

Marián Gálik

GABRIELE D'ANNUNZIO AND MODERN CHINESE
DECADENT DRAMA OF THE 1920s and 1930s

Apart from Dante Alighieri (1265-1321), Gabriele D'Annunzio (1863-1938) was the most influential Italian writer in China. The impact of "divino Dante" goes nearly through the whole twentieth century and he is still a fixed star in the Chinese literary heaven. With "divino D'Annunzio" it was different. He was much more similar to a bright comet, which flashed over the same heaven brilliantly during the second half of the 1920s, but then nearly completely disappeared. Of course, there were good reasons for it, although the second writer would deserve a better fate.

A history of D'Annunzio's impact on modern Chinese decadent drama is slightly older than the second half of the 1920s. It started in 1920 when a book entitled *The Contemporary Drama of Italy* by Lander MacClintock appeared in the popular *The Contemporary Drama Series*, published in Little, Brown and Co. in Boston. This series edited by Richard Burton seemed to be known in China, and together with another book by Frank Wadleigh Chandler, used by Shen Yanbing (Mao Dun) (1896 - 1981), may still be now found in his Mao Dun Museum, Peking. Both were used by him in his popular literary and critical writings, but the first one was the exclusive source for his study entitled "Yidali xiandai diyi wenjia Dengnanzhe" ("Great Contemporary Italian Writer Gabriele D'Annunzio"), *ongfang zazhi* (The Eastern Miscellany), 17, 19 (October 1920), 62-80, and later reprinted in *Jindai xijujia lun* (On Modern Playwrights), *Dongfang wenku* (Oriental Treasury Series), Shanghai, Commercial Press 1923, 54-86. Mao Dun read Chapter 4 of MacClintock's book devoted to the life and work of D'Annunzio fairly carefully and was probably struck by two features: one remark to Dante concerned with his attitude to the "sunset of medieval Rome and the gorgeous pageant of the Renaissance" (MacClintock, 95) and D'Annunzio's certain similarity to some ideas of Fr. Nietzsche (1844-1900) and his admiration for him (ibid., 94 and 100). Nietzsche was also a favourite of Mao Dun at the beginning of the 1920 (Gálik 1971). Mao Dun completely misunderstood MacClintock, and probably made a great mistake, (or was it a printer's error) when we read in both texts above that: "Dante was the only great writer of the eighteenth (sic!) century, and D'Annunzio the only great writer of the nineteenth century Italy" (Shen Yanbing 1920, 62, 1923, 55). Only recently, in 2001, was it properly corrected (Mao Dun, 207). In spite

of this mistake and disinformation, it is very probable that his article was read by many young Chinese writers and dramatists. Mao Dun's and his younger brother's Shen Zemin's (1898-1934) friend, Zhang Wentian (1898-1970), was certainly one of these readers (Zhong Guisong, 132-147). At first together with Shen Zemin, an admirer of Oscar Wilde (1854-1900) and an author of a lengthy essay on him (Zhang Wentian 1922), Zhang Wentian later directed his attention to D'Annunzio probably because of reading Mao Dun's elaboration of MacClintock, or McClintock's chapter in original. In the Wilde's oeuvre, Zhang Wentian liked *The Ballad of Reading Gaol*, which he helped to translate into

Chinese. It was published in December 1922 (Zhang Wentian and Wang Fuquan). It is difficult to say whether the text on D'Annunzio by Mao Dun, or by MacClintock, was more important for Zhang Wentian when he decided to translate D'Annunzio's famous play drama *La Gioconda* into Chinese and publish it in 1924. In MacClintock's text Mao Dun underlined the following passage: "*La Gioconda* (1898) poses the problem of the relation between the artist and society. Is he to be bound by the trammels of conventional morality, to submit himself to the laws which govern the rest of humanity, or is he to create a world for himself? D'Annunzio, of course, would answer this question in only one way: the artist is the superman in his field, the being to whom any form of behaviour is permitted in his struggle to bring forth the perfect work of art" (107). Mao Dun starts his analysis of *La Gioconda* with these words: "This individualistic thought is present in *La Gioconda*. This play is also about love (like *La città morta* - *The Dead City*, M.G.), but here the central idea lies in the question of art. Is it possible that an artist could be hindered in his work by the same laws as an ordinary man? Does not an artist have enough means for developing fully his creative abilities? Should he be bound by the same moral laws? With one word: D'Annunzio would like to know what are the relations between the artist and society and what is the best for him to do" (1920, 71, 1923, 70-71). If we compare both texts, we see that there is not much difference between them. Mao Dun does not use the term "superman", since after his own study of Nietzsche, he did not like it (Gálik 1971, 1999). Zhang Wentian who neglected a girl found for him by his parents (which Mao Dun never had the courage to do, although he lived with his favoured girl friend for some time at the end of the 1920s) (Ma Wenqi, 4, Shen Weiwei), was enthralled by Lucio Settala, the sculptor, who fell in love with his model Gioconda Dianti. Both Mac Clintock and Mao Dun after him, minutiously depict their love and the terrible fate of Silvia, Settala's wife, played on the stage by divina Eleonora Duse (1859-1924), dalle belle mani (with beautiful hands) to whom this drama is dedicated. Her hands are crushed by the unfinished statue of the model pushed to the ground by the furious and jealous

Gioconda. During his stay at the University of California, Berkeley, exactly on August 6, 1923, Zhang Wentian wrote "Yizhe xuyan" ("Translator's Preface") to his second-hand rendition of *La Gioconda* translated into English by the famous literary critic and theoretician of the English Decadence - Arthur Symons (1865-1945). If Mao Dun's essay on D'Annunzio was long, Zhang Wentian's preface was short, even shorter than Mao Dun's analysis of *La Gioconda*. It is a *laudatio*, eulogy because, according to him, Gabriele D'Annunzio is "the most famous Italian poet, fiction writer and playwright". Not only this. He is also the "favourite Italian writer, a representative of the Italian national character. He understands all concerned with the flavour, attraction and beauty of the universe. His most important weapon is his natural and sharp sensitivity. Through his keen senses he is able to analyse the universe and life." (Yizhe xuyan, 263). The translation of *La Gioconda* was the last meeting of Zhang Wentian with Decadence. He embraced Marxism one year later in 1925 (Cheng Zhongyuan, 66-67).

At the time when Zhang Wentian became a member of the CCP, another much more famous Chinese man of letters Xu Zhimo (1897-1931) started to pay his attention to D'Annunzio and especially to his first play *La Città morta* (The Dead City). In the Nos. 122 and 123 of *Chenbao fukan* (A Supplement to the Morning Post), July 1925, there was a partial translation of *La Città morta*, reprinted in the PRC published Xu Zhimo quanji (The Complete Works of Xu Zhimo), Vol. 2, and in vol. 4 we may find its closing scene (Findeise, 79 and 84). Zhimo even tried to meet D'Annunzio in Vittoriale near Lago di Garda, but did not succeed, and wrote about "his early poetry, his novels and his plays" (Jiang Fuzong and Liang Shiqiu, vol. 1, 171-173, Findeisen, 79). It seems that both plays *La città morta* and *La Gioconda* are connected in the play by Xu Zhimo and his lover and later wife Lu Xiaoman (1902-1965) entitled *Bian Kungang* and named after the artist of the same name living near Yungang caves in Shanxi Province, built mostly in the years 460-494 A.D. and presenting the Buddhist sculptures. It reminds the reader of the ancient Greek city of Mycenae where two archeologists Alessandro and Leonardo are excavating the remains of one of the most fascinating tomb, where allegedly the gold masks of Agamemnon, Clytemnestra and Cassandra are found, and with them also the dark passions of the Greek tragedies are infused in the souls of modern characters. Leonardo kills his sister Bianca Maria because he suspects that Alessandro neglects his blind, but ingenious, highly educated Anna, and is in love with his sister. Leonardo is a deviant, lusting for Bianca Maria, but wanting to keep her pure from his own perverse sexual aberration and friend's desire, he drowns her in the spring fountain. There is not much passion to be seen in about fifty one thousand sculptures of Buddhas and bodhisattvas in

Yungang caves. The sculptor Bian Kungang is not perverse as Leonardo, and his wife dies. His second wife is jealous, since he is not able to forget the mother of his son Aming. Together with her lover from the village, she blinds Bian Kungang's son. Not blind Anna is the seer in Aming-Bian Kungang's case, as she was in *La città morta*, but a blind musician who foresees the coming of rain mixed with blood. Raoul Findeisen observes the traces of *La Gioconda* in Bian Kungang's profession which was the same as that of Lucio Settala, but Silvia Settala is missing in this play and his unfaithful wife is hardly comparable to the jealous model from D'Annunzio's drama. The beautiful eyes of Aming, so much loved by his father, remind the Chinese Buddhist reader and a literary comparatist more of the eyes of Kunāla, the Crown Prince of Maurian Kingdom and the son of the King (or Emperor) Aśoka (r. ca 272-242 B.C.), blinded by Tīṣiyarakṣitā, his youngest and most charming wife, than the beautiful hands of D'Annunzio's Silvia. Findeisen presents a short but impressive analysis of the prose piece by Xu Zhimo entitled *Sì cheng* (The Dead City), put into old Peking, its hutong (lanes) and a cemetery, and ponders over life and death (Jiang Fucong and Liang Shiqiu, vol. 4, 109-124, Findeisen, 80-81). Peking is a dead city just like ancient Mycenae. Zhimo's work is not as dramatic as the great works of old Greek tragedy, or so impressive as that of D'Annunzio, but lyrical as was typical for the Chinese prose of that time. The great modern Chinese poet liked to visit cemeteries during his journeys through Europe, and the cemeteries of China were equally sad and melancholic (Jiang Fucong and Liang Shiqiu, vol. 1, 602). By the way, it seems that the "dead city" became a metonymic epithet in China of the 1920s. Zhang Wentian also used it in one of his essays (Cheng Zhongyuan [ed.], 254-256).

Not so much *La Gioconda*, but *La città morta* found a response in China later in the time of the Northern Expedition and its aftermath. Xiang Peiliang (1901-1961), the playwright, theoretician of theatre and Director, translated *La città morta* into Chinese on the basis of the English rendition by G. Mantelini. This was done in the heavy atmosphere of the critical stage of the Northern Expedition in the first two months of the year 1927, when Xiang stayed in Hangzhou (Xiang Peiliang, Introduction, 1-2). So many dead cities in the revolutionary China were probably one of the incentives for doing this job. The book has been published in March 1929 together with his introduction to Sophocles' (ca. 496-406 B.C.) *Antigone* (Xiang Peiliang, 1-15) and an essay on the great performing art of Eleonora Duse (ibid., 1-14). Before doing this job Xiang Peiliang worked together with the woman playwright Bai Wei (1894-1987) in the theatrical ensemble Xuehua jushe (Association of Bloody Flowers). Maybe she was informed about this undertaking, or was even acquainted with whole work or project (Eberstein, 78). It is not known to

me whether Bai Wei ever mentioned D'Annunzio as a source of her inspiration. Her one-act-play *Fang Wen* (Visiting Qingwen), appeared in July 1926 in the most famous Chinese literary journal of the 1920s, in *Xiaoshuo yuebao* (Short Story Magazine). Even if she did not read D'Annunzio's drama, both are similar and typologically near each other. Many Chinese and even some European readers know Qingwen, a young and attractive girl from the greatest Chinese novel *Honglou meng* (A Dream of the Red Chamber) by Cao Xueqin (ca. 1715-1763). In Bai Wei's drama she was typologically similar to D'Annunzio's Bianca Maria. She was not a sister of Jia Baoyu, the main male protagonist of Cao Xueqin's chef d'oeuvre, but his beloved maid. In the novel, we do not see any trace of the carnal intimities between the two. They were good friends and Baoyu appreciated very much her uncompromising attitude, fairless spirit and her affection for him. When during the decline of the Jia family she was expelled from the gorgeous palace and fell ill in the poor cottage of the "dead city", Baoyu paid a visit to her. His attitude to her changed in the moment of meeting with her fading beauty and coming death. Leonardo never made incestuous love to her sister and Baoyu's attitude to Qingwen was always chaste. Now Baoyu tries to see her naked body and becomes even aggressive in his behaviour. She asks his quasi-brother not to make a harlot of her. She gives him only her shirt to take it back to his Yihong yuan (Happy Red Pavilion) as a fetish, without allowing him to look at her breasts. There is no blind Anna in *Visiting Qingwen*, but her sexually inhibited sister-in-law, who spreads her thighs in front of Baoyu and brutally asks him to indulge. He is disgusted, leaves Qingwen's shirt in the dirty room and runs away like mad. Qingwen dies immediately after his cowardly act. Among others, there is something similar in both plays by D'Annunzio and Bai Wei: around the pale head and thin wrists of dying and dead Qingwen, lying on the rough wooden bed, are her hairpins and bracelets, reminding the attentive reader or spectator of D'Annunzio's drama, the valuable necklaces, combs, buckles, and even the golden dead mask of Cassandra, ornamenting the living and, according to Leonardo's morbid vision, even dead Bianca Maria.

The contemporary literary scholar Xie Zhixi supposes that Wang Tongzhao's (1898-1958) seven-act-play *Sihou zhi shengli* (A Victory After Death) from the year 1922, has been written under the impact of D'Annunzio's novel *Trionfo della morte* (The Triumph of Death). It is possible that Wang Tongzhao read this well known work by D'Annunzio from the year 1894 in the translation by Arthur Symons (Xie Zhixi, 56). But in this work of his, at least according to my opinion, there is nothing, that would connect it with D'Annunzio's novel. He Feishi, good but excentric painter, exhibiting his painting named exactly as the title of the play (or of D'Annunzio's work), and depicted as a shennü (goddess) lying, proba-

bly dead, in a coffin, reminding me of the famous painting *Ophelia* by J.E. Millais, one of the Pre-Raphaelites, is completely different from Giorgio Aurispa, the protagonist of D'Annunzio's novel. There is no extremely vital and sexually very active Ippolita, Giorgio's lover, but we may find at its end a Wildean Salome - Wu Guiyun, a young, attractive governess, who kisses the dying painter on his lips, smeared by blood coming out of his tubercular lungs. The eccentric painter believing in the power of art and beauty of death is much more similar to Iokanaan in Wilde's drama, than to Desiderio, Giorgio's uncle and musician, who also sang about the "kisses after death", or about "Death in Life, and the days that are no more," (Harding, 113), although these, one may admit, were in reality, of Wildean provenance and only adapted for D'Annunzio's purposes. In his artistic credo maestro He Feishi repeats only the Kantian thesis on the "purposiveness without purpose" (Zweckmässigkeit ohne Zweck), or on artistic genius (ingenium) in slightly changed diction by the writer and critic Guo Moruo (1892-1978) (Gálik 1980, p. 29). According to He the first presents *wu yishi wu mudi shangjian* (unconscious and purposeless) appreciation, and the second *ziran zhongde jiwu* (sacred gift of nature) (Wang Tongzhao, p. 18). Very antidecadent is his belief that the artists "swim in nature and that they are all day and night the obedient servants of it" (loc. cit.). Neither Wilde, nor D'Annunzio would agree with this idea.

Maybe the time period "1920s and 1930s" in the title of this paper is not quite exact since the second half of the last play influenced by Gabriele D'Annunzio, studied up to now, was published in January 1930, that is, it was written, not later than the end of the 1920s. This four-act play called *Suxiang* (Making a Model) by the playwright and Director Yu Shangyuan (1897-1970) takes an inspiration from *La Gioconda*. Yu Shangyuan was a friend of Xu Zhimo and Lu Xiaoman and he wrote the introduction to their *Bian Kungang* showing its indebtedness to D'Annunzio (Yu Shangyuan's Introduction, I-II). Reading Yu Shangyuan's play, we may observe some similarities. The male protagonists of both plays are sculptors. Lucio Settala has his pendant in Pu Qiufan. The female protagonist Silvia Settala has her pendant in Suhua. Both were good spouses devoted to their husbands. Like Silvia, this Pu Qiufan's wife, tried to find the acknowledgment of the fellow artists for her husband, but unlike Silvia, she did not succeed and therefore threw herself into Xihu (West Lake) in Hangzhou. Her alleged suicide drove him mad. Maestro Pu tore his paintings and smashed to pieces his sculptures. Suhua was rescued by an owner of a country villa. He took her as his adopted daughter and gave her a new name: Wu Jiqing. Her adoptive mother (or perhaps better to say godmother) was jealous and Jiqing was asked to leave the family. She wanted to become a nun, but she asked for

a sculpture of Guanyin (Goddess of Mercy) to be made by a famous sculptor. Jiqing's godfather asked a few artists to do this job, but she was not satisfied with their works, until she was presented with Pu Qiufan's statue that she appreciated very much. At that time the husband and wife met again. He tried to crush it, as Gioconda has done in D'Annunzio's drama. Wu Jiqing, of course, wanted to show it to the visitors of the Baiyun

(White Clouds) Monastery. Her jealous godmother smashed the statue. Incited by the godmother, she was thrown into the sea by the furious mob as a dangerous vampire. Probably the most D'Annunzian in this play is the declaration and artistic creed that Wu Jiqing made before her death: "Art is not here in order to be appreciated by the masses. This kind of appreciation is only a vain glory. Earlier I supposed that you may be successful as an artist in the society. I have tried in vain. Now I lost once again when I wanted to make you famous and persuade these blind people to esteem you and your work" (Yu Shangyan, 111).

These last words by Yu Shangyuan, put into the mouth of his protagonist, was a dying swan song in the last month or months of 1929. In the new situation after the first months of 1930, they could not be pronounced openly in front of those who proclaimed the dazhong wenxue (mass literature) (Gálik, 220 and 301-302). In June 1930, as a counterweight to the *Zhongguo zuoyi zuojia lianmeng* (The League of Left-Wing Chinese Writers), a nationalist literary movement started and in one of its journals *Huangzhong* (Yellow Bell), two articles, one of them translated from the Japanese, on D'Annunzio appeared (Lu Yongmao, p. 105). In the 1930s especially *Il trionfo della morte* became popular and at least three or four different full renditions appeared on the book market in the years 1931-1937 (Lu Yongmao, p. 105). A new wave of interest in D'Annunzio started only in 1985. *La fine di Candai* (The End of Candai), translated into Chinese from Italian by Qian Hongjia, seems to start this new wave in the Mainland China. By the way, the same work rendered into Chinese from the English version by Zhou Shoujuan, which appeared in the Supplement to the *Morning Post*, August, 27-September 9, 1919, was probably the first work by D'Annunzio that ever the Chinese readers could enjoy (Bibliografia, 73-78). As far as I am informed, not one of the dramas analysed above, including the novel *Il trionfo della morte*, has been introduced again to the Chinese readers up to the end of the last century.

Cited Works:

Bai Wei: *Fang Wen* (Visiting Qingwen). Xiaoshuo yuebao (The Short Story Magazine). 17, 7 (July 1926), 1-15. Reprinted in: Wei Ruhui (ed.):

Xiandai mingju jinghua (Most Famous Chinese Plays). Shanghai: Chaofeng chubanshe 1947, 53-80.

Bibliografia delle opere italiane tradotta in cinese 1911-1999.

Pechino: Ufficio culturale dell' Ambasciata d'Italia 1999.

Cao Xueqin: *Honglou meng* (A Dream of the Red Chamber). 3 vols. Peking: People's Literature Publishing House 1982. See also its two English versions: Hawkes, D. and Minford, J. (trans.): *The Story of the Stone*, 5 vols., Harmondsworth, Middlesex: Penguin Books Ltd. 1973-1986, and

Yang Xianyi and Gladys Yang (trans.): *A Dream of Red Mansions*, 3 vols. Peking: Foreign Languages Press 1978, 2nd printing 1992.

Chandler, Frank Wadleigh: *The Contemporary Drama of France*. Boston: Little, Brown and Company 1920.

Cheng Zhongyuan (ed.): *Zhang Wentian zaonian wenxue zuopin xuan* (A Selection From the Early Literary Works by Zhang Wentian). Peking: People's Literature Publishing House 1983.

-----: *Zhang Wentian yu xin wenxue yundong* (Zhang Wentian and the New Literary Movement). Nanking: Jiangsu wenyi chubanshe 1987.

Eberstein, Bernd: *Das chinesische Theater im 20. Jahrhundert*. Wiesbaden: Otto Harrassowitz 1983.

Findeisen, Raoul David: "Two Aviators: Gabriele D'Annunzio and Xu Zhimo". In: Mabel Lee and Meng Hua (eds.): *Cultural Reading & Misreading*. Broadway (Australia): Wild Peony 1997, 75-85.

Gálik, Marián: "Nietzsche in China (1918-1925)". *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens*, 110, 1971, 5-47.

-----: *The Genesis of Modern Chinese Literary Criticism (1917-1930)*. Bratislava-London: Veda-Curzon Press 1980.

-----: "Mao Dun and Nietzsche: From the Beginning to the End (1917-1979)". *Asian and African Studies, n.s. (Bratislava)* 8, 2, 1999, 117-147.

-----: "Deviant Love and Violence in Modern Chinese Decadent Drama". *ibid.*, 11, 2, 2002, 185-204.

Harding, Georgina (trans.): *The Triumph of Death*. Cambs (England): Dedalus Ltd. 1990.

Jiang Fucong and Liang Shiqiu: *Xu Zhimo quanji* (The Complete Works of Xu Zhimo). Taipei: Zhuanji wenxue chubanshe 1969.

Korenaga Shun: "Lun 'Hong'. Shitan Mao Dun zuopin de 'fei xieshi' yinsuo" ("On 'The Rainbow'. A Tentative Analysis of the 'Unrealistic Elements' in Mao Dun's Work"). *Zhongguo xiandai wenxue yanjiu congkan* (Modern Chinese Literature Studies), 3, 1996, 24-39.

Lu Yongmao et alii (eds.): *Waiguo wenxue lunwen suoyin* (Bibliography of Essays on Foreign Literatures). Kaifeng: Department of Chinese Literature of Henan Normal University 1979.

Ma Wenqi et alii: *Zhang Wentian*. Peking: Beijing chubanshe 1993.

Mantelini, G. (trans.): *The Dead City*. New York: Brentano's Publishers 1923.

Mao Dun quanji (The Complete Works of Mao Dun). Vol. 32. Peking: People's Literature Publishing House 2001, 207-228.

MacClintock, Lander: *The Contemporary Drama of Italy*. Boston: Little and Brown Company 1920.

Shen Yanbing (Mao Dun): "Yidali xiandai diyi wenjia Dengnanzhe" ("Great Contemporary Italian Writer Gabriele D'Annunzio"). *Dongfang zazhi* (The Eastern Miscellany), 17, 19 (October 1920), 62-80. Reprinted in *Jindai xijujia lun* (On Modern Playwrights). Shanghai: Commercial Press 1923, 54-86.

Shen Min (Shen Zemin): "Wangerde pingzhuan" ("A Critical Biography of Oscar Wilde"). *Short Story Magazine*, 12, 5 (May 1921), 1-12.

Strong, John S.: *The Legend of King Aśoka. A Study and Translation of the Aśokāvadana*. Princeton, N.J.: Princeton University Press 1983.

Symons Arthur (trans.): *Gioconda*. London: William Heinemann 1901.

Wang Tongzhao: *Sihou zhi shengli* (A Victory After Death). Short Story

Magazine, 13, 6 and 7 (June and July 1922), 11-32.

Xiang Peiliang (trans.): *Sicheng* (The Dead City). Shanghai: Taidong shuju 1929.

.....: "Introduction". *ibid.*, 1-2.

.....: "Andigangna" ("Antigona"). In: Xiang Peiliang (trans.): *Sicheng*, 1-15.

Xiang Peiliang: "Dusi de yishu" ("The Art of Eleonora Duse"). In: Xiang Peiliang (trans.): *Sicheng*, 1-14.

Xie Zhixi: "'Qingchun, mei, emo, yishu...' - weimeituiifeizhuyi yingxiang xiade Zhongguo xiandai xiju" ("Youth, Beauty, Satan, Art...' - Modern Chinese Drama Under the Impact of Aesthetic Decadence"). *Modern Chinese Literature Studies*, 3, 1999, 37-63.

Xu Zhimo: "Sicheng" ("The Dead City"). In: Jiang Fucong and Liang Shiqiu (eds): *op. cit.*, vol.4, 109-124.

Xu Zhimo and Lu Xiaoman: *Bian Kungang. Xin yue* (The Crescent Moon), 1, 2 and 3 (April and May 1928). Reprinted in Jiang Fucong and Liang Shiqiu (eds): *op. cit.*, vol. 4, 151-243. Yu Shangyuan: *Suxiang* (Making a Model). The Crescent Moon, 1, 8 and 9 (October and November

1928). Reprinted in: *Shangyuan juben jia ji* (Yu Shangyuan Dramas. First Collection). Shanghai: Commercial Press 1934, 31-115.

Yu Shangyuan: "Yu xu" ("Yu Shangyuan's Introduction") In: Xu Zhimo and Lu Xiaoman: *Bian Kungang*. Shanghai: The Crescent Moon Publishers 1928, I-IV.

Zhang Wentian and Wang Fuquan: "Wangerde jieshao" ("Introducing Oscar Wilde"). *Juewu* (Consciousness). Literary Supplement to *Minguo ribao* (Republican Daily), April 3-18, 1922. Later reprinted in the translation *Yuzhong ji* (The Ballad of Reading Gaoul). Shanghai: Commercial Press December 1922. Recently reprinted in Cheng Zhongyuan (ed.): *A Selection From the Early Literary Works by Zhang Wentian*, 280-326.

Zhang Wentian (trans.): *Qiekangtao* (La Gioconda). Shanghai: Zhonghua shuju October 1924.

-----: "Yizhe xuyan" ("Translator's Preface"). In: Ji'ekangtao. Reprinted in: Cheng Zhongyuan (ed.): *Zhang Wentian zaoqi yiju ji* (The Early Plays Translated by Zhang Wentian). Peking: Zhongguo xiju chubanshe 1984, 263-264.

-----: "'Siren zhi du' de Chongqing ji qita" ("The Dead City' - Chongqing and Other Things"). In: Cheng Zhongyuan (ed.): *A Selection From the Early Literary Works by Zhang Wentian*, 254- 256.

Zhao Xiaqiu and Zeng Qingrui: *Xu Zhimo quanji* (The Complete Works of Xu Zhimo). 5 vols.: Nanning: Guanxi minzu chubanshe 1991.

Országos Széchenyi Könyvtár