affects the narrator, but the priest's request for him to say a prayer for the old man's soul, that perplexes the narrator and arouses his indignation.

How am I supposed to pray for him? Do I pray for happiness? His entire existence has been one of suffering and misery. Isn't the fact that he can now rest peacefully an indication of his true happiness? Do I implore God to forgive his sins? What are his sins? All that he has ever experienced in life are disappointments and misfortunes. If God must punish him for this, then what more severe punishment can there be?⁸⁴

The rhetorical questions at the end of this story act as an indictment against the futility of religious beliefs which are insensitive to man's suffering. The questions reinforce the narrator's belief that to eradicate poverty, suffering and inequality, man must be master of his life and his environment.

84 Ibid., p.465.

Apart from the fine portrayals of the unfortunate and downtrodden, Tai Jingnong also excelled in describing the cruel disposal of human life as a result of poverty. "The Abandoned Infant,"⁸⁵ is a vividly related and morbid tale of how an abandoned baby is savagely devoured by wild dogs. The narrator's gruesome description is comparable to the vicious picking of the blind man's body in Maupassant's story, "The Blind Man," "...the body of the blind man, already half devoured, mangled. His wan eyes had disappeared, pecked out by the long, voracious beaks."⁸⁶ Tai's description is equally horrifying:

Tooth marks were all over the tiny corpse. The small tender thigh was already missing and all that remained was a portion of the calf with its bloody flesh exposed. The beautiful face was still untouched by the wild dogs. The child's eyes were closed and it looked as if it was lying safely in its mother's bosom.⁸⁷

The story shows how people are basically kind, protective and caring by instinct, but poverty and hunger can cause people to be oblivious of the helpless. Yet, it is precisely this inability to stretch out a hand in need, this simple act of humanity, which haunts and torments the narrator's conscience.

While life was miserable for the rural poor, factory workers were subjected to hardships and injustices of a different kind. Liu Yimeng's, "The Worker's Son,"⁸⁸ concerns a young factory worker's fight for justice and the right to higher wages. Ah Bao, the

85 臺靜農，棄嬰，WB，2，No.6 (Mar. 1927) 351-354.

86 Guy de Maupassant, op.cit., p.247.

87 Tai Jingnong, op.cit., p.353.

88 劉一夢，工人的兒子，WB，2，No.21-22 (Nov. 1927) 520-527.

protagonist, replaces his father as a factory hand. The latter died after being severely beaten for initiating a strike. Hua Shan, the antagonist, is the factory superintendent who is not only responsible for the father's death, but is rumoured to be having an affair with Ah Bao's mother. Ah Bao repudiates the gossip, but when he witnesses Hua Shan coming out of his mother's house, he can no longer curb his antipathy towards his antagonist. In his rage he kills Hua Shan and flees. The mother, unable to cope with the news of her son's flight and her lover's death, hangs herself in shame. The belief that the hero is victorious and that the culprit deserves to be punished is a theme older than antiquity; Liu's purpose in writing this story appears to be the assertion of the proletariat (the worker) as the hero in literature.

Xu Qinwen was interested in portraying the hardships and hazards of quarry life in his story, "The Quarry."⁸⁹ The distance of the quarry from the village required that the workers move there with their families. In spite of the isolation, shopkeepers and craftsmen gradually came to settle there, and soon a self-sufficient and lively community was established. Even though the quarrying was physically exhausting and often detrimental to the health of less robust men, the remuneration of full wages for half a day's work continued to lure men to the quarry. Life for the inhabitants was basically static and uneventful, until one day the monotonous chipping of stones was replaced by

a loud thunderous roar that violently shook the ground under one's feet. The chipping sound suddenly ceased. Dogs in the alley ran around frantically and barked wildly. Even the hen about to lay eggs lost her senses and cackled deliriously. The workers in the pit intuitively felt that

89 欽文，石宕，WB，1，No.13 (Jul. 1926) 156-158.

it was an ominous sign and immediately rushed to the front of the quarry to see what had happened.⁹⁰

A large boulder had fallen upon a group of workers, killing many and trapping several inside a cave. Wives, mothers and children arrived on the site, and when they discovered a crushed arm or leg belonging to a loved one, they became deranged and cried hysterically. Victims trapped inside the cave starved to death because of the worker's lack of means to move the boulder. The irony of the story is that while the quarry workers moved and cut stones for a living, the very source of their livelihood cruelly claimed their lives, hence asserting nature's supremacy over man.

It will be appreciated that the socially conscious and perceptive writer of the late twenties was often an angry and frustrated individual. He sought to alleviate this surge of wrath by expressing his grievances through writing. Qiu Fang employs the stream of consciousness mode of narration to vent his frustrations in "The Street Corner."⁹¹ Night and darkness symbolize fear, destruction and death for the narrator. The object of his fear is the portentous street corner which he must walk towards. The demon at the end of the street represents the corrupt bureaucracy, the heartless politicians and selfish men of wealth and prestige who are oblivious of the people's needs. Many an innocent man has been devoured by the demon. The sense of horror created is similar to that in Maupassant's, "The Night."

The terrifying atmosphere of "La Nuit" is the final product of the writer's long season of brooding upon loneliness and death... So pervasive was his instinctive fear of night that even when he did enter with enthused awe into the

90 Ibid., p.157.

91 秋芳, 街頭, WB, 1, No.9 (May 1926) 113-114.

spirit of poetry upon its arrival, the passage would still end up darkly tainted with foreboding. Night was his enemy.⁹²

Unlike the helplessness conveyed in "The Night," the narrator in "The Street Corner" is determined to destroy the demon's iniquity. Even though he trembles with fright at the thought of the demon, and feels his courage gradually weakening, he quickly reminds himself of his duty to mankind.

I must gather up all the strength in my body and walk bravely forward. I must challenge and fight this wicked demon to vindicate all those victims who have been swallowed so that a new path can be opened for those to come. I must build a long lasting street which will enable people to walk safely and freely so that they can walk out of the dark night and enjoy the warmth and brilliance of the sun forever.⁹³

The psychological crisis of attempting to find hope in the face of despair is a theme which appeared frequently in the writings of young Chinese writers.

A theology student's loss of faith in humanity and life is the theme of G. Xian's (pseudonym) "Two Letters."⁹⁴ In a letter to his girlfriend, Ling Feng writes of his disappointment in his university education, which he considers a total waste of human energy and effort. He renounces humanitarianism, patriotism, love, salvation, struggle, sacrifice and honour; the sort of values people believed in and strived towards. In his delirium his ideas are obscure and disconnected: "all things are illusions - life is a nightmare, man's life [resembles] a corpse, society is the darkness of

92 Albert H. Wallace, Guy de Maupassant, (Boston: Twayne Publishers, Inc., 1973), p.139.

93 Qiu Fang, op.cit., p.114.

94 G. 線 , 兩封信 , WB, 1, No.17 (Sep. 1926) 197-201.

darkness..."⁹⁵ All he wishes is the destruction of the self; but even the act of dying will not bring him peace or solace:

I only deserve to die but then death does not enable me to perish forever. Death and suicide cannot eradicate total darkness. Moreover, it will only hasten my journey to another dark, brutal, dead world... can God really be as cruel as this? God does not allow a person to die! This very fact proves to me that studying theology is useless. If I had not studied some theology then at least I might be granted the right to die (in peace).⁹⁶

In contrast to Ling Feng's state of anxiety is the happy, encouraging tone in his mother's letter. She writes of hope, pride and excitement at the news of her son's imminent graduation, and is reassured that he will take his dutiful place in society. The son, confused and overwhelmed by the paradox of life and death, breaks down and sobs bitterly.

Huang Penqi, the advocate of literature with thorns (author of "Egg"), ensured that his criticisms of the Chinese social structure pierced his reader's heart. His scorn for three socially different individuals is the theme of "The Young Mistress's Illness."⁹⁷ The young mistress is a shrewd, avaricious, demanding and self-centered woman. She amuses herself by playing cards with women of similar social standing, or by reading decadent magazines. If she is not engaged in petty gossip, then she is absorbed in studying her facial features or her appearance. Yun Er, her maid, is a passive, simple-minded and obedient servant:

Whether [the mistress] scolded or smiled at her, it made no difference to Yun Er. She accepted whatever treatment the mistress afforded her. If the young mistress smiled then

95 Ibid., p.198.

96 Ibid., p.199.

97 朋其 , 少奶奶的病 , WB, 1, No.10 (May 1926) 121-124.

all was well. If she scolded her then something was wrong. She behaved just like a soldier whom when ordered to run would move. If asked to aim he would respond accordingly and when commanded to fire he would shoot.⁹⁸

Dr. A, a reputable foreign doctor in the mistress's eyes, in fact misuses his profession to bring himself wealth, prestige and honour. He boasts to his colleagues that women who come to him with complaints are generally psychologically ill, but to appease them he leads them to believe in their illness, and prescribes as remedies bottles of distilled ice at exorbitant cost to them. The mistress's complaint is treated in the same way by Dr. A. The writer's contention is that social inequality and lack of respect for human dignity give rise to corruption and injustice.

Tai Jingnong's concern for the social outcast and the oppressed members of society results in a simple but touching story, "The Son."⁹⁹ It is about an orphaned Eurasian boy who attempts to assert his identity, and who tries to understand the meaning of his solitary existence. As a patient in a Catholic hospital, the male nurses despise the boy's French and Chinese parentage, and call him a bastard. They tease and intimidate the child by making him declare that he is their son. Regardless of the humiliation and hurtful remarks, the boy asserts his Chinese heritage in a conversation with the narrator. "I am Chinese, father once told me that he was going to take me to France in another three years. Mother was against the idea and burst into tears. She told me that I should never forget I am Chinese."¹⁰⁰ The plight of the Eurasian child in Chinese society

98 Ibid., p.121.

99 臺靜農, 兒子, WB, 2, No.10 (May 1927) 398-401.

100 Ibid., p.400.

was a theme relatively untouched by Chinese writers. Yet, Tai's simple sketch of the child's dilemma is powerfully depicted. Another commendable feature of this story is the writer's ability to describe the concepts of heaven and death from a child's point of view.

One means of fighting against or ignoring the social ills of one's era is to withdraw from social commitments and escape into a world of one's own. This is the theme Xu Qinwen traces in "My Cousin's Garden."¹⁰¹ The cousin, once a school teacher, has resigned from his profession, because he refuses to inculcate meaningless and dull knowledge into the minds of his students. What disappoints him most of all is that when the students graduate, they either become "a lackey to the capitalists or are content to be a member of a decadent society."¹⁰² The cousin spends all his time in the garden creating his own flowers and shrubs out of coloured paper to brighten up the bleakness of winter. The cassia shrubs and Chinese roses are all rootless so that he may arrange them as he pleases. Although the cousin has created an idyllic existence for himself, it is not a state of mind or a course of action that the writer encourages disgruntled individuals to take. By not suggesting any solutions to the problem, the writer is in fact, appealing to the reader to give this pressing matter some serious thought.

A recurring theme for writers of the Bi-monthly was the portrayal of the mother in short stories. In their moments of nostalgia, melancholy, loneliness or despair, the writers often thought of their mother's affection, generosity and encouragement. Gao Ge's story,

101 欽文，表弟的花園，WB, 1, No.6 (Mar. 1926) 64-66.

102 Ibid., p.65.

"Mother's Pyjamas"¹⁰³ depicts a mother's spontaneous gesture of self sacrifice for her children. The theme develops from an ordinary incident. A student arrives home to find his mother allocating new sets of pyjamas to his brothers and sisters. His unexpected arrival home fills the tiny room with an atmosphere of excitement, mingled with sadness and embarrassment. The mother breaks the awkwardness by explaining, "We were just giving out sets of pyjamas. I didn't know you were coming home so I didn't buy you one. You can see that everyone has one except you."¹⁰⁴ To save his family from further embarrassment the student assures them that he already has a set and is living well. The family disbelieves him and in spite of his protests, each member offers him his or her garment. Finally, the mother takes off the pyjama top she is trying on and drapes it around her son's shoulders. This act of unselfish surrender fills the son with rhapsodic joy and immense respect for his mother. In spite of the tale's simplicity it demonstrates how strong ties of love and affection in a family can help to reduce the miseries and distressing effects of poverty.

In Rao Chao-hua's "To Mother,"¹⁰⁵ the narrator is highly depressed and disappointed by his inability to reconcile his happy childhood memories with present reality. He recalls how his mother attended to his every whim, pampered him with toys and sweets, and worried herself sick over any small complaint. For him she sacrificed her youth and beauty, surrendered her heart and ignored the world to give him a mother's love and devotion. However, in his critically ill state, there was nothing he could do to alleviate her anxiety or

103 高歌，母親的襯衣，WB，1，No.17 (Sep. 1926) 205-206.

104 Ibid.，p.205.

105 饒超華，致母，WB，1，No.23 (Nov. 1926) 270-271.

eradicate her suffering. He cannot forgive himself for breaking her heart.

Your thirty years of empty grief and worrying have come to an end. Even if I had the talent to write outstanding works so that I might achieve a life time of fame or even if I had the ability to swing the banner and shout so that I might attain prestige and wealth; will fame, money and power be able to reduce your infinite pain? Will they erase the wrinkles on your forehead? Will they darken the white hairs? Will they remove the wounds in your heart and blow away the dust that has spoiled your youth? O, I am useless, Mother, I have committed an unforgivable crime!¹⁰⁶

Although this highly emotional piece of writing portrays a young man's rejection of the self and his past, his real anger is with an environment which is beyond his control, and a society that lacks sympathy for the mother's sorrow.

While some writers attempted to reduce social suffering, there were others who were interested in infidelity and the consequences of broken marriages. Wilderness Bi-monthly contained few stories which romanticized or idealized love. Ye Rungao's story, "The History of Man,"¹⁰⁷ queries the basic motives underlying man's need to procreate. This important discussion takes place between a father and his son. A painting of a naked woman in great pain with blood gushing down her thigh arouses a feeling of awe in the son and revulsion in the father. The son considers human creation one of man's noblest acts. He contends that since a woman goes through unspeakable pain to give birth to a child, "man should cherish his life and revere the parents who gave him that life."¹⁰⁸ His father chides him for his

106 Ibid., p.271.

107 葉潤泉, 人類的歷史, WB, 2, No.17 (Sep. 1927) 480-483).

108 Ibid., p.481.

naivety, and tells his son a true story about human creation. He tells his son that when a young man is sexually aroused he will go to extremes to satisfy his physical need. Therefore, if a child is conceived through this lustful, self-gratifying act, then it cannot be said that this child was created through love and respect for human life. The father, thus, asserts that mankind was created out of man's need for carnal pleasures. The story's effectiveness occurs at the end. When the father discloses to his son that he was created out of such a need, the son is shocked and incredulous.

A husband's confession of his infidelity to his wife is the theme of "An Announcement,"¹⁰⁹ by an anonymous writer, Y.I. In a letter to his former wife, the husband justifies his love for another woman. He speaks admiringly of the latter's love of freedom, independence, enthusiasm for life and her aversion towards marriage. He retraces the unhappy scenes in his former marriage, and tells his wife that when their child arrived he felt lonely and rejected, and he envied the child's relationship with his mother. He blames his wife for not reassuring him and comforting him in his moment of distress. The husband portrayed in this story is basically selfish, and only interested in nourishing his ego and his soul. He disregards the humiliation, pain and anger which his wife may feel. Furthermore, he expects his wife to understand his feelings, to accept his new life and ignore the gossip caused by his infidelity. An interesting feature of this story is its highly self-analytical, personal and confessional content.

109 Y.I., 宣示, WB, 2, No.7 (Apr. 1927) 366-368.

The young writers of these short stories did not achieve fame for their literary endeavours. They represent the majority of novice writers who were often ignored, rejected or overwhelmed by fierce competition. Yet it is their quiet quest for acknowledgement, their tenacious will to improve their writing techniques in spite of repeated failures, and the conviction that their writings might sow the seeds for social transformation, which command our respect. They were a group of writers who readily responded to innovations in writing. While some explored the possibilities of new narrative forms and fresh fictional modes, others experimented with introspective and stream of consciousness techniques to convey their feelings of indignation, despair or frustration. In many respects these writers paved the way for a more personal and subjective form of writing, which enabled them better to understand man's relationship to his social environment.

Poems - A Brief Survey

While the short stories focused on humanistic and realistic themes, the translated and original poems basically echoed the reflective moods of the poets, or their romantic triumphs and failures. One predominant interest of the poets was a fondness for love lyrics. The lyrical poems of German poets, Heinrich Heine and Theodor Storm, were by far the most popular. Heine's poems were characterized by his gentle romantic suffering, pensive longing for love and hopeless delusions. The musical resonance, rich images and melancholic mood of four love verses from Storm's Immensee inspired its admirer, Yang Binchen 楊丙辰, to translate them into

Chinese.¹¹⁰ Oscar Wilde, in his sentimental verse, "From Spring Days to Winter," likened the joys and sorrows of love to the changing seasons. Wei Congwu, an avid reader and practitioner of lyrical poetry, wrote of the ecstasy of love and the pain of final rejection in his Jun Mountain.

In addition to the poetic depictions of love, Wilderness Bi-monthly also welcomed poems which exhibited thematic freshness or which exemplified new poetic form. Two short verses, "Aspirations" and "Beauty" from Baudelaire's famous poems, Les Fleurs du mal, depicted the poet's interest in describing the painful, the ugly and the evil. Walt Whitman's "Beat! Beat! Drums!" and "Come Up from the Fields, Father" were translated because they conveyed the poet's emotional protests against the senselessness of the American Civil War. Four symbolist poems by F.Y. Sologub were translated for their decadent and escapist elements. Sologub's poems abounded in illusions, contained absurd comparisons and were tainted with obscure diction.

When surveying the Chinese poems one is conscious of a profound subjectivism and intense preoccupation with the ego. Another prominent feature of these poems is the young Chinese poets' eagerness to experiment with free poetic forms. In "Random Recollections from a Desolate Island," the poet Ji Yi 李異 uses vivid images of the sea and the desolate wilderness to describe his solitude and his struggle with existence. Dai Dunzhi 戴敦智, an ardent pacifist, paints a depressing and mournful picture of war in his "To the Spirit God of War." Rao Chaohua depicts, with sober realism, the meaninglessness of

110 Yang added in his postscript that these poems had originally been translated by Guo Moruo, but he found Guo's rendition unsatisfactory.

love and talks of the decay and futility of existence in his "End of a Dream." Yu Ruo 于若 likens life's deceptions to the irresistible charms of a woman in his "Illusions." The poem represents an individual's powerful inner struggle to resist the destructive forces which will ultimately lead to his doom. Dai Dunzhi's strong indictment against a heartless and cruel society is the theme of his poem, "To..." The morbid cannibalistic conversation between the speaker and the child, where each wishes to eat the other, demonstrates the poet's use of vivid symbolism. In contrast to the bleakness and gloom expressed in these poems there were other poets like Ting Wei, 廷蔚 who in "I Do Not Forget," is able to rejoice in the delicate and sensual pleasures of a past romance. Wei Hua 渭華, one of the few women contributors, presents a delightfully evocative scene of nature by personifying the rain, wind, willow sprouts, clouds, sunset and other snippets of nature, in "The Lake after the Rain."

At a time when young people were strongly attracted to the stirrings of the heart and grieving over broken romances, many Chinese poets were able to curb their emotions to respond to the call for the total destruction of bureaucratic corruption, the eradication of conservative and traditional ideas, and the abolition of social decadence in Chinese society. The poetic form was the ideal medium for poets to give full expression to their dissatisfactions. Such was their conviction for social reform, that the poets were unabashed by the profoundly subjective, emotional and provocative tone of their poetry. From this modest selection of poems one can discern the diverse interests of the Chinese poets.

CHAPTER 4

A LITERARY ASSESSMENT OF UNNAMED BI-MONTHLY

The political unrest of China from 1928 to 1930, the absence of two prominent members of the Unnamed Society, Lu Xun and Wei Suyuan, and a lack of unity amongst the remaining members of the society had a considerable impact on the literary output and content of Unnamed Bi-monthly.¹ Three months after Unnamed Bi-monthly began circulation (five issues), members of the Unnamed Society were arrested in connection with the publication of Trotsky's Literature and Revolution. The Bi-monthly did not resume publication until September 1928. With a shortage of manuscripts and conflict of interest between Li Jiye and Wei Congwu, only five issues were produced for the remainder of that year. In the following year the editors managed to publish the Bi-monthly on a regular basis, but it ceased publication at the end of April 1929. A year later Wei Congwu collected all the manuscripts which were on hand, and published the last issue of Unnamed Bi-monthly in April 1930. Thus, in terms of the above factors, it is not surprising that Unnamed Bi-monthly was reduced to a third of the size of Wilderness Bi-monthly. The purpose of this chapter is to identify and assess some of the ideas and aspirations expressed by the Chinese writers and the Western authors whom they chose to translate.

In spite of what appears to be a difficult period for sustaining the existence of Unnamed Bi-monthly, the editors were not negligent in their endeavours to maintain the magazine's former ideals and

1 A list of contents for Unnamed Bi-monthly is provided in Appendix C.

standards. Overall, discursive essays, short stories and poems in translation exceeded the original works of the Chinese writers; but, Chinese short stories outnumbered translated short stories.

TRANSLATIONS

Unnamed Bi-monthly featured the writings of nineteenth and twentieth century Western writers as well as the poems of sixteenth to eighteenth century English poets. Foreign writers who appeared in Wilderness Bi-monthly and other literary journals include Robert Herrick, W.B. Yeats, Ishikawa Takuboku, Stefan Zeromski, Friedrich Hebbel, L. Seyfullina, Anatole France and Edmund Gosse. These and the following writers were introduced to Chinese readers by Unnamed Bi-monthly: Laurence Hope, Douglas Hyde, Paul Fort, Hartley Coleridge, Bret Harte, V. Blasco-Ibanez, Henry L. Mencken, Anna G. Dostoevsky, Victor F. Calverton and A. Clutton-Brock.

Essays in Translation

As mentioned in the previous chapter, Li Jiye was primarily responsible for filling the pages of Unnamed Bi-monthly with short but incisive literary criticisms. Selections from A Modern Book of Criticism (Everyman's Library) became the main source for Li Jiye's translations.² Apart from one essay by French critic, Anatole France (1844-1924), the choice was predominantly the writings of twentieth century American critics: H.L. Mencken (1880-1956), A. Clutton-Brock (1868-1924) and V.F. Calverton (1900-1940). In addition, through Wei Congwu's translation the Chinese reader was exposed to the eloquent style of the English critic, Edmund Gosse (1849-1928) and the memoirs

2 Li Jiye's letter, dated May 14, 1983.

of Anna G. Dostoevsky (1846-1918). Before a general comment can be made about the selection, it is necessary to summarize the main points of each essay.

"The Flute Player's Argument,"³ one of the many literary causeries from A. France's collection, La Vie Litteraire (1888-92), discusses the difficulties in evaluating any work of art. Because art is intangible and open to interpretation, the writer cautions the critic to be "wary of paradoxes, especially the subtle paradox of beauty,"⁴ when making aesthetic assessments. What he sees as one of the dangers in aesthetic appreciation is that "traditional views and common consensus have served as the foundation for criticism."⁵ As a result, man is no longer free to think for himself. Thus, he becomes a creature of habit and convention, who easily assumes that once a writer or an artist receives high acclaim for his works, all his subsequent creations will bear the same distinctive qualities. The important message of this essay to the Chinese reader was that it was essential to cultivate the art of objective criticism.

In "Puritanism and American Literature,"⁶ H.L. Mencken* harshly criticized his fellow countrymen for their obsession with puritanism and righteousness. What dismayed him most was that these two yardsticks had an adverse effect on American literature. No longer could the writer unabashedly open his heart or speak his mind without

3 吹笛者底爭辯 (A. France), Li Jiye, tr., UB, 1, No.3 (Feb. 1928) 94-96.

4 Ibid., p.94.

5 Ibid., p.96.

6 清教徒与美國文学 (H.L. Mencken), Li Jiye, tr., UB, 1, No.4 (Feb. 1928), 116-118.

* For two decades Mencken was the most pungent literary and social critic in the States. He was also known for the recognition of several new writers including Theodore Dreiser and Sinclair Lewis.

being reprimanded. Furthermore, Mencken added, American writers were so busy asserting moral values in their works, that even the reading public ceased to identify a fine work of literature when they saw one. The example he gave was Dreiser's The Titan, which Mencken considered to be one of the best American novels; but, most of the critics were too busy condemning the central character, Frank Cowperwood, for his profane and amoralistic ways. The underlying message of urging the writer to be open-minded and to discard the cloak of old habits and ideas, was certainly one which had been Lu Xun's motto since his commitment to literature. These were the same values that members of the Unnamed Society tried to communicate in their writings.

If France and Mencken had been chosen to train the Chinese mind in clear and objective critical thinking, then A. Clutton-Brock's discourse on "The Artist and His Audience"⁷ deserves credit for its concise and penetrating exposition. The purpose of Clutton-Brock's discourse was to reconcile two paradoxical doctrines regarding the role of the artist in relation to his environment. Whitler argued that works of art were purely impersonal objects, therefore, they had no commitment to any audience. On the other hand, Tolstoy maintained that art was a total human experience, thus, it served as an important medium for social communication. Clutton-Brock sees truths in both contentions because he believes that art should not be dictated by public taste, yet, he also sees that a perceptive audience can in many ways inspire the artist in his work. Although Li Jiye, the translator of this essay, did not express his own thoughts about the matter, the realistic and humanistic writings which were printed in both

⁷ 艺术家和他底听众 (A. Clutton-Brock), Li Jiye, tr., UB, 1, No.5 (Mar. 1928) 129-141.

Bi-monthlies, suggest that the writers considered literature to have an important social function.

V.F. Calverton, a critic who interpreted literature, history and culture from a sociological perspective, appears to have interested the translator to the extent that three lengthy essays were printed in the Bi-monthly.⁸ The basis of Calverton's argument in all three works was that changes in the social and economic structure of a country inevitably affected subject matters and themes in literature. For instance, the rise of eighteenth century capitalism in England destroyed the aristocratic class and replaced it with a lively commercial class. Consequently, puritan ethics gradually disappeared from literature and lively discussions on sex and other related subjects emerged in its place. The point Calverton wished to impart was that the whole idea of a social revolution was to enable the oppressed to voice their opinions so that a more equitable society could be created. We do not know whether any productive seeds were sown in the minds of the young Chinese intellectuals after they read this literary criticism, but it appears that they were interested in powerful Western rhetoric.

Wei Congwu was a romantic, a keen student of English literature and an ardent admirer of Dostoevsky. During his last years with the Unnamed Society, he devoted much time to translating Edmund Gosse's treatise on the development of English literature, as well as

8 英國小說中的性表現 (V.F. Calverton), Li Jiye, tr., UB, 1, No.9 (Dec. 1928), 291-325.
 羅曼主義與革命 (V.F. Calverton), Li Jiye, tr., UB, 2, No.4 (Feb. 1929) 98-112, 130-147.
 英國復政時代文學中的性表現 (V.F. Calverton) Li Jiye, tr., UB, 2, No.6 (Mar. 1929) 166-180, 200-213.

rendering several of Anna G. Dostoevsky's reminiscences into Chinese. One may very well ask why Wei chose Edmund Gosse in particular. One reason was that Wei was looking for an outline of English literature which was scholarly and which was presented in a stimulating way. An Illustrated History of English Literature, a joint undertaking by Gosse and Richard Garnett (1835-1906), was what Wei had been looking for. Although Gosse has been criticized for his inaccurate scholarship, he was, nevertheless, a scholar widely read in French and English literature and an eloquent writer. The seven pieces which Wei translated broadly covered the Romantic period in English poetry and fiction.⁹

A.G. Dostoevsky's personal and delightful narrations of her life with Dostoevsky fully reveal her charming personality and gentle disposition. In "Return From Abroad,"¹⁰ we are given a glimpse of an important event in Dostoevsky's life - his journey abroad which made him appreciate and love his country even more. It was also a period of immense financial strain for the Dostoevskys; but Anna, in her resourceful way, steered the family through the crisis. In

- 9 珂克萊派与航特 (E. Gosse), Wei Congwu, tr., UB 1, No.6 (Sep. 1928) 161-165.
 十八世纪末葉英國文學略論 (E. Gosse), Wei Congwu, tr., UB. 1, No.7 (Oct. 1928) 202-212.
 渥茲渥斯与珂萊銳吉 (E. Gosse), Wei Congwu, tr., UB. 1, No.8 (Nov. 1928) 227-250.
 詩人榜恩傳 (E. Gosse), Wei Congwu, tr., UB. 1. No.10 (Dec. 1928) 355-362.
 英國十九世紀初葉的小說家 (E. Gosse), Wei Congwu, tr., UB. 2. (Jan. 1929) 1-19.
 英國十九世紀四十年代的詩人 (E. Gosse), Wei Congwu, tr., UB. 2 (Feb. 1929) 65-71.
 "Edmund Burke" (E. Gosse), Wei Congwu, tr., UB. 2, No.9 (Apr. 1930) 232-241.
- 10 歸國 (A.G. Dostoevsky), Wei Congwu, tr., UB. 1. No.8 (Nov. 1928) 276-290.

"Dostoevsky's Jealousy,"¹¹ Anna speaks of how difficult it was to handle her husband's groundless fits of jealousy. Although Dostoevsky was fully aware of his wife's faithfulness and devotion he could not suppress his rage whenever a gentleman paid some attention to her.

From this small selection of translated essays we can see that if Li Jiye and Wei Congwu had not made a conscientious effort in translation, it is unlikely that Western discursive writings would have appeared in the Bi-monthly. Between them they represented the youth of their times. They were resolute and dauntless in their fight for social justice and national prosperity but they were also capable of commitment to personal causes. It is noteworthy that the translations of the two editors reflected their diverse interests. Li Jiye, a serious-minded young man, chose the kind of Western literary criticisms that echoed the power and pungency of Lu Xun's essays; whereas Wei Congwu, a sentimental and passionate young man, preferred writings which addressed the readers' sensibilities and imagination.

Short Stories in Translation

In spite of the few translated short stories which appeared in Unnamed Bi-monthly, the selection continued to reflect the editor's desire to choose original and fresh depictions of human behaviour, and social problems considered to be of interest to the Chinese reader. They were mainly the writings of late nineteenth century writers, such as the American writer, B. Harte (1836-1902); the Polish writer, Stefan Zeromski (1864-1925); the Spanish writer, V. Blasco-Ibanez (1867-1928); the German writer, F. Hebbel (1813-63), and the Soviet writer, L. Seyfullina.

11 陀思妥夫斯基的忌妒 (A.G. Dostoevsky), Wei Congwu, tr., UB. 1. No.6 (Sep. 1928) 180-186.

Few would predict that B. Harte, a writer famous for his vivid and highly imaginative depictions of life on the rugged Californian gold-fields, would appeal to a Chinese translator. Nevertheless, the translator's attention seems to have been caught by Harte's uncomplicated characterization, simple plot, and his reflective, sympathetic and humorous narrative voice. For instance, a typical Harte story, "The Outcasts of Poker Flat,"¹² concerns a group of social outcasts: a gambler, a prostitute and a robber, who are banished from town for their improper conduct. Amidst dangerous precipitous cliffs and a bleak blizzard, Harte shows how the struggle for survival in a harsh environment kindles the need for companionship and concern in the hearts of some, and how it weakens the will to fight in others.

Stefan Zeromski's two stories are intense and powerful studies of the effect of emotional stress on the individual. The inner fears and anxieties of a young lad who frets over his father's illness and possible death, are movingly sketched in "The Omen."¹³ Beyond the pain of physical loss for the lad, is the broader issue of means of survival for the boy's family. The narrator assigns the boy's misfortune to the cruelty of fate. The theme of "Oedipus Tyrannus"¹⁴ is the plight of a young peasant who lies in hospital

12 波克爾夫烈威底被逐者 (B. Harte), Li Jiye, tr., UB. 1. No.10 (Dec. 1928) 372-390.

13 預兆 (S. Zeromski), Li Jiye, tr., UB. 1. No.6 (Sep. 1928) 170-173.

14 "Oedipus Tyrannus" (S. Zeromski), Li Jiye, tr., UB No.6 (Sep. 1928) 174-179.

with a terminal bone disease (caries tuberculosa) which necessitates the amputation of both legs. With admirable courage, the patient gathers up all his physical and spiritual strength to overcome the shock of becoming a cripple.

Superstitious fears which cause people to be cruel and irrational, a theme often depicted in Chinese short stories, is dealt with in V. Blasco-Ibanez's "The Witch's Daughter."¹⁵ Marieta, a beautiful village lass, is mocked and ostracized by the villagers, because they believe that she and her mother (the witch) used supernatural powers to kill Marieta's husband. Although the narrator sympathizes with the heroine, he makes her die a cruel death at the hands of the malevolent and vindictive brother-in-law. Ironically, the brother-in-law spares his young nephew's life because he believes that the boy is an innocent victim of a cursed marriage.

F. Hebbel's tale, "A Night in a Hunter's House,"¹⁶ is a drawn out story of suspense and intrigue. The ingenuity of Hebbel's narrative technique is that the intense fear and tension which grip the men, have the same psychological impact on the reader. It concerns two friends who lose their way in the forest. They stumble across a hunter's lodge where they reluctantly spend a sleepless and terrifying night. They mistrust the partially blind and toothless old woman who eyes them coldly. They are puzzled by the hunter's strange behaviour and the sound of gunshots at mid-night. It is not until the next morning that the hunter confesses to his guests that he in turn

15 毒婦的女兒 (V. Blasco-Ibanez), Dai Wangshu, tr., UB. 1. No.2 (Jan. 1928) 50-61.

16 獵人家的一宿 (F. Hebbel), Yang Binchen, tr., UB. 1. No.8 (Nov. 1928) 251-268.

suspected them of being bandits. Based on the men's simple but logical assumptions and a lack of trust in their host, Hebbel shows his reader how man is basically a vulnerable creature in the face of uncertainty a fear; a state of being, that is common to us all.

In contrast to these personal and evocative studies of emotional stress on the individual, Seyfullina's story, "A Country Bumpkin's Tale,"¹⁷ is plotless. It extols Lenin as a great spokesman for the proletariat. The writer's sympathy is clearly with the members of the working class, for she expresses her antipathy towards the Czar and members of the aristocracy with open scorn. This hostility is reflected in a much loved story about how Nicholas, fearful for his life and sovereignty, surrenders half of Russia to Lenin. It seems that this story is intended to raise the confidence and fighting spirit of the toilers, and to arouse them to revolt against a useless and irresponsible aristocracy.

This selection clearly shows, as in Wilderness Bi-monthly, that the editors were not so much interested in a particular group of Western writers or in their most outstanding works, but were attracted to writers who were aware of the social and economic problems which drained man's physical, emotional and spiritual being. In other words, the central message in these stories is that poverty, personal misfortunes, inner fears, anxieties and frustrations are dilemmas and states of mind universal to all. For instance, the characters in Harte's story and Marieta in Blasco-Ibanez's story have their counterparts in Chinese stories. They are socially despised only because an imperfect social structure gives rise to narrow-minded

17 鄉下老人的故事 (L. Seyfullina), Cao Jinghua, tr., UB. 1. No.1 (Jan. 1928) 1-9.

attitudes and inequalities. Seyfullina's story seems to have been chosen as offering some solace for the plight of the ordinary man. It is interesting to note that although the Bi-monthly made no explicit attempt to assert Soviet socialist values, Cao Jinghua and Wei Suyuan, translators of Russian, included such stories to give Chinese readers the possibility of exploring these values. In terms of discovering new narrative techniques, the attempt to probe and describe man's emotional state, adroitly executed by Zeromski and Hebbel, appealed to young Chinese writers.

ORIGINAL WRITING

Chinese Discursive Writings

Despite the difficulty in securing original and critical discursive writings for Unnamed Bi-monthly, considerable editorial effort resulted in some significant articles. Excerpts from Wei Suyuan's letter to members of the Unnamed Society, and a lecture given by Lu Xun to students at Yenjing University in 1929, provide valuable insights into the mood of young Chinese writers and the Chinese literary scene of the late twenties. Li Jiye remained faithful to the goals of the society by acquainting Chinese readers with new literary trends in Soviet literature. Two light and witty essays by Qi Ming 岂明 (Zhou Zuoren) enliven the otherwise sombre tone of the Bi-monthly.

In a letter dated December 1928¹⁸ to Tai Jingnong and Li Jiye, Wei Suyuan likened the state of the Chinese literary scene to his languishing condition in hospital. Wei saw China on the threshold of

18 韋素園，通信，UB. 1. No.1 (Jan. 1928) 31-34.

change. If China did not uproot and discard her past and place her faith in the future, then she, like an incurable patient, would perish. On the question of faith, Wei drew his reader's attention to three great sages - Confucius, Jesus and Śākyamuni, who with their own set of beliefs, influenced man's ideals and concepts of the world. Wei did not intend his readers to study the philosophy of these three men, but simply to stress his point that to "believe resolutely in a course of action" was the road to victory. Wei saw current Chinese literary achievements as stagnant. He praised Lu Xun's stories as the finest accomplishment in modern Chinese fiction, but regarded the effort made by the rest of the writers as works which dabbled in "sentimental romanticism, decadent realism and fleeting romanticism."¹⁹ According to Wei, the one characteristic absent in Chinese writings, but present in Russian fiction, was warmth and humanitarianism. Wei's closing remarks were optimistic. From his sick bed in the Western Hills, Wei hoped for the creation of a literature so powerful and influential that it would foil any sceptic.

From the contents of this letter we see Wei Suyuan as a serious and dedicated young man. He was dying of tuberculosis, but he cared more for the fate of China than for his own life. Judging by his admiration for Lu Xun and his fondness for Russian literature, there is no doubt that these factors would have greatly influenced his ideas if he had remained editor of Wilderness and Unnamed Bi-monthly.

19 Ibid., p.34.

During Lu Xun's visit to Peking in May 1939, Wei Congwu invited Lu Xun to lecture on the current trends in Chinese literature at Yanjing University. "A Survey of Today's New Literature"²⁰ was the title of that lecture. Lu Xun's talk focused on three main points: importing Western ideas into China, defining revolutionary literature and encouraging young people to read more Western writings. To Lu Xun China's problem was that ideas and commodities were imported from the West, but seldom did the Chinese fully understand the ideas or products they eagerly accepted. As a result the Chinese became the slaves of ignorance and humiliation. Lu Xun considered those in the literary world to be in the same dilemma because "we know too little and there is not enough literature around to help us to understand more."²¹ Lu Xun was highly critical of those in literary circles who advocated revolutionary literature with total disregard for the political climate. Hence, depictions of the proletariat were often insipid and distorted.²² He contended that those who believed that they could change the environment through art were mere idealists. His own observations told him that literary production was very much governed by political trends. To illustrate his point he spoke of a

20 鲁迅, 《现今新文学的概观》, lecture recorded by Wu Shichang 吴世昌, UB. 2. No.8 (Apr. 1929) 225-230. The discrepancy between the date of the lecture and the date of publication, suggests that the eighth issue was not published as scheduled.

21 Ibid., p.226.

22 Lu Xun's remarks were namely aimed at Guo Moruo and Cheng Fang-wu, members of the Creation Society. See Guo Moruo, "Revolution and Literature," Lars Ellstrom, trans., pp.28-32; and Cheng Fang-wu, "From a Literary Revolution to a Revolutionary Literature," Michael Gotz, trans., pp.34-36, in Revolutionary Literature in China. John Berninghausen and Ted Hutters, selected and introd., (New York: M.E. Sharpe, Inc., 1976). Refer also to Lu Xun's many essays on revolutionary literature: SW. 2: 326-333, SW. 3: 20-23, 90-92, and 107-108.

progressive literary group of the late Ching dynasty. They had advocated revolutionary literature; but when the Republic was formed, the group faded into oblivion. The ideals of this group and that of the state were completely at loggerheads. Finally, Lu Xun advised students to turn to foreign books for knowledge and intellectual nourishment. He believed that having an open awareness of one's environment was essential for destroying the barriers of ignorance and injustice. Furthermore, he fully supported translation as a vital link between the East and West:

If we evaluate China's new art and literature after reading as many books as we can on Western theoretical works and literature, then our assessment will be that much clearer. An even better method would be to introduce these ideas into China; translation is by no means simpler than creative writings. In this way, it would promote the development of a new literature and be of benefit to everyone.²³

The overall implication of Lu Xun's speech was that he was highly sceptical of the many propositions of revolutionary literature which appeared in Chinese literary journals. The editors of Unnamed Bi-monthly were influenced by Lu Xun's scepticism and refused to write about revolutionary literature. They adopted an open-minded attitude to literature and abided by Lu Xun's request to publish more translations and fewer creative writings.

Li Jiye's essay, "LEF and Its Poets,"²⁴ (Left Front of Art) studies the development of Soviet literature during the post 1910 symbolist period. Li Jiye's study is centrally concerned with the two literary groups, the Acmeists (1912) and Futurists (1910), that emerged to oppose the ambiguous, disjointed, abstract and obscure

23 Ibid., p.230.

24 李霽野, 「列夫」及其詩人, UB. 1. No.1. (Jan. 1928) 11-14.

language found in symbolist poetry. The Acmeists, lead by N. Gumilyov and S. Govodetski, advocated a return to the use of simple, lucid and precise diction. While the Futurists, lead by Viktor Khlebnikov, criticized the symbolists for their mysticism, vague imagery and their concern with poetry as a form of aesthetic expression. LEF, the name of the journal founded by the Futurists in 1923, asserted its belief in a type of literature which reflected modern reality. Subsequently, the Soviet Government was not sympathetic to the ideas expressed in LEF, and it ceased publication in 1925. Li Jiye included in his paper, short biographical notes on Vladimir Mayakovski and Boris Pasternak, two leading members of LEF. Whether these types of essays on the Soviet literary scene had any impact on the Chinese reader or not, remains to be discovered; but, it is evident that the editors of Unnamed Bi-monthly were keen to expose their readers to as many new ideas and points of view as possible.

Although Lu Xun had been heavily committed to his work in Shanghai and did not have the energy to write for Unnamed Bi-monthly, his brother, Zhou Zuoren, contributed several essays to raise the morale of the editors. Two of these essays, "Hand of Glory"²⁵ and "Fleas,"²⁶ written in his characteristic leisurely style, exemplify a fine sense of humour, broad interests and an immense capacity for knowledge.

The first essay is a study of anthropological and mythological interest. Zhou Zuoren unfolds the mystery of the "Hand of Glory" to the reader by translating excerpts from J.G. Frazer's The Golden Bough, Ernest Weekleys' The Romance of Words and Andrew Lang's Custom

25 豈明，榮光之手，UB. 1. No.7 (Oct. 1928) 193-201.

26 豈明，虱子，UB. 2. No.9 (Apr. 1930), 225-231.

and Myth. One of the many myths regarding the "hand" was that if the hand of a murderer was severed at the wrist and a spell was cast over it, it had the power to seek out hidden treasure. Chou Zuoren chose fleas as a topic for his essay because he wished to brighten up the solemnity of the Qingming festival. Drawing upon both Chinese and Western illustrations, the writer proves that fleas and lice are not as detestable, filthy and unhygienic as they are believed to be. Bertrand Russell wrote in his Marriage and Ethics that it was an act of sin to clean the body because an untouched body symbolized purity and cleanness. Chu Renhuo 楮人獲* in his "In Praise of Fleas in
* Chu Renhuo (fl. mid-17th century). e of how the life of a flea, spotted by the Emperor in the beard of one of his subjects, was spared because it had seen the Emperor. In the colder regions of Alaska where fleas abound, the writer reported that catching fleas was a popular pastime amongst friends. Each would catch fleas for the other and pop them into the mouth of the owner. We can not deny that Zhou Zuoren's two essays have the power to sustain the reader's interest, but in comparison with the more serious note of the other writings, Zhou's works were escapist.

One laudable comment about this small selection of discursive essays is that, at a time when good, reflective and erudite expository writings were scarce, the editors of Unnamed Bi-monthly relied on their own efforts to include writings which would not disappoint their readers. During the editing of Unnamed Bi-monthly the editors frequently experienced moments of despair and feelings of inadequacy, but, they refused to allow this state of mind to seep into the pages of the Bi-monthly. The young members of the Unnamed Society were staunch and proud fighters, and remained true to the cause of their magazine up to the very end.

Original Short Stories

Upon surveying the subject matter of Chinese short stories one is acutely aware of two motivating forces. One was the wrath and indignation which seethed in the hearts of the young Chinese writers. The other is the overwhelming preoccupation with death; It is of particular interest that the writers were concerned with depicting as many facets of human extinction as possible. There was death by execution, sickness, accident, homicide and suicide.²⁷ Whether the heroes and heroines in these stories died as martyrs, died innocently or terminated their lives to escape from an oppressive world, they were, more importantly, reacting to troubled times which deprived them of the right to lead meaningful and happy existences.

Tai Jingnong dedicated his second collection of short stories, Pagoda Builders, to the many students and intellectuals who boldly resisted the government in their fight for social justice. Consequently, many of the young protestors were suspected of being left-wing radicals and fell victims of the Nationalist extermination campaign against the Communists. (~~1927-1930~~). Three of these stories which appeared in Unnamed Bi-monthly, describe the arrest, imprisonment, execution or escape of the writers' acquaintances. There is boundless praise for their courage and bitter contempt for the government's brutality.

27 For an interesting discussion on the theme of suicide and death in the short stories of Lu Xun and other writers of the post May Fourth era see L. Young, Literary Reflections of Social Change in China, 1919-1949, unpublished Ph.D. thesis, New School for Social Research, 1964. pp.224-228.

(New School for Social Research is a private co-educational institution in New York).

In "Pagoda Builders,"²⁸ Tai extols a group of young people for asserting their beliefs, for defying the status quo, and for their noble acts of self-sacrifice. The writer regards their act as an emblem of courage, a symbol of greatness and a gesture of love for humanity. He believes that they have built a pagoda stronger and more permanent than any other architectural monument, because its foundation was erected with the blood, sweat and determination of those fighters.

"Yesterday Evening"²⁹ attempts to capture the depressed mood and desperation of youth in a world that neither understands their needs nor gives them the right to voice their opinions. The story vividly tells the ordeal of Qiu, an escapee. When Qiu thinks of his friends in prison who will eventually be executed, his attitude towards death is totally despondent. He believes that the present era does not belong to them, therefore they can not appreciate the real significance of life.

"The Soul of Spring Night"³⁰ is written in the same subjective and wrathful tone. The narrator despises the era he lives in. His memory of his friend Yu, killed by the government troops, is sorrowful and painful. The narrator's only consolation is knowing that the soul of the deceased lives perpetually in the narrator's heart, as well as in the hearts of the people.

28 臺靜農，建塔人，UB. 1. No.1 (Jan. 1928) 15-20.

29 臺靜農，昨夜，UB. 1. No.3 (Feb. 1928) 65-76.

30 臺靜農，春夜的幽靈，UB. 1. No.4 (Feb. 1928) 119-123.

While Tai Jingnong's stories focus on the impact of imprisonment from an observer's point of view, Rao Chaohua and Sun Quan 孫荃 describe the reality of prison life from the inside. Rao Chaohua employs the letter writing technique to relate the speaker's experiences in "The Third Line."³¹ The speaker's strongest feelings are not for the filthy unsanitary conditions in which the prisoners live, the meagre food rations, or the brutal treatment, but the bond of comradeship which exists amongst the prisoners. Sun Quan's story, "The Night Before Spring"³² shows that when man is treated like a beast, a creature of little worth, he can be a tower of strength, if he does not succumb to bribes, and if he persists in asserting his beliefs by fighting for social justice.

From these five stories it is evident that the contributors to Unnamed Bi-monthly made no efforts to hide their anger towards the Government's actions. Yet, in their writings they neither expressed their political leanings nor could the writers be called communist sympathizers by the Government. We can see that young writers were becoming socially more aware of their role as instigators of social change. The Bi-monthly was one medium through which the writers could air their greivances, and stage their personal protests against the slaughtering of innocent citizens.

Two stories which describe reactions to death from a child's point of view are Qing Qu's 青曲 "Man's Garden,"³³ and Ji Yuan's 霽原 "Flowers with Dewdrops."³⁴ The first story is set outside a

31 饒超華, 第三線, UB. 1. No.3 (Feb. 1928) 78-93, 97-115.

32 孫荃, 春的前夜, UB. 2. No.3 (Feb. 1929) 72-83.

33 青曲, 人蔬, UB. 1. No.5 (Mar. 1928) 142-150.

34 霽原, 帶露的花, UB. 2. No.9 (Apr. 1930) 302-307.

school dormitory. Just as the boys are getting ready for bed, they are startled by the sound of running footsteps, heavy panting, and then the sound of some object being beaten and stabbed outside their building. An air of tension and suspense fills the dormitory as the boys attempt to work out what the noise is all about. Some say it is roaming spirits. Some think it is soldiers drilling in the night, and others suggest it may be the slaughtering of a pig. The next day, the narrator is shocked and horrified to learn that the victim was a farmer, who was stabbed and beaten to death for failing to pay off his debts. The incident horrifies the narrator so much, that he detests the soldiers he once admired, and he condemns society for discriminating against the poor.

"Flowers with Dewdrops" focuses on a simple incident which results in the unexpected death of a little girl. The girl's death raises the question of to what extent is man responsible to himself and responsible to his fellow beings? The little girl proves to her companions that she can pluck flowers with dewdrops before dawn, but she catches a chill and becomes seriously ill. Her friends carry a guilty conscience as her condition deteriorates. It is not until the girl's death that the children's innocent game turns into real tragedy.

These two stories demonstrate that man is often uncertain of his fate: the farmer died at the hands of hostile men. The girl died accidentally through natural causes. Furthermore, these stories reflect the reality of man's existence; even a child's world can be plagued with haunting menaces of death.

Jian Ping's 建平 two stories, "By the Pond"³⁵ and "Snow Evening,"³⁶ are tragic studies of man as a fatal victim of his own fears and anxieties. In the first story, poverty causes a villager to humble himself before those more wealthy and more influential than himself. After much contemplation and hesitation, the villager plucks up enough courage to request a loan from a rich fellow provincial. When the villager fails in his mission he is overcome with feelings of remorse, shame and sorrow. In a moment of total desperation he takes his life on the rich man's premises. There appear to be two criticisms in this story. First of all, external factors, social inequality and economic disparity played a part in the man's death. A second cause was the man's inner struggles and his inability to face humiliation.

In "Snow Evening," the writer draws the reader's attention to man's psychological fear of his fellow man and his environment in the face of uncertainty. A school teacher hires a villager with a donkey to take him to a nearby village. A noticeable difference between the two men is that the former is nervous, whereas the latter is good-humoured and ebullient. In the evening a heavy snowfall and the awesome darkness of the night compounds the teacher's fears for his safety. The more the villager speaks the more the teacher suspects he has ulterior motives. The teacher's ordeal ends when the sudden cry of the donkey causes him to lose his footing, and he disappears down the side of the mountain. This story shows that one of the tragedies of human existence is man's lack of trust in his fellow beings.

35 建平, 池边, UB. 1. No.9 (Dec. 1928) 327-350.

36 建平, 雪夜, UB. 1. No.10 (Dec. 1928) 362-271.

The various reflections on death in these stories reveal a state of mind which evidently was shared by many young writers. They were a group of sensitive, socially conscious and angry young people, who sought justice for the deceased. They were in effect fulfilling what Lu Xun expected of young writers: to him they needed to expose the ills of society, to assert human rights and to pave the way for a better civilization. Many of their writings were highly personal and profoundly evocative, as they wished to share their sympathy with those who suffered. The Unnamed Bi-monthly, like Wilderness Bi-monthly, was sympathetic to the needs of the poor and disadvantaged and encouraged as well as facilitated the expression of these views. The novice writers who contributed to the Bi-monthly may not have achieved fame or honour for their writings, but they will always be remembered for their earnest expression of love for humanity.

Poems

The poems in translation which were published in Unnamed Bi-monthly reveal similar preferences for poetic form and thematic concern as those featured in Wilderness Bi-monthly. One visible difference between the two magazines was that Unnamed Bi-monthly focused on the works of sixteenth to late nineteenth century English poets, with the exception of the French poet, Paul Fort, and the Japanese poet, Ishikawa Takuboku. While the translated verses dealt with the rhapsodic ecstasy of love or the pains of unsuccessful romances, the indigenous poets were mainly concerned with criticizing the social inequalities of their times, or attempting to find solace in a world devoid of human dignity and love.

Wei Congwu's personal fondness for love lyrics resulted in his translation of nine verses from Laurence Hope's The Garden of Kama.³⁷ Wei's selection reflects his obsession with the transience of love:

I am weary with dreams of you.
Every nerve in my heart is tense and sore.
As I rise to another morning apart from you.
Give me your love for a day,
A night, an hour...³⁸

Apart from the sensually haunting plea of the lover which echoes through the other verses, the love lyrics possess an exotic charm of their own. They capture succinctly the blissful delights of a brief romantic encounter in a tropical setting. An anonymous poem, "The Great Adventurer," from Percy's Reliques of English Poetry, extols the power of a love which is capable of conquering any obstacle in life. It is the poet's belief that the uncontrolled surge of passion instils in the lover courage and strength.

Poems which adopted a more serious attitude to love were the advisory poem of Robert Herrick (1591-1674), and an anonymous poem selected by Walter Pater in "Madrigals and Airs." In Herrick's "To Dianeme," the warning, "Sweet, be not proud..." is reiterated through the poem to remind the lady of the mutability of love, age and beauty. "Love When Young," on the contrary, urges the beautiful maiden to make use of her youth and beauty, because age ultimately saps the vitality and mars the splendour of youth. Douglas Hyde's love song, "Are You so Heartless," depicts the quiet brooding of a rejected lover. Emotionally exhausted by his fruitless declarations of love to the lady, the speaker sadly accepts the bleak outcome of his efforts:

37 Laurence Hope is the pseudonym of Nicolson A.F. Cory (1865-1904) who rendered the Indian verses into English.

38 "Prayer," Laurence Hope, The Garden of Kama, (London: Williams Heinemann, 1917), p.56.

I am in the little road
 That is dark and narrow.
 The little road that has led
 Thousands to sleep.³⁹

H. Coleridge's (1796-1849) "Just Like All Maidens," laments the plight of the spurned lover with the same sober melancholy. The speaker is not attracted by the maiden's outer appearance but he is captivated by her attractive smile and enchanting eyes. He is puzzled when she is cold and indifferent to him. Regardless of her attitude, the speaker's feelings remain unchanged, because love is a strong and irresistible force which blinds as well as binds the lover.

Two poems which move away from the theme of love are Ishikawa Takuboku's (1886-1912) "A Home," and Paul Fort's (1872-1960) "Happiness." In "A Home," the poet reflects wishfully over the type of house he would like to own. The house symbolizes for him a place of security, and a comfortable abode for him to think nostalgically of his childhood, or to wile away his time dreaming in his fantasy world. Paul Fort's poem urges the reader to forget the mundane pressures of existence by seeking happiness in one's natural environment. He warns that happiness is transient. Once it is located it must be seized and enjoyed wholeheartedly, otherwise it will vanish. By duplicating the action verbs - "run over," "run away," "pass" and "gone," the poet successfully captures the fleeting mood of happiness in this light-hearted and simple verse.

The Chinese verses, on the other hand, lack the spontaneity of mind and spirit and the zest for life which characterize the Western verses. Whether it was the throes of love, the alienation of the self from society, or dissatisfaction with the social and political order

39 Lady Isabella A.P. Gregory, Poets and Dreamers, (New York: Oxford Univ. Press, 1974), p.67.

that the Chinese poets depicted, the poems were heavily imbued with feelings of despair, desolation, anger, solitude and frustration. It seems that the young poets considered themselves to be part of an unfortunate generation, that had been caught in a web of inevitable doom and destruction. Judging by the strange but rich imagery, the irregular lines, and the disconnected flow of ideas from line to line, the Chinese poets were trying to emulate some form of Western symbolist poetry.

Dai Wangshu 戴望舒, a regular contributor to the Bi-monthly, was deeply attracted to French symbolist poetry. J.C. Lin's study reveals that Dai "inherited the softer and more musical aspects of symbolism. Following Edgar Allan Poe's theory that poetry should embody an indefinite musicality and vague suggestiveness, he brought to modern Chinese verse a renewed emphasis on the aural values of poetry."⁴⁰ Some of these traits are visible in the three poetic studies of alienation and loneliness of the individual which Dai contributed to the magazine. In "When Alone" the poet's feeling of loneliness is enhanced as he recalls how an empty room was once filled with laughter and music. "My Memories," on the other hand, is a whimsical and eulogistic poem which praises the wonder of memories. To combat his loneliness, the poet indulges in nostalgic dreams of the past: "It exists in a bottle of half drunk wine,/In torn up poems of yesterday, in pressed flowers,/In dimmed lights, on tranquil waters..."⁴¹ Furthermore, his memory is personified as his most

40 Julia C. Lin, Modern Chinese Poetry: An Introduction, (Seattle: Univ. of Washington Press, 1973), pp.164-165.

41 戴望舒, 我的記憶, UB 2. No.1 (Jan. 1929) 19.

loyal and his dearest companion. The theme of solitude and its effects on the poet is again echoed in "Autumn." A commendable feature of this poem is the poet's ingenuity in blending the sounds of autumn with his feelings of melancholy and sadness: the whisper of sails on the river, the call of the hunter's horn and the crackle of walking alone through fallen leaves.

In contrast to Dai's introspective poems, other Chinese poets grieved over a friend's death or expressed their dissatisfactions with the society they lived in. Wei Suyuan's simple elegy, "Lamenting a Friend's Death" is written with affection and restrained emotion. The poet's sense of loss is heightened through the unaffected description of his friend's gentle and generous nature, his modesty and his strength of character in the face of adversity. Wei Congwu's poem, "On the Tram," has a highly subjective tone of despair and a loss of faith in life. It depicts a sick man's journey to doom. A sense of desolation is evoked through the vivid use of onomatopoeia and graphic descriptions, such as the chaos and the mosaic colours of a busy street scene, the earth trembling and the monotonous "kongdong" rumbling of the tram.

Han Qiu's 寒秋 poem, "To Surrender," is dedicated to a friend disappointed with the present state of society. In the first half of the poem, the speaker describes what he believes to be the cause of his friend's grief - the impersonal earth is shrouded in dust and darkness, the sound of a man in distress is heard, but no one cares. Compassion and propriety cease to exist in the hearts of men. In the second half of the poem the tone changes from that of bitterness to encouragement. The speaker urges dissatisfied men to stride forward boldly, and to change the face of the earth.

Although little has been said about the romantic mood of the Chinese poets, they were not totally averse to the theme of love. Two love verses by Chi Ping 池萍 and Tai Jingnong illustrate this point. Chi Ping's two short stanzas, "To S.L.," depicts a young man's affections for a maiden who is unaware of his feelings. He despairs because he can not communicate with her. Instead, he stares hopelessly at the infinite heaven and allows his soul to be swept away by the ocean. Tai's love lyric, "To See Flowers Falling From Prison," mingles melancholy with joy. The poet manifests his hope on the descending flower petals to deliver his message of love to his beloved. When the petals drop to the ground he asks sadly: "Is it from her?/She, who is sobbing alone in front of her window?"⁴²

The poems in Wilderness Bi-monthly and Unnamed Bi-monthly reflect an important transitional period in Chinese social and literary history. Young Chinese intellectuals showed a willingness to discard traditional Chinese ideals and habits. They turned enthusiastically to the West for guidance and inspiration, but they were unable to completely bridge the vast cultural gap which separated them. Furthermore, they were caught in a world of social stagnancy, of economic hardship and bleak future prospects. Hence, young Chinese were not able to see beyond the boundary of their grief and frustration. Taking these factors into consideration, it is not surprising that the vast body of poems covered a broad spectrum of views and emotions. Whether the poems dealt with personal, social or political problems, they ranged from profound studies of deliberate sobriety to uncontrolled emotional outbursts. This was a common theme which also echoed through the essays and short stories.

42 臺靜農，獄中見落花，UB. 2. No.5 (Mar. 1929) 129.

CHAPTER 5

CONCLUSION - AN EVALUATION

The young members of the Unnamed Society grew up during a period of civil strife, foreign imperialist encroachment and domestic weakness. They were the generation that was nurtured on the classics and weaned on new learning from the West. They were the generation that supported the vernacular in place of the classical language. On the eve of the May Fourth Incident, most of the members were in their teens: Cao Jinghua, the oldest of the group, was twenty-two and Wei Congwu, the youngest member, was barely fourteen. Yet, in spite of their youth, they were a sensitive and awakened group of young people. Cao participated in the momentous event by supervising the boycott of Japanese goods in Kaifeng. (Cao's involvement is detailed in Appendix A). The younger members may not have taken part in the May Fourth episode, but they would undoubtedly have been affected by the wave of nationalism, and liberalism that swept through the country. Thus, when the Unnamed Society was formed in 1925, the members brought with them their pugnacious spirit, their iconoclastic inclinations and their creative outlook.

These were the qualities Lu Xun sought in young people, perhaps in an endeavour to drive away his own literary lethargy at the time. But, more importantly, he believed that young intellectuals could form an effective front against the national decadence and social stagnation of their era. Leo. O.F. Lee remarks that:

There was a small segment of the Chinese people to whom Lu Xun wished to dedicate his work; and he believed that he might derive some meaning from his commitment to them aside from justifying his own existence. This group of people was the educated, aspiring and hopefully as yet uncorrupted youth, with whom rested the uncertainties of the future.

Although Lu Xun had become much less sanguine about youth in his later years - he had learned much about the prickly sensitivity, egomania, self-indulgence, and lack of integrity, among many young writers - he never gave up his faith in them.¹

Lu Xun's faith in youth was the impetus which governed his decision to sponsor small literary groups like the Wilderness Society and the Unnamed Society. Moreover, he enthusiastically received all students and writers who sought his advice and guidance. Subsequently, Lu Xun became the doyen and patron of many literary groups, and "there existed something more than the normal teacher/student or master/disciple relationship. Lu Xun had always been rather paternal towards his followers."²

In the light of Lu Xun's involvement with young intellectuals and writers, it can be seen that the Wilderness Society and the Unnamed Society created a certain impact on the modern Chinese literary scene, largely because of their association with the distinguished writer. I shall now evaluate the Unnamed Society's contributions to the Chinese literary movement by examining the Society's strengths and weaknesses.

Strengths

Having traced the formation of the Wilderness Society, the Wild Wind Society and the Unnamed Society in earlier chapters, it is evident that the emergence of these groups during the May Fourth era was part of a larger phenomenon. There are no complete statistics on the proliferation of literary associations and journals during that

1 Leo O.F. Lee, "Literature on the Eve of Revolution: Reflections on Lu Xun's Leftist Years, 1927-1936," Modern China, 2. No.3 (Jul. 1976), 318.

2 Ibid., p.319.

period but Leo O.F. Lee writing about literary societies comments that:

Along with the mushrooming of literary journals came the proliferation of literary societies. Mao Tun estimated that in the period from 1922-1925 there existed in the major cities more than 100 literary societies with such youthful and dynamic names as Star, Infant, Roses, Light Grass, Green Waves...etc. The majority of them were organized by students in colleges and secondary schools. The lead was taken, of course, by Professors and students in the Peking area.³

Ting Yi in his, A Short History of Modern Chinese Literature, provides slightly more information on this influx of journals and societies.

He states that:

Prior to 1921 there were neither independent art and literary organizations nor purely art and literary publications, and very few books on new literature were published. Between 1921 and the May 30 Movement in 1925, available statistics show that there were about 130 art and literary associations, 100 journals and about 1,000 new literary works and translations.⁴

Both the Wilderness Society and the Unnamed Society were small in size and exclusive in membership, but they benefited enormously by having Lu Xun as their chief editor and spiritual guide. Since the members of these groups were novice writers and young university students interested in literature, it would be unfair to compare them with larger and more influential groups, such as the Society for Literary Research 文學研究會, the Creation Society 創造社, the Yusi Society, the Crescent Moon Society 新月社 or the Sun Society 太陽社. A more realistic assessment would be to make a comparison with the smaller groups. The fact that the Unnamed Society outlived the Wilderness Society and the Wild Wind Society

3 Lee O.F. Lee, The Romantic Generation of Modern Chinese Writers, op.cit., p.9.

4 Ting Yi, A Short History of Modern Chinese Literature, (Peking: Foreign Languages Press, 1959), p.17.

merits our attention. The Wilderness Society was dissolved after seven months due to a reduction in the receipt of outstanding manuscripts, a lack of membership commitment and the cancellation of the literary supplement in which it appeared. The Wild Wind Society failed to establish itself in the literary arena because it lacked group solidarity, and because Gao Changhong's nihilistic writings, which were printed in the society's journal, were often beyond the comprehension of the Chinese reader. The Unnamed Society differed from the Wilderness Society in that it printed and published its publications independently. It had an advantage over the Wilderness and Wild Wind Societies in that for most of its existence it was a strong cohesive group. Yet, the Unnamed Society's five year existence was by no means without harassment. Amidst strict government censorship, grinding poverty and inter-group conflicts, the four stalwart Anhui members quietly and earnestly carried out Lu Xun's recommendations and the society's activities. Perhaps it was also the strong provincial ties amongst the younger members of the society which enabled it to survive longer than the other literary groups formed during that same period.

H. Mills, in her assessment of the Unnamed Society, remarks that it "made an important contribution to modern Chinese literature and publishing."⁵ Taking a close look at publishing, Lu Xun was responsible for setting the high standards. His close supervision of the editing, printing and publishing of Wilderness Bi-monthly, the Unnamed Series and the New Unnamed Collections, resulted in magazines and books which were attractively printed on the best quality paper,

5 H. Mills, Lu Hsün: 1927-1936 The Years on the Left, op.cit., p.65.

and book and magazine covers which were aesthetically designed. His strict guidelines for collating translations with the original, for proofreading drafts and his criteria for selecting assertive and eloquent writings, greatly enhanced the quality of the Unnamed Society's publications.⁶ Even when Lu Xun was not able to supervise the editing of Unnamed Bi-monthly, the young members maintained the same standards in that magazine.

Another reason why the Unnamed Society survived longer than other literary groups, was that it avoided political debates and refused to affiliate itself with any political party. Again, Lu Xun's involvement with the Unnamed Society had a considerable influence over the society's image and goals: "Lu Hsün, as a prominent writer and dedicated fighter, commanded respect as few other fellow-travelling writers did, but he led no political party, imposed no discipline, and issued no dogma."⁷ Neither the Wilderness Society nor the Unnamed Society were inaugurated with a manifesto - they were mainly interested in acquainting the Chinese reader with Western literature through translation and publishing critical literary and social essays. In this way the literary journals were free to express a diverse range of viewpoints without attracting too much attention from the government censors.

6 For more information about Lu Xun's editing and publishing activities see Xu Guangping, "Lu Xun's Attitude to Writing and Editing," op.cit., pp.213-220, Li Xiaofeng, 李小峰, "Lu Xun and Publishing" 鲁迅先生与出版工作, Zhou Jianren et al. 周建人, The Lu Xun I Remember 我心中的鲁迅, (Changsha: Hunan renmin chubanshe, 1979), pp.300-302, Zhao Jiabi 赵家璧, "Lu Xun as an Editor" 鲁迅先生的编辑工作, ibid., pp.303-305.

7 Tsi-an Hsia, The Gate of Darkness, (Seattle: Univ. of Washington Press, 1968), pp.102-103.

Foreign scholars, McDougall, Mills, Pickowicz and Tagore, have commended the Unnamed Society for introducing Russian and Soviet writings to the Chinese reader. Pearl Hsia Chen states that the goal of the Unnamed Society was "to expose the realities of social phenomena" and "to introduce the literature of European oppressed people to Chinese readers."⁸ It is true that the writings of the Unnamed Society championed "literature for life's sake." Lu Xun was a firm advocater of humanitarian literature, and many of the translations and creative works published in Wilderness Bi-monthly and Unnamed Bi-monthly reflect realist and humanitarian ideals. These were the same ideals which permeated the publications of the Society for Literary Research.

Looking at the translations of Andreyev, Gogol, Dostoevsky, Trotsky, Ehrenburg, Lavrenyov, Soviet plays, poems and short stories which were published under the Unnamed series, the Western scholars concluded that the central interest of the Unnamed Society was the promotion of Russian and Soviet writings. But a survey of the translations in Wilderness Bi-monthly and Unnamed Bi-monthly reveals that the society's interests were more extensive and eclectic. The two journals not only featured the works of over seventy foreign authors from more than nine countries, but the writings covered diverse themes. They ranged from social criticism, literary debates, avant-garde literary theories, lyrical verse, and symbolist poetry, to moving studies of the plight of the ordinary man in an alien society.

8 Pearl Hsia Chen, The Social Thought of Lu Hsün 1881-1936, (New York: Vantage Press, 1976), p.435.

After surveying the original writings in the two journals the findings are compatible with P.H. Chen's statement. The literary and social values expressed in the Chinese works reflect the spirit, mood and aspirations of post May Fourth writers. They demanded political stability, social and educational reform, economic improvement and free literary expression; but, the environment was not conducive to change. Thus, for the present, the young writers voiced their feelings of anger, indignation, frustration and despair in their writings.

The Unnamed Society was not alone or unique in its fight for justice and personal emancipation. It was caught in a period of transition and experimentation. On the one hand the members opposed foreign imperialism, yet on the other they recognized the need to adopt new Western ideals which might emancipate China from the shackles of backwardness, old traditions and outmoded ideas. Although they were open and receptive to change, they often failed to grasp the full significance of their learning, and they inevitably grew despondent and pessimistic. In spite of what appears to have been a hard struggle for the Unnamed Society, it deserves praise for its effort and determination.

Weaknesses

Lu Xun suggested that the main reasons for the society's demise were that it maintained an exclusive membership, failed to enlarge its membership and did not recruit new talent. As early as 1926 Lu Xun had personally criticized the members of the Unnamed Society for being passive, overcautious and lacking in boldness.⁹ Personal clashes

9 Lu Xun's letters to Wei Suyuan, dated November 28, 1926 and December 5, 1926. CW. 11: 509-510, 511-514.

between Wei Congwu and the other members greatly affected the society's activities in the late twenties. In addition, political uncertainty and poor financial returns compounded the society's problems.

Considering the fate of the Unnamed Society in a broader context, its dissolution may have occurred at an opportune time. During the Communist extermination campaign launched by the Nationalist Government, many left-wing writers were arrested and journals banned from circulation. Although the Unnamed Society did not explicitly express socialist views in its magazine, some of the translations and essays clearly reflect progressive and challenging ideals.

The Wilderness, Wild Wind and Unnamed Societies and other innumerable small literary associations, did not play a major role in the literary movement of modern China. But, their contribution to the promotion of new Western literary thought into China, their united effort in overthrowing the old obstacles to modernity and social reform, their belief in a new Chinese society based on social justice, egalitarianism and humanity, and their open-mindedness in encouraging new modes of literary expression, deserve mention and acknowledgement. They were the quiet, unnoticed majority that helped propel China's literary and intellectual revolution. Without their loyal support the May Fourth era would have quickly lost its momentum.

This study has left many questions unanswered; more studies will be needed to explore them all. If small literary groups have been the object of so little research amongst Western scholars it is essentially because there was practically no access to primary resources. In recent years there has been a revival of interest in the literary history of the May Fourth era in China. As a result

veteran writers of that era have been encouraged to write their memoirs and autobiographies. Simultaneously their translations and creative works have been republished. This trend, thus, indicates the greater possibilities of exploring lesser known areas in the literary movement of modern China.

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APPENDIX A

Biographical Studies of Members of the Unnamed Society in Order of Seniority

Lu Xun (1881-1936)

A vast amount of literature has been written about the life and works of Lu Xun, both by Chinese and Western scholars; thus, I shall confine my study to the period during which Lu Xun was involved with the Unnamed Society.

Lu Xun was in his early forties when the Unnamed Society was formed, but he directed and supervised the affairs of this small literary group with as much enthusiasm and sedulity as the younger members. It should be noted that Lu Xun was not less interested or involved in the Wilderness Society and other literary groups than he was in the Unnamed Society. Basically, he enjoyed his contact with young people. He wished to guide inexperienced writers, to nurture young literary talent; and as a writer of some standing, he was willing to use his influence by making recommendations to bookshops and publishers on the behalf of these writers. When Lu Xun agreed to sponsor a group of young students from Anhui (members of the Unnamed Society), they were astonished. As Wei Congwu recalls;

We were surprised and overwhelmed by the suggestion, but at the same time, we were doubtful and anxious. It was obvious that he [Lu Xun] had long made up his mind. Yet, what did the words 'we, ourselves' really mean? We were just newly acquainted. He was a well-known literary figure; we were inexperienced writers... [Lu Xun] did not want to discourage us. He was determined to have our manuscripts printed even though he knew that bookshops throughout the country rejected the works of minor authors. He encouraged

us to work conscientiously at our task and perhaps a few of the more diligent and talented ones would pursue a literary career. Thus, Lu Xun stressed the importance of 'working together' as a team...¹

Lu Xun was a meticulous editor and a scrupulous proof-reader. He demanded the same standards from the members of the Unnamed Society. He and the Anhui students spent countless evenings discussing, correcting and perfecting manuscripts for publication. Following the publication of each book or magazine, Lu Xun would acquire several copies to send to friends and writers.² He was responsible for promoting the writings of the Unnamed Society in Xiamen, Canton and Shanghai. In this way, the society's publications gradually reached a wide readership.

The years of the Unnamed Society also represent some of the most turbulent years in Lu Xun's life. Within six years he moved to four different cities - Peking, Xiamen, Canton and Shanghai. The migrations were not voluntary, for he wished to settle permanently in one place so that he could devote his time to writing. Yet, the initial move from Peking was inevitable because his conservative antagonists in the literary circle schemed with the Warlord Government to eradicate radicals and non-conformists like him. Although it angered and disheartened him to be one of the victims of a corrupt bureaucracy, Lu Xun never neglected his obligation to the Unnamed

1 Wei Congwu, "Recollection of Lu Xun" 韋叢蕪，回憶魯迅先生，Wenyi xindi 文艺新地，1, No.8 (Sept. 1951), 25.

2 A copy of Out of the Ivory Tower was sent to Dong Qiufang 董秋芳 a student at Peking University; four copies of Wilderness Bi-monthly were sent to Xu Qinwen; five copies of Young Johannes were sent to Chun Tai 春臺，brother of Sun Fuyuan;* and a copy of To the Stars was given to Feng Wenbing, short story writer.

* Chun Tai was another name of Sun Fuxi 孫福熙.

Society.

Lu Xun's feelings of loneliness and depression were probably associated with his separation from Xu Guangping, of whom he had grown fond in Peking. Their romance started through the exchange of letters which were later collected and published under the title, Liangdi shu.³ Xu Guangping proved not only to be a good correspondent, but she also expressed a keen interest in Lu Xun's involvement with the Wilderness and Unnamed Societies. She offered constructive suggestions during the early phase of the Wilderness Society, and even submitted several social essays to help boost Wilderness Weekly's image. Throughout Lu Xun's literary career, Xu Guangping chose to remain in the background. She handcopied manuscripts, proofread final drafts and collected or delivered publications on his behalf.⁴ Finally, Xu Guangping's exuberant personality and love of life mellowed the heart of the middle-aged man, although he had thought that feelings of joy and affection had long abandoned him.

Lu Xun contributed a total of forty manuscripts to Wilderness Bi-monthly. Fifteen of these were translations from the Japanese and were on topics such as "The Natural Poetic Quality of Things" 東西之自然詩觀, "The Heroism of Romain Rolland" 羅曼羅蘭的真勇主義, "Creating an Artistic Embryo" 生艺术的胎, "With Regard to all Forms of Art" 在一切艺术, "On

- 3 In August 1932, Li Jiye, Tai Jingnong and Wei Congwu wrote to Lu Xun requesting letters between Lu Xun and Wei Suyuan to place in a book commemorating Wei Suyuan's death. Since most of these letters were destroyed, Lu Xun suggested the printing of Liangdi shu. Lu Xun "Preface to Liang Di Shu," CW, 11: 3-6.
- 4 Xu Guangping handcopied the entire manuscript for The Grave. She was able to effortlessly copy 8,000 to 10,000 characters a day. Li Jiye, Lu Xun and the Unnamed Society, op.cit., p.69.

Humour" 說幽默, "The Life of a Scholar" 文學者的一生 etc. Lu Xun's fourteen short stories were mostly reminiscent in tone. Six of his miscellaneous essays cover reflections of personal interest such as "A Word on Wages" 記「發薪」, "How Does One Write?" 怎麼寫 and "A Brief Essay on the Facial Features of the Chinese" 略論中國人的臉. The Unnamed Society published four of his books already mentioned in Chapter Two.

Cao Jinghua (1897-)

Cao Jinghua, originally given the name of Cao Lianya 曹联亚, was born in 1897, in the village of Wuli chuan 五里川, Lu Shi County 卢氏县 in the Province of Henan.⁵

He commenced his education under the private supervision of his father, who was an avid supporter of the reform movement of the Qing period. Although Jinghua learned to write in the traditional classic style, he responded readily to the modernized style of Liang Qichao 梁啟超. At the beginning of the language reform movement in 1919, Cao Jinghua was a secondary pupil at the Henan Provincial School, and was one of the few to experiment with the vernacular. Consequently, his teacher not only rejected his essay, but also severely reprimanded him in class. Coming from a family of progressive thinkers, Cao listened impatiently to what he considered were meaningless rebukes. Finally, he defended himself by declaring boldly: "The world undergoes evolutionary change. Other people accept this change while we reject it. Is there anything wrong with

5 Dictionary of Chinese Literature, Pt.1, Dictionary of Chinese Literature Editorial Group, Comp., (Peking: Beijing yuyan xueyuan, 1978), 455.

pursuing progress when the necessity is there?..."⁶ Since Cao's views were supported by the school principal, an ardent evolutionist. The teacher, who was not able to accept defeat, promptly resigned.

During the 1919 May 4th Incident, Cao Jinghua and his fellow students actively participated in the boycott of Japanese goods. The task of Cao Jinghua's team was to guard one of the city gates in Kaifeng; inspect, mark and register all Japanese commodities entering the city. He was also a member of the publicity team that marched through the streets, denouncing Japanese foreign aggression. Cao Jinghua recalls that their patriotic fervour, social and political consciousness were heightened by the abundance of new literary journals such as Xiang Jiang Criticism 湘江評論, Weekly Criticism 每週評論 and New Youth 新青年. During this period Cao and his friends organized a Young Students' Association, and published Youth Bi-monthly 青年半月刊 to voice their dissatisfactions with the present social order. When the Society for Literary Research was established in 1920, Cao did not hesitate in becoming one of its members.⁷

In 1920, Cao Jinghua represented the Henan Students Association in the National Students' Representative Meeting in Shanghai. As an active student leader, he was chosen in 1921 by the Socialist Youth

- 6 Cao Jinghua, "Fragmentary Recollections of May 4th" 曹靖華 .
五四瑣憶, Recollections of the May Fourth Movement
五四運動回憶錄, (Peking: Zhongguoshehuikexue chubanshe,
1979), p.422.
- 7 Zhong Yuan 仲原, Comp., "Society for Literary Research (Source Materials)" 文學研究會 (資料), Xinwenxue shiliao
新文學史料, No.3, 1979, p.291.

League, as a member of the delegation representing China at the Third Representative Conference of the Comintern in Moscow. Other members in the delegation included Wei Suyuan, Ren Bishi 任弼时, Jiang Guangci 蒋光慈, Wu Baoe 吴宝鸚, Liao Huaping 廖化平 and others.⁸ After the conference the Chinese students were permitted to remain in Moscow to further their studies. It was at the Oriental University that Cao Jinghua and Wei Suyuan became close friends.

During the course of his vigorous language training, Cao Jinghua developed a passion for Russian and Soviet literature. His initial attempts at translation consisted of short Russian literary works. Chekhov's play, Three Sisters, was Cao's first serious translation. He arranged to have it published in Shanghai by the Commercial Press in 1925. Lu Xun received a copy of the play on October 19, 1925.⁹

Cao Jinghua first met Lu Xun in Peking in 1922. The background to that meeting was that Cao Jinghua and Wei Suyuan volunteered to escort two Chinese students, who had fallen ill in Moscow, back to China. Cao Jinghua did not remain long in Peking, but he was there long enough to attend some of Lu Xun's lectures at Peking University. After the lectures Cao accepted an invitation from Wei Suyuan to visit Anhui. When Wei Suyuan introduced Cao Jinghua to Li Jiye in Anqing 安庆, neither of them was aware that all three would later be

8 Wei Shun, "Biographical Sketch of Wei Suyuan" 韋順, 韋素園 傳略, Xinwenxue shiliao 新文學史料, No.2 (1980), p.226.

9 Cao Jinghua's translation was delivered to Lu Xun by Li Xiaoming 李小明, a contributor to Wilderness Weekly. CW, 14: 568.

members of the same literary group.

There is no information on Cao Jinghua's activities after this visit, but Cao Jinghua's letter to Lu Xun written in the summer of 1925 reveals that he had joined the Henan National Revolutionary Army in Kaifeng. Cao Jinghua had befriended B.A. Vassiliev, a member of the Russian, advisory team in Kaifeng. The two acquaintances shared a mutual fondness for literature. Vassiliev expressed his wish to translate Lu Xun's short story, The Story of Ah Q, into Russian, and he asked Cao to write and seek the author's permission. A series of letters requesting the author's photograph, biographical information and queries over difficult passages in the story were exchanged between Lu Xun and Cao Jinghua from May 20, 1925 to July 26, 1925.¹⁰

When the Unnamed Society was inaugurated in August 1925, Cao Jinghua was still in Kaifeng. He later learned of the society's establishment through Wei Suyuan, who invited Cao Jinghua to become a member. Cao promptly accepted and immediately despatched his membership fee of 50 yuan.¹¹

Cao Jinghua remained in Kaifeng until March 1926. When the Warlord troops marched into Kaifeng and overpowered the National Revolutionary Army, Cao Jinghua journeyed north back to Peking. He met all members of the Unnamed Society for the first time, and then travelled south to join the Northern Expedition in Canton. The expedition failed. A disheartened Cao Jinghua left once more for the Soviet Union to resume his studies. He enrolled as a post graduate student in Russian literature, and taught at the Zhong Shan University

10 This information is based on entries in Lu Xun's diary, CW, 14: 546, 547, 549, 550, 553, 555.

11 Bao Ziyan, op.cit., p.144.

in Moscow as well as the Eastern Institute in Leningrad. Cao Jinghua did not return to China until the autumn of 1933, by which time the Unnamed Society had long vanished from the literary scene.

Although Cao Jinghua was absent from China during most of the Unnamed Society's existence, he maintained close contacts with Lu Xun and the Unnamed Society. He provided the society with a current report on the Russian literary scene, and sent Lu Xun numerous wood engraved works. Cao's fondness for the writings of Soviet writers is reflected in his translations of Ehrenburg, Lavrenyov and Seyfullina. He was not only interested in introducing Western writings of diverse themes and styles to the Chinese reader, but was also concerned with subjects of topical interest and social relevance to the reading public. For instance, Seyfullina's "Two Friends," is a tale about the plight of two homeless orphans, stealing for survival. H. Sienkiewicz's (Polish writer) "Yanko the Musician," is a sad and moving tale of a lonely young boy who finds consolation and meaning in music.

Cao Jinghua submitted four translations for the society's journals and four short stories in translation were published by the Unnamed Society.¹² Lu Xun also prefaced one of Cao Jinghua's short story collections, Collection of Seven Soviet Writers, which the San Lian Bookstore 三联书店 published in 1936.¹³

12 The four short stories are Ehrenburg's The Pipe, Lavrenyov's The Forty-First, Bai Cha and a collection of short stories entitled The Idiot published in 1929.

13 Lu Xun, "Preface to Collection of Seven Soviet Writers" 苏联作家七人集, CW, 6: 552-554.

During 1935 Cao Jinghua lectured at Peiping University - Womens' Institute of Art and Science, Dongbei University and Zhongguo University ~~China~~. In 1948 he became the Professor of the Russian Department at Peking University. He was a representative at the First, Second and Third National Peoples' Congress, a committee member of The China Federation of Literary and Art Circles, secretary of the China Writer's Association and committee member on the Fifth National Commission of the Chinese People's Political Consultative Conference. Although Cao Jinghua is now a retired professor, he maintains close ties with the Department of Foreign Languages at Peking University. Professor Cao is regarded as one of the foremost translators of Russian and Soviet literary works in China today. His output of more than thirty translations and several volumes of collected essays confirm this claim.

Wei Suyuan (1902-1932)

Wei Suyuan was born in 1902 in the township of Yeji 葉集, Huoqiu County 霍邱县, Anhui Province.¹⁴ Yeji was once a flourishing market centre, conveniently situated on the Henan Anhui border, west of Hefei 合肥. Thus, it does not come as a surprise that Wei Suyuan's family were small merchants.

Little is known about Wei Suyuan's whole family, but biographical information reveals that he had an elder brother, Wei Fengzhang 韋鳳章 and a younger brother, Wei Congwu. Wei entered an old style private school at the age of six. Wei Suyuan's education in the classics ceased when he was ten, as the old style schools were abolished after the 1911 Revolution. Since there were no primary

¹⁴ Wei Shun, op.cit., p.225.

schools in Yeji, Wei and his younger brother continued their education in Huoqiu. Yeji's first primary school was not established until 1914, and once again the Wei brothers journeyed home to complete their primary schooling. That year, Li Jiye, Tai Jingnong and Zhang Muhan enrolled at the same school.

Several incidents in Wei's childhood show that he cultivated a serious attitude to life and this sense of fortitude remained with him throughout his adult life. Wei was a conscientious pupil and always excelled in school exams. Once, Wei was ill during the term exams, and subsequently the aggregate of his term results was below that of his brother who was in the same class. The teachers decided to be oblivious of the difference and Wei Suyuan's name appeared on the notice board as receiving the highest grade. The truth was disclosed by a junior teacher in the presence of Wei and his classmates. Wei was so infuriated and humiliated by the news that he immediately erased his name from the notice board.¹⁵ During his early days at the old style school, Wei advocated the cutting of the queues in defiance of Manchurian rule. It seems that young Wei and his friends were expressing their exasperation towards the social and political injustices which their parents had endured for so long. On another occasion, he actively supported a group of students in destroying a Buddhist statue in the temple located in the school grounds.¹⁶

Wei Suyuan enrolled at the Fuyang Third Teacher's College 阜陽
第三師範學校 in the autumn of 1915. According to Li Jiye, there were "eight counties in the Fuyang district and only two

15 Wei Shun, "Wei Suyuan's Character," op.cit., p.8.

16 Wei Shun, "Biographical Sketch of Wei Suyuan," op.cit., p.225.

secondary schools in Fuyang. Fees were payable at The Sixth Secondary School so, only children from wealthy families went there. Those who were not economically well-off settled for the Fuyang Teacher's College 阜陽第三師範學校, which was subsidized by the state.¹⁷ Towards the end of Wei Suyuan's secondary years, the First World War broke out in Europe. Wei's class engaged in lively debates and discussions about imperialism and foreign aggression in China. The young students were aroused by strong patriotic sentiments. Much inspired by the idea of the "hero who dies in battle," Wei Suyuan left the college in the spring of 1918 to enlist in Duan Qirui's army, only to discover that the warlord's ruthless strategies were no better than the imperialists. Wei Suyuan promptly withdrew from the army to resume his studies.

In the spring of 1919, Wei and his younger brother journeyed to Changsha 長沙, where their elder brother, Wei Fengzhang, had been posted as a school administrator. The two brothers enrolled in the Hunan School of Law and Politics 湖南法政專門學校 in the autumn of the same year. Their stay was shortened by their brother's transfer to Anqing. The transfer resulted in a further change of schools for the young brothers, to the Anhui School of Law and Politics 安徽法政專門學校. In Anqing, Wei Suyuan actively participated in the "Ma expulsion campaign," (a mass campaign in Anhui against the cruel assassination of a student by the Anhui Warlord, Ma Lianjia 馬聯甲). According to Wei Shun, Wei was "fearless of suppression by the authorities. He worked day and night, editing, writing, printing and distributing pamphlets in an endeavour

17 Li Jiye, "The Anhui Members of the Unnamed Society," op.cit., p.226.

to secure public support."¹⁸ The campaign succeeded. It signified the beginning of Wei's involvement in student organizations. One such organization was the Anhui Students' Association, where he served as a member of the executive committee.

In March 1921, Wei Suyuan joined the Socialist Youth League in Shanghai. As an active participant in student matters, Wei was selected, together with Cao Jinghua and others, to represent China at the Third Meeting of the Comintern in Moscow. After the conference, Wei Suyuan enrolled at the Oriental University in Moscow. The Chinese students were on meagre scholarships, but Wei economized on his living expenses and saved his money to buy a Russian dictionary and a few books. The aftermath of the Russian Revolution seemed to have impressed Wei Suyuan, because he was enthusiastic about introducing Russian and Soviet literature to the Chinese reader.

Wei Suyuan spent just under a year in Moscow. Two of the Chinese students were critically ill and, in 1922, Wei and Cao Jinghua escorted them back to China. In the autumn of that year, Wei Suyuan decided to remain in Peking to continue his study of Russian at the Russian School of Law and Politics 俄文法政专门学校. His favourite writers then were Chekhov, Gogol and Blok. In 1923, he translated a selection of F. Sologub's short stories, which he named Snake's Eyes 蛇睛集.

News of Wei Fengzheng's death in the summer of 1924 was a tragic blow to the Wei brothers. Apart from losing a friend, a companion and a blood relative, their main source of livelihood was in jeopardy. Wei Fengzhang had entrusted the guardianship of Wei Congwu to

¹⁸ Wei Shun, op.cit., p.226.

Wei Suyuan, and he had instructed Suyuan to take his younger brother back to Anhui. Although they had no financial support, the two brothers decided to remain in Peking and support themselves through writing. A subsidy of 108 yuan, which they were sent by the Anhui Education Bureau was a welcomed source of funds.¹⁹

Wei Suyuan had admired Lu Xun from a distance in 1925 after he attended the latter's lectures on the history of Chinese fiction at Peking University. Wei often recited excerpts of The Story of Ah Q to a delighted young audience. Li Jiye introduced Wei Suyuan to Lu Xun in early 1925. Lu Xun's earliest recollections of Wei were that of

a short, thin, shrewd and serious-looking lad, with a few rows of dog-eared foreign books under the window, proving his devotion to literature despite his poverty. But, at the same time he made a bad impression on me, and I felt it was difficult to make friends with him because he seldom smiled... Later I found out that I had misjudged him, for it was not difficult to make friends with him. His reluctance to smile probably arose out of the difference in our age and was a sign of special respect for me - what a pity I could not grow young again to prove that I was able to bridge the gap between us!²⁰

In the spring of 1925, Lu Xun lent Wei Suyuan forty yuan to enable him to go to Henan as a Russian interpreter for the Second Battalion of the National Army; the same army in which Cao Jinghua enlisted. The Soviet team failed to start work, and a few months later returned to Russia. A disappointed Wei Suyuan returned to Peking. To lift their friend's morale, Zhang Muhan and Li Jiye asked Lu Xun to recommend Wei Suyuan as editor of the Minbao supplement. The supplement was suppressed following orders by Zhang Zuolin, to ban all outspoken

19 Wei Wenkang, "Chronology of Wei Suyuan's Life" 韋文康 ,
韋素因年表 , Oct. 1982, p.3.

20 SW, 4: 66.

publications. In spite of these disappointments Wei continued to work towards what he felt was a worthy cause. He encouraged Li Jiye and Wei Congwu to translate. Where possible he would collate their translations with the original. The formation of the Unnamed Society and the opportunity to work with Lu Xun, were some of the rare joys in Wei Suyuan's life.

Wei Suyuan's brief involvement with the Unnamed Society marked his most productive and gratifying period. Lu Xun entrusted Wei Suyuan with editorial and managerial responsibilities.

The key man was Su-yuan... he took to sitting in this small ramshackle room which was the office of the Weiming office. Of course, this was due in part to his health, which prevented him from attending college and naturally made him the one to hold the fort.²¹

Wei Suyuan acknowledged, assessed and commented on all manuscripts sent to the Unnamed Society. He would discuss with Lu Xun only those which were suitable for printing; thus, maintaining the high standards set for the Wilderness Bi-monthly. Apart from checking Russian translations with the original, he contributed twenty four manuscripts to the Society's journal and translated Gogol's The Overcoat. In December 1926, Wei Suyuan's tubercular condition contracted in the Soviet Union, deteriorated. One evening he vomitted a large amount of blood, and the next day his brother and friends escorted him to the French hospital in Peking. The doctors diagnosed his case as terminal tuberculosis, and in the spring of 1927 he was admitted into the Western Hill Sanatorium 西山福寿岭疗养院.

21 Ibid.

During the long, solitary months in hospital, Wei Suyuan pondered about his life and existence. Whenever he could he would write letters, poems, memoirs or random jottings to send to his friends. With Lu Xun's encouragement, Wei Suyuan translated short stories by Gorky, Chekhov, Andreyev and Sologub. The collection was symbolically named The Last Gleam of Light 最后的光芒, and it was published by the Commercial Press in February 1928. In 1929, the Unnamed Society published his anthology of Russian poems entitled The Yellow Flower Collection. The numerous short essays and poems Wei Suyuan wrote mainly reflect his despair and solitude.

Lying on the bed, the lamp has been extinguished.
 Suddenly I thought of myself lying here for almost two years.
 As if in a trance I think:
 God of Illness, am I to forever wear myself away here?
 Apart from the ticking of the clock in the room, no other sound is audible.
 My personal belongings, which are usually by my side, seem gradually to vanish as if engulfed by some impenetrable darkness.²²

In "The Peasant and the Sparrow" 鄉人与山雀, Wei personifies himself as the mountain sparrow who is pursued by the hunter.

.. at this very moment I can only think of the sparrow's sorrow.
 I grieve to think of the sparrow's predestined fate.
 This unfortunate creature must also be tender in years,
 And right this moment he is in love with a beautiful sparrow.
 ..But his fate has been decided,
 God of Life! I would like to know why?²³

22 Wei Suyuan, "Upon Sleeping" 睡時, UB, 1 No.9, (Dec. 1928), 325-326.

23 Wei Suyuan, "The Peasant and the Sparrow," UB, 1 No.6 (Sept. 1928), 167-168.

Wei Suyuan never found the answers for he died in August 1932, at the age of thirty. One of the most painful decisions Wei Suyuan made in his life was informing his fiancée, who was studying abroad, of the fatal illness which made it impossible for them to marry. Lu Xun's description of Wei Suyuan also epitomizes the Unnamed Society's quiet quest for recognition in the literary arena.

..Suyuan was no genius or hero, much less the pinnacle of some high monument or the finest flower of some famous garden. Still, he was a stone under the monument; a clod of earth in the garden... He is beneath the notice of connoisseurs, but builders and gardeners would not spurn him.²⁴

Tai Jingnong (1903-)

Tai Jingnong was born in 1903 in the township of Yeji, Huoqiu county.²⁵ Although there is no information about Tai Jingnong's primary schooling, his situation would not have differed very much from the Wei brothers and Li Jiye. Tai Jingnong enrolled at the Ming Qiang 明強 Primary School at the age of eleven. After completing his primary schooling, his father sent him to study in Hankou 漢口 .

From some of Tai Jingnong's miscellaneous writings and short stories we learn that he was a thin and frail child; a condition that plagued him right into his young adulthood. His mother recalls that he was a healthy baby, but he became critically ill during a visit to his maternal grandmother's house. Tai's third uncle was then suffering from some mental disorder. Tai's grandmother fretted over

24 SW., 4: 70.

25 Li Jiye, "Biographical Sketch of Tai Jingnong" 李霽野 ,
臺靜農傳略 , Oct. 1982, p.1.

the two patients. In her anxiety, she prayed to the gods beseeching that her grandson be spared.²⁶ While a pupil at the Hankou secondary school, Tai remembers being very ill with influenza which kept him in bed for several days.

I lay in bed on the third floor. In this quiet and friendless building even the sound of my class mates was barely heard. Sometimes the only sound I heard was the rustling of leaves or the twittering of sparrows. Apart from my moans of pain I was totally alone. I asked for a mirror so that I could look into it occasionally and mimic the various expressions of death.²⁷

Tai Jingnong also contracted typhoid, and was hospitalized in a Catholic hospital for several months. These vivid memories of solitude, and helplessness tinged his writings with depressing realism. Each time he was convalescing, he would liken his condition to the infected state of the society he lived in. He would seek consolation by gazing out at the natural surroundings outside his window. Sometimes in his loneliness he experienced utter depression.

..I longed for my hometown. These feelings were intensified during the first days of the new year. I was jolted by nightmarish recollections. They were so vivid that I sobbed bitterly. I had imagined myself a parentless orphan, without a soul in the world. I had lost my friends and memories of my favourite places...²⁸

Whether it was because of his health or some other reason, Tai Jingnong never completed his secondary schooling. He went to Peking in 1921. Before enrolling as a formal student, he attended Lu Xun's lectures at Peking University. As he was not financially well-off, Tai enrolled as a part-time student at the Research

26 Tai Jingnong, "Random Words When Sick" 病中漫語, WB, 1 No.20, (Oct. 1926), 239.

27 Ibid., p.240.

28 Tai Jingnong, "The Son," WB, 2 No.10, (May, 1927) 398.

Institute of Chinese Studies, which was affiliated with Peking University. His initial interest in Chinese studies was greatly enhanced by having Chen Yuan 陳垣, a distinguished historian, as his supervisor.

Tai Jingnong's first literary activity was to collect and edit Huainan Folk Ballads 淮南民歌. These were initially published in Folk Ballad Weekly 歌謠週刊, one of the magazines organized by the Research Institute. Zhang Muhan introduced him to Lu Xun in April 1925.²⁹ He was twenty-two years old when he became a member of the Unnamed Society. He commenced writing short stories with a strong local flavour for Wilderness Bi-monthly through Wei Suyuan's encouragement. These were later collected in one volume and published as Sons of the Earth by the Unnamed Society. Lu Xun commended the quality and standard of these writings in his preface to the Anthology of Chinese Fiction. The background to Tai Jingnong's writing career is explained in the epilogue to Sons of the Earth.

Prior to 1926 I wrote very few short stories. The most I would write would be two a year. My main reason for not writing short stories was that I did not feel I had the talent to write creatively. Thus, whenever I picked up a pen, these feelings would pervade my conscience and I would change my mind... It was not until the end of 1926 when we discussed whether or not to continue the publication of Wilderness Bi-monthly, Volume two that I was prompted to give writing some consideration. Wei Suyuan and I shared the same lodgings and the fate of the Bi-monthly plagued us day and night. Wei Suyuan was pleased with the short stories I wrote for the Bi-monthly and encouraged me to continue in this direction. To tell the truth, I was not immensely delighted with the theme. After all, how can one be cheerful about the misfortunes of man? I have seen and heard more than my senses can endure and now I must painstakingly write about it...³⁰

29 CW, 14: 543.

30 Tai Jingnong, Sons of the Earth, 臺靜農, 地之子, (Peking: Weimingshe, 1928), pp.253-255.

A second volume of reminiscences and essays, named Pagoda Builders, was published by the Unnamed Society in 1930. After Wei Suyuan was admitted to hospital, Tai Jingnong helped Li Jiye and Wei Congwu manage the Unnamed Society, and he wrote to Lu Xun detailing the affairs of the society. In order to supplement his living expenses, Tai Jingnong wrote and taught whenever the opportunity arose. In 1928, Tai Jingnong taught in the Department of Chinese Literature at the Catholic University 輔仁大學. After Tai Jingnong was arrested with two other members of the Unnamed Society in April 1928 for publishing Literature and Revolution he began to take a less active role in the supervision of the Unnamed Society. Tai Jingnong lost contact with the Unnamed Society when he accepted a teaching position in Xiamen University. After the Unnamed Society was dissolved, Tai Jingnong continued to correspond with Lu Xun, as they shared a mutual interest in wood engravings.³¹ Tai Jingnong contributed a total of twenty manuscripts to the society's two journals. Towards the end of 1930, Tai Jingnong joined the Northern League of Left Wing Writers 北方左翼作家聯盟 in Peking. He was chosen as one of five members on the Standing Committee.³²

31 Some of the books Tai Jingnong sent to Lu Xun included: Rubbings of Han Pictures and Portraits, A Book of Rubbings on Portraits and Creating Portraits, and A Manuscript of Early Vernacular Poems.

32 For more information on Tai's associations with this League see Sun Xizhen 孫席珍, "On the Affairs of the Northern League of Left Wing Writers" 关于北方左联的事情, Xinwenxue shiliao 新文学史料, No.4, 1979, pp.240-248.

At the outbreak of the Sino-Japanese War in 1937, Tai Jingnong left Peking to take up a position with the National Bureau of Edition and Translation, Baisha, Sichuan. 四川白沙國立編譯館 . During the same year he accepted a lectureship in Chinese at the Sichuan Baisha Women Teacher's College. 四川白沙女子師範學院 . After the war, Tai Jingnong went to Taiwan where he was appointed Professor of the Chinese Department at the National Taiwan University. Professor Tai retired from teaching in 1973, but he is a frequent guest lecturer at ~~the Catholic University and the Soochow University~~ ~~the Furen University and Suzhou University~~ in Taiwan. His exceptional calligraphic style and original stone inscriptions have established him as one of Taiwan's most distinguished calligraphers.

Li Jiye (1904-)

Li Jiye, a native of Anhui, was born in 1904 in the same town as Wei Suyuan and Tai Jingnong.³³ As the township of Yeji was situated adjacent to the Shi River 史河, it had become one of the busiest waterways in Huoqiu. However, by his father's generation, the Shi River had altered its course and moved ten li (approx. five kilometres) west of Yeji. Thus, the township suffered a drastic loss in trade and prestige. As a child, Li Jiye remembers his native town as a barren, unproductive place, dotted with thatched huts.

Li Jiye entered the old style private school at the age of eight. The family could not afford to buy books, but he was proud of his father's handcopied manuscripts. One of Li's favourite historical novels was Romance of the Three Kingdoms 三國演義, which even

33 Li Jiye, "Some Recollections from My life" 李齊野, 生活
 历程 紀略, Xinwenxue shiliao, No.4 (1980), p.275.

his tutor considered instructive reading. After the abolition of the old style schools, he transferred to the Ming Qiang Primary school; the same school his Anhui friends attended. Two memorable events at this school were his participation in the cutting of the queues, and the smashing of the Buddhist statues in the temple of the Fire God.

Li Jiye completed his primary schooling in 1919, and enrolled at the Fuyang Third Teacher's school at the age of fifteen. The highlight of his secondary years was the literary movement of 1919. Young students of his days were avid readers of New Youth, Young China

少年中國 the supplements of Learning Light 学灯 and Awareness 觉悟 . However, not all students were receptive to the new ideas expressed in the magazines, hence fierce debates were exchanged between the classicists and modernists. Li Jiye belonged to the latter group. They had progressive reading material sent to them from the Soviet Union. The Communist Manifesto was sent to them by Wei Suyuan. In order to publicize their new ideas, Li Jiye and his friends collected a small sum of money, and produced their first magazine - two issues of Xin huaichao 新淮潮 .

In the autumn of 1921, Li Jiye was asked to look after two sick students, Wei Congwu and Chen Subai 陳素白 . Their absence from class incited a rumour that they were engaged in propagandist activities.³⁴ Li was not aware of the rumour until it was disclosed at a student meeting. An agitated Li Jiye angrily reprimanded the accusants and the meeting was concluded. The next day, Li and Wei Congwu resigned from the school. The family did not disapprove of Li's resignation. In fact, his father felt that his son had made the

34 Ibid., p.276.

right decision.³⁵ This break in his schooling enabled Li Jiye to finish reading a simplified version of Arabian Nights in English with the aid of a dictionary. He found the stories so enchanting that he decided to pursue a course in literature. Li Jiye, like many of his friends was convinced that the acquisition of new knowledge rested in learning a foreign language.

In the spring of 1922, Li Jiye and Wei Congwu decided to continue their schooling in Anqing, but their transfer was rejected because they came from a different locality. Nevertheless, the young students were not discouraged, and Li Jiye accepted a job as shop assistant for the sales branch of the Commercial Bookstore. The infrequency of customers enabled him to catch up on his reading. In his spare time, he and Wei Congwu produced a magazine called A Gleam of Light Weekly 微光週刊 for the local Pingyibao 評議報. The magazine criticized old ideas and habits, in particular the marriage system, and promoted the new culture. Li and his friends personally distributed the Weekly to their female friends. To show that they were earnest about the question of liberal marriage arrangement, they published a letter requesting the abolition of arranged marriages. In their enthusiasm, the students also produced two issues of A Gleam of Light Supplement 微光副刊 for the Wanbao 皖報. Li Jiye's first attempts at short poems in imitation of the Japanese style, were published in this supplement.

In the spring of 1923, with Wei Suyuan and Cao Jinghua's encouragement, Li went to Peking for the purpose of improving his study of English. After six months of private study, he enrolled at

35 Ibid.

崇实中学
 the Congshi Secondary school. He and his friends from Anhui were impoverished students, so they supplemented their living expenses by submitting translations and short stories to magazines and literary supplements. When Wei Suyuan edited the Minbao supplement he included parts of Li Jiye's translation of Benjamin Franklin's The Ancient Man 上古的人 in one of the issues. Li Jiye's translation of To the Stars signified an important period in his life. Lu Xun not only praised the translation, but also included it in the Unnamed Series. After graduating from Congshi Secondary School (a missionary school) in 1925, Li Jiye enrolled at Yanjing University 燕京大学.

The opportunity to write seriously did not arise until the formation of the Unnamed Society in late 1925. For the remainder of the year Li busied himself with translations for the society's journal. In 1926, he commenced translating Literature and Revolution. When Wei Suyuan entered hospital, Li Jiye suspended his studies to help manage the affairs of the Unnamed Society. Later he became a lecturer at Comte College in 1929.

In the autumn of 1930, Li Jiye accepted a teaching position at the Tianjin Hebei Women's College and left the Unnamed Society. He contributed over forty manuscripts to Wilderness Bi-monthly and Unnamed Bi-monthly. Six of his translations were published by the Unnamed Society. Apart from the five already mentioned in Chapter Two, a translation of selected passages from A Modern Book of Criticism (Everyman's Library) was published in July 1929.

From 1938 to 1947 Li Jiye lectured at the following universities: the Catholic University, ~~Furen University~~, Fudan University, Baisha Women Teacher's College in Sichuan, and the Department of Foreign Languages at the National

Taiwan University. Li Jiye left Taiwan in April 1949, and was appointed Professor of the Foreign Languages Department at Nankai University 南开大学 in Tianjin in September 1949. Li Jiye made his first overseas trip in 1935 when he spent a year travelling through England, France and Italy.³⁶ He went on his second trip to Italy, Switzerland and France in 1956 as a member of a Chinese Cultural Delegation. Two noteworthy translations accomplished in the thirties were Charlotte Brontë's Jane Eyre, commenced in 1933, and Tolstoy's War and Peace, commenced in 1936. The latter, which took Li Jiye four and a half years to complete, was lost while in transit to a publisher in Hong Kong. Li Jiye joined the Chinese Communist Party in 1956. He was harshly criticized during the Cultural Revolution, and was forced to leave Nankai University for three years. He returned to the University in 1970, but was not pardoned until 1977.

Li Jiye has been appointed Head of the Tianjin Cultural Bureau, Vice-chairman of the Tianjin Political Consultative Conference, Vice-chairman of the Tianjin Federation of Literary and Art Circles and China Writers Association. He has also represented Tianjin in the Second, Third, Fourth and Fifth National People's Political Consultative Committee Conference. Professor Li Jiye resigned from Nankai University in 1980, but has retained contacts with the university as Emeritus Professor in his department. He is a prolific

36 Li Jiye was then on sabbatical leave from his university - He attended lectures on English literature at London, Cambridge and Oxford Universities. He also had access to the rare book and literary journal collection at the British Museum. Li Jiye's letter, dated November 21, 1982.

writer of short stories, essays, reminiscences and poems.³⁷

Wei Congwu (1905-1978)

Wei Congwu, younger brother of Wei Suyuan was born in 1905, in the township of Yeji.³⁸ At the age of six he followed his brother's footsteps and studied at the old style private school. Three years later he enrolled at the Ming Qiang Primary School with his brother and friends, and graduated in the winter of 1918.

Since there were no secondary schools in Yeji, all the Ming Qiang graduates applied for colleges out of town. The choice depended largely on the economic well-being of individual families. Wei Congwu's elder brother was an educational administrator in Changsha, so the Wei brothers naturally went there. In the summer of 1919, Wei Congwu walked 500 li (approx. 250 kilometres) to Hankou, and then journeyed on to Changsha.³⁹ He enrolled in the preparatory class at the Hunan School of Law and Politics, and in the following year, entered the Fuyang Third Teacher's School.

Wei Congwu's two years at Fuyang coincided with the aftermath of the new culture movement. The students in his school formed two factions; the conservative group and the progressive group. The conservatives accused Wei Congwu and his friends of advocating communist ideas. As no students were courageous enough to defend Wei and his friends, they left the school in total disgust. Wei then seventeen, went to Anqing with Li Jiye in anticipation of transferring

37 A chronology of Li Jiye's works is provided in Appendix B.

38 Wei Wenkang, op.cit., p.1.

39 Ibid.

to a new school, but in accordance with the district laws, their applications were turned down. The two young friends decided to try their hand at editing and writing. With only a small capital they managed to print a few issues of Gleam of Light Weekly and Gleam of Light Supplement. In the autumn of 1922, Wei was admitted into the secondary school attached to the Hubing University 湖滨大学 in Hunan.

During the spring of 1923, Wei Congwu's plans to go home during his vacations were slightly altered by a major railway strike. The alternative route by train and boat was to be one of Wei's memorable journeys. On the train he met two sisters who were students at the Yueyang Missionary School for Girls 岳阳教会女中, and fell in love with one of them. The poems entitled Jun Mountain, printed in Wilderness Bi-monthly and later published by the Unnamed Society, depict this encounter.

Wei Congwu and his brother journeyed to Peking in the autumn of 1923. Wei was also attracted to the idea of learning English, and therefore he enrolled at the Chongshi Secondary School with Li Jiye. Within six months he began his first translation, an English version of Dostoevsky's Poor People. He completed the translation at the end of 1924, and Wei Suyuan checked it against the original. However, the prospects of finding a publisher for the translation were bleak:

What bookshop would be willing to publish the writings of unknown writers? Even if the manuscripts were printed, bound with an attractive cover and placed on the shelf unnoticed, there would still be mixed feelings of satisfaction and sadness. It is a joy to complete a task, but disheartening to watch one's book collect cobwebs and dust.⁴⁰

40 Wei Congwu, "Recollections of Lu Xun," op.cit., p.25.

Wei Congwu participated in the protest march against Japanese aggression on March 18, 1926. There, he witnessed the ruthless murder of his fellow students. Although Wei was not injured when the firing started, he was buried under a heap of corpses. It was an incident which horrified and haunted him for some time after the incident.⁴¹

Wei Congwu contracted tuberculosis in the summer of 1927. He suspended his studies at the university and sought treatment at a local hospital. He was sent to the Western Hill Sanatorium to convalesce, and shared the same ward as his brother, Wei Suyuan. Wei's health improved and in February 1928, he was discharged and well enough to resume his studies.

After the Unnamed Society resumed their activities in October 1928, the society published Wei Congwu's translation of Gulliver's Travels in two volumes. The first half of 1929 represented Wei's first outburst of energy after his illness. A second volume of poetry entitled, Fragments of Ice was published. He became chief editor of his university's journal. He translated Bunin's Mr Zhang's Dream, a collection of short stories for children called, The Sleeping Beauty, and Dostoevsky's, The Landlady. One of Wei's life ambitions was to translate the complete works of Dostoevsky. Mrs Dostoevsky's, Memoirs of Dostoevsky, had been translated by Wei, and had already been sold to the Modern Bookstore 現代書局. On May 19, 1929, Wei Congwu invited Lu Xun to give a special lecture on the current Chinese literary scene to students at Yenjing University.

41 Wei Congwu wrote two poems, "With a Cloak on My Back, I stagger past the Deserted Street," Like a Ghost, I Hesitate, Hesitate," depicting the tragedy of the March 18 Incident for Wilderness Bi-monthly.

The short period between 1930 and 1931 can be described as Wei Congwu's most ambitious years. At twenty five, Wei was a young man in search of recognition and the quick acquisition of wealth. These pursuits were affected at all costs; even to the extent of mismanaging the last eighteen months of the Unnamed Society's affairs. Wei's misconduct was a source of ill-feeling between him and members of the Unnamed Society. When the Unnamed Society was finally dissolved in May 1931, Wei Congwu left Peking to teach in Tianjin. He wrote more than forty manuscripts for the society's two journals. The Unnamed Society published seven of Wei Congwu's works.

In 1932 Wei Congwu was offered a lectureship in modern Chinese literature at Columbia University, but he declined the appointment and participated instead in a new economic co-operation scheme. Between 1933 and 1937 Wei Congwu was an avid supporter and innovator of the "Co-operative Policy" 合作政策, which endeavoured to combine public and private resources on a national scale. Wei chose to implement the programme in his own county, Huoqiu. He was responsible for constructing sluice gates on the East and West Lakes for agricultural irrigation. In 1936 the West Lake fields reported a record harvest. Wei's economic programme was unpopular with the landowners, thus in 1937 they devised a plot to oust Wei from Huoqiu. Wei was imprisoned for his radical economic plans, but he was soon released at the ^{beginning} ~~closure~~ of the Sino-Japanese war.

From 1937 to 1948 he was an active participant in another commercial co-operative scheme. Even though Wei involved himself in rural economics he managed to translate Dostoevsky's The House of the Dead in 1947. The fifties saw Wei Congwu back in the literary world: he joined the Shanghai Translation Association in 1951. He was the

foreign language editor for the New Shanghai Art and Literary Publishing Society 上海新文艺出版社 from 1952 to 1958. His literary output during this period included the translations of Dostoevsky's The Brothers Karamazov, Theodore Dreiser's The Stoic, Jack London's For the Love of Life and numerous Russian short stories. In 1955 Wei's involvement with the co-operative programme was questioned by the Shanghai Public Security Bureau. In 1956 he was detained by the Huoqiu Security Bureau for interrogation, but he was found to be innocent. Wei Congwu's co-operative venture was the cause of continuous arrests, detentions and prison sentences during the sixties and early seventies. His lifelong ambition to translate the complete works of Dostoevsky was never realized. In the mid seventies he wrote more than forty letters inquiring for work. It was not until 1978 that he was offered a lectureship at Hangzhou University 杭州大学. By then it was too late, for he died of a heart attack in December 1978. The Shanghai Intermediate People's Court reaffirmed Wei's innocence in January 1980.

小 引

天津社会科学院文学研究所决定编写天津几位作家的资料，我为此访问 辛霁野同志。他说正在整理自己的译著，觉得译文要大加修改，才能对原作者和读者稍稍弥补救苒，而自己写的诗文又很少，所以还可以看看的作品不多，大半完全应该作为废纸，不必为之多费时间和精力了。他说已经对几位好意的同志说过这样的话，并不是不愿与同志们合作。

我看他的态度是诚恳的，便同他谈谈整理译著的情况。他说译的书想校改五本，加写新序，《简·爱》即将出版。《被侮辱与损害的》除自校外，还请其子方仲用俄文校改。现在正准备为校好的《四季随笔》写序。其他两本还要再校并将旧序改写。诗已发表的不多，想将语体及旧体的各选编为一集。散文的篇数也不多，陆续写若干篇集为一册，大概是可以的。回忆录只写了几篇，最近为应人之请，写了一份生活简表，也就以此作为提纲了。

我说明了我的来意，并将说写好的译著年表请他审阅。他翻看了一下说笑着，想不到你为这费了这么多时间与精力，我很为你可惜。不过，既然已经费了，也不好让你白费，留下看看吧。过些天，我再见面，他说有些书我已经记不得了。手边又缺乏书刊，只好再请你就

提出的一些地方核实一下了。他又说，你的简表提到我忘记或佚失的文章不少，请为我复印几篇好吗？他说自己还记起一些篇，多半是抗战前和抗战中在流行不广或现又难找的书刊上发表的，也不必白找了。我尽力找了找，现在还没有结果。他又告诉我，此前泰安师专的刘增人同志曾经写过一份简表，虽然他略加增补，还很不完全，他劝刘同志不要再费时间了。刘同志还记做了不少工作的，有几项我参考了他的表补充，我对他表示谢意。

我得到辛霁野同志的同意，将他写的生活简表一同发表，我想这对于许多读者都会有些帮助。

张 素 琴

一九八二年五月

一九二四年，《易卜生戏剧中的妇女问题》《妇女杂志》第10卷
12期1821页。

一九二五年，《马赛曲》（译小说）俄国安特列夫作。《莽原》周
刊第一期发表。

《乐观主义》（杂文）《莽原》周刊第四期发表。

《生活》（小说）《语丝》第二十八期发表。

《到处是高厚的石墙》（杂文）《莽原》周刊第七期发表。

《回信》（小说）《妇女杂志》第十一卷第七号发表。

《微笑》（译小说）俄国·安特列夫作。《莽原》周刊第十一期
发表。

《美丽的甲虫》（杂文）《莽原》周刊第十七期发表。

《嫩黄瓜》（小说）《莽原》周刊第二十一期发表。

《上古的人》（译）美国·房龙著。在《民报副刊》发表一部分，
署名任冬。

一九二六年，《微笑的脸面》（小说）《莽原》半月刊1期（合
本）8—23页。

《反表现主义》（杂文）《莽原》半月刊2期（合本）78—
80页。

《夜谈》（独幕剧）《莽原》半月刊5期（合本）180—188
页。

《归途杂记》（散文）《莽原》半月刊19期（合本）798—
804页。

《往星中》（译）（戏剧）（俄国安特列夫著）《未名社》5
月出版（收入《未名丛刊》）

一九二七年，序《黑假面人》《莽原》半月刊二卷一期（合本）
38页。

《艺术》（译）《莽原》半月刊二卷二期（合本）43页。

《生活中的创造艺术》（译）《莽原》半月刊二卷四期（合本）
123页。

《昼梦》（小说）《莽原》半月刊二卷五期（合本）194页。

《无产阶级的文艺与无产阶级的艺术》（译）（苏联·特洛茨
基著）《莽原》半月刊二卷五、六、七期；（合本）203、
243、306页。

《未来主义》（译）（苏联·特洛茨基著）《莽原》半月刊二
卷九、十一、十二期；（合本）323、417、460页。

《「文学与革命」引言》（译）（苏联·特洛茨基著）《莽原》
半月刊二卷十三期；（合本）481—489页。

《经验与创造》（译）《莽原》半月刊二卷十四期；（合本）
521—526页。

《艺术箴言》（译）《莽原》半月刊二卷十五期；（合本）5
500页。同上 601—602页。

- 《乌西和洛得·伊凡诺夫》(译) (苏俄·特洛茨基著)《莽原》
半月刊二卷十六期, (合本) 595—597页。
- 《批评中的人格》(译) 《莽原》半月刊二卷十八期, (合本)
690—695页。
- 《传统与爱好》(译) 《莽原》半月刊二卷二十期, (合本)
757—761页。
- 《文学的影响》(译) 《莽原》半月刊二卷二十一期, (合本)
802—805页。
- 《视觉与情绪》(译) 《莽原》半月刊二卷二十三期, (合本)
892—897页。
- 一九二八年, 《寄Diane》(译诗, 赫里克作)(署名,
里子) 《未名》半月刊合本1卷77页。
- 《伟大的冒险者》(译诗, 无名氏作)(署名, 里子) 《未名》
半月刊合本1卷124—127页。
- 《像许多处子一样》(译诗, 科亦里奇作)(署名, 里子) 《未
名》半月刊合本1卷151—152页。
- 《在青春时爱》(译诗, 无名氏作)(署名, 里子) 《未名》
半月刊合本1卷152—153页。
- 《‘烈夫’及其诗人》《未名》半月刊合本1卷11页。
- 《‘文学与革命’后记》《未名》半月刊合本1卷35页。
- 《吹笛者的争辩》(译) 《未名》半月刊合本1卷94页。
- 《清教徒与美国文学》(译) 《未名》半月刊合本1卷116页。
- 《艺术家和彻底听众》(译) 《未名》半月刊合本1卷129页。
- 《预兆》(小说)(波兰·什朗斯基著) 《未名》半月刊合本
1卷170页。
- 《生底漫画》(散文)(三幅漫画, 之一, 之二, 之三) 《未
名》半月刊合本1卷(6, 7, 8-9期) 187、215、270页)
- 《英国小说中的性表现》(译)(卡佛尔顿著) 《未名》半月
刊合本1卷201页。
- 《波克尔夫烈式威被逐音》(译)(小说)(美国, 哈提著)
《未名》半月刊合本1卷372页。
- 《黑假面人》(译剧本)(俄国安特烈夫著) 《未名社》3月
出版(收入《未名丛刊》)
- 《文学与革命》(译)(特洛茨基著) 《未名社》3月出版。
- 《上古的人》(译)(美国·房龙著)(署名: 任冬) 《上海
亚东图书馆》4月印行。
- 《彩》(短篇小说集六篇) 《未名社》12月出版(收入《未
名新集》)。
- 一九二九年, 《寄给友人》(小说) 《未名》半月刊合本二卷
22—29页, 50—64页续完。
- 《艺术家的故事》(小说) 《未名》半月刊合本二卷84页。
- 《深誓》(译诗)(爱尔兰·夏芝著) 《未名》半月刊合本二
卷96页。
- 《罗曼主义与革命》(译)(卡佛尔顿著) 《未名》半月刊合

本二卷 98—112 页；130—147 页续完。

《时常，在静的夜里》（译诗）（英国莫尔著）《未名》半月刊
合本二卷 112—114 页。

《英国复辟时代文学中的性表现》（译）（卡佛尔顿著）《未名》
半月刊 2 卷 166—180 页；200—213 页续完。

《清教徒美学中的性》（译）（卡佛尔顿著）《未名》半月刊合
本 2 卷 230—241 页；259—277 页续完。

《不幸的一群》（译短篇小说集）《未名社》1929 年 4 月出版。

收入《未名丛刊》北京大众书店 1951 年 3 月再版。

《近代文学批评断片》（译）《未名社》出版部 1929 年 7 月初
版。

注：（1930 年译完《被侮辱与被损害的》，秋至天津女师院任教，课
忙未译书。1932 年开始译《简·爱》。1936 年开始译《战争与
和平》至 1941 年完，稿佚。）

一九三四年：《被侮辱与被损害的》（译长篇小说）《陀斯朵夫
斯基著》上海商务印书馆 1934 年 11 月初出版。

一九三五年：《简爱自传》（译长篇小说）（英国夏洛特·勃朗
蒂著）上海生活书店 1935 年 7 月列入《世界文库》发表，后
改名《简爱》由上海文化生活出版社印成单行本。

一九三六年：《忆素园》（散文）《文季月刊》1 卷 4 期刊。

《谈渔翁》（散文）《文季月刊》1 卷 5 期刊。

《忆鲁迅先生》《文季月刊》2 卷 2 期刊。 P3

《我的家庭》（译长篇小说）（俄国·克萨柯夫著）上海商务
印书馆 1936 年 5 月印行。

一九三七年：《一夕谈》（散文）上海生活书店出版，5 月在
《收获》发表。

《木瓜》（散文）《文丛》月刊创刊号刊。

《病》（散文）《文丛》月刊 1 卷 2 期刊。

一九四四年：《忙里偷闲》（译散文）重庆新知书店 6 月印行。

《虎皮武士》（译长诗）（格鲁吉亚·卢斯达维里著）重庆
新知书店 7 月印行。1954 年八月人民文学出版社重印；后
由北京作家出版社重版。

《死后》（译短篇小说集）（苏联·班菲罗夫，高尔巴托夫等
著）重庆新知书店 1944 年印行。后改名《卫国英雄故事集》
由天津人民出版社出版。1953 年上海新文艺出版社重印。

一九四六年：《桃花源和牛角湾》（讲演词）《文艺春秋》
3 卷 4 期刊。

《鲁迅先生祭日》《侨声报星河》1946 年刊。

《读书与生活》（讲演词）《中学生》12 期（总 182 期）
刊。

（亦后收入《红少年少女》。）

一九四七年：《谈谈人生》（讲演词）《中学生》10、11
期（总 192 期）刊。

《四季随笔》(译散文)(英国·吉辛著) 台湾编译馆1947

年1月印行。此书于44年曾在重庆《时与潮》杂志发表。

《化身博士》(译中篇小说)(英国·斯蒂文生著) 上海开明书

店1947年3月印行;1948年3月再版。

(※后收入《给少男少女》)。

一九四八年, 《许季萁先生纪念》《中国作家》1卷3期刊。

一九四九年, 《中华人民共和国的诞生》(诗)※※※《天津日

报》10月2日刊。

《鲁迅先生的精神》(杂文)※※※《天津日报》10月19日刊。

《在「七一」庆祝大会上》(诗)※※※《人民文学》创刊号10

月25日刊。

《斯大林七十寿辰》(诗)《天津日报》12月21日刊。

《鲁迅先生的爱与憎》(讲演词)※※※

《鲁迅先生的态度》(讲演词)※※※

(※※※后收入《海河集》。※※※后收入《鲁迅精神》)。

《史达林格勒》(译长篇小说)(苏联·涅克拉索夫著)上海文
化出版社1949年出版。

《给少男少女》(讲演词六篇) 上海文化生活出版社1949年
1月印行。

一九五〇年, 《反对殖民制度斗争日》(诗)《天津日报》2
月22日刊。

《斯大林格勒战争的意义》(杂文)※※※《天津日报》2月
23日刊。

《无指的手套》(译短篇小说)(苏联·伊兰科夫著)《天
津日报》2月24日刊。

《勃拉姆斯》(译短篇小说)(苏联·克鲁辛斯基著)《天津日

报》2月24日刊。

《工人艺术的道路》(杂文)※※※《天津日报》3月13日刊。

《钱的两面》(杂文)※※※《天津日报》3月25日刊。

《幸福的秘诀》(杂文)※※※《天津日报》4月20日刊。

《我们永远跟着共产党》(诗)※※※《天津日报》4月21日刊。

《作为战斗武器的新文艺》(杂文)※※※《进步日报》5月6
日刊。

《青年的精神》(讲演词)※※※《天津日报》5月8日刊。

《用学习纪念高尔基》(讲演词)※※※《天津日报》6月22
日刊。

《在反美帝武装侵略的斗争中胜利一定属于人民!》(在天津人民
广播电台播讲)※※※《天津日报》7月18日刊。

《祖国万岁!》(杂文)※※※《天津日报》10月1日刊。

《读书写作同生活》(讲演词)※※※《天津日报》10月19
日刊。

《战士贩子们住手!》(杂文)※※※《天津日报》10月27
日刊。

许「难忘的一九一九」的感想(译杂文)※※※——为纪念苏联十
月革命节作。《天津日报》11月2日刊。

《坚决的「一边倒」》(杂文)※※※《天津日报》12月24
日刊。

《瞿秋白先生给我的印象》

收入《忆秋白》

一九五一年, 《黑人在美国》(杂文)《天津日报》1月11日刊

《苏联颂》(诗)※※※《天津日报》2月14日刊。

《世界的两面》(杂文)《文艺》1卷2期12月1日刊。

《今年的五月》 《天津文艺》1卷3期(5月1日)刊。
《日寇损毁文物的罪行》(杂文) 《天津日报》5月9日刊。
《翻译杂谈》(杂文) 《翻译通讯》2卷5期(5月)刊。
《鲁迅精神》(杂文三十七篇) 上海文化工作社7月初版印行。
诗)《难忘的一九一九》(诗剧本) (苏·维什涅夫斯基著)《人民文学出版社》51年6月初版印行。
《西南行》(旧体诗) 《天津日报》10月10日刊。
《青春的秘诀》(杂文) 《天津日报》11月18日刊。
一九五二年: 《批评我的非无产阶级思想》 《天津日报》4月2日刊。
《文艺与政治》(杂文) 《天津日报》5月15日刊。
《为学习文化的群众服务罢!》(杂文) 《天津日报》7月17日刊。
《拥护和平会议的决议》(杂文) 《天津日报》10月23日刊。
1952·《记无名社》(回忆文) 《天津日报》10月26日⑥刊。
《介绍「难忘的一九一九」》(杂文) 《天津日报》11月7日⑥刊。
《欢迎苏联红旗歌舞团》(诗) 《天津日报》11月15日④刊。
《苏联的艺术工作者和共产主义建设》(杂文) 《天津日报》12月5日④刊。
一九五三年: 《悼斯大林同志》(诗) 《天津日报》3月8日④刊。
《我们的儿童》(诗) 卷卷 《天津日报》6月3日④刊,收入《海河集》
《玛雅柯夫斯基的特点与传统》(苏联·西蒙诺夫著)《天津日报》7月18日④, 21日④刊。

《从鲁迅先生学习什么》(杂文) 《天津日报》10月19日④刊。
《山灵湖》(译短篇小说集) (苏联·高尔基,叶夫里莫夫等著)《上海平明出版社1953年11月出版》。
《在斯大林格勒战斗中》(译长篇小说) (苏联·涅克拉索夫著)(即《斯大林格勒》修改本)上海文化工作社重排出版。
一九五四年: 《学习志愿军的优良品质》(杂文) 《天津日报》2月19日刊。
《同生死共患难的友谊故事》(杂文) 《天津日报》4月26日刊。
《访朴在根烈士的家园》(杂文) 《天津日报》5月7日④刊。
《我们一定要解放台湾》(杂文) 《天津日报》9月1日刊。
《虎皮武士》(译长诗)(格卢吉亚·卢斯达维里著)人民文学出版社11月出版。同年北京作家出版社重版。
(此书抗战期曾在重庆印行,此系修改本。)
一九五五年: 《我们的光荣任务——建设与卫国》(杂文) 《天津日报》3月13日刊。
《欢迎苏联莫斯科“小白桦树”舞蹈团》(诗) 《天津日报》11月20日②刊。
《清除危害人民的反动、淫秽、荒诞图书》(杂文) 《天津日报》11月30日刊。
一九五六年: 《鲁迅先生与青年》①《中国青年》九期刊。
《忆在北京时的鲁迅先生》① 《文艺报》13(总159期)期刊。
《民报副刊及其它》①
《三一八惨案前后》①

- 《关于鲁迅的日记手稿》◎以上三文同在《新港》4期刊。
 《鲁迅先生两次回北京》◎《天津日报》10月4日④刊。
 《鲁迅先生的风度》◎《天津日报》10月19日④刊。
 《记未名社》◎《文艺学习》9期刊。
 注：(◎收入《回忆鲁迅先生》。)
- 《回忆鲁迅先生》上海新文艺出版社56年10月印行单行本。更名《纪念鲁迅先生》73年7月内部印行。1980年3月，作为《鲁迅先生与未名社》下编。
 《访卡罗·勒维》◎◎《天津日报》10月30、31日④刊。
 《访阿尔契德·契尔维——七个英雄儿子的父亲》◎◎曾在《人民日报》发表。
 《脱龙尼的故事》◎◎《新港》5期刊。
 《记女诗人阿丽来姆》◎◎《新港》5期刊。
 雪莱——济慈纪念馆和墓地》◎◎《新港》6期刊。
 一九五七年：《谈诗片语》(杂文)《新港》1期刊。
 《海上城市威尼斯》◎◎《新港》2期刊。
 《意大利诗歌和散文的摇篮——翡冷翠》◎◎《新港》4期刊。
 法：(◎收入《意大利访问记》。)
- 《意大利访问记》一九五七年七月，上海人民出版社印行。
 《粉碎右派分子的哈哈镜，挂羊头卖狗肉的巴扎洛夫》《新港》5期刊。
 《谈“提心吊胆”》《天津日报》6月16日④刊。
 《游非封口》《人民日报》6月29日④刊。
 《提供一点“口球笔伐”的材料》《新港》8期刊。
 《“特殊”的人》《人民日报》8月20日④刊。
 《自天狂的末路》《新港》9期刊。
- 《登鲁迅的遗训》《天津日报》10月24日刊。
 《寄诗人吉洪诺夫》(诗)※※《新港》11期刊。
 《抗日战争的插曲》(诗)※※《天津日报》11月7日④刊。
 《送下乡劳动的同志们》(诗)※※《天津日报》12月5日④刊。
 《和平宣言的声响》(诗)※※《人民日报》12月14日④刊。
 一九五八年：《佛子吟水库》(诗)※※《诗刊》1期刊。
 《我的母亲》(诗)※※《新港》1期刊。
 《赵赤坪烈士纪念》《收获》1期刊。
 《时光老人的新年祝贺》(诗)※※《新港》1期刊。
 《天津的红领巾》(诗)※※《新港》6期刊。
 《访毕加索同志》(诗)※※《人民文学》2期刊。
 《气吞长虹》(诗)※※《天津日报》7月16日④刊。
 《鲁迅纪念柔石等的诗的解序》《语文学》3期刊。
 《棉纺四厂歌》(诗)《天津日报》3月13日④刊。
 《欢迎志愿军回国》(诗)《天津日报》3月22日④刊。
 《高尔基像》(诗)※※《天津日报》3月27日④刊。
 《生产英雄》(诗)《天津日报》5月2日②刊。
 《第三颗卫星》(诗)※※《天津日报》5月21日④刊。
 《天津工人谈煤气机》(诗)《解放军文艺》5期刊。
 《坚持马克思主义世界观，坚决反对修正主义》(短论)《新港》5期刊。
 《请莫辞说》(年关诗)《天津日报》6月11日④刊。
 《谈谈学习外文》(杂文)《天津日报》6月24日刊。
 《纪念关沉卿》(杂文)《天津日报》6月30日刊。
 《斥责美国强盗，支援伊拉克，黎巴嫩人民》(诗)《天津日报》7月19日刊。

《警告侵略者》(诗) 《天津日报》7月24日刊。
《人民的力量胜过一切》(诗) 《天津日报》7月24日刊。
《帝国主义》(诗) 兼兼 《天津日报》7月26日刊,收入《海河集》。
《受一次革命的洗礼》(杂文) 《天津日报》8月8日刊。
《毛主席到了南开大学》(诗) 兼兼 《天津日报》8月18日④刊。
《欢呼中苏会谈公报》(诗) 《新港》8—9期刊。
《改造海河》(诗) 《新港》8—9期刊。
《跳梁小丑可以休矣》(杂文) 《天津日报》9月8日④刊。
《美帝国主义莫猖狂,美帝国主义的两条路》外一首(诗)。
《天津日报》9月9日④刊。
《白官里发出的黑话》(杂文) 《天津日报》9月21日④刊。
《中国人民在怒吼》(诗) 《天津日报》9月25日④刊。
《美国强盗人人恨》(诗) 《新港》10期刊。
《祖国》(诗) 《天津日报》10月9日④刊。
《海河改造民歌》(诗) 《天津日报》10月21日④刊。
《天津市日夜炼钢》(诗) 兼兼 《天津日报》10月31日④刊。
《略谈新民歌》(杂文) 《新港》11期刊。
《妈妈女儿同炼钢》(诗) 《天津日报》12月24日④刊。
《炼钢的青年》(诗) 《天津日报》12月24日④刊。
《我们战胜了死亡》(诗) 《新港》12期刊。
《寄格鲁吉亚的友人》(诗) 兼兼 《人民文学》5期刊。
《似曾相识的杜鹃花》(散文) 《收获》2期刊。
一九五九年, 《为苏联宇宙火箭欢呼》(诗) 《天津日报》1月4日④刊。

《庆祝解放十周年》(诗) 《天津日报》1月15日④刊。
《刚果人民举起火炬》(诗) 《天津日报》1月29日④刊。
《寄革命的古巴》(诗) 《天津日报》2月1日④刊。
《一封关于新民歌和新诗的信》(杂文) 《新港》3期刊。
《访鲁迅故乡》(绝句六首) 《天津日报》4月21日④刊。收入《回忆鲁迅先生》。
《“五四”时期杂忆》(杂文) 《天津日报》5月4日④刊。
《访第一次党代大会会址》(绝句三首) 《人民日报》1959年5月4日刊。
《祝西藏新生》(绝句三首) 《新港》6期刊。
《怎样向古典诗歌学习》(杂文) 《新港》6期刊。
《海河岸上人家》(诗) 兼兼 《新港》7期刊。
《忆王青士同志在未名社》 《新港》8期刊。
《谈〈故乡〉里的几个问题——答一位教师》 《语文学习》8期(7月22日)刊。
《歌唱祖国》(诗) 《光明日报》9月19日④刊。
《五四时期一点回忆》 《人民文学》5期刊(18—20页)。
《十年述怀》(绝句二十首) 《新港》10期刊。
《十周年国庆即事》(绝句十首) 《新港》11期刊。
《漫谈〈朝花夕拾〉》 《人民文学》10期刊。(118—122页)。
《川居杂诗》(绝句五首) 《星星》8期34页刊。
一九六〇年, 《中苏同盟十周年纪念》(诗) 《天津日报》2月13日④刊。
《驳“人情味”》 《新港》4期刊。
《同声声讨美帝国主义》(诗) 《天津日报》5月11日④刊。

- 《斥破坏首脑会议的罪魁》(诗)《天津日报》5月22日④刊。
《人民公社样样强》(诗)《天津日报》5月23日④刊。
《欢呼苏联粉碎美国强盗和平假面》(诗)《新港》6期刊。
《艾森豪威尔的强盗旅行》(杂文)《天津日报》6月24日④刊。
《学鲁迅写“逃命文学”》《文艺哨兵》6—7期(7月17日)刊。
《天津电影制片厂的几部记录片》《电影艺术》8期刊。
《南游诗草》(诗)《新港》7—8期刊。
《百花齐放党栽培》(诗)《新港》9期刊。
《亲密的友谊, 精美的艺术》
——看苏联鞑靼自治共和国国家歌舞团演出后《天津日报》9月22日刊。
《列宁旗帜映天红》(绝句五首)《新港》11期刊。
《海河集》(诗集)上海文艺出版社1960年2月初版。
法, 收短诗三十首, 长诗一首。为作者十年诗作的选集。
一九六一年, 《赠邢燕子兼勉侄女》(绝句六首)《诗刊》1期刊。
《新年祝词》(绝句三首)《新港》1期刊。
《战斗吧! 英雄的刚果人民》(诗)《天津日报》2月22日④刊。
《春雪》(绝句三首)《河北文学》创刊号(6月)刊。
《祝贺中国乒乓球球队》(绝句三首)《天津日报》4月15日④刊。
《反对美帝侵略古巴》(绝句二首)《天津日报》4月21日④刊。
- 《喜闻加林威游太空》(绝句三首)《新港》5期刊。
《日月争辉四十年》(绝句十首)《新港》7期刊。
《史涛赵平》(两个断片)(诗)《河北文学》7期刊。
《在鲁迅先生的亲切指导下》《中国青年报》9月23日刊。
《鲁迅先生八十诞辰纪念》(绝句三首)《河北日报》9月24日④刊, 收入《鲁迅先生与未名社》下编。
《鲁迅和青年》《大公报》9月24日④刊。
《鲁迅先生的作风》《天津日报》9月24日④刊。
《欢呼李托夫同志天外归来》(绝句三首)《河北文学》9期刊。
《鲁迅先生颂》(绝句六首)《新港》9—10期刊, 收入《鲁迅先生与未名社》下编。
一九六二年: 《〈今昔集〉后记》《新港》11期刊。
法: 《今昔集》上编为《圆端集》(解放后写), 下编为《乡愁集》(解放前写), 合为一册已印成, 因中苏关系破裂, 书未发行。
《旧诗一束》(自《今昔集》下编《乡愁集》选出。)《新港》11期刊。
《山鹰歌》(诗)
——祝阿尔巴尼亚独立五十周年, 解放十八周年双庆。
《天津日报》11月30日④刊。
一九六三年: 《忆唐小集》(自《乡愁集》选出绝句十四首)《河北文学》2期刊。
《雷锋歌》(诗二首)《河北文学》5期6页刊。
《赠郑卫华同志》(绝句五首)《安徽文学》5期刊。
《欢迎崔耀健委员长》(诗)《天津日报》6月12日④刊。
《黄山吟》(忆徐诗二首)《新港》8期刊。

- 一九六四年，《向战斗的巴拿马人民致敬》(诗)《天津日报》1月16日④刊。(并刊《新港》1964年2期)。
- 《向战斗的越南人民》(诗)《天津日报》8月16日刊。
- 《日月换新天》(诗)
- 庆祝新中国成立十五周年《天津日报》10月1日⑤刊。
- 《访毛主席旧居》(绝句三首)《河北文学》10期刊。
- (十年动乱期间无译作，只写少数首诗，从记忆重写若干首诗，亦未发表)
- 一九七二年，《多米尼加共和国史》(与人合译，天津人民出版社内部发行。)
- 一九七三年，《纪念鲁迅先生》(《回忆鲁迅先生》修改本)陕西人民出版社内部发行，后作为《鲁迅先生与未名社》下编印行。)
- 一九七六年，《践踏未名社的屠伯——北洋军阀》在天津师范学院学报第三期发表。后收入《鲁迅先生与未名社》。
- 《为鲁迅先生伏前答客问》《中山大学学报》6期刊。
- 一九七七年，《从〈烟消云散〉到〈云破月来〉》×《安徽师大学报》2期刊。
- 《关于未名社结束情况再答客问》×《安徽师大学报》6期刊56页。
- 《毛主席周年祭日献诗》(绝句五首)《天津日报》9月7日④刊。
- 《春温柯笔》(散文)《天津文艺》10期刊。
- 《悼和鲁迅先生最后一次会晤》×《河北文学》11期刊。
- 《星沙陷和德和〈绝命诗〉》×《天津师院学报》2期刊。
- 注：(‘×’收入《鲁迅先生与未名社》)。
- 《晨曦普照》(绝句四首)
- 欢呼十届三中全会公报发表。《天津文艺》8期刊。第13页。
- 《厄于短年的韦素园》×《天津师院学报》6期刊。
- 《颂歌》(绝句四首)《天津文艺》7期刊。
- 一九七八年，《关于未名社结束情况再答客问》×《中山师大学报》1期刊。49—50页。
- 《缅怀敬爱的周恩来总理》(绝句五首)《天津日报》1月8日④刊。
- 《庆祝国际劳动节》(七律一首)《天津日报》4月30日④刊。
- 《鲜花一束献英灵》(附献诗)×《天津日报》10月19日④刊。
- 《得多年阔别老友近照走笔书感》(绝句三首)《三联书店成立三十周年 纪念册》1978年12月，香港出版。
- 《纪念许寿裳先生》《天津师院学报》1期刊。
- 《诗要用形象思维》(杂文)《天津文艺》2期刊。3—4页。
- 一九七九年，《我的幽居》(译诗)×《天津日报》2月15日④刊。
- 《漫谈诗歌写作》(杂文)《河北文艺》1期刊。
- 《流落安庆一年琐记》《河北文学》5期刊。
- 《广州诗草》(绝句五首)《新港》5期刊
- 《神州颂》(七绝二首)《天津日报》10月2日⑤刊。
- 《赠医护同志并慰亲友》(绝句一首)《天津日报》10月20日⑤刊。
- 《南开大学六十年校庆纪念》(绝句一首)《南开大学》校刊

10 期刊。

《三山诗草》(绝句六首) 《新港》10 期刊。

《鲁迅先生和美术创作》× (此文原为天津美术出版社出版的《纪念鲁迅美术作品选》所写引言,后于1977年10月曾在绍兴师院分校《教学参考资料》发表,《鲁迅研究年刊》1979年复转载。)

一九八〇年: 《五四风雷在阜阳县第三师范学校》《中国现代文学研究丛刊》1 期刊。

《回顾与前瞻》《天津日报》1月5日④刊。

《花笺·诗情·乡愁》(散文)《天津日报》2月23日④刊。

《一点感想》(《花笺·诗情·乡愁》的附记)《天津日报》3月15日④刊。

《夏洛特·勃朗蒂和她的创作》《外国文学研究》3 期刊。

《读六中全会公报喜咏》(绝句二首)《天津民进》7 期刊。

《祝愿九天开笑颜》(悼念刘和珍烈士)(绝句)《北京晚报》3月18日刊。

《人人拍手庆今朝》(绝句二首)《北京晚报》4月9日③刊。

《诞辰抒情》(诗)《天津日报》4月26日④刊。

《新生景象倍增辉》(绝句二首)《天津日报》6月28日④刊。

《时温一纸念深情》(缅怀恽代英烈士)(绝句一首)《北京晚报》4月29日③刊。

《花开笑迎燕归来》(绝句二首)《北京晚报》5月3日③刊。

《悼同窗学友张目寒》(绝句二首)《天津日报》8月9日④刊;《海洋文艺》20 年10 期刊(香港)

《鲁迅先生与未名社》(未名小集(1)) 湖南人民出版社20 年7 月出版。

《中国古代寓言》小引 河南人民出版社印行。

《鲁迅史实新探》小引 湖南人民出版社印行。

《鲁迅论稿》小引 湖南人民出版社印行。

《民主——法制——科学》《南开大学》校刊,9月26日刊。

《水仙花》(译诗)(英·威廉·华兹华斯著)《文化译丛》2 期刊。

《莎士比亚诗歌三首》(译诗)《文化译丛》3 期刊。

《诗的陶冶与师的教诲》载《鲁迅诞辰百年纪念集》(湖南人民出版社印行。)

《鲁迅先生与青年》载《鲁迅盛传》(人民美术出版社出版。)

一九八一年: 《山东游诗草》(绝句五首) 河南《报晓》文学季刊1 期刊。

《鲁迅先生与“安徽帮”》《江淮论坛》4 期刊。

《悼念茅盾同志》(诗二首)《天津日报》4月10日③刊。

《漫谈文学创作,兼为书友招魂》(散文)《读书》4 期刊。

《悼念茅盾同志》(散文)《新港》5 期刊。

《鲁迅先生对我的启发和教育》《天津日报》5月14日③刊。

《赠诗三首》(绝句)《天津日报》5月27日③刊。

(一)赠和平区十一幼儿园教职工同志

(二)赠十一幼儿园吴万龄同志

(三)赠十一幼儿园肖然同志

《克六十诞辰纪念》(绝句五首)《天津日报》6月17日③刊。

《纪念年记克恩情》(绝句二首)《南开大学》校刊7月2日刊。

《漫谈读书》(散文)《书讯》6月25日2 期刊。

《从鲁迅先生学习什么》《天津日报》9月12日③刊。

《鲁迅先生祭辰感怀》(绝句二首)《天津日报》10月28日③刊。

《得久别故人信并见其寄维钩函》(绝句三首)《天津日报》12月9日③刊。

《你总有爱我的一天》(译诗三首)英·罗伯特·布朗宁著
《文化译丛》1期刊。

《鲁迅先生的母亲》《新文学史料》3期刊。

《学习鲁迅先生的现实意义》《新港》9期刊。

《题未定草》《文艺报》18期刊。

念 《(纪容刘和珍君)的背景与意义》《高中语文辅导材料》(天津人民出版社出版)

《鲁迅先生的自我改造与治学精神》《文艺增刊》(天津日报)3期26页刊。

《鲁迅先生论师友之道》《河南教育》月刊10期刊;《民进通讯》8期刊。

《鲁迅先生与〈莽原〉》《莽原》文学季刊1期刊。

《未名社几个安徽成员》安徽政协《文史资料》6辑刊。

《鲁迅先生与少年儿童》甘肃《少年文史报》9月24日刊。

《鲁迅先生——青年的良师》《南开大学》校刊9期刊。

《诗人骑鸿去,万古传诗情》《文学报》9月19日刊。

《鲁迅先生教导的点滴》《中国青年报》9月1日③刊。

一九八二年:《诗境中的鲁迅先生》(广东鲁迅研究小组编印

《诚挚的纪念》:1982年1月刊。

《在杜甫草堂的昼梦》(散文)《天津日报》3月25日④刊。

《要诞辰有赠》(诗)《天津日报》5月13日③刊。

《约翰·安得森,我的情人》(译诗)(苏格兰·彭斯作)《天津日报》5月13日④刊。

《在天津女师院二三事》《天津日报》6月6日④版刊。

评论文章:

《文艺界代表李霁野》《天津日报》51年2月4日刊。

漫谈《简爱》访译者

——记李霁野教授一席谈话《天津日报》79年6月17日②刊。

《访著名翻译家李霁野》《北京晚报》80年6月10日①刊。

散步·划船·赏花

——李霁野业余生活散记《八小时以外》80年6期刊。

《鲁迅与戏剧》(访李霁野教授)《北京戏剧报》81年10期刊。

《沿着鲁迅开拓的新文学道路前进》

——鲁迅诞辰百年前夕访李霁野《文学报》81年9月24日(26期)①刊。

《名人健身之道》(李霁野:散步)《健康之友》81年2期刊。

《未甘空白少年头》

——访市文联主席李霁野《天津日报》82年4月16日②刊。

Appendix C

Liquidation Account of the Unnamed Society

(Translated from Li Jiye's Lu Xun and the Unnamed Society, pp. 166-169.)

1. (a) Capital

Lu Xun	466.16
Tai Linyi	200.00
Cao Jinghua	50.00
	<hr/>
Total funds	716.16
	<hr/> <hr/>

(b) Current Account

Receipts from debtors:	Kaiming Bookstore	2339.010 (i)
	Beixin Bookstore	200.000 (ii)
Accounts receivable:	Wei Suyuan	1947.668
	Cao Jinghua	108.550
	Tai Jingnong	276.746
	Li Jiye	662.400
	Wei Congwu	3006.233
Amount payable to creditor:	Tai Linyi	200.000
Cash on hand (Amount includes capital)		<hr/> 8740.607 yuan <hr/> <hr/>

2. Royalties (17.5%) on hand

Lu Xun	2607.500	} (iii)
Li Jiye	1264.370	
Cao Jinghua	988.300	
Tai Jingnong	669.375	
Wei Suyuan	280.000	
Wei Congwu	2152.300	

Total	<hr/> 7961.845 yuan <hr/> <hr/>
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Cash on hand	8740.607
Capital	- 716.160

	<hr/> 8024.447
Royalties	- 7961.845

Residual amount	<hr/> =62.602 yuan <hr/> <hr/>
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3. Distribution of funds (Capital and Royalties)

(a)	Lu Xun	Capital	466.16	
		Royalties	+ 2607.50	
			<u>3073.66</u>	(Cr.)
	Cao Jinghua	Capital	50.00	
		Royalties	+ 988.30	
		Drawings	- 108.55	
			<u>930.30*</u>	(Cr.)
	Li Jiye	Royalties	1264.37	
		Drawings	- 662.40	
			<u>601.97</u>	(Cr.)
	Tai Jingnong	Royalties	669.375	
		Drawings	- 276.476	
			<u>392.629*</u>	(Cr.)
(b)	Wei Suyuan	Borrowings	1947.668	
		Royalties	- 280.000	
			<u>1667.668</u>	(Dr.)
	Wei Congwu	Drawings	3006.233	
		Royalties	- 2152.300	
			<u>853.933</u>	(Dr.)
(c)	Lu Xun			
		Contribution to funds:	3073.66	
		Deposit inventory with Kaiming Bookstore:	- 2339.01	
		Deposit inventory with Beixin Bookstore:	- 200.00	
			<u>534.65</u>	
	To be paid by Wei Congwu			
	Cao Jinghua			
		Contribution to funds:	930.30	
		Debts from Congwu:	- 853.933	

Payments to Lu Xun:	+ 534.65
To be paid by Wei Suyuan	<u>611.017</u>
(d) Wei Congwu's debtor's account	
Amount due to Lu Xun:	534.650
Amount due to Jinghua:	+ 319.283
	<u>853.933</u>

Amount to be paid out of royalties due for the reprinting of Crime and Punishment and Poor People by the Kai-ming Bookstore: an approximate sum of 860 yuan to be paid directly to Lu Xun and Jinghua on a 5:3 basis.

Suyuan's debt of 611.017 yuan owing to Jinghua; a sum of 300 or 400 yuan to be paid in advance by Congwu, Jiye and Jingnong to Jinghua's family in the future.

Wei Suyuan's debtor's account

Jiye deposits:	601.97
Jingnong deposits:	+ 392.629
Payment owing to Jinghua:	+ 611.017
Residual amount:	+ 62.602
	<u>1667.668</u>

4.

Creditor's Account

Debtors and receipts due for <u>Literature and Revolution</u> , <u>The Pipe</u> , etc.	3483.932
Debts and refund of subscriptions:	-1489.767
	<u>1994.161* yuan</u>

5.

Credit of 1994.161 consists of 4.5% royalties.

NOTES

(i) Books and plates etc.
despatched to Kai-
ming Bookstore: 3406.12
Receipts in advance:- 950.00
Freight (50%) - 117.11

Net credit 2339.01

(ii)

(a) Books despatched to Beixin Bookstore
(Peking branch): The Grave, Dawn
Blossoms Plucked at Dusk, Young
Johannes. 20% discount on amounts
exceeding 200 yuan.

(b) Books despatched to Beixin Bookstore
(Shanghai head office).
Books sent by Xinyue: 61.76 yuan
Books sent by Xiandai: 20.00 yuan
Shanghai Bookstore: 26.40 yuan

These calculations are the net amount after
20% discount.

(c) Transferred to Beixin Bookstore
(Peking).
Cooper and zinc plates for four
of Lu Xun's books: less 40%
discount. approx. 100.00
Lead type for The Grave: + 20.00

120.00

(iii)

Lu Xun:

<u>Out of the Ivory Tower</u>	9500 copies 0.7 yuan x 17.5%
	= 1163.75 yuan
<u>The Grave</u>	4500 copies 0.9 yuan x 17.5%
	= 708.75 yuan
<u>Young Johannes</u>	2500 copies 0.8 yuan x 17.5%
	= 350.00
<u>Dawn Blossoms Plucked</u> <u>at Dusk</u>	4000 copies 0.55 yuan x 17.5%
	= 385.00

Total amount = 2607.50 yuan.

Cao Jinghua:

<u>Bai Cha</u>	3000 copies
<u>The Idiot</u>	1500 copies
<u>The Forty-First</u>	1500 copies
<u>The Pipe</u>	2500 copies

Li Jiye:

<u>Literature and Revolution</u>	3500 copies
<u>The Unfortunate Lot</u>	1500 copies
<u>Art and Literature</u>	1500 copies
<u>Reflections</u>	1000 copies
<u>The Black Maskers</u>	1500 copies
<u>To the Stars</u>	1500 copies

Wei Suyuan:

<u>The Overcoat</u>	3500 copies
<u>Yellow Flower Collection</u>	1000 copies

Tai Jingnong:

<u>Sons of the Earth</u>	1500 copies
<u>Pagoda Builders</u>	1500 copies
<u>Lu Xun and His Works</u>	4500 copies

Wei Congwu:

<u>Crime and Punishment V.1 & 2.</u>	1500 copies
<u>Poor People</u>	4000 copies
<u>Jun Mountain</u>	1500 copies
<u>Fragments of Ice</u>	1000 copies
<u>The Era of Byron</u>	1500 copies
<u>Gulliver's Travels Vol. 1.</u>	2000 copies
<u>Gulliver's Travels Vol. 2.</u>	1000 copies

[Remarks of the author, Li Jiye]

This statement of accounts is kept at the Lu Xun Museum in Peking. Amounts marked with an "*" indicate an approximate total due to rounding up of the figures during calculation.

Appendix D

Unnamed Bi-monthly List of Contents

VOLUME I

No. 1. 10 Jan. 1928

A Country Bumpkin's Tale 鄉下老人的故事	J. Seyfullina	Cao Jinghua 曹靖華	T
		(T = Translated)	
LEF and its Poets 「烈夫」及其詩人		Li Jiye 李霽野	
Pagoda Builders 建塔者		Tai Jingnong 臺靜農	
Request 請求	Laurence Hope	Wei Congwu 韋叢蕪	T
A Home 家	Ishikawa Takuboku	S.F.	T
Western Hill Jottings 西山隨筆		Wei Congwu	
Correspondence 通信		Wei Suyuan 韋素園	

No. 2. 10 Jan. 1928 (Sic)

Postscript to Literature and Revolution 「文學與革命」後記	L. Trotsky	Li Jiye	T
To S.L. 贈 S.L.		Chi Ping 池萍	
The Witch's Daughter 蠱婦的女兒	V. Blasco-Ibanez	Dai Wangshu 戴望舒	T
The Garden of Kama 開瑪的花園	L. Hope	Wei Congwu	T

No. 3. 10 Feb. 1928

Yesterday Evening 昨夜		Tai Jingnong	
To Dianeme 寄 Dianeme	Robert Herrick	Li Yu 呂子	T
The Third Line 第三線		Rao Chaohua 饒超華	
The Flute Player's Argument 吹笛者底爭辯	Anatole France	Li Jiye	T

No. 4. 25 Feb. 1928

The Third Line (cont.) 第三線 (續完)		Rao Chaohua	
Puritanism and American Literature 清教徒與美國文學	Henry Mencken	Li Jiye	T
The Soul of Spring Night 春夜的幽靈		Tai Jingnong	
The Great Adventurer 偉大的冒險者	Anon.	Li Yu	T
Happiness 幸福	Paul Fort	Dai Wangshu	T

No. 5. 10 Mar. 1928

The Artist and his Audience 藝術家和他底所及	A. Clutton-Brock	Li Jiye	T
Man's Garden 人苑		Qing Qu 青曲	
Like All Maidens 像許多処子一樣	H. Coleridge	Li Yu	T
To Love in Spring 在青春時愛	Anon.	Li Yu	T
To Drink Tea Like Wine 飲茶如酒		Xu Qinwen 許欽文	
In Praise of Night 夜之頌歌	P. Fort	Dai Wangshu	T

No. 6. 1 Sep. 1928

The Cockney School and Hunt 珂克萊派每航特	Edmund Gosse	Wei Congwu	T
The Peasant and the Sparrow 鄉人與山雀		Wei Suyuan	
Yesterday Evening 昨夜	George Darby	Zi Jun 子君	T
The Omen 預兆	Stefan Zeromski	Li Jiye	T
On the Train 在電車上		Wei Congwu	
Dostoevsky's Jealousy 陀思妥夫斯基本的忌妒	Anna G. Dostoevsky	Wei Congwu	T
Sketches of Life (1) 生活漫畫 (1)		Li Jiye	

No. 7. 1 Oct. 1928

Hand of Glory 榮光之手		Qi Ming 藝明	
A Survey of Late 18th Century English Literature 十八世紀末叶英國文學略論	E. Gosse	Wei Congwu	T

- Remembering a Friend - Yu 憶亡友愈 Wei Suyuan
 Sketches of Life (2) 生活漫畫之二 Li Jiye
 My New Wife 我底新婦 Rao Chaohua
 Lines by Taj Mahomed 詩 L. Hope Wei Congwu T
- No. 8. 30 Nov. 1928
- Wordsworth and Coleridge 邊茲漢斯每珂萊銳吉 E. Gosse Wei Congwu T
 A Night in a Hunter's House 獵人家內的一宿 F. Hebbel Yang Binchen 楊丙辰 T
 When Alone 獨自的時候 Dai Wangshu
 Sketches of Life (3) 生活漫畫之三 Li Jiye
 Return From Abroad 歸國 Anna G. Dostoevsky Wei Congwu T
- No. 9. 20 Dec. 1928
- Sex Expression in the English
 Novel 英國小說中性的表現 V.F. Calverton Li Jiye T
 When Sleeping 睡時 Wei Suyuan
 By the Pond 池邊 Jian Ping 建平
 Prayer 祈禱 L. Hope Wei Congwu T
- No. 10. 31 Dec. 1928
- The Biography of Burns - the Poet 詩人榜島傳 E. Gosse Wei Chongwu T
 Snow Evening 雪夜 Jian Ping
 The Outcasts of Poker Flat 波克夫列威底 B. Harte Li Jiye T
 被逐者
- VOLUME II
- No. 1. 10 Jan. 1929
- Early 19th Century English
 Novelists 英國十九世紀初葉的小說家 E. Gosse Wei Congwu T
 My Memories 我的記憶 Dai Wangshu
 To Someone 寄給某人 Li Jiye
 Song by Gulbaz 蘭伯斯的歌 L. Hope Wei Congwu T
- No. 2. 20 Jan. 1929
- The Death of Tolstoy and Young
 Europe 托爾斯泰底死每少年歐羅巴 A.V. Lunacharski Wei Suyuan T
 Autumn 秋天 Dai Wangshu
 To Someone (cont.) 寄給某人 Li Jiye
 Starlight 星光 L. Hope Wei Congwu T
- No. 3. 10 Feb. 1929
- 19th Century English Poets of the
 Forties 英國十九世紀四十年代的詩人 E. Gosse Wei Congwu T
 The Evening Before Spring 春的前夜 Sun Quan 蘇荃
 Story of an Artist 藝術家的故事 Li Jiye
 A Solemn Oath 深誓 W.B. Yeats Li Jiye T
- No. 4. 25 Feb. 1929
- Are You so Heartless? 你就這樣無情嗎? Douglas Hyde L.L. T
 Romanticism and Revolution 羅曼主義與革命 V.F. Calverton Li Jiye T
 Always in the Quiet of Night 時常, 在靜的夜里 T. Moore Li Jiye T
 The Desolate Grave 荒墳 Liu Chongzhen 劉重珍
- No. 5. 10 Mar. 1929

Watching Falling Flowers From Prison 獄中見落花		Tai Jingnong	
Romanticism and Revolution (cont.)	V.F. Calverton	Li Jiye	T
Autobiography of Fan Weng 范翁自傳歌		Tian Xing 天行	
Till I Wake 到我醒時	L. Hope	Wei Congwu	T
When Love is Over: Song of Khan Zada 當愛情過去了	L. Hope	Wei Congwu	T
<u>No. 6. 25 Mar. 1929</u>			
To Admire a Prostitute 娼婦札讚		Nan Ming 難明	
Sex Expression in English Restoration Literature 英國復政時代文學中的性表現	V.F. Calverton	Li Jiye	T
Grasses in Prison 獄中草		Tai Jingnong	
In the Early, Pearly Morning 在晴朗的早晨	L. Hope	Wei Congwu	T
Autobiography of Fan Weng (cont.)		Tian Xing	
<u>No. 7. 10 Apr. 1929</u>			
Preface and Biography for The Forty-First 為「第四十一」中譯本寫的序及自傳	B. Lavrenyov	Cao Jinghua	T
The White Lilac 白的丁香花		Wei Suyuan	
Sex Expression in English Restoration Literature (cont.)	V.F. Calverton	Li Jiye	T
Almost Forgotten 几乎忘記了		Wang Yuepo 王月波	
Autobiography of Fan Weng (cont.)		Tian Xing	
<u>No. 8. 20 Apr. 1929</u>			
A Survey of Today's New Literature 現今新文學概觀		Lu Xun 魯迅	
Sex in Puritan American Literature 清教徒文學中的性	V.F. Calverton	Li Jiye	T
Love When Young 年青的愛	W. Shakespeare	C.	T
Autobiography of Fan Weng (cont.)		Tian Xing	
<u>No. 9. 30 Apr. 1930</u>			
Fleas 虱子		Qi Ming	
Edmund Burke 巴邑評傳	E. Gosse	Wei Congwu	T
Traces - Six Essays 痕六篇		Wei Suyuan	
Sex in Puritan American Literature (cont.)	V.F. Calverton	Li Jiye	T
In Memory of Jiang Nan 憶江南		Dai Nanguan 戴南冠	
In Front of the Prison 獄前		Li Xichen 李曦晨	
On Mourning 論居喪	Lukianos	Qi Ming	T
Flowers with Dewdrops 帶露的花		Ji Yuan 霽原	
In Front of the Burial Shrine 葬龕前		Ye Qiu 野囚	
Early Morning at Yellow Crane Building 黃鶴樓的清晨		Yi Shao 一勺	
To Abandon 捨棄		Han Qiu 寒秋	
Autobiography of Fan Weng (cont.)		Tian Xing	
Closing Remarks 收場白		Wei Congwu	

Appendix E

PHOTOGRAPHS



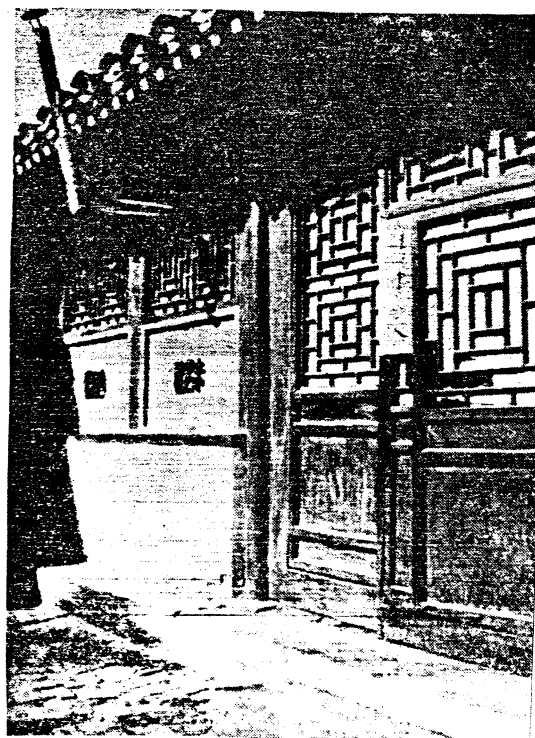
Lu Xun in Peking, 1925. Photograph taken for B.A. Vassiliev's translation of The Story of Ah Q. Photo from Lu Xun's Complete Works, 1981.



Cao Jinghua in 1925. Photo from Pictorial Biography of Lu Xun, 1981.



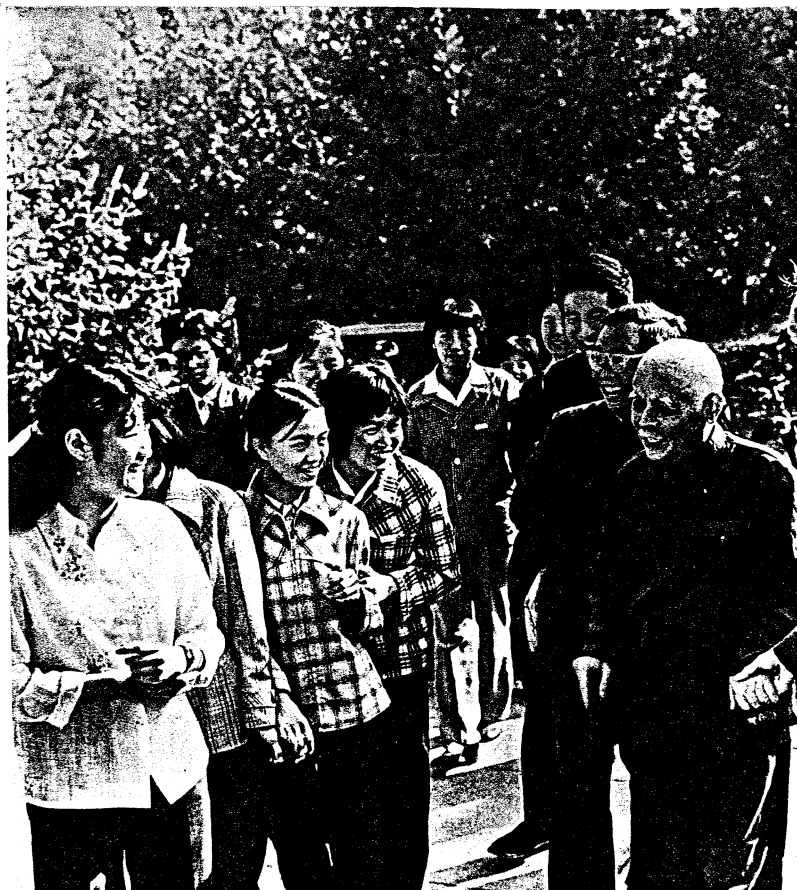
Left to right: Li Jiye, Wei Suyuan and Tai Jingnong in 1929. Photo sent to me by Professor Li Jiye in Tianjin, China, 1982.



The retail section of the Unnamed Society, Peking. Photo from Lu Xun and the Unnamed Society, 1980.



Professor Cao Jinghua in Peking, 1981. Photo taken by Ni Huaying in 1981.



Professor Cao Jinghua with students at Peking University, 1983. Photo from China Pictorial, October, 1983.

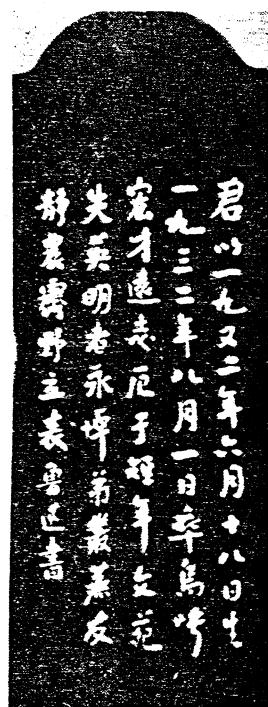


Professor Tai Jingnong, a distinguished calligrapher in Taiwan. Photo from SINORAMA, May, 1982.

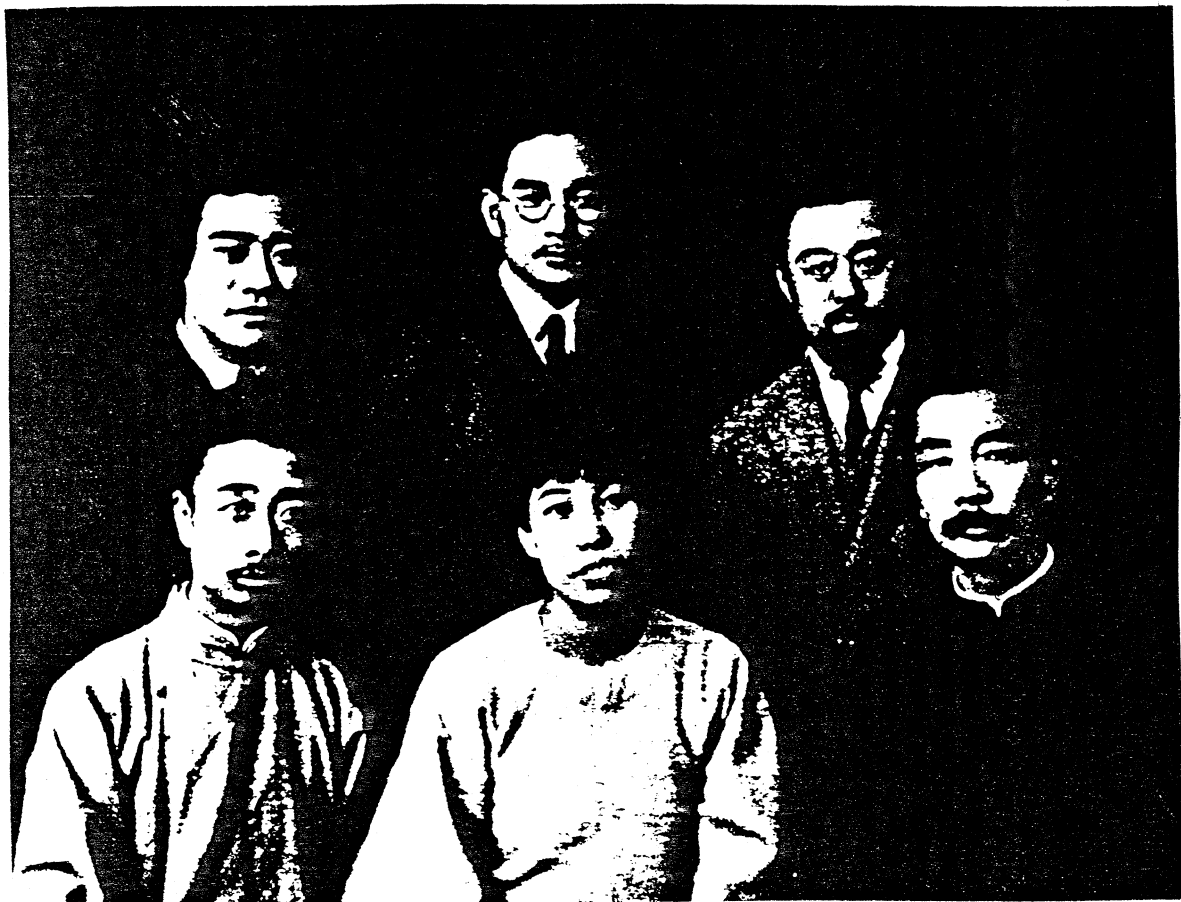


Wei Suyuan convalescing at the French administered hospital in Peking. Photo from the Chinese translation of Gogol's The Overcoat, 1981.

Wei Suyuan in 1926. Photo sent to me by Wei Shun in Nanjing, China, 1982.



Epitaph for Wei Suyuan. Inscription by Lu Xun. Photo from the Chinese translation of Gogol's The Overcoat, 1981.



Lu Xun in Shanghai, 1927. Top, left to right: Sun Fuxi, younger brother of Sun Fuyuan, Lin Yutang, Sun Fuyuan. Bottom, left to right: Zhou Jianren, Xu Guangping, Lu Xun. Photo from Pictorial Biography of Lu Xun, 1981.



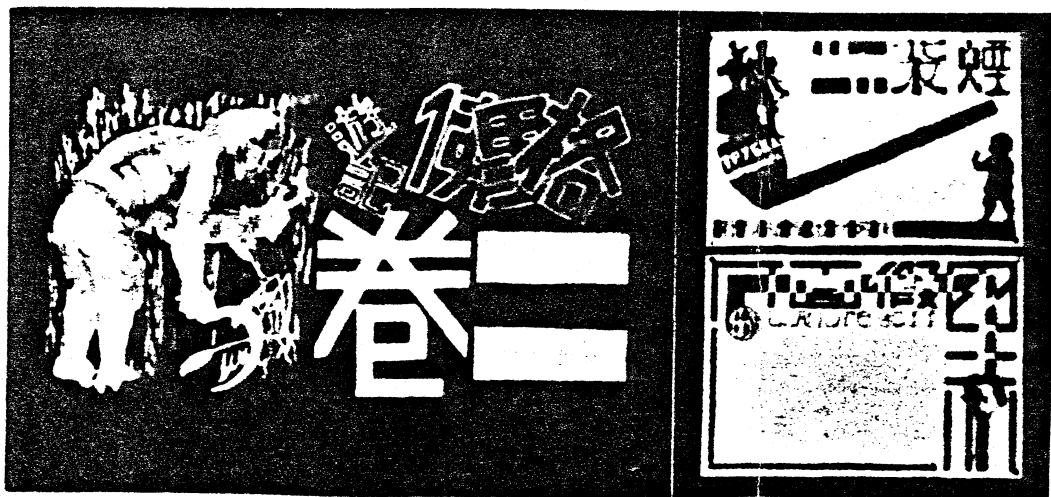
Liu Hezhen (1904- 1926). Second row, centre, victim of the March 18 Incident. Photo from Pictorial Biography of Lu Xun, 1981.



Tao Yuanqing, artist. Illustrator of several title pages for the Unnamed Series and the New Unnamed Collection. Photo from Pictorial Biography of Lu Xun, 1981.



Left to right: Wilderness Bi-monthly, Yusi, Unnamed Bimonthly.
 Photo from Pictorial Biography of Lu Xun, 1981.



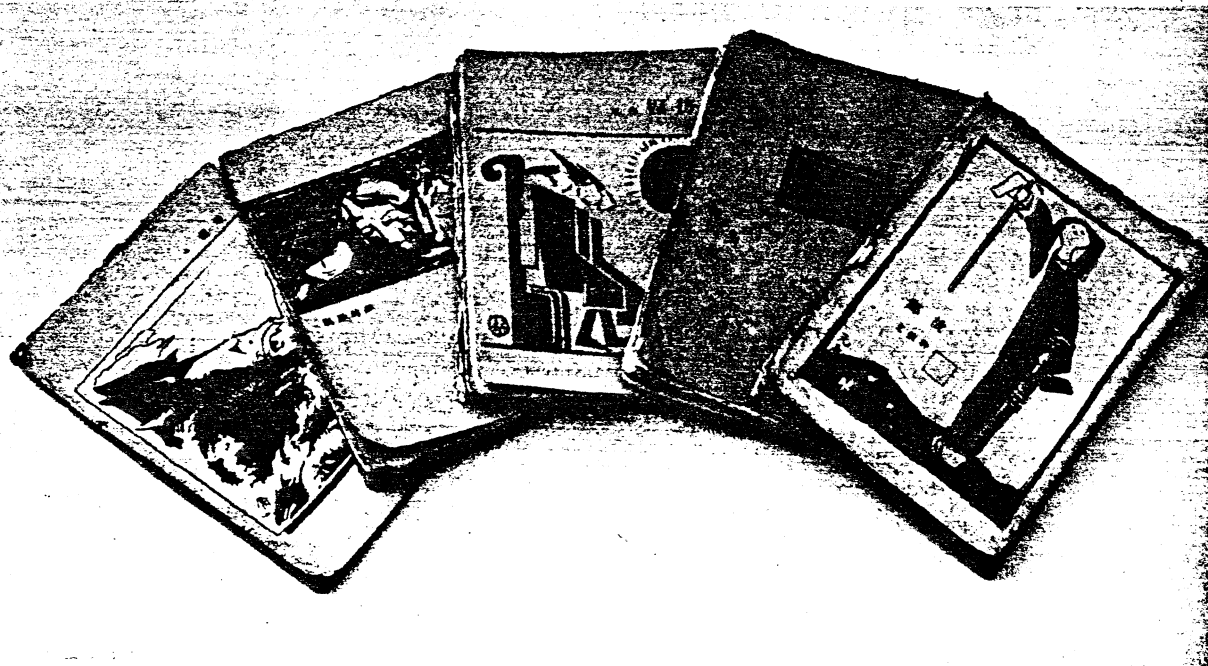
Centre: an advertisement for the Unnamed Society's translations designed by Wang Qingshi in 1928.



Left: The Story of Ah Q, Russian translation by B.A. Vassiliev; Lu Xun's translation of F. Van Eeden's Young Johannes. Photos from Pictorial Biography of Lu Xun, 1981.



Six translations from the Unnamed Series. Photo from Pictorial Biography of Lu Xun, 1981.



Five books from the Random Series edited by Lu Xun. Photo from Pictorial Biography of Lu Xun, 1981.