

IS IT NOT DELIGHTFUL TO HAVE FRIENDS COMING FROM  
AFAR?  
PROFESSOR YE ZIMING AND ME\*

Marián GÁLIK

Institute of Oriental and African Studies, Slovak Academy of Sciences,  
Klemensova 19, 813 64 Bratislava, Slovakia

The aim of this essay is to point out the most important facts concerning common endeavours in the study of modern Chinese literature between Professor Ye Ziming, noted literary historian at Nanking University, and the present writer in the years 1959-1999.

When I pondered over the title of my contribution to *Festschrift Ye Ziming* [1] I could not find anything better than the second sentence from the *Lunyu* [2] *The Analects* which Confucius addressed to his pupils. Ziming and I had not one common teacher, but two. The first of them was Mao Dun [3] (1896-1981), the second was Jaroslav Průšek (1906-1980). For Ziming Mao Dun was a teacher and he became one of his best, and certainly very devoted Chinese chroniclers and editor of *Mao Dun quanji* [4] *The Complete Works of Mao Dun*.<sup>1</sup> For me Mao Dun was a teacher who with his essays and books introduced me especially to the history of modern Chinese literary criticism, which became one of my most important subjects in literary scholarship. For me Průšek was teacher at my *Alma Mater* Charles University, Prague, and during my postgraduate studies, and he supplied me with much material I studied later in many years to come. For Ziming, Průšek became an authority especially especially after 1987 when *Pushike Zhongguo xiandai wenxue lunwenji* [5] *Jaroslav Průšek's Studies in Modern Chinese Literature*<sup>2</sup> was pub-

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\* This is slightly adapted English version of my essay *You peng zi yuan fang lai, bu yi le hu? Ye Ziming jiaoshou he wo* [81] *Is it not Delightful to Have Friends Coming from afar? Professor Ye Ziming and Me*, published in Wu Yingwen [82] (ed.): *Jiannan bashu. Xiandai wenxueshijia Ye Ziming* [83] *Hard Travels. Contemporary Literary Historian Ye Ziming*. Nanking, Nanking University Press 2000, pp. 65-76.

<sup>1</sup> The first volume of *The Complete Works of Mao Dun* appeared in 1984.

<sup>2</sup> Changsha, Hunan wenyi chubanshe 1987.

lished in Chinese translation, if not earlier. Ziming highlighted Průšek's well-known study: *Subjectivism and Individualism in Modern Chinese Literature*, probably the most quoted of Průšek's essays among the students of modern Chinese and Comparative Literature.<sup>3</sup> It was in Smolenice Castle, Slovakia, at the International Sinological symposium: *Interliterary and Intraliterary Aspects of the May Fourth Movement 1919 in China*.<sup>4</sup> I was one of the organizers of this undertaking.

Professor Průšek was the first who introduced me to Mao Dun's life and works and I have already informed my Chinese readers about it.<sup>5</sup> When arriving in China for the first time on September 15th 1958, I had in my luggage a personal letter of Průšek to Mao Dun introducing me to him and asking him to help me. During our first meetings with Mao Dun on September 25th, 1958 and on May 8, 1959, the name of Ye Ziming was not mentioned. But at the end of 1958, I began quite industriously study Mao Dun's works and read the articles written about him, and I found Ziming's first published article *Cong "Shi" dao "Hong" – lun Mao Dun zi da geming dao Zuolian qianxi de chuangzuo* [10] From "The Eclipse" to "The Rainbow" – On Mao Dun's Creative Works Before the Left League, *Jiaoxue yu yanjiu huikan* [11] Education and Research, 2, 1958, pp. 25-33. After Mao Dun during our May 1959 meeting persuaded me to go southwards to visit his *guxiang* [12] native place in the Zhejiang Province, my first station was Nanking University, where Ye Ziming was studying and teaching.

## 1

The journey through China needed quite careful cooperation. I asked the Bureau for Foreign Students at Peking University, where I stayed, to write a letter to the authorities of Nanking University, to arrange my future meeting with Ye Ziming, expert on Mao Dun. The writer of the letter from the Department of Chinese Literature, Peking University, specified clearly the addressee, but somehow forgot to write my name, and Ziming was obliged to write back indicating that his letter concerns a "certain" Czech student. This was Ziming's first letter to me, dated May 12th, 1958, written four days after my second meeting with Mao Dun.

I reached Nanking Railway Station early in the morning on May 26, 1959, exactly at 5.55 a.m. In front of the railway station there stood an old American car,

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<sup>3</sup> More about the impact of this essay see in my study: *Jaroslav Průšek: A Myth and Reality as Seen by Its Pupil*. In: Bieg, L., von Mende, E. and Siebert, (eds.): *Ad Seres et Tungusos. Festschrift für Martin Gimm zu seinem 65. Geburtstag am 25. Mai 1995*. Wiesbaden, Harrassowitz Verlag 2000, p. 151.

<sup>4</sup> Ye Ziming: "Humanism and the May Fourth New Literature." In: Gálik, M. (ed.): *Interliterary and Intraliterary Aspects of the May Fourth Movement 1919 in China*. Bratislava, Veda 1990, p. 201. Its enlarged Chinese version appeared in *Ye Ziming wenxue lunwenji* [6] Ye Ziming's Literary Essays, Nanking University Press 1994, pp. 1-31. Průšek's study is quoted here on pp. 2-3.

<sup>5</sup> Gao Like [7] (Marián Gálik): *Wo he Mao Dun* [8] Mao Dun and Me. *Zhongguo xiandai wenxue yanjiu congkan* [9] Studies in Modern Chinese Literature, 1, 1990, pp. 231-249.

Ziming and a car driver. It was a surprise for me. In Peking at that time I was accustomed to three different kinds of car: Soviet Volga, Polish Warszawa and Czechoslovak Škoda. The second surprise was the “hotel” for foreign guests where General He Yingqin [13] (1890- 1987) used to live before 1949. My room was quite big about 8x6 m<sup>2</sup>, with a carpet (earlier a property of the U.S. Army), two big armchairs and a working table. The walls were painted in mild blue and the lace curtains ditto. The first evening I was invited to see the performance of Wuxi opera *Meng Lijun* [14] being accompanied by Ziming and one worker who cared for me during my stay. The next day I worked in the University Library and in the Nanjing Library. On May 28th, we visited Museum of Taiping Uprising, Yuhuatai [15] Terrace, Mingxiaoling [16] Tombs, Zhongshanling [17] (i.e. Sun Yat-sen’s) Mausoleum, Linggusi [18] Temple and Xuanwu [19] Lake.

The next day was very important for me: I had the opportunity to meet the Chair of the Chinese Department Fang Guangtao [20] (1898-1964), whom I knew as a member of the Chuangzao she [21] Creation Society, and Zhao Ruihong [22] (1915-1999), who returned a year before from Leipzig University and was interested mainly in Lu Xun [23] (1881-1936) and modern Chinese poetry.

Ziming was very nice to me. His knowledge of Mao Dun was much deeper and broader than mine. He wrote for me Mao Dun’s remarks to his, not as yet published book *Lun Mao Dun sishinian de daolu* [24] On Mao Dun’s Forty Year Literary Road<sup>6</sup> brought the materials published in the journal *Wenxue zhoubao* (*Literary Weekly*) for me, with some important materials not known to me. According to the remarks in my diary, I worked on them even in the morning on the day I left Nanking for Suzhou: May 30th, 1959. Ye Ziming opened new vistas for me in study of Mao Dun’s life and his idea to visit in Shanghai Mao Dun’s younger friend Ye Yiqun [25] (1911-1966) was very important for me. Ye Yiqun informed me about Mao Dun’s life in Shanghai of the 1930s, then in Hong Kong before and after the Pearl Harbor Incident (1941) and later in Guilin and Chungking. Thanks to his intervention, as a high personality of the Shanghai Branch of the Chinese Writers Union, I was able to buy many important books concerned with modern Chinese literature, otherwise unobtainable in the second hand bookshops in Peking and elsewhere.

## 2

After coming back from my long journey through Suzhou, Shanghai, Hangzhou, Kanton, Guilin, Wuhan and Anyang, where I visited some famous places, but mostly worked in the Universities, libraries and tried to buy old books. I remained in Peking up to June 15th, 1960 and devoted nearly all my free time to study of the materials I bought and brought with me and continued my research in Peking libraries. I corresponded with Mao Dun and visited him on June 12th, 1960, at 11.00 a.m. in his Peking house.

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<sup>6</sup> Shanghai, Wenyi chubanshe 1959.

After my return to Slovakia in the last days of June 1960 I was obliged to change the theme of my PhD. thesis. No more Mao Dun's fiction, for which I prepared myself during my stay in China, but Mao Dun's literary criticism and its connection with the overall development of literary and critical ideas in modern Chinese literature. Ye Ziming at that time also tried to devote himself more to Chinese traditional literature and that, together with the difficulties between Chinese cultural policy and that of the other socialist countries, led to us both finishing our correspondence for many years.

Ziming was in my mind also later. In 1963 or 1964 I wrote a long review article *A Comment on Two Studies Written on the Works of Mao Dun*,<sup>7</sup> where the object of my analysis were two most important books on Mao Dun published up to that time: Ziming's monograph mentioned above and Vladislav Sorokin's *Tvorcheskiy put' Mao Dunya* (Mao Dun's Creative Road).<sup>8</sup> I suppose that the Chinese readers of this contribution were never informed about it. Ye Ziming's book is here characterized as "the first relatively large monograph on Mao Tun."<sup>9</sup> The earlier (after 1949) published books are also mentioned here: Wu Benxing's [25]: *Mao Dun xiaoshu jianghua* [26] Discussions on Mao Dun's Fiction from 1953 and Shao Bozhou's [27]: *Mao Dun de wenxue daolu* [28] The Literary Way of Mao Dun from 1959. I emphasized one of the greatest assets of Ziming's efforts manifested in this book: the "discovery" for the future students of Mao Dun's life and work of many of Mao Dun's popular-scientific and literary and critical works, which, until Ziming brought notice to them, were practically unknown. For instance, in the journal *Xuesheng zazhi* [29] The Students Magazine he found more than twenty articles written between 1917 and 1920 (p. 18), which were translated or written by Mao Dun. Especially presenting of foreign literature to the Chinese public was regarded by Ziming as another, very important component part of Mao Dun's work up to 1927 and later. During this same period Mao Dun translated many foreign works into Chinese. But the circle of his interests as a translator was far greater then described by our *Jubilär* on p. 46 of his book. It included Hungarian, Bulgarian, Czech, Polish, Norwegian, Swedish, Dutch, Finnish, Irish, Armenian, Yiddish and even others. At that time Ye Ziming could not have a broad enough knowledge of Mao Dun's work in this realm.

During the first phase of the "Cultural Revolution" in the years 1966-1976, when Mao Dun, like many hundreds and thousands of Chinese men of letters was a taboo, I worked on my book *Mao Tun and Modern Chinese Literary Criticism*.<sup>10</sup> Ye Ziming is also mentioned there on pp. 33 and 154.

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<sup>7</sup> Asian and African Studies (Bratislava), 1, 1965, pp. 81-88.

<sup>8</sup> Ibid., pp. 88-99. Sorokin's book appeared in Moscow in 1962.

<sup>9</sup> Ibid., p. 81.

<sup>10</sup> Wiesbaden, Franz Steiner Verlag 1969.

In the 1970s and 1980s the target of my scholarly attention was broader questions of modern Chinese literary criticism, modern Chinese creative literature and modern Chinese intellectual history. In two books I published at that time: *The Genesis of Modern Chinese Literary Criticism, 1917-1930*<sup>11</sup> and *Milestones in Sino-Western Literary Confrontation, 1898-1979*,<sup>12</sup> as well as five essays on modern Chinese intellectual history,<sup>13</sup> there is no mention about Ziming or his work. I did not forget Ziming and I tried to renew our friendship and mutual relation at the first possible occasion. It took nearly a quarter of century before it became a reality. The intermediary between me and Ziming was my younger Prague school-fellow Mrs. Jiang Chengjun [35], specialist for Czech and Slovak literature, working then at the Institute of Foreign Literature, Chinese Academy of Social Sciences, Peking. At the end of April or at the beginning of May 1985, I received a letter written from the Editorial Committee for The Complete Works of Mao Dun, and its writer was the Editor-in-Chief: Ye Ziming. The letter was dated: April 19th.

In my letter to Jiang Chengjun dated February 25th 1986, I informed her that I shall (probably) reach Peking by Aeroflot, flight SU 571 on April 10th 1986, at 11.05 a.m. I arrived there two days earlier approximately one hour later together with Dana Kalvodová, a well-known Czech expert on Chinese and Asian theatre and my teacher at Charles University Prague. In my letter I expressed my hope: "I do not know whether Professor Ye Ziming will be at that time in Peking. If yes, I would like to speak with him." From his last letter I knew that he was usually in Peking for about one school-term during the first half of the year. He was not in Peking at that time, but he came to meet me cancelling his participation at a conference in Kunming. Ziming met me the first day, five hours after my arrival, in the hotel Qianmen. Our next meeting followed on April 10 at 13.00 and on April 12 afternoon I visited the Mao Dun Museum accompanied by Ziming, Wei Tao [36], Mao Dun's son, Chen Xiaoman [37], Mao Dun's daughter-in-law, Li Xiu [38], from Peking Normal University, and Cao Lin [39], from the Mao Dun Museum. We discussed, among others, Mao Dun's stay in Lushan in 1927. During our conversations Ziming tried to persuade me to write about my experiences with Mao Dun and the study of his works. It took me a long time to finish it and it was later published in Chinese, German and English.<sup>14</sup> It is probably a pity that the Chinese version was abridged.

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<sup>11</sup> Veda-Curzon Press, Bratislava-London 1980. Its Chinese version appeared under the title: *Zhongguo xiandai wenxue piping fasheng shi* [30] trans. by Chen Shengsheng [31] and others. Peking, Shehui kexue wenxian chubanshe 1997.

<sup>12</sup> Veda-Otto Harrassowitz, Bratislava-Wiesbaden 1986. Its Chinese version appeared under the title: *Zhongxi wenxue guanxi de lichengpei* [32], trans. by Wu Xiaoming [33], Zhang Wending [34] and others. Peking, Peking University Press 1990.

<sup>13</sup> All these studies appeared in the periodical *Asian and African Studies* between 1975 and 1993.

<sup>14</sup> The Chinese version is mentioned under note No. 5. The German version is entitled *Begegnungen mit Mao Dun. Eine Erinnerung und Forschungsbericht*, *Minima sinica* (Bonn), 2, 1993, pp. 64-90 and English version appeared as *Mao Dun and Me*, *Asian and African Studies*, n.s., 4, 1995, 2, pp. 113-136.

Ziming visited Bratislava, Smolenice Castle and Prague in the third week of March 1989. He arrived by plane together with Professor Ni Ruiqin [40], from Shanghai East China Normal University, and both visited me in my house. They had the possibility to look at the books in my Yellow Crane Studio *Huanghetang* [41] and eat a Slovak dinner prepared by my wife. All the other Chinese participants: Professor Ge Baoquan [42] (1913-2000), his wife and Liu Lin [43], vicedirector of the National Museum of Modern Chinese Literature, came by train from Moscow or Kiev. Ziming had the possibility to meet the colleagues from 13 different countries and also students of Sinology from Bratislava and Vienna. In Prague he read a lecture for the teachers and the students at the Charles University.

Although during our meeting with Ziming and Wei Tao, I was informed that no foreigners would be invited to participate at the conference for the occasion of 95th Mao Dun's birthday in 1991, I received an invitation, and since I was staying in Hong Kong at the time of the conference, there was no problem for me to buy a plane ticket and participate in it. I spent in Nanking and in Yangzhou, October 6-13, 1991, and read a paper entitled: *Zhushen de shizhe: Mao Dun yu waiguo shenhua jieshao (1924-1930)* [43] *The Messenger of the Gods: Mao Dun and the Introduction of Foreign Myths to China*.<sup>15</sup> It was a pity that Ziming could not be present at the conference he helped to organize. Immediately after the conference Ziming's colleagues took me by car to Yangzhou, where he spent some weeks in a sanatorium after a serious illness. Although very feeble and tired he accompanied me nearly the whole day on October 12th, together with Tang Shumin [45], his wife, through the natural and cultural treasuries of Yangzhou: we visited the famous Daming si [46] Temple and Monk Jianzhen [47] (known in Japan as Ganjin) (688- 763) Memorial Hall, Shou Xihu [48] Lake and Geyuan [49] Garden.

The next time we met during the international conference on the occasion of 100th anniversary of Mao Dun's birth, Peking, July 4-8, and Wuzhen [50], July 9-12, 1996. On the first day of conference, where not only the participants, but many eminent Chinese and foreign guests were present, I handed over two manuscripts concerning Mao Dun's biography and his pseudonyms, read and commented by Mao Dun in 1960, to Mr. Shu Yi [51], Vice-Director of the National Museum of Modern Chinese Literature.<sup>16</sup> Ziming was very glad to see these works in the original. He read

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<sup>15</sup> Published in *Mao Dun yu Zhongwai wenhua* [44] Mao Dun and Chinese and Foreign Culture. Nanking, Nanking University Press 1993, pp. 264-287 (in Chinese). Its English translation appeared under the title mentioned in the text in the well-known comparative journal *Tamkang review* (Taipei), 23, 1-4, 1992 (in reality in 1994), pp. 639-669.

<sup>16</sup> See *Gao Like wanli xianbao xin shiliao heran beilu* [51] Marián Gálík Came From Afar to Present the Treasury of New Historical Material With Astonishing Revelations. *Zhonghua dushubao* [52] Chinese Reading News, July 17, 1996, p. 5.

them before in xerocopies, I sent to the Mao Dun Museum after my first post-Cultural Revolution visit to China.<sup>17</sup> My paper read this time was also connected with a mythical subject: *Mythopoeic Warrior and Femme Fatale. Mao Dun's Version of Samson and Delilah*, where I analyzed Mao Dun's version of this biblical story named *Sansun de fuchou* [57] (*Samson's Revenge*) from 1942.<sup>18</sup> A mythopoeic warrior of Samson's kind (strong man?) and a fatal woman (weak one?) similar to Delilah from *The Book of Judges, 14-16*, enthralled Mao Dun twenty years before he wrote this short story. His books *Shenhua zalun* [59] *Various Studies in Mythology*<sup>19</sup> and *Beiou shenhua ABC* [60] *Outline of the Northern Myths*<sup>20</sup> contain short remarks about the characters that fall into the categories of literary characters just mentioned. Mao Dun tried to convey knowledge of ancient and medieval mythologies of different parts of the world to his Chinese compatriots, mainly as a man of letters. After Pearl Harbour in December 1941, Mao Dun and his wife Kong Dezhi [61] (1897-1970) returned from occupied Hong Kong to the Chinese Mainland. The *Bible* was the only book Mao Dun had in his bag during the dangerous journey ending in Guilin. I do not know exactly which version it was, but probably the *Guanhua hehe yiben* [62] *Mandarin Bible Union Version* published by the British and Foreign Bible Society before 1942. It was certainly not the copy owned originally by young Zhang Wentian [63] (1900-1970), who left it in the house of Mao Dun's mother in Wuzhen, and is now deposited in the library of the Mao Dun Museum. This was told to me by Wei Tao during the Peking conference.

It is a pity that this my paper was not published in the proceedings of the conference entitled *Mao Dun yu ershi shiji* [64] *Mao Dun and the Twentieth Century*. Wan Shuyu [65], one of the industrious translators of my works on Mao Dun into Chinese, included into it two of my earlier articles: *Zhongguo sanshi niandai muguang zhayao xiade shangren he changfu* [66] *Merchants and Mercenaries in the Twilight of China in the 1930*, and *Puxifenni, Panduola he Mei xiaojie: Gudian*

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<sup>17</sup> Cf. Ye Ziming: *Wo he Gao Like (Marián Gálík). Guanyu Mao Dun yanjiu jiaowang* [53] *Marián Gálík and Me. Our Contacts in Relation to Mao Dun Studies. Studies in Modern Chinese Literature*, 3, 1998, pp. 284-299 and his *Hainei cun zhiji, tianya ru bilin – Cong wo he Gao Like xiansheng qingnian shidai shouci huimian tanqi* [54] *Good Friends Within the Four Seas Know Each other, Though Separated by Great Distance. On Our Common Endeavours From My First Meeting With Mr. Marián Gálík in Our Young Age*. In: Findeisen, R.D. and Gassmann, R.H. (eds.): *Autumn Floods (Qiushui)* [55]. *Essays in Honour of Marián Gálík*. Bern, Peter Lang 1998, pp. 207-220.

<sup>18</sup> Mao Dun's short story originally appeared in *Chuangzao yuekan* [58] *Creation Monthly*, 2, December 1942, 1, pp. 7-10. My English essay appeared under the same title in Eber, I., Sze-kar Wan, Walf, K. in collaboration with Roman Malek (eds.): *Bible in Modern China. The Literary and Intellectual Impact*. Sankt Augustin, Institut Monumenta Serica in cooperation with The Harry S. Truman Research Institute for Advancement of Peace, The Hebrew University of Jerusalem 1999, pp. 301-320.

<sup>19</sup> Shanghai, Shijie shuju 1929.

<sup>20</sup> *Ibid.*, 1930.

*Xila shenhua yu xiandai Zhongguo xiaoshuo zhongde shenhua shiye* [67] Persephone, Pandora and Miss Mei: Mythopoeic Vision in Classic Greek Myth and in Modern Chinese Novel.<sup>21</sup> I hope that the Chinese readers in the PRC will have the opportunity to read my essay on Samson and Delilah later.

After the conference in Peking I had the opportunity to visit together with Ziming and many other participants, Wuzhen, Mao Dun's birthplace. I was the first among the students of Mao Dun works, both foreign and Chinese, who visited his *guxiang* and the house of his parents on June 11th and 12th, 1959. There still people in Wuzhen who remember my visit! Much has changed in the town of Wuzhen since that time. Mao Dun's house has been renovated, but not rebuilt and the Guanqianjie [68] Street, and the channel behind it remained the same. I was sorry only that a small peony growing in the corner of the yard does not exist any more. It reminded me a poem of Bing Xin [69] (1900-1999):

A small flower in the nook of the wall!

If you may feel your own fragrance,

Then heaven and earth can't be equal to you.<sup>22</sup>

The small peony was originally cultivated by Mrs. Chen Aizhu [71] (1875-1940), Mao Dun's mother.

Our recent meeting with Ziming occurred on January 28th, 1999. I visited Nanking as a guest of Jiangsu Branch of the Chinese Academy of Social Sciences and could spend with Ziming and his colleagues only three hours in the morning. With the exception of Ziming, no one was present from those whom I met in 1959. I was informed about the work of his colleagues and received the recent issues of *Wenxue pinglun congkan* [72] Literary Review Series and *Kuawenhua duihua* [73] Journal of Cross-cultural Dialogue. During our discussion and later in the bookshops I had the possibility to see the great progress Nanking University has made in literary scholarship.

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In the moments I am just writing these lines and finishing this essay, punctually at 12.57 p.m. on August 11, 1999, we are witnesses here in Bratislava of a nearly complete eclipse of the sun, the last in this century and in this millenium. Mao Dun began his career as a novelist with *The Eclipse* and proceeded with *The Rainbow*. These two works were also the subject of the first study by Ziming I read in Peking University. The eclipse symbolizes the twilight, darkness and decay, and in Mao Dun's peculiar mythology, the rainbow is a symbol of spring and hope. In literature and art certainly the first is more interesting and important, but in life I prefer the

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<sup>21</sup> Peking, Huaxia chubanshe 1997, pp. 563-576 and 577-590.

<sup>22</sup> Bing Xin shiji [70] Bing Xin's Poems, Shanghai, Beixin shuju 1932, p. 228 (No. 33).



second. In the Ziming's first study I read a short analysis of Mao Dun's sketch called *Shatan shangde jiaoji* [74] The Traces in the Sand. The unnamed hero of the sketch strides over the heaps of sand and observes the vestiges bringing to his mind the footsteps of bad devils. He feels upset and desperate. But after some time behind these nightmares he discovers the real human feet. And the more human feet he found on the sandy beach during his walk, the greater was his hope.<sup>23</sup>

Many of Mao Dun's, Ziming's and my hopes, especially in the 1960s and 1970s were not fulfilled.<sup>24</sup> But still the old Latin proverb coming from Marcus Tullius Cicero (106-43 B.C.), or Lucius Annaeus Seneca (ca.3 B.C.-65 A.D) which sounds as follows: *dum spiro spero* (while I breathe, I hope), is valid both for Ziming and me. Is it too much at the end of this and at the beginning of the twenty first century to meet a friend from afar once in five or ten years? Probably not. It was a joy for Confucius who was born 2570 years ago! Ziming and I met five times in forty years. May be I shall shake hands with him at the beginning of the new millennium. Let us wait for the next rainbow!

I wish Professor Ye Ziming, born on January 7, 1935, in Quanzhou, a city with a great past, one of Chinese Venices, witness of Marco Polo's (ca. 1254-ca. 1324) wanderings, a home of the philosopher Li Zhi [79] (1527-1602), surrounded with blue mountains and fresh spring waters, all the best, much health and success in his studies and in his life. *Wan shou wu jiang* [80] *Ad multos annos!*

Bratislava, August 11, 1999

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<sup>23</sup> Ye Ziming: *From "The Eclipse" to "The Rainbow" – On Mao Dun's Creative Works Before the Left League*, p. 32.

<sup>24</sup> Cf. Ye Ziming: *Meng hui xing yi. Mao Dun wannian shenghuo jianwen* [75] *Dreams Return and Stars Move. What I Saw and Heard in the Last Years of Mao Dun's Life*, Nanking, Nanking University Press 1991, Wei Tao and Chen Xiaoman: *Fuqin Mao Dun de wannian* [76] *The Last Years of Our Father Mao Dun*, Shanghai, Shanghai shudian chubanshe 1998 and Ri Yue ming [77]: *Ye Ziming he ta de wenxue shijie* [78] *Ye Ziming and His Literary World*. In: Ye Ziming's *Literary Essays*, pp. 559-574.

1. 葉子銘 2. 論語 3. 茅盾 4. 茅盾全集 5. 普實克中國現代文學論文集
6. 葉子銘文學論文集 7. 高利克 8. 我和茅盾 9. 中國現代文學研究叢刊
10. 從“蝕”到“虹” - 論茅盾自大革命到左聯前夕的創作 11. 教學與研究叢刊
12. 古鄉 13. 何應欽 14. 孟麗君 15. 雨花台 16. 明孝陵
17. 中山陵 18. 靈谷寺 19. 玄武 20. 方光燾 21. 創造社 22. 趙瑞琪
23. 魯迅 24. 論茅盾四十年的文學道路 24a. 文學週報 25. 葉以群
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- 43a. 諸神的使者：茅盾與外國神話在中國的介紹 44. 茅盾與中外文化
45. 樓淑敏 46. 大明寺 47. 鑒真 48. 瘦西湖 49. 個園 50. 烏鎮
51. 高利克萬里獻寶新史料赫然被露 52. 中華讀書報 53. 我和高利克 (Marian Galik). 關於茅盾研究交往
54. 海内存知己, 天涯若比鄰 - 從我和高利克先生青年時代首次見面談起
55. 秋水 56. 慶祝高利克先生六十五壽辰論文集
57. 參孫的復仇 58. 創作月刊 59. 神話雜論
60. 北歐神話ABC 61. 孔德沅 62. 官話和合譯本 63. 張闓天 64. 茅盾與二十世紀
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