



LA DAME AUX CAMÉLIAS
by Alexandre Dumas fils



TALES FROM SHAKESPEARE
by Charles and Mary Lamb



ERIC BRIGHT EYES
by Rider Haggard

Because he did not know any foreign language, Lin Shu relied on others for the choice of books that he translated. He has been criticized for expending his time and energy on a large number of popular Western fictions of no great literary value, including the Sherlock Holmes detective stories and other books by Sir Arthur Conan Doyle and the adventure novels of Sir Henry Rider Haggard. (He translated no less than 25 titles by Haggard, the largest number by a single author in the Lin corpus.) But of the grand total of more than 170 works¹ that he converted into classical Chinese, there was also a considerable selection from the classics of Western literature. The following is a partial listing by original author and title, Chinese title, and date of publication. The book covers are from original editions published by Commercial Press, Shanghai, reproduced by kind permission of the Fung Ping Shan Library, the University of Hong Kong.

Alexandre Dumas fils		
<i>La Dame aux Camélias</i>	茶花女遺事	1899
<i>Antonine</i>	香鈎情眼	1916
Harriet Beecher Stowe		
<i>Uncle Tom's Cabin</i>	黑奴顛天錄	1901
Charles and Mary Lamb		
<i>Tales from Shakespeare</i>	吟邊燕語	1904
Sir Walter Scott		
<i>Ivanhoe</i>	撒克遜劫後英雄錄	1905
<i>The Talisman</i>	十字軍英雄記	1907
<i>The Betrothed</i>	劍底鴛鴦	1907
Jonathan Swift		
<i>Gulliver's Travels</i>	海外軒渠錄	1906
Aesop's Fables		
	伊索寓言	1906

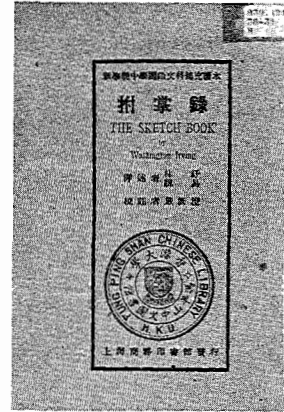
¹One can play a "numbers game" with Lin Shu's translations. This list is based mainly on "A Study on Lin Shu's Translations", Part I, by Tsang Kam Cheung 曾錦濶 in *The New Asia Journal* 新亞學報, vol. 7, no. 2, Hong Kong, 1966, and the chapter on Lin Shu in *Modern English-Chinese Translation: A Critical Survey* 近代翻譯史話 by Han Tih-hou 韓迪厚, Hong Kong, 1969. Mr. Tsang listed "some 170" titles, including unpublished translations, while Miss Han counted a grand total of 177. Both cited, among other sources, Cheng Chen-to's obituary article (see p. 25 of this issue), which put the figure at 156 "book-length" translations. Of this "less than a third" was considered by Cheng to be first-rate works. Another commentator, Arthur Waley, wrote that Lin published "about 160 translations" in a period of 25 years (see p. 28).

Translations

- Washington Irving**
The Sketch Book 拊掌錄 1907
Tales of a Traveller 旅行述異 1907
Alhambra 大食故宮餘載 1907
- Charles Dickens**
Nicholas Nickleby 滑稽外史 1907
The Old Curiosity Shop 孝女耐兒傳 1907
David Copperfield 塊肉餘生述 1908
Oliver Twist 賊史 1908
Dombey and Son 冰雪因緣 1909
- Robert Louis Stevenson**
The New Arabian Nights 新天方夜譚 1908
- Alexandre Dumas père**
Le Chevalier de Maison-rouge 玉樓花劫 1909
La Comtesse de Charney 蟹蓮郡主傳 1915
- Bernadin de Saint-Pierre**
Paul et Virginie 離恨天 1913
- Daniel Defoe**
Robinson Crusoe 魯濱孫飄流記 1914
The Further Adventures of Robinson Crusoe
 魯濱孫飄流記續編 1914
- Edmund Spenser**
*Faerie Queene*² 荒唐言 1914
- Honore de Balzac**
 _____³ 哀吹錄 1915
- Leo Tolstoy**
 _____³ 羅利因果錄 1915
The Russian Proprietor and Other Stories
 社會聲影錄 1917
The Death of Ivan Ilyitch 人鬼關頭 1917
Childhood, Boyhood and Youth 現身說法 1918
"The Kreutzer Sonata" and "Family Happiness"
 恨縷情絲 1919
- Charles Louis de Montesquieu**
Lettres Persanes 魚雁抉微 1915

²This was not a translation of the poem, but of the stories from the *Faerie Queen* by one *Mai-li Hao-ssu* 麥里·郝斯, (English name unknown).

³Original titles unknown.



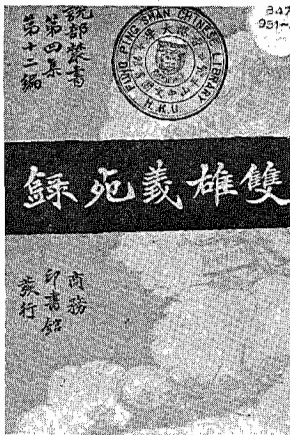
THE SKETCH BOOK
by Washington Irving



NICHOLAS NICKELBY
by Charles Dickens



A work by Honore de Balzac
original title unknown



QUATRE-VINGT TREIZE
by Victor Hugo



DAVID COPPERFIELD
by Charles Dickens

William Shakespeare⁴

- Richard II* 雷差得紀 1916
Henry IV 亨利第四紀 1916
Henry VI 亨利第六遺事 1916
Julius Caesar 凱撒遺事 1916

Johann Rudolf Wyss

- The Swiss Family Robinson* 鸛巢記 1920

Henry Fielding

- ³ 洞冥記 1921

Victor Hugo

- Quatre-vingt Treize* 雙雄義死錄 1921

Henrik Ibsen

- Ghosts*⁴ 梅孽 1921

Miguel de Cervantes

- Don Quixote* 魔俠傳 1922

John Bunyan

- Pilgrim's Progress*⁵ 天路歷程 ———

Oliver Goldsmith

- The Vicar of Wakefield*⁵ 雙鴛侶 ———

⁴The four Shakespearean plays and Ibsen's *Ghosts* were all adapted into prose fiction by Lin and his co-translator.

⁵Publishing data for these two titles are incomplete.

A Preface by Lin Ch'in-nan

AROUND THE third or the fourth month of the year 1924 (the thirteenth year of the Republic), I arrived in Peking, and the first thing I did was to pay my respects to Mr. Lin Ch'in-nan. . . . I had told him about *Liu Fang Chih* (留芳記), the novel I was working on at that time, and had requested him to write a preface for it, which he kindly promised to do. On this occasion I showed him the manuscript of the novel, and asked him for the preface. He was at that time seventy-three years old, but appeared to be in robust health, full of talk and fun. . . . In no more than three days' time the preface was delivered to my house. It read as follows:

Preface: Over a decade ago, [the writer] Mr. Pao T'ien-hsiao (包天笑) made a translation of the second volume of *Joan Haste* (迦茵小傳) by Sir Henry Rider Haggard. I read and marvelled at it, so I dug out the original and completed the translation of the book. This I told T'ien-hsiao in a letter, so we became friends without having actually met. When he came to Peking three years ago, we had a good talk over some cups of wine, and he proved to be a kindred spirit. After the fall of the Ch'ing dynasty, I had written a novel *Ching-hua bi-hsueh lu* (京華碧血錄), which told about happenings in the Reform period and the Boxer Uprising in the last years of the Emperor Kuang-hsu (光緒). I knew as I wrote that certain parts of the story fell short of details. Now T'ien-hsiao's novel *Liu Fang Chih* contains a full account of the follies committed in those years, and what he wrote was well-based on facts.

The plot of the novel centres round Mr. Mei and his grandson. In this way of writing it bears resemblance to *The Story of Ta-wan*, a work by the Grand Historian Ssu-ma Ch'ien, and K'ung Shang-ren's drama, *The Peach Blossom Fan*. . . . K'ung Shang-ren actually wanted to tell the story of how the [Ming] Empire moved the capital to south of the Yangtze River then met its doom, but readers of the play would take it to be a romance between a talented scholar and a beautiful girl, without realizing that the author was venting his pent-up grief. T'ien-hsiao's novel also has this idea behind it. . . .

Lin Shu, a native of Fukien,
Third month of the year 1924.

Mr. Lin, himself a master of prose and an outstanding historian, has over-praised me by comparing me to Ssu-ma Ch'ien and K'ung Shang-ren. Nevertheless, his preface carries a definite hint, which he has brought out by a gesture that can be compared to borrowing somebody else's cup of wine to perform one's own libation ceremony. The preface was written in a lovely, flowing hand on two sheets of letter-paper, and when I published *Liu Fang Chih* I crowned the book with his calligraphy reproduced on the very first page.

PAO T' IEN-HSIAO (1875-1973),
Memoirs of Ch'uan-ying Tower (鈞影樓回憶錄) Vol. 2,
Ta-hua Publishers, Hong Kong, 1973.