

## EDITOR'S PAGE

The greater part of this issue is devoted to the classic novel *Jin Ping Mei*. We are honoured to be able to include four chapters from David Roy's forthcoming translation of the complete novel, together with his version of Zhang Zhupo's "How to Read *Jin Ping Mei*". There seems to be a revival of interest in, and re-evaluation of, not only *Jin Ping Mei*, but the whole traditional Chinese rhetoric of fiction. This will surely bring to the attention of readers the lamentable lack of translations in this field. But when some of the major novels themselves still do not exist in good English versions, it is no wonder that so little of the critical literature has been translated. We are very pleased to be associated in this way with Professor Roy's endeavour.

As this issue was being planned, André Lévy's beautifully written and sumptuously produced French translation of *Jin Ping Mei* appeared from Gallimard. The introductory essay is a delight to read, and full of insights. It seemed a valuable introduction to make available to the English reader, as did Phillip Sun's essay, which has already won acclaim in its Chinese version. With these four items, we hope to have provided a basic "Readings in *Jin Ping Mei*".

Such "Readings" are helpful for students of Chinese literature in translation, and will be an integral part of the new anthology of traditional Chinese literature in translation which the Chinese University Press has recently commissioned from Professor Joseph Lau of Wisconsin and myself. This anthology will be in two large volumes, covering the period up to the end of the Qing dynasty.

Plans for future issues of *Renditions* continue to unfold. The Special Issue on Hong Kong has grown, and has had to be put off to 1987 (Nos. 27 and 28). It will include material from the earliest days (Hakka and Tanka folksongs, early myths of the She people) down to the present (contemporary poetry, prose and drama). Of the two issues for 1986, the first (25) will be another miscellaneous issue—featuring three essays on the art of translation; Liu Xinwu's story "Ruyi", translated by Richard Rigby; a selection of West Lake poems, translated by Angus Graham; and poems by Liu Yong, Lu Xun and Sun Jingxuan. The second (26) will be devoted to contemporary women writers—Chen Ruoxi, Dai Houying, Li Ang, Lin Haiyin, Xi Xi, Yu Luojin and others.

In the more distant future, we are still planning issues on the *shihua/cihua*, and on traditional fiction criticism, and would welcome contributions from translators working in these fields. And an embryonic plan exists for a Special Issue devoted to Taiwan.

I must take this opportunity to thank Don Cohn, who has guest-edited this issue. Don has identified strongly with the cottage-industry atmosphere of the Centre, and has shared the enjoyment of the minutiae of production in a way that I am sure William Morris would have liked. He has also helped us to strike a balance between the convenience of the computer on the one hand, and old-fashioned craftsmanship and quality on the other, not only in the translations themselves, but in the overall design and production. We enjoy the task of trying to make Chinese literature in English a pleasure to read.

J. M.