A, Bing (um 1988)

Bibliographie : Autor


A, Cheng = Zhong, Acheng (Beijing 1949-) : Schriftsteller, Maler

Bibliographie : Autor


Zheng, Wanlong. Clock.
Han, Shaogong. The homecoming.
Wang, Anyi. Lao Kang came back.
Chen, Jiangong. Looking for fun.
Li, Tuo. Grandma Qi.
Zhaxi, Dawa. Souls tied to the knots on a leather cord.
Shi, Tiesheng. Like a banjo string.
Mo, Yan. Dry river.
A, Cheng. The tree stump.
Zhang, Chengzhi. The nine palaces. [WC]


Bibliographie : erwähnt in


A, Feng (um 2001)
Bibliographie : Autor


A, Jia (1907-1994) : Dramatiker, Opern/Theater-Direktor

Bibliographie : Autor

[Enthält]:
Hong, Shen. Ya ma chao. = Zhao yan wang (1922).
Tian, Han. The night a tiger was captured. = Huo hu zhi yi ye (1921).
Ding, Xilin. The wasp. = Yi zhi ma feng (1923).
Bai, Wei. Breaking out of the pagoda. = Da chu you ling ta (1928).
Cao, Yu. Thunderstorm. = Lei you (1933).
Li, Jianwu. It's only spring. = Zhe bu guo shi chun tian (1934).
Wu, Zuguang. Returning from a stormy night. = Feng xue ye gui ren (1942).1
Weng, Ouhong ; A, Jia. The red lantern. = Hong deng ji (1964).
Chan, Anthony. Metamorphosis in the moonlight under the stars. = Xing guang xia de tui bian (1986).

A, Meng (um 1996)

Bibliographie : Autor


A, Xiu (um 1961)

Bibliographie : Autor

A, Ying = Qian, Xingcun = Qian, Qianwu (1900-1977) : Schriftsteller

Biographie


Enthält : [On Arzybashev's Morning shadow].
"Artsybashev's description is a realistic reflection, a reflection of the literary trend that prevailed after the October Revolution. Sadness and despair reigned; this is also a truthful reflection. A sense of despair and sadness also pervades the young Chinese following recent revolutionary events. It will ultimately be reflected in our own creative writings. For the time being, there is no need for such creations. For Artsybashev has already placed them before our eyes." [Ng1:S. 70-71]

1956 A, Ying. Yibusheng di zuo pin zai Zhongguo [ID D26357].
A Ying schreibt : "For the purpose of commemorating Ibsen, a grand memorial ceremony was held in Beijing jointly by the Chinese People's Association for Foreign Cultural Exchanges, the Federation of Chinese Writers and Chinese Dramatists. A conference was also organized by the National Library of Beijing the the Peijing People's Cultural Centre. Meanwhile, there was an exhibition at the Nationa Library displaying pictures and books on Ibsen in different languages of the world. The People's Literature Publishing House reprinted the two-volume translation of Ibsen's works by Pan Jiaxun. Essays devoted to the memory of Ibsen appeared in many newspapers and journals. Such activities had never taken plac in China before.

Ibsen lived in the time when capitalism was developing. In his works a picture of the development of capitalism was provided. He was dissatisfied with the social phenomena of his time, and he, therefore, incisively exposed the dark sides of capitalist society. This was especially prominent in the third period of his works, which not only heightened Ibsen's reputation, but also exerted a great influence upon European literature. For instance, in The pillars of society, he unmasked the so-called pillars who were hypocrites and selfish. Ibsen purposely mocked the socially superior and reputable classes which were exploiting the masses. In A doll's hous, he again induced women to become independent persons, and not dolls. This play had a certain influence on the women who were fighting for their rights in Europe.

In his plays, a glimpse of the rebellious spirit against the society he lived in can be obtained. On the one hand, he coldly unravelled the ugliness of capitalist society. On the other, he also discovered that the labour movement and socialist movement in Scandinavia were about to develop. Hence, reflected in his later works is the idea that 'redemption of the world can only come from the labour classes'. From this idea sprang the six symbolist plays, among which were The lady from the sea and When we dead awaken.

Today the Chinese people begin to have a thorough understanding of Ibsen. We are no longer satisfied with the bourgeois viewpoints, prevalent in the May fourth period when Ibsen was introduced. Nor can we accept the anti-historical-materialistic view that Ibsen is greater than Shakespeare. Among those bourgeois critics, some have made much progress since and have obtained a new understanding of Ibsen; yet there are sill some - for exemple Hu Shi, Lin Yutang and Luo Jialun - who have betrayed the Chinese people and Ibsen, and became the slaves of imperialism and counter-revolutionaries. Actually, even in the May fourth period, it had never occurred to them that the lasting brilliance of Ibsen as a great master of art lies chiefly in the fact that he was a patriot, in his unflailing effort in promoting world peace and welfare, and in his love of the cultural heritage of his home country. Through his works, he revealed without reservation the defects of capitalism and the corruption of the capitalists. It is for this reason that Ibsen will remain forever in the heart of the Chinese people." [Ibs115:S. 103-104, 110]
During the years of the War of Resistance against Japan and the War of Liberation in the struggle in the enemy’s rear, the important spiritual sustenance (jingshen shiliang) in terms of literature was the translated literature of the Soviet war of defence. The dozens of volumes of Soviet Literature and Art (Sulian wenyi) and some separately published books became reading material that no intellectual in the Eighth and the Fourth armies could do without. Among them, A. Tolstoy’s They Fought for the Motherland [the author was actually Mikhail Sholokhov; 1943], Simonov’s Days and Nights [1943–44], Fadeev’s The Young Guard [1945], Gorbakov’s The Undefeatatable [1943], Leonov’s The Invasion [a play, 1942] and Simonov’s Russian People [a play, same year], had a great effect helping us, in the rear, to persevere and trust in victory. Every one of these works’ heroes stood next to us as if alive, lived in our hearts and as a model encouraged each of us. However, in the rear one often had to move, and as people only had a single knapsack and it was difficult to carry these works around, many comrades had no choice but to cut off the books’ borders and even do away with their covers; having reduced their weight, they could then march with them. [Gam2:S. 106]

Bibliographie : Autor


Bibliographie : Autor

A, Yu (um 1997)
1997  
 Wen xue xing zhe : Haimingwei. A Yu, Ze Hua bian zhу. (Beijing : Beijing tu shu guan chu ban she, 1997). (Shi ji ren wu zhuan ji g u shi cong shu ; 2). (Shi ji ren wu zhuan ji gu shi cong shu.: 2). [Abhandlung über Ernest Hemingway].

Aa, Pieter van der  (Leyden 1659-1733 Leyden) : (Leiden 1659-1733 Leiden) : Verlger, Buchdrucker, Kupferstecher, Buchhändler, Geograph

Bibliographie : Autor


1707  Aa, Pieter van der. Naaukeurige versameling der gedenk-waardigste zee en lang-reysen na Oost en West-Indien. (Leiden : Pieter van der Aa, 1707). Darin enthalten sind die Reisererichte von João de Barros Asia de Ioam de Barros, dos factos que os Portuguezes fizeram no descobrimento e conquista dos mares e terras do Oriente (1552) und Decada da Asia (1555, 1563, 1615). [Int]


Aagard, Bjarne  (Sandefjord, Norwegen 1873.1856) : Geschäftsmann, Autor

Biographie

1904-1909  Bjarne Aagaard ist Geschäftsmann in Hong Kong. [Wik]

Bibliographie : Autor


Bibliographie : erwähnt in


Aall, Nicolai  (Kongsberg, Norwegen 1883-1975) : Diplomat

Biographie

1920  Nicolai Aall ist Generalkonsul des norwegischen Konsulats in Shanghai. [Wik]

1923  Nicolai Aall ist Chargé d'affaires der norwegischen Gesandtschaft in Beijing. [Wik]
1928-1938 Nicolai Aall ist Gesandter der norwegischen Gesandtschaft in Beijing. [Norw2]
1945-1949 Nicolai Aall ist Botschafter der norwegischen Botschaft in Beijing. [Norw2]

**Aalst, J.A. van** (Namur 1858-nach 1914) : Kommissar der Chinese Maritime Customs

**Biographie**
1883-1898 J.A. van Aalst ist Sekretär der Chinese Maritime Customs. [Aal1]
1899-1914 J.A. van Aalst ist Kommissar der Chinese Maritime Customs in Sanshui (Guangdong), Xiamen (Fujian) und Wuzhou (Guangxi). [Aal1]

**Bibliographie : Autor**

**Aarons, Laurence** = Aarons, Laurie (Sydney 1917-2005 Sydney) : Politiker, Parteivorsitzender Communist Party of Australia

**Biographie**
1958 Laurence Aarons besucht Peking. [StraL2:S. 227]

**Aas, Lars** (um 1928)

**Bibliographie : Autor**

**Abbiati, Magda** (um 2014) : Professore ordinario, Dipartimento di Studi sull'Asia e sull'Africa Mediterranea, Università Ca'Foscari, Venezia

**Biographie : Autor**
1986 *China in Venice : from the Han dynasty to Marco Polo : catalogue edited by the Museum of Chinese History in Peking, the Seminar of Chinese Language and Literature of the University of Venice, the Italian Institute for the Middle and Far-East (IsMEO). Chinese texts translated by Magda Abbiati and Mario Sabattini ; explanatory panels by Roberto Ciarla ; English translations by Dorothy Hay and Jacqueline De Diana. (Milan : Electa, 1986).* [WC]

**Abbott, J.** (Hallowell, Maine 1803-1879 Farmington, Maine) : Autor, Diplomat

**Biographie**
1855 Jacob Abbott ist Chargé d'affaires der amerikanischen Gesandtschaft in Beijing. [Cou]

**Bibliographie : Autor**

**Abbott, Thomas Kingsmill** (Dublin 1829-1913) : Irischer Philosoph, Gelehrter, Erzieher

**Bibliographie : Autor**


**Abbott, Thomas Kingsmill** (Dublin 1829-1913) : Irischer Philosoph, Gelehrter, Erzieher

**Bibliographie : Autor**


**Abbott, Adrian** (um 1997)

**Bibliographie : Autor**


**Abbühl, Hans-Rudolf** (1930-2009) : Schweizer Architekt

**Biographie**


**Abeel, David** = Ya Bili (New Brunswick, N.J. 1804-1846 Albany, N.Y.) : Missionar American Board of Commissioners for Foreign Missions, Arzt

**Biographie**

1830 Gründung des American Board of Commissioners for Foreign Missions in China. Sie beginnt ihre Missionstätigkeit in Guangzhou. Die ersten Missionare Elijah C. Bridgman und David Abeel kommen in Guangzhou (Guangdong) an. [Cou]

1830-1832 Da es schwierig ist nach China zu kommen, reist David Abeel im Auftrag der American Board of Commissioners for Foreign Missions nach Südostasien. Zuerst nach Java, dann nach Batavia, wo er Walter Henry Medhurst (1) trifft. Er reist weiter nach Singapore, dem Hauptsitz um christliche Literatur nach China zu schmuggeln. In Bankok studiert er Chinesisch und Siamesisch, predigt und verteilt Literatur. Er kehrt dann zurück nach Singapore, reist über Malakka nach Bangkok, wo er christliche Literatur auf Schiffe für China verteilt. [ANB]

1833-1834 David Abeel reist krankheitshalber nach London, besucht Frankreich, Holland, Deutschland und die Schweiz wo er Versammlungen über die Mission abhält. [ANB]

1834-1838 David Abeel hält sich seines kranken Zustandes wegen in Amerika auf, reist mit den Dutch Reformed Churches of the North um Vorträge über die Missionen zu halten. [ANB]

1839-1940 David Abeel kommt in Guangzhou (Guangdong) an, reist des Opium-Kriegers wegen nach Macao, dann nach Indonesien, wo er die Dutch Reformed Missions besucht. [ANB]
1841 David Abeel reist als Missionar der chinesischen Küste entlang zur Insel Gulangyu bei Xiamen (Fujian), die unter englischem Schutz steht. [ANB]

1842-1845 David Abeel gründet eine Missionsstation in Xiamen (Fujian). [ANB]

1843 David Abeel riest in China um religiöse Literatur zu verteilen. [ANB]

1843-1848 David Abeel trifft Xi Jiyu und gibt ihm einen Weltatlas. Xi Jiyu erhält noch weitere Atlanten und arbeitet an seiner Weltgeographie. [Humm]

1845 David Abeel kehrt nach Amerika zurück. [ANB]

Bibliographie : Autor


Abegg, Lily (Hamburg 1901-1974 Samedan, Engadin) : Journalistin, Orientalistin

Biographie

1921ca.-1926 Lily Abegg studiert Volkswirtschaft und Staatswissenschaften an den Universitäten Genève und Hamburg. [HLS]

1926 Lily Abegg promoviert an der Universität Hamburg. [Munz]

1926-1930 Lily Abegg ist Assistentin am Institut für Zeitungswissenschaften der Universität Heidelberg. [Munz]

1930-1933 Lily Abegg hat ein eigenes Zeitungskorrespondenz-Büro in Berlin. [Munz]

1934 Lily Abegg reist für mehrere deutsche und schweizerische Zeitungen nach Japan. [Munz]

1936-1943 Lily Abegg ist Ostasienkorrespondentin der *Frankfurter Allgemeinen Zeitung* in Japan und China. [Munz]

1939 Lily Abegg ist Kriegsberichterstatterin der *Frankfurter Allgemeinen Zeitung* in Japan und China. [HLS]

1946 Lily Abegg kehrt in die Schweiz zurück. [HLS]

1948-1950 Lily Abegg ist Redaktorin der *Weltwoche.* [Munz]

1950-1954 Lily Abegg ist Berichterstatterin im Mittleren Osten, Pakistan und Indien. [HLS]

1954 Lily Abegg ist Fernost-Korrespondentin der Frankfurter Allgemeinen Zeitung und drei Schweizer Zeitungen in Japan. [Munz]


1956 Lily Abegg macht eine Reise durch China. [Munz]
Lily Abegg reist in Süd-Vietnam, Kambodscha, Thailand, Malaysia, Burma und Indien. [Munz]

Lily Abegg kehrt in die Schweiz zurück. [HLS]

Lily Abegg ist Beraterin der Frankfurter Allgemeinen Zeitung für ost- und südostasiatische Fragen. [HLS]

Bibliographie : Autor


1957 Abegg, Lily. Im neuen China. (Zürich ; Freiburg i.B. : Atlantis Verlag, 1957). [Reise unter der Organisation von Intourist von Hong Kong nach Guangzhou, Beijing, Xian, Chongqing, Wuhan, Mandschurei, Lanzhou bis Tianjin]. [Cla]


Abel, Carl = Abel, Karl (1837-1906) : Journalist, Philologe

Bibliographie : Autor


https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10433293_00001.html. [Enthält :
Bericht des Assignaten-Comites, vom Hieromonach V. Evlampii.
Ueber das Christenthum in China, vom P. Zwehtkoff.
Einer Nestorianer-Denkmal, vom Hieromonach P. Zwehtkoff.
Ereignisse in Pekin, von M. Chrapowizki.
Hausliche Gebräuche der Chinesen, vom Hieromonach P. Zwehtkoff.
Die See-Verbindung zwischen Chian-zsin und Schang-hai, vom Archimandriten O. Palladius.
Hong-kong, von I. Goschkewitsch.
Denkwürdigkeiten eines Chinesen über Nangasaki, vom Hieromonach P. Zwehtkoff.
Ueber die Secte der Da-ok, vom Hieromonach P. Zwehtkoff.
Ueber das Chinesische Rechtnenbrett, von I. Goschkewitsch.
Die Beziehungen China's zu Tibet, vom Hierodiakonus O. Hilarion.
Ueber die Herkunft des Stammvaters der jetzt in China herrschenden Dynastie Zin, von M. Gorski. [WC]

Abel, Clarke (1780-1826 Cawnpore, Indien) : Englischer Arzt, Naturalist

Biographie


Bibliographie : Autor
Brown, Robert. *Narrative of a journey in the interior of China, and of a voyage to and from that country in the years 1816 and 1817, containing an account of the most interesting transactions of Lord Amherst's embassy to the court of Pekin, and observations, on the countries which it visited, by Clarke Abel*. Illustrated by maps and other engravings. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1818).

Appendix: *Characters and descriptions of three new species of plants found in China by Clarke Abel, selected from a small collection of specimens, the only part of his herbarium that escaped the wreck of the Alceste.*


https://archive.org/details/narrativeajourn00abelgoog/page/n12. [Bry]

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**Abel-Rémusat, Jean-Pierre** = Rémusat, Abel (Paris 1788-1832 Paris) : Sinologe, erster Professor für Chinesisch am Collège de France Paris, erster Sekretär der Société Asiatique

**Biographie**

1806 Jean-Pierre Abel-Rémusat beginnt Chinesisch zu studieren. [Lun 1]

1813 Jean-Pierre Abel-Rémusat promoviert in Medizin am Collège royale (Collège de France). [Ech]

1814 Jean-Pierre Abel-Rémusat wird Professor des Chaire de langues et littératures chinoises et tartares-mandchoues am Collège royale (Collège de France). Er findet in der Bibliothèque impériale das Manuskript *Notitia linguae sinicae* von Joseph de Prémare, was für seine Studien von Bedeutung ist. [Uma]

1815 Jean-Pierre Abel-Rémusat hält seine Antrittsvorlesung am Collège du Roi in Paris, was der Beginn der akademischen Sinologie bedeutet. [Lun]

1816 Jean-Pierre Abel-Rémusat ist vermutlich der erste westliche Wissenschaftler, der sich mit dem Taoismus auseinandersetzt. [ID D1937 und ID D11899]. [Col12]

1816-1832 Jean-Pierre Abel-Rémusat ist Mitglied der Académie des inscriptions et belles-lettres. [Aca1]

1818 Jean-Pierre Abel-Rémusat ist Gründer und Herausgeber des *Journal de savants*. [Enc]

1822-1832 Jean-Pierre Abel-Rémusat ist erster Sekretär der Société asiatique. [Enc,Wik]

1823 Jean-Pierre Abel-Rémusat hält einen Vortrag über das *Dao de jing* von Laozi, das er im Original gelesen hat an der Académie française. Er unterscheidet Laozi streng von dem in China verbreiteten religiös-magischen Populärtaoismus und bezeichnet ihn als einen echten Philosophen, einsichtigen Sittenlehrer, beredten Theologen und feinen Metaphysiker. [HanR1:S. 99]

1823 Humboldt, Wilhelm von. *Lettre à M. M. Abel-Rémusat : sur la nature des formes grammaticales en général ; et sur le génie de la langue chinoise en particulier* [ID D11720, ID D4193].


1824 Stanislas Julien trifft Jean-Pierre Abel-Rémusat und beginnt mit dem Studium der chinesischen und mandschurischen Sprache. [Uma]
Jean-Pierre Abel-Rémusat wird Konservator der französischen Nationalbibliothek und übernimmt dort 1832 die Position des Président du Conservatoire. [Wik]

Knud Lundbaek: Stendahl was a great admirer of Abel Rémusat’s scholarship. They both attended the weekly soirées of professor Cuvier, but we do not know what kind of personal relationship—if any—there was between them. However, Stendahl speaks about Abel Rémusat more than once in the anonymous letters about politics, literature and theatre he had published in various English magazines in the 1820s. In a letter of October 18th, 1825, he gives a general characteristic of that remarkable man:

"He is famous for his perfect knowledge of the Chinese empire and the neighboring countries. You know how difficult the Chinese language is, but Mr. Rémusat has changed all that. Now, using his Chinese grammar, a boy of sixteen with a normal intelligence can learn the syntax of this language in six months, and after two years of study he will be able to translate from Chinese as easily as we translate from Italian.... Actually he teaches Chinese to a number of students (in the College de France) and in a few years this language will be as well known as Greek.... Among the members of the Académie des Inscriptions et Belles-Lettres there are only three persons who know what they pretend to know, —two elderly scholars, Sylvestre de Sacy, the historian P.C.F. Danou, and young Abel Remusat. Sacy, however, is completely absorbed in Jansenism and he is not a brilliant personality. Rémusat really works, he publishes, thus disclosing the weakness of the other members... he is the most learned man in France... At the moment he is engaged in having a four volume work printed, dealing with all that has been learned about China during the last thirty years. If only the government would give him six secretaries at 4.000 francs a year, he would be able to publish fifteen volumes of translation from Chinese each year. Then we would know the literature of that country better than that of Germany."

Stendahl adds to this rather overwhelming presentation of the young academician that he has his information from ten or twelve persons who know what they are talking about and whom he met at a recent public meeting in the Académie des Inscriptions et Belles-Lettres. Personally Stendahl must have been most interested in Remusat’s translation of a Chinese novel called Les Deux Cousins which was published late in 1826. He discusses the possibility that Rémusat might have made it up from various bits of his enormous knowledge of Chinese manners and customs, but rejects the idea—he is not that kind of man. Stendahl only says that the novel deals with two young women, educated together, who come to love each so tenderly that they accept when the father of one of them suggests that they should both marry one and the same man at the same time. He does not give a summary of the plot as he usually did in his reviews.

It is perhaps interesting that Stendahl published his first novel, entitled Armance, the following year (Paris, 1827). This little book deals with another interesting erotic subject, the protagonist being a young lover who suffers from sexual impotency. [Ech:S. 216-217]

Jean-Pierre Abel-Rémusat trifft vier chinesische Christen, die ihre Theologiestudien am Maison des Lazaristes beenden und hört das erste Mal Chinesisch. [Ech]
Abel-Rémusat, Jean-Pierre. *Nouveaux Mélanges asiatiques* [ID D1984].
Abel-Rémusat écrit : "Libre de despotisme militaire que le musulmanisme a établi dans le reste de l'Asie, ignorant l'odieuse division des castes qui forme la base de la civilisation indienne, la Chine offre à l'extrémité de l'ancien continent un spectacle propre à consoler des scènes de violence et dégradation qui frappent les yeux partout ailleurs. La piété filiale est surtout en honneur ; le respect pour les parents est comme transformé en culte, et se prolonge par l'effet de diverses cérémonies, bien au-delà du terme de leur vie. La vénération même et l'obéissance qu'on doit au souverain et aux magistrats, sont adoucies par une sorte de sentiment filial qui les inspire et anoblit. Le mariage n'est pas un vain nom comme chez les peuples musulmans, quoique la polygamie soit permise, ou du moins tolérée. Une seule femme a le rang et les droits d'épouse, les autres femmes sont réputées à son service et n'ont aucune part à l'administration domestique. Il n'y a aucune caste privilégiée : tous les Chinois peuvent aspirer à tous les emplois auxquels on arrive par la voie des examens. La connaissance approfondie des livres classiques et des principes du droit public et des traditions des anciens, puisée dans les écrits des philosophes et constatée par les examens, est le seul titre reconnu, d'après lequel doivent être réglés les droits des candidats et leur admission aux emplois." [Haac1]

1829-1832 Jean-Pierre Abel-Rémusat est Président der Société asiatique in Paris. [Dem2]

**Bibliographie : Autor**

1811 Abel-Rémusat, Jean-Pierre. *Essai sur la langue et la littérature chinoise*. Avec cinq planches, contenant des textes chinois, accompagnés de traduction, de remarques et d'un commentaire littéraire et grammatical. Suivi de notes et d'une table alphabétique des mots chinois. (Paris ; Strasbourg : Chez Treuttelet et Wurtz, 1811) [Lust]


1814 Abel-Rémusat, Jean-Pierre. *Plan d'un dictionnaire chinois.* In : Mélanges asiatiques ; vol. 2 (1826). [Ech]

1815 Abel-Rémusat, Jean-Pierre. *Programme des cours de langue et de littérature chinoises et de Tartare-Mandchou ; précédé du discours prononcé à la première séance de ce cours, dans l'une des salles du Collège royal de France*. Antrittsvorlesung 1815. [Lun 1]


Abel-Rémusat, Jean-Pierre. *Mélanges posthumes d'histoire orientales.* (Paris: Imprimerieroyale, 1843). [Enthält]: Observations sur la religion amanéenne; Essai sur la cosmographie et la cosmogonie de bouddhistes d'après l'auteur chinois; Observations sur les sectes religieuses des hindous; De la philosophie chinoise; Discours sur l'état des sciences naturelles chez les peuples de l'Asie orientale; Discours sur le génie et les moeurs des peuples orientaux; Discours sur la littérature orientale; Lettres sur le régime des lettrés de la Chine et sur l'influence qu'ils ont dans le gouvernement de l'état; Analyse de l'histoire des mongols de Sanang-Setsen; Mémoire sur les avantages d'un établissement consulaire à Canton.

**Bibliographie : erwähnt in**


**Abélard, Pierre** = Abaillard, Pierre = Abaelardus, Petrus (Le Pallet bei Nantes 1079-1142 Kloster St. Marcel, Saone): Philosoph

**Biographie**

1928 Ye, Lingfeng. *Abola yu Ailüqisi de qing shu* [ID D14244]. [Advertisement for *Lettres d'Héloïse et d'Abailard*; transl. by Liang Shiqiu. In: Xin Yue; vol. 1, no 7 (1928). "This is a love story which happened 800 years ago. A nun and a monk have written a bundle of love letters. No love letters, whether in China or in a foreign country, are more grief-stricken, more sadly touching and more sublime than those found in this volume. The beautiful and ingenious lines have become popular quotations of lovers in later generations, showing the greatness of their influence. The most admirable point is that there is nothing frivolous in these poems, and the translator considers this anthology a 'transcendent and holy' masterpiece." [Babb23]

**Bibliographie : Autor**


Abend, Hallett = Abend, Hellett Edward (Portland, Oregon 1884-1955 Sonora, Calif.): Amerikanischer Schriftsteller, Journalist

**Biographie**

1926-1927 Hallett Abend ist als Schriftsteller in China. [Shav1]
1927-1941 Hallett Abend ist Korrespondent der *New York times* in China. [Shav1]

*Bibliographie : Autor*


**Abendin, Saleha M.** (um 2006)

**Abendroth, Walter** (Hannover 1896-1973 Fischbachau) : Komponist, Musikschriftsteller, Redakteur

*Bibliographie : Autor*


**Abesinova, Elena** (um 1995) : Illustratorin

*Bibliographie : Autor*


**Ablin, Seitkul** (um 1654-1668)

*Biographie*

1658 Russische Mission nach China unter Seitkul Ablin und Ivan Perfiljev. Sie bringt einige neuere diplomatische, wirtschaftliche und ethnologische Informationen. [Mya]

1668-1672 Russische kommerzielle Mission nach China unter Seitkul Ablin. Er hält sich einen Monat in Beijing auf und wird Kaiser Kangxi vorgestellt. [Wik,Mya]

**About, Edmond** (Dieuze, Meurthe 1828-1885 Paris) : Schriftsteller, Journalist, Kunstkritiker

*Bibliographie : Autor*


**Abraham, David Ezekiel** (um 1900)

*Biographie*
1900 Solomon Joseph Solomon und David Ezekiel Abraham offerieren den Juden in Kaifeng (Henan), ihnen den jüdischen Glauben wiederzubringen und die Synagoge zu rekonstruieren, was am Boxeraufstand scheitert. [Gol]

Abraham, J. Johnston = Harpole, James (Pseud.) = Abraham, James Johnston (Kingsgate, Col. 1876-1963) : Schriftsteller

Bibliographie : Autor


Abrahams, Robert (1774-1850) : Englischer Architekt

Biographie


Acheson, James (um 1901) : Englischer Diplomat, Commissioner Chinese Maritime Customs

Biographie

1901 James Acheson ist Konsul des englischen Konsulats in Qiongzhou. [Qing1]

Acker, William R.B. (1910-1974) : Professor of Chinese language and culture, University of Ghent

Bibliographie : Autor


Ackerman, Phyllis (Oakland, Calif. 1893-1977 Shiraz, Persien) : Autorin, Lehrerin, Übersetzerin

Bibliographie : Autor


Ackerman, Robert (um 1964)

Bibliographie : Autor


Ackroyd, Peter (London 1949-) : Schriftsteller, Biograph

Bibliographie : Autor


**Action, Harold**  (Villa La Pietra, Galluzzo 1904-1994 Villa La Pietra) : Dichter, Schriftsteller

**Bibliographie : Autor**


1941  Acton, Harold. *Peonies and ponies* [ID D30885]. [Novel about British life in Beijing].


1935  Bian, Zhilin. The return of the native. Translated by Harold Acton and Ch'en Shih-hsiang [Chen Shixiang]. In : T'ien hsia ; vol. 1 (1935). = Huan xian [Int]


**Bibliographie : erwähnt in**


**Adam, James Robertson** (Dundee, Schottland 1863-1915 Anshun, Guizhou vom Blitz erschlagen): Protestantischer Missionar China Inland Mission

**Biographie**

1887 James Robertson Adam wird Missionar der China Inland Mission in China. [Prot2]

**Adam, T.B.** (um 1923)

**Bibliographie : Autor**


**Adam, Ursula** (um 1983)

**Bibliographie : Autor**


**Adam, Edward Fenech** (Birkirkara, Malta 1934-): Politiker, Präsident von Malta

**Biographie**

1994 Edward Fenech Adami besucht China. [ChiMal3]


**Bibliographie : Autor**


**Adams, Arthur** (1820-1878): Englischer Arzt, Chirurg, Naturforscher

**Bibliographie : Autor**

http://www.unz.org/Pub/AdamsArthur-1870. [Boot]

**Bibliographie : Autor**


Adams, Elmer C. = Adams, Elmer Cleveland (um 1913)

**Bibliographie : Autor**


Adams, George Irving (Lena, Ill. 1870-1932 Tuscaloosa, Ala.) : Geologe

**Biographie**

1911-1915 George Irving Adams ist Professor of Geology and Mining der Peiyang-Universität in Tianjin. [Shav1]

1915-1920 George Irving Adams ist Professor of Geology and Mining der Beijing-Universität. [Shav1]

Adams, John Braintree, Suffolk, Mass. 1735-1826 Quincy, Mass.) : Zweiter Präsident von Amerika

**Bibliographie : erwähnt in**


**Biographie**

1916-1918 Walter A. Adams ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

1920 Walter A. Adams ist Vize-Konsul des amerikanischen Konsulats in Guangzhou. [PoGra]

1920-1921 Walter A. Adams ist Vize-Konsul des amerikanischen Konsulats in Shantou. [PoGra]

1921 Walter A. Adams ist Vize-Konsul des amerikanischen Konsulats in Changhai. [PoGra]

1921-1922 Walter A. Adams ist Vize-Konsul des amerikanischen Konsulats in Qingdao. [PoGra]

1922-1925 Walter A. Adams ist Konsul des amerikanischen Konsulats in Qingdao. [PoGra]
1925-1927 Walter A. Adams ist Konsul des amerikanischen Konsulats in Chongqing. [PoGra]
1928-1929 Walter A. Adams ist Konsul des amerikanischen Konsulats in Hankou. [PoGra]
1929-1931 Walter A. Adams ist Konsul des amerikanischen Konsulats in Nanjing. [PoGra]
1931-1934 Walter A. Adams ist Generalkonsul des amerikanischen Konsulats in Nanjing. [PoGra]
1934-1936 Walter A. Adams ist Generalkonsul des amerikanischen Konsulats in Hankou. [PoGra]

Adamson, Robert (Glasgow 1852-1902 Glasgow): Philosoph, Professor of Philosophy and Political Economy, Owens College, Manchester; Professor of Logic and Rhetoric, University of Glasgow

Bibliographie: Autor

Addams, Jane (Cedarville, Ill. 1860-1935 Chicago, Ill.): Feministin, Soziologin, Journalistin

Bibliographie: erwähnt in

Addis, Charles Stewart = Addis, Charles Stewart Sir (Edinburgh 1861-1945 Frant, Sussex): Bankdirektor der Hongkong and Shanghai Banking Corporation

Biographie
1880-1883 Charles Stewart Addis ist in ther Hongkong and Shanghai Banking Corporation in London tätig. [SOAS1]
1883-1886 Charles Stewart Addis is zuerst in Singapore, dann in Hong Kong für die Hongkong and Shanghai Banking Corporation tätig. [SOAS1]
1886-1889 Charles Stewart Addis is Agent der Hongkong and Shanghai Banking Corporation in Beijing. [SOAS1]
1889 Charles Stewart Addis is Agent der Hongkong and Shanghai Banking Corporation in Tianjin. [SOAS1]
1889-1891 Charles Stewart Addis is Agent der Hongkong and Shanghai Banking Corporation in Shanghai. [SOAS]
1896 Charles Stewart Addis is Agent der Hongkong and Shanghai Banking Corporation in Hankou (Hubei). [SOAS1]
1898-1900 Charles Stewart Addis ist als Manager der Hongkong and Shanghai Banking Corporation in Shanghai. [SOAS1]

1905-1908 Charles Stewart Addis ist Junior der Hongkong and Shanghai Banking Corporation, des Board of Directors to the British and Chinese Corporation und der Chinese Central Railways in London. [SOAS1]

1911-1917 Charles Stewart Addis ist Senior Manager der Hongkong and Shanghai Banking Corporation in London. Er ist verantwortlich für die Gründung des Six Power China Consortium und der Reorganisation der Darlehen an die Regierung Yuan Shikais. [SOAS1]

1917 Charles Stewart Addis wird Mitarbeiter des Conliffe Committee on Currency and Foreign Exchanges After the War. [SOAS1]

1918 Charles Stewart Addis wird Direktor der Bank of England. [SOAS1]

1920 Charles Stewart Addis ist Mitarbeiter des War Relief and China Famine Relief Committees und organisiert as zweite China Consortium in New York. [SOAS1]

1921-1944 Charles Stewart Addis zieht sich von der Hongkong and Shanghai Banking Corporation zurück, bleibt aber Manager der British Group of the China Consortium und Direktor des Board of the British and Chinese Corporation und der Chinese Central Railways. [SOAS1]

Addis, John Mansfield = Addis, John Mansfield Sir (1914-1983) : Englischer Diplomat

Biographie

1947-1950 John Mansfield Addis ist Erster Sekretär der britischen Botschaft in Nanjing. [SOAS]


1954-1957 John Mansfield Addis ist Generalkonsul der britischen Botschaft in Beijing. [SOAS]


1975 John Mansfield Addis wird Senior Research Fellow in Contemporary Chinese Studies am Wolfson College, Oxford. [SOAS]

Addison, Joseph (Milston, Wiltshire 1672-1719 Kensington, London) : Schriftsteller, Dichter, Dramatiker, Journalist, Politiker, Gründer des The Spectator

Biographie

1711 The Spectator ; Vol. 1, no 189 (Oct. 6, 1711).
Joseph Addison schreibt : "It is Father Le Comte (The present state of China, if I am not mistaken, who tells us how Want of Duty in this Particular is punished among the Chinese, insomuch that if a Son should be known to kill, or so much as to strike his Father, not only the Criminal but his whole Family would be rooted out, nay the Inhabitants of the Place where he lived would be put to the Sword, nay the Place itself would be razed to the Ground, and its Foundations sown with Salt; For, say they, there must have been an utter Depravation of Manners in that Clan or Society of People who could have bred up among them so horrible an Offender." [Add2]

1711 The Spectator ; vol. 1, no 69 (May 19, 1711).
Joseph Addison schreibt : "The Infusion of a China Plant sweetened with the Pith of an Indian Cane." [Add2]
Addison, Joseph: Eine der ersten englischen Geschichten mit Thema China: "I have another Story to tell thee, which I likewise met with in a Book. It seems the General of the Tartars, after having laid siege to a strong Town in China, and taken it by Storm, would set to Sale all the Women that were found in it. Accordingly, he put each of them into a Sack, and after having thoroughly considered the Value of the Woman who was inclosed, marked the Price that was demanded for her upon the Sack. There were a great Confluence of Chapmen, that resorted from every Part, with a Design to purchase, which they were to do unsight unseen. The Book mentions a Merchant in particular, who observing one of the Sacks to be marked pretty high, bargained for it, and carried it off with him to his House. As he was resting with it upon a half-way Bridge, he was resolved to take a Survey of his Purchase: Upon opening the Sack, a little old Woman popped her Head out of it; at which the Adventurer was in so great a Rage, that he was going to shoot her out into the River. The old Lady, however, begged him first of all to hear her Story, by which he learned that she was sister to a great Mandarin, who would infallibly make the Fortune of his Brother-in-Law as soon as he should know to whose Lot she fell. Upon which the Merchant again tied her up in his Sack, and carried her to his House, where she proved an excellent Wife, and procured him all the Riches from her Brother that she had promised him." [Add2]

Addison, Joseph. The pleasures of imagination. In: The Spectator; vol. 2; no 414 (June 21, 1712).

Er schreibt: "If the Writers who have given us an account of China tell us the inhabitants of that country laugh at the plantations of our Europeans, which are laid out by the rule and line; because, they say, any one may place trees in equal rows and uniform figures. They choose rather to show a genius in works of this nature, and therefore always conceal the art by which they direct themselves. They have a word, it seems, in their language, by which they express the particular beauty of a plantation that thus strikes the imagination at first sight, without discovering what it is that has so agreeable an effect. Our British gardeners, on the contrary, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, lobes, and pyramids."
Sekundärliteratur

Tony C. Brown: Addison presents Chinese taste in landscape gardening as exemplary of aesthetic experience itself. In the way they appreciate a well-laid garden, the Chinese uphold a principle of variety without end, make apparent the immediacy of aesthetic pleasure, and exhibit a positive use of an imagination not beholden to the dictates of reason. Though what the Chinese therefore illustrate is a largely unconditioned state—of perpetual novelty, immediacy, and freedom from reason’s rule—this is not because Addison thinks them undeveloped, akin to what we would call a primitive society or culture. Addison, like many late seventeenth- and early eighteenth-century Europeans, considers China to be a site of competing civilization. The China he presents in the “Pleasures” is not a figure of primitivism or a predicate of simplicity prior to complex bureaucratic and commercial development. Nor does it stand in for a condition of simple negation. On the contrary, Addison finds in the figure of Chinese taste something that enables him to delimit the aesthetic, something that he does not find available at home in Europe.

Addison’s need for China follows from the noticeably new way he tries to conceive the aesthetic. For him, the pleasures of the imagination are not governed exclusively by the divine final cause but operate via the efficient cause, considered as a primitive, universal human faculty. For this reason, Addison finds aesthetic experience to be immediate and pre-cognitive, hence largely unconditioned—a formulation that posits the aesthetic as something that precludes direct description. It is to define what he cannot therefore otherwise present that Addison calls upon China. China’s exotic status supplies him with a geopolitical principle of differentiation that he turns to remark a limit of another order, namely a subjective one. Binding in itself the known and unknown, China allows Addison to figure something lacking in initial distinction, the aesthetic and the self of an aesthetic experience. As Addison wants to articulate the aesthetic itself through the figure of Chinese gardening, we can call the figure allegoric rather than, say, metaphoric. Whereas the latter, to maintain its coherence, brackets any incompatibility between tenor and vehicle, for Addison Chinese gardening designates something—the aesthetic—that in effect exhibits a qualitative non-equivalence with its vehicle or fable.

An allegory for Addison appeals not only to the understanding but to the imagination as well, a double appeal that gives it its pedagogic utility. Allegories can dress up difficult ideas in pleasing attire, though that attire must fit well. This is what Addison wants to achieve with the figure of Chinese taste. Addison finds the Chinese garden so attractive because it presents a seemingly free distribution of natural objects. [Add1, Add2]

1712

The Spectator ; vol.2 ; no 415 (1712).
Joseph Addison schreibt: "The wall of China is one of those eastern pieces of magnificence, which makes a figure even in the map of the world, although an account of it would have been thought fabulous, were not the wall itself still extant." [Add2]

Bibliographie: Autor


1962  

1997  

Bibliographie : erwähnt in

2007  

**Addiss, Stephen** (1935-) : Kunsthistoriker, Department of Art & Art History, University of Richmond

Bibliographie : Autor

1980  

1999  

**Adelcrantz, Carl Fredrik** (Stockholm 1716-1796 Stockholm) : Architekt

Biographie

1753-1767  
Schloss Drottningholm, Insel Lovön, Mälaren, Ekerö.  

**Adelung, Johann Christoph** (Spantekow bei Anklam 1732-1806 Dresden) : Bibliothekar, Schriftsteller, Redakteur, Herausgeber von Zeitschriften

Bibliographie : Autor

1768  
Adeney, David Howard  (Bedford, Bedfordshire 1911-1994) : Englischer protestantischer Missionar China Inland Mission

Biographie
1934 Ruth Adeney lernt Chinesisch an der Sprachenschule der China Inland Mission in Yangzhou (Jiangsu) ; David Howard Adeney in Anqing (Anhui). [BGC]
1934-1938 David Howard Adeney ist als Missionar in Henan tätig. [BGC]
1938 Heirat von David Howard Adeney und Ruth Adeney in Henan. [BGC]
1938-1941 David Howard Adeney und Ruth Adeney sind als Missionare in Fangcheng (Henan) tätig. [BGC]
1941-1945 David Howard Adeney und Ruth Adeney halten sich in Amerika auf. [BGC]
1946-1950 David Howard Adeney und Ruth Adeney sind für das Chinese Inter-Varisty Fellowship für Universitäts-Studenten in Nanjing und Shanghai tätig. [BGC]
1950-1956 David Howard Adeney und Ruth Adeney halten sich in Amerika auf. [BGC]
1956-1967 David Howard Adeney ist Sekretär des International Fellowship of Evangelical Students in Hong Kong. [BGC]
1968-1976 David Howard Adeney ist Gründer und Leiter des Discipleship Training Center der China Inland Mission in Singapore. [BGC]
1976-1978 David Howard Adeney ist Gastprofessor an der China Graduate School of Theology in Hong Kong. [BGC]

Adeney, Ruth  = Adeney, Ruth Winifred Temple (Morristown, Minn. 1912-) : Missionarin China Inland Mission

Biographie
1934 Ruth Adeney lernt Chinesisch an der Sprachenschule der China Inland Mission in Yangzhou (Jiangsu) ; David Howard Adeney in Anqing (Anhui). [BGC]
1934-1936 Ruth Adeney ist als Missionarin in Wuyang (Henan) tätig. [BGC]
1936-1938 Ruth Adeney ist als Missionarin in Yancheng (Henan) tätig. [BGC]
1938 Heirat von David Howard Adeney und Ruth Adeney in Henan. [BGC]
1938-1941 David Howard Adeney und Ruth Adeney sind als Missionare in Fangcheng (Henan) tätig. [BGC]
1941-1945 David Howard Adeney und Ruth Adeney halten sich in Amerika auf. [BGC]
1946-1950 David Howard Adeney und Ruth Adeney sind für das Chinese Inter-Varisty Fellowship für Universitäts-Studenten in Nanjing und Shanghai tätig. [BGC]
1950-1956 David Howard Adeney und Ruth Adeney halten sich in Amerika auf. [BGC]

Adige, Zorzi  (um 1999) : Italiener

Bibliographie : Autor
Adinolfi, Francesco (1831-1874) : Direktor St. Ignatius‘ College Shanghai

Biographie
1850 ca.-ca. Francesco Adinolfi ist Direktor des St. Ignatius College in Shanghai. [Pia1]
1870

Adkins, Thomas (Milcote, Gloucestershire 1836-1912 Long Hyde) : Diplomat

Biographie
1855 Thomas Adkins kommt in Hong Kong an und lernt Mandarin Chinese. [CCS1]
1858 Thomas Adkins Assistant der britischen Botschaft in Ningbo (Zhejiang). [CCS1]
1860 Thomas Adkins ist Dolmetscher der Convention of Beijing für den Vertrag von Tianjin von 1858. [CCS1]
1861-1865 Thomas Adkins ist handelnder Konsul der englischen Botschaft in Zhenjiang (Jiangsu). [CCS1]
1867-1868 Thomas Adkins ist nach Heimurlaub Konsul der englischen Botschaft in Takou. [CCS1]
1868-1870 Thomas Atkins ist Sekretär von Rutherford Alcock der britischen Gesandtschaft in Beijing. [CCS1]
1869-1879 Thomas Adkins ist Konsul der englischen Botschaft in Niuzhuang (Liaoning) und wird 1879 pensioniert. [CCS1]

Adler, Charles S. (um 1976)

Bibliographie : Autor

Adler, Elisabeth (Magdeburg 1926-1997 Berlin) : Studium der Germanistik, Geschichte, Generalsekretärin des Christlichen Studentenweltbundes in Genève

Biographie
1965 Elisabeth Adler wird beauftragt beim Christlichen Studentenweltbundes in Genève eine politische Kommission einzurichten, deren erste Aufgabe es ist, eine Studie über die Situation in China zu erarbeiten. [BBKL]

Adler, Laure (Caen, Calvados 1950-) : Schriftstellerin, Journalistin

Bibliographie : Autor


Bibliographie : Autor

1988 [Adler, Mortimer ; Van Doren, Charles]. Xi fang si xiang bao ku. Modimo Aidele, Cha’ersi Fanduolun bian ; "Xi fang si xiang bao ku" bian wei hui yi bian. (Changchun : Jilin ren min chu ban she, 1988). Übersetzung von Adler, Mortimer ; Van Doren, Charles. *Great treasury of Western thought : a compendium of important statements on man and his institutions by the great thinkers in Western history*. (New York, N.Y. : Bowker, 1977).

Adler, Nathan Marcus (Hannover 1803-1890 Brighton) : Deutsch-britischer Rabbiner

Bibliographie : Autor


Adolf Friedrich (Gottorf 1710-1771 Stockholm) : König von Schweden (reg. 1751-1771).

Biographie

1753 Der schwedische König Adolf Fredrik erbaut seiner Gattin Königin Lovisa Ulrika (1720-1772) einen chinesischen Pavillon im Royal Summer Palace bei Stockholm. Darin enthalten sind chinesische Bücher, Geschenke der Mandschurischen Regierung. [Schwe2,Malm2]


Adolf Fredrik von Schweden = Adolf Friedrich von Schweden (Gottorf 1710-1771 Stockholm) : König von Schweden (1751-1771)

Adolph, Paul Ernest (1901-1972) : Amerikanischer protestantischer Missionar China Inland Mission

Biographie

1929 Paul Ernest Adolph wird Missionar der China Inland Mission in China [Prot2]
**Adolph, William Henry** (Philadelphia, Penn. 1890-1958 New Haven, Conn.) : Ernährungsberater, Missionar Board of Foreign Missions of the Presbyterian Church in the U.S.A.

**Biographie**

1915-1926  
William Henry Adolph ist Dozent der Cheeloo-Universität = Qilu da xue = Shandong Christian University in Jinan. [Shav1]

1915-1951  
William Henry Adolph ist Missionar des Board of Foreign Missions of the Presbyterian Church in the U.S.A. [Shav1]

1926-1948  
William Henry Adolph ist Dozent der Yanjing-Universität in Beijing. [Shav1]

1948-1951  
William Henry Adolph ist Dozent des Beijing Union Medical College. [Shav1]

**Adolphi, Wolfram** (um 1998)

**Bibliographie : Autor**

1990  

1998  

**Adorno, Theodor W.** = Wiesengrund-Adorno, Theodor Ludwig (Frankfurt 1903-1969 Visp) : Philosoph, Soziologe, Musiktheoretiker

**Biographie**

2003  
Konferenz aus Anlass des 100. Geburtstages von Theodor W. Adorno in Nanjing. [Int]

**Bibliographie : Autor**

1990  

1993  

1998  


2004  
[Wartenberg, Thomas E.]. Lun yi shu de ben zhi : ming jia jing xuan ji. Tangmasi  
guan yi shu guan li you xian gong si, 2004). Übersetzung von Wartenberg, Thomas E. The  
nature of art : an anthology. (Fort Worth : Harcourt College, 2002).  
論藝術的本質 : 名家精選集  
[Enthält]:  
Vol. 3. Yi shu ji zai xian zi ran : Aboti. = Art as representing nature : Leon Battista Alberti  
Vol. 5. Yi shu ji ke gou tong de yu yue : Kangde. = Art as Communicable pleasure :  
Immanuel Kant.  
Vol. 9. Yi shu ji qing gan jiao liu : Tuoersitai. = Art as communication of feeling : Leo N.  
Tolstoy.  
Vol. 11. Yi shu ji you yi han de xing shi : Beier. = Art as significant form : Clive Bell.  
Beardsley.  
Vol. 29. Dao lun. = About the authors. [WC]  

2007  
(Beijing : Ren min chu ban she, 2007). (Dang dai xi fang xue zhu jing dian yi cong).  
Vorlesungen ; Bd. 10). 道德哲学的问题 [WC]  

Bibliographie : erwähnt in  
1988  
Hong, Cui’e. Huokehaimo ju Aduonuo dui ”Wen hua gong ye” de pi pan. (Taipei : Tang shan  
chu ban she, 1988). [Abhandlung über Max Horkheimer und Theodor W. Adorno].  
霍克海默與阿多諾對「文化工業」的批判 [WC]


2008 Xie, Yongkang. Xing er shang xue de pi pan yu zheng jiu : Adorno fou ding bian zheng fa de luo ji he ying xiang. (Nanjing : Jiangsu ren min chu ban she, 2008). (Feng hua wan ku, Makesi zhu yi yan jiu xi lie). [Abhandlung über Theodor W. Adorno].


Adshead, Samuel Adrian Miles (Eastbourne, Sussex 1932-2009 Mortimer, Berkshire) : Professor of History, Canterbury University, Christchurch, New Zealand

Bibliographie : Autor


Aesop (Thrakien ca. 620-560 v. Chr. ev. Samos) : Griechischer Fabeldichter

Bibliographie : Autor


1903 *Xi'an yi xie*. Zhou Guisheng yi. (Shanghai : Qing hua, 1903). [Enthält]: Xin'an yi xie, Xin'an sui bi.


**Affleck, John Barr** (Schottland 1897-1941 London) : Englischer Diplomat

**Biographie**

1902 John Barr Affleck wird Student interpreter der britischen Gesandtschaft in China. [LGO]
1912 John Barr Affleck wird Vize-Konsul der britischen Gesandtschaft in Beijing. [LGO]
1919 John Barr Affleck wird Konsul der britischen Gesandtschaft in Beijing. [LGO]
1935-1938 John Barr Affleck ist Generalkonsul des britischen Generalkonsulsats in Tianjin. [CFC]

**Afinogenov, Alexander** = Afinogenov, Alexander Nikoayevich (Skopin 1904-1941 Moskau) : Sovjetischer Dramatiker
Bibliographie : Autor

1953

1954

1958

Agee, James = Agee, James Rufus (Knoxville, Tenn. 1909-1955 New York, N.Y.) : Dichter, Journalist, Filmkritiker, Drehbuchautor

Bibliographie : Autor

1979

1988

Agischewa, Armina (um 1988)

Bibliographie : Autor

1988

1997

Aglan, Francis Arthur = Aglen, Francis Arthur Sir (Scarborough, Yorkshire 1869-1932 Spital Perthshire) : Beamter

Biographie

1888
Francis Arthur Aglen kommt in Beijing an. [ODNB]
1888-1894 Francis Arthur Aglen ist als Assistent für den Chinese Maritime Customs Service in Beijing, Xiamen (Fujian), Guangzhou (Guangdong) und Tianjin tätig. [CMC1,ODNB]

1894-1896 Francis Arthur Aglen ist Stellvertretender Kommissar des Inspektorats des Chinese Maritime Customs Service in Beijing. [CMC1]

1899-1903 Francis Arthur Aglen ist Kommissar des Chinese Maritime Customs Service in Nanjing. [ODNB,CMC1]

1900 Francis Arthur Aglen ist General-Inspektor des Chinese Maritime Customs Service in Shanghai. [ODNB]

1904-1906 Francis Arthur Aglen ist Chefsekretär des Chinese Maritime Customs Service in Beijing. [CMC1]

1907-1910 Francis Arthur Aglen ist Kommissar des Chinese Maritime Customs Service in Hankou (Hubei). [CMC1]


**Agliardi, Antonio** (Cologno al Serio, Bergamo 1832-1915 Rom) : Vatikanischer Diplomat, Kardinal

**Biographie**

1866 Antonio Agliardi ist mit einem päpstlichen Auftrag in Beijing. [BerH2]

**Agnon, Samuel Joseph** = Czaczkes, Samuel Joseph (Buczacz, Galizien = Ukraine 1888-1970 Rechowot bei Tel Aviv) : Hebräischer Schriftsteller, Noebelpreisträger

**Bibliographie : erwähnt in**


**Agoston, Szkaladan** (um 1954) : Ungarischer Diplomat

**Biographie**

1954 Szkaladan Agoston ist Botschafter der ungarischen Botschaft in Beijing. [LAH]

**Agricola, Georgius** = Bauer, Georg (Glauchau 1494-1555 Chemnitz) : Naturforscher, Mineraloge

**Bibliographie : Autor**


**Aguilar, José d'** (um 1862) : Spanischer Diplomat

**Biographie**

1862 José d'Aguilar ist Konsul für Frankreich in Hong Kong. [NC]

**Ahearn, Barry** (um 2003)
Bibliographie : Autor


http://books.google.ch/books?id=4WYZQhX36m8C&pg=PA387&lpg=PA387&dq=william+carlos+williams+I+had+been+thinking+and+writing+%28private+papers%29+of+Ezra%27s+encounter+with+Chinese+poetry&source=bl&ots=nJ3MC_BFKh&sig=MJcU0EuXZ1YqHKslhW8TQsw7hFI&hl=de&sa=X&ei=UDLxUKK7Oomk4gSW3IDQAQ&ved=0CEAQ6AEwAg#v=onepage&q=william%20carlos%20williams%20had%20been%20thinking%20and%20writing%20private%20papers%29%20of%20Ezra%27s+encounter%20with%20Chinese+poetry&f=false.

Ahlbert, Gustaf (Vetlanda, Schweden 1884-1943 Bombay) : Missionar Mission Covenant Church of Sweden, Linguist

Biographie

1912-1939 Gustaf Ahlbert ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Wik]

Ahlefeldt-Laurvig, Preben F. = Ahlefeldt-Laurvig, Preben Ferdinand (Ahlefeldt-Laurvig 1872-1946 Brolykke, Magleby) : Dänischer Diplomat

Biographie

1912-1920 Preben F. Ahlefeldt-Laurvig ist dänischer Gesandtschafts-Sekretär an der Russischen Gesandtschaft in Beijing. [DanChi1]

Ahn, Jong-su (Kyungbuk, Süd-Korea 1955-)

Bibliographie : Autor


Aho, Juhani (Lapinlahti 1861-1921 Helsinki) : Finnischer Schriftsteller, Journalist

Biographie : Autor


Ai, Bei (1956-) : Schriftstellerin

Biographie : Autor


Ai, Dan (um 1957)

Biographie : Autor

**Ai, Dingge** (um 2000)

*Bibliographie : Autor*

2000  Ai, Dingge; Dai, Qing. *Alunte yu Haidege’er*. (Shenyang: Chun feng wen yi chu ban she, 2000). (Bu xiu de qing lü xi lie). [Biographie von Hannah Arendt und Martin Heidegger].

**Ai, Jue** (um 1982)

*Bibliographie : Autor*


**Ai, Li** (um 1965)

*Bibliographie : Autor*


**Ai, Lun** (um 1976)

*Bibliographie : Autor*


**Ai, Ma** (um 1998)

*Bibliographie : Autor*


**Ai, Min** (um 1997)

*Bibliographie : Autor*


法國短篇小說選 [WC]

巴尔扎克全集第二十五卷都兰趣话 [WC]


巴尔扎克传: 普罗米修斯或巴尔扎克的一生 [WC]


巴尔扎克醒世小说 [WC]


萨特文集：小说卷 / 戏剧卷 / 文论卷 [WC]


菊子夫人 [WC]

**Ai, Ming** (um 1984)

*Bibliographie : Autor*


**Ai, Mingzhi** = Huang, Zhikun (Panyu, Guangdong 1925-) : Schriftsteller

*Bibliographie : Autor*


**Ai, Molei** (um 1997)

*Bibliographie : Autor*


**Ai, Ping** (um 1998) : Schriftstellerin

Ai, Qing = Jiang, Haicheng (Jinhua, Zhejiang 1910-1996 Beijing) : Dichter

**Biographie**

1933 Ai, Qing. *The sailor's tobacco pipe*. "If I am to paint a picture of Whitman or Mayakovsky, I will definitely add a sailor's tobacco pipe in their lifetimes."

1939 Ai, Qing. *Shi de san wen mei*. In : Ding dian ; vol. 1, no 1 (1939). [Prose-style beauty in poetry]. "The one important reason why I like Whitman, Verhaeren, and many other modern poets, including Mayakovsky, is because they ushered poetry into a newer realm and raised it to a higher plane, and because prose is intrinsically more beautiful than verse. We must make all efforts to carry on the revolution started by Whitman, Verhaeren, and Mayakovsky, and we must mold poetry into something that adequately meets the needs of the new era – meet them with new forms." [WhiW76]

1940 Ai, Qing. *Xiang tai yang*. (Xianggang : Hai yan shu dian, 1940). [To the sun]. 向太陽 "Whitman, inspired by the sun, And with a mind broad as oceans, Wrote poetry as broad as oceans." [WhiW76]

1955 Ausstellung *Ten years of socialist construction in Czechoslovakia* in Beijing. Zdenek Sklenar reist an die Ausstellung und trifft Ai Qing, Li Keran und Guo Moruo. The journey gave him a taste of Chinese art and lifestyle. His "Chinese" paintings represent over one-third of all his oil paintings: Chinese landscape, theatre, ornaments etc. He kept a diary with notes and sketched visual impressions. [Huang1:S. 65-69]


Wen Jiashi sagt : "Dans la poésie de Hugo, on trouve des échos aux grands événements politiques de la France au XIXᵉ siècle et des éloges chaleureux de ce qui est universellement humain. Il a témoigné de la sympatthique envers les masses laborieuses et les nations opprimées dans la perspective d'une meilleure société marquée par la liberté, la paix et le progrès....On a toutes les raisons de considérer l'oeuvre poétique hugolienne comme l'encyclopédie de la poésie française du XIXᵉ siècle."

D'après le professeur Luo Dagang, Victor Hugo est un grand poète du peuple. Il est une montagne et le peuple l'océan. Rien de plus naturel que la montagne soit mariée à l'océan. En effet, le poète Hugo a toujours été de cœur avec le peuple, il se prononçait toujours pour les peuples en lutte contre leurs oppresseurs.
Et le professeur Chen Zhanyuan a fait lire son intervention intitulée : "Hugo et Balzac". A ses yeux, Balzac romancier et Hugo poète n'utilisent pas le même langage. ...Ces deux écrivains qui diffèrent du tout au tout du point de vue du style, se pendent néanmoins tous deux sur la misère des hommes.

Pour Mme Xiao Man, rédactrice du magazine 'Le Théâtre étranger', Victor Hugo avait fait de méritoire de révolutionnaire dans le théâtre français. Il a tout rénové : contenu, style et forme... Le théâtre hugolien est celui qui recherche le naturel et le vrai. Il en fit une tribune où l'on dénonçait les vices de la société...

M. Liu Mingjiu, principal auteur d'un ouvrage monumental 'L'Histoire de la littérature française', a consacré un gros chapitre entier à Victor Hugo. Dans sa thèse, il a considéré V. Hugo comme le chantre de la nation française et un représentant de l'humanisme du XIXe siècle en matière d'art et de littérature. Avec ses romans et oeuvres dramatiques, Hugo a révélé pleinement le niveau et la force du romantisme et proclamé les grands thèmes de la société : despotisme et droits de l'homme, iniquité et justice, misère et fortune, révolution et humanisme. Il a su unir parfaitement le romantisme et le réalisme, en donnant ainsi un bel exemple à la littérature mondiale. Son exemple devra encourager sans aucun doute nos écrivains d'aujourd'hui à se mettre au diapason de la marche en avant de notre époque. [Hugo8]

Bibliographie : Autor

1941 Ai, Qing. Shi lun. (Guilin : San hu tu shu she, 1941). [Enthält : Shi de san wen mei. [Enthält eine Diskussion über Walt Whitman's Gedichte].


詩五首 [YuanK2]

1982 Ai, Qing. *De la poésie, du poète*. Textes traduits du chinois par Chantal Chen-Andro et Wang Zaiyuan ; avec la collaboration de Laurent Ballouhey ; notes et présentation, Chantal Chen-Andro. (Sain-Denis : Centre de recherche de l’Université de Paris VIII, 1982).

1982 Ai, Qing. *Selected poems = Ai Qing shi xuan*. Ed. with an introd. and notes by Eugene Chen Eoyang ; transl. by Eugene Chen Eoyang, Peng Wenlan, and Marilyn Chin. (Beijing : Foreign Language Press, 1982). (Jing dian de hui sheng = Echo of classics). [WC]


**Bibliographie : erwähnt in**


**Ai, Qiu** (um 1947)

**Bibliographie : Autor**


**Ai, Ruika** (um 1999)

**Bibliographie : Autor**


**Ai, Ruixi** (um 1997)

**Bibliographie : Autor**

[WC]

Ai, Silin (um 2002)

**Bibliographie : Autor**


Ai, Siming (um 1988)

**Bibliographie : Autor**


Ai, Siqi (1910-1966) : Philosoph

**Biographie**
Among translators, a distinction is made between literal and free translation... However, if 'literal translation' were not misinterpreted as transferring words taken from the dictionary, I would be in favor of literal translation. Although a translation aims to introduce something to the reader, it needs at the same time to remain true to the author. In order to present the author's meaning accurately, the best approach is to retain the syntax of every original sentence... Literal translation does not mean incorporating foreign grammar into the Chinese language indiscriminately... As a matter of fact, the Chinese language lacks precision, always failing to convey the sophisticated content expressed in a foreign language... Talking about using the proper words to express the original meaning in translation, we are not trying to find a way out by using exquisite classical Chinese or the crude vernacular of an earlier period, nor are we resisting progress by sticking to an earlier state in the development of our language. On the contrary, we want so constantly create a new Chinese language, giving it fresh expressive power... We can provide a new definition for what has been called 'sense-translation'. If this term does not imply that the translator freely interprets the original text in his own way, but rather attempts to thorough understand the original sense, we must say that the 'sense' element would also be necessary even for a literal translation. The objective of literal translation lies simply in showing respect for the original; the translator should therefore not include his own preconceived ideas... For some of our predecessors, translation has to fulfill three criteria: faithfulness, fluency and elegance... Without doubt, literal translation aims at faithfulness... A faithfully translated text must also be able to convey the original meaning as well as retain the 'fluency' of the original text as far as possible... Where it means 'writing elegantly', it implies nothing more than translating a foreign work into antiquated classical Chinese... [ChanL1:S. 195-197]

1955
"There are people who know that pragmatism is a kind of reactionary subjective idealist philosophy, but separate its methodology from its philosophical worldview, and say: Dewey's ideas of 'realism' and 'truth' are without value, but his method is scientific and correct. But The pragmatic methodology cannot be divided from its subjective idealism. True scientific methodology is built upon the recognition of the objective reality of the material world, its laws of development and its knowability, as offered by the materialist worldview. Pragmatism does not recognize [such truths]. It serves to help reactionaries to 'cope with the environment' in a last minute struggle preceding their imminent demise." [DewJ188]

Bibliographie : Autor

Bibliographie : erwähnt in
Ai, Tian (m 1605) : Jude aus Kaifeng

Biographie


Ai, Wen (um 1990)

Bibliographie : Autor


Ai, Wu = Tang, Daogeng (1904-1992) : Schriftsteller

Bibliographie : Autor

1983


[Enthält]:

Guo, Moruo. *Crossroads.*
Ye, Shengtao. *How Mr. Pan weathered the storm.*
Bing, Xin. *The separation.*
Wang, Tongzhao. *The child at the lakeside.*
Xu, Dishan. *Big sister Liu.*


1983


*Bibliographie : Autor*

Ai, Yan (um 2000)

Bibliographie : Autor


Aibohua (um 1999)

Bibliographie : Autor


Aichberger, Franz von (um 1885) : Deutscher Diplomat

Biographie

1879-1885  Franz von Aichberger ist Konsul des deutschen Konsulats in Xiamen. [Wiki2]

Aichinger, Ilse (Wien 1921-) : Schriftstellerin

Bibliographie : Autor


Aiken, Conrad = Aiken, Conrad Potter (Savannah, Ga. 1889-1973 Savannah) : Schriftsteller, Dichter, Dramatiker

Biographie
Aiken, Conrad. *Body and raiment, and Profiles from China by Eunice Tietjens: review* [ID D32393].

Of Profiles from China there is more to be said [than Body and raiment]: one may argue pro and con as to whether it belongs more suitably or more profitably in the category of prose or poetry; and one has to deal, however that question is argued, with vignettes sufficiently sharp, with artistic effects which are tantalizingly of a dubiousness.

For what one gets back to ultimately in the case of Mrs. Tietjens is the lack of any very marked idiosyncracy of sensibility. This lack must have been present from the outset, and it is one which she will find it difficult if not impossible to overcome. One by no means implies, in taking this position, that she lacks talent: we are involved, indeed, simply in drawing what is at best a very dubious line between talent and genius. Of talent it is evident that Mrs. Tietjens has a great deal. Her sense of rhythm is firm, rich, varied, and is combined with a well-developed sense of orotundity, the sense of sound-values as distinct from rhythm-values. In this regard her work compares very favorably with that done by any other woman now writing verse in America. But this, unfortunately, is insufficient: one demands more; one demands just that so slight amount of difference, just that personal variation on the skillful norm, which sets the true artist apart. This Mrs. Tietjens lacks, when one examines her work closely, in rhythm, and even more conspicuously in other regards. What is it that her sensibility has given her to say, what is it that her frustrations have compelled her to say? Nothing— one confesses reluctantly— very unique. The perceptions are good, normal, sometimes charming, but never very acute; the moods are recognizable, but never rich. And all this is tantamount to saying that Mrs. Tietjens seldom gets very far from a skillful rhythmical treatment of the sentimental in terms of the commonplace. [Tiet5]


Ye reports that Aiken foregrounded Emily Dickinson in his anthology by including twenty-four poems of hers. He reiterates Aiken's view that Dickinson's work functioned as a landmark indicative of the increasing quality of American poetry. If Dickinson was a strange name to the target audience of Ye's essay, and evidently this was the case, Ye would have had a responsibility of say more about her. [DickE1]
Aiken, Conrad. *A letter from Li Po* [ID D30880].

I

Fanfare of northwest wind, a bluejay wind
announces autumn, and the equinox
rolls back blue bays to a far afternoon.
Somewhere beyond the Gorge Li Po is gone,
looking for friendship or an old love's sleeve
or writing letters to his children, lost,
and to his children's children, and to us.
What was his light? of lamp or moon or sun?
Say that it changed, for better or for worse,
sifted by leaves, sifted by snow; on mulberry silk
a slant of witch-light; on the pure text
a slant of genius; emptying mind and heart
for winecups and more winecups and more words.
What was his time? Say that it was a change,
but constant as a changing thing may be,
from chicory's moon-dark blue down the taut scale
to chicory's tenderest pink, in a pink field
such as imagination dreams of thought.
But of the heart beneath the winecup moon
the tears that fell beneath the winecup moon
for children lost, lost lovers, and lost friends,
what can we say but that it never ends?
Even for us it never ends, only begins.
Yet to spell down the poem on her page,
margining her phrases, parsing forth
the sevenfold prism of meaning, up the scale
from chicory pink to blue, is to assume
Li Po himself: as he before assumed
the poets and the sages who were his.
Like him, we too have eaten of the word:
with him are somewhere lost beyond the Gorge:
and write, in rain, a letter to lost children,
a letter long as time and brief as love.
II

And yet not love, not only love. Not caritas or only that. Nor the pink chicory love, deep as it may be, even to moon-dark blue, in which the dragon of his meaning flew for friends or children lost, or even for the beloved horse, for Li Po's horse: not these, in the self's circle so embraced: too near, too dear, for pure assessment: no, a letter crammed and creviced, crannied full, storied and stored as the ripe honeycomb with other faith than this. As of sole pride and holy loneliness, the intrinsic face worn by the always changing shape between end and beginning, birth and death. How moves that line of daring on the map? Where was it yesterday, or where this morning when thunder struck at seven, and in the bay the meteor made its dive, and shed its wings, and with them one more Icarus? Where struck that lightning-stroke which in your sleep you saw wrinkling across the eyelid? Somewhere else? But somewhere else is always here and now. Each moment crawls that lightning on your eyelid: each moment you must die. It was a tree that this time died for you: it was a rock and with it all its local web of love: a chimney, spilling down historic bricks: perhaps a skyful of Ben Franklin's kites. And with them, us. For we must hear and bear the news from everywhere: the hourly news, infinitesimal or vast, from everywhere.
III
Sole pride and loneliness: it is the state
the kingdom rather of all things: we hear
news of the heart in weather of the Bear,
slide down the rungs of Cassiopeia's Chair,
still on the nursery floor, the Milky Way;
and, if we question one, must question all.
What is this 'man'? How far from him is 'me'? Who, in this conch-shell, locked the sound of sea?
We are the tree, yet sit beneath the tree,
among the leaves we are the hidden bird,
we are the singer and are what is heard.
What is this 'world'? Not Li Po's Gorge alone,
and yet, this too might be. 'The wind was high
north of the White King City, by the fields
of whistling barley under cuckoo sky,'
where, as the silkworm drew her silk, Li Po
spun out his thoughts of us. 'Endless as silk'
(his said) 'these poems for lost loves, and us,'
and, 'for the peachtree, blooming in the ditch.'
Here is the divine loneliness in which
we greet, only to doubt, a voice, a word,
the smoke of a sweetfern after frost, a face
touched, and loved, but still unknown, and then
a body, still mysterious in embrace.
Taste lost as touch is lost, only to leave
dust on the doorsill or an ink-stained sleeve:
and yet, for the inadmissible, to grieve.
Of leaf and love, at last, only to doubt:
from world within or world without, kept out.
IV
Caucus of robins on an alien shore
as of the Ho-Ho birds at Jewel Gate
southward bound and who knows where and never late
or lost in a roar at sea. Rovers of chaos
each one the ‘Rover of Chao,’ whose slight bones
shall put to shame the swords. We fly with these,
have always flown, and they
stay with us here, stand still and stay,
while, exiled in the Land of Pa, Li Po
still at the Wine Spring stoops to drink the moon.
And northward now, for fall gives way to spring,
from Sandy Hook and Kitty Hawk they wing,
and he remembers, with the pipes and flutes,
drunk with joy, bewilderered by the chance
that brought a friend, and friendship, how, in vain,
he strove to speak, ‘and in long sentences,’ his pain.
Exiled are we. Were exiles born. The ‘far away,’
language of desert, language of ocean, language of sky,
as of the unfathomable worlds that lie
between the apple and the eye,
these are the only words we learn to say.
Each morning we devour the unknown. Each day
we find, and take, and spill, or spend, or lose,
a sunflower splendor of which none knows the source.
This cornucopia of air! This very heaven
of simple day! We do not know, can never know,
the alphabet to find us entrance there.
So, in the street, we stand and stare,
to greet a friend, and shake his hand,
yet know him beyond knowledge, like ourselves;
ocean unknowable by unknowable sand.
The locust tree spills sequins of pale gold
in spiral nebulae, borne on the Invisible
earthward and deathward, but in change to find
the cycles to new birth, new life. Li Po
allowed his autumn thoughts like these to flow,
and, from the Gorge, sends word of Chouang's dream.
Did Chouang dream he was a butterfly?
Or did the butterfly dream Chouang? If so,
why then all things can change, and change again,
the sea to brook, the brook to sea, and we
from man to butterfly; and back to man.
This 'I,' this moving 'I,' this focal 'I,'
which changes, when it dreams the butterfly,
into the thing it dreams of; liquid eye
in which the thing takes shape, but from within
as well as from without: this liquid 'I':
how many guises, and disguises, this
nimblest of actors takes, how many names
puts on and off, the costumes worn but once,
the player queen, the lover, or the dunce,
hero or poet, father or friend,
suiting the eloquence to the moment's end;
childlike, or bestial; the language of the kiss
sensual or simple; and the gestures, too,
as slight as that with which an empire falls,
or a great love's abjured; these feignings, sleights,
savants, or saints, or fly-by-nights,
the novice in her cell, or wearing tights
on the high wire above a hell of lights:
what's true in these, or false? which is the 'I'
of 'I's'? Is it the master of the cadence, who
transforms all things to a hoop of flame, where through
tigers of meaning leap? And are these true,
the language never old and never new,
such as the world wears on its wedding day,
the something borrowed with something chicory blue?
In every part we play, we play ourselves;
even the secret doubt to which we come
beneath the changing shapes of self and thing,
yes, even this, at last, if we should call
and dare to name it, we would find
the only voice that answers is our own.
We are once more defrauded by the mind.
Defrauded? No. It is the alchemy by which we grow.
It is the self becoming word, the word
becoming world. And with each part we play
we add to cosmic Sum and cosmic sum.
Who knows but one day we shall find,
hidden in the prism at the rainbow's foot,
the square root of the eccentric absolute,
and the concentric absolute to come.
VI
The thousand eyes, the Argus 'Ts' of love, of these it was, in verse, that Li Po wove the magic cloak for his last going forth, into the Gorge for his adventure north.
What is not seen or said? The cloak of words loves all, says all, sends back the word whether from Green Spring, and the yellow bird 'that sings unceasing on the banks of Kiang,' or 'from the Green Moss Path, that winds and winds, nine turns for every hundred steps it winds, up the Sword Parapet on the road to Shuh.'
'Dead pinetrees hang head-foremost from the cliff. The cataract roars downward. Boulders fall Splitting the echoes from the mountain wall. No voice, save when the nameless birds complain, in stunted trees, female echoing male; or, in the moonlight, the lost cuckoo's cry, piercing the traveller's heart. Wayfarer from afar, why are you here? what brings you here? why here?"
VII
Why here. Nor can we say why here. The peachtree bough
scrapes on the wall at midnight, the west wind
sculptures the wall of fog that slides
seaward, over the Gulf Stream.
The rat
comes through the wainscot, brings to his larder
the twinned acorn and chestnut burr. Our sleep
lights for a moment into dream, the eyes
turn under eyelids for a scene, a scene,
o and the music, too, of landscape lost.
And yet, not lost. For here savannahs wave
cressets of pampas, and the kingfisher
binds all that gold with blue.
Why here? why here?
Why does the dream keep only this, just this C?
Yes, as the poem or the music do?
The timelessness of time takes form in rhyme:
the lotus and the locust tree rehearse
a four-form song, the quatrain of the year:
not in the clock's chime only do we hear
the passing of the Now into the past,
the passing into future of the Now:
hut in the alteration of the bough
time becomes visible, becomes audible,
becomes the poem and the music too:
time becomes still, time becomes time, in rhyme.
Thus, in the Court of Aloes, Lady Yang
called the musicians from the Pear Tree Garden,
called for Li Po, in order that the spring,
tree-peony spring, might so be made immortal.
Li Po, brought drunk to court, took up his brush,
but washed his face among the lilies first,
then wrote the song of Lady Flying Swallow:
which Hsuang Sung, the emperor, forthwith played,
moving quick fingers on a flute of jade.
Who will forget that afternoon? Still, still,
the singer holds his phrase, the rising moon
remains unrisen. Even the fountain's falling blade
hangs in the air unbroken, and says: Wait!
VIII
Text into text, text out of text. Pretext
for scholars or for scholiasts. The living word
springs from the dying, as leaves in spring
spring from dead leaves, our birth from death.
And all is text, is holy text. Sheepfold Hill
becomes its name for us, anti yet is still
unnamed, unnamable, a book of trees
before it was a book for men or sheep,
before it was a book for words. Words, words,
for it is scarlet now, and brown, and red,
and yellow where the birches have not shed,
where, in another week, the rocks will show.
And in this marriage of text and thing how can we know
where most the meaning lies? We climb the hill
through bullbriar thicket and the wild rose, climb
past poverty-grass and the sweet-scented bay
scaring the pheasant from his wall, but can we say
that it is only these, through these, we climb,
or through the words, the cadence, and the rhyme?
Chang Hsu, calligrapher of great renown,
needed to put but his three cupfuls down
to tip his brush with lightning. On the scroll,
wreaths of cloud rolled left and right, the sky
opened upon Forever. Which is which?
The poem? Or the peachtree in the ditch?
Or is all one? Yes, all is text, the immortal text,
Sheepfold Hill the poem, the poem Sheepfold Hill,
and we, Li Po, the man who sings, sings as he climbs,
transposing rhymes to rocks and rocks to rhymes.
The man who sings. What is this man who sings?
And finds this dedicated use for breath
for phrase and periphrase of praise between
the twin indignities of birth and death?
Li Yung, the master of the epitaph,
forgetting about meaning, who himself
had added 'meaning' to the book of >things,'
lies who knows where, himself sans epitaph,
his text, too, lost, forever lost ...
And yet, no,
text lost and poet lost, these only flow
into that other text that knows no year.
The peachtree in the poem is still here.
The song is in the peachtree and the ear.
IX
The winds of doctrine blow both ways at once.
The wetted finger feels the wind each way,
presaging plums from north, and snow from south.
The dust-wind whistles from the eastern sea
to dry the nectarine and parch the mouth.
The west wind from the desert wreathes the rain
too late to fill our wells, but soon enough,
the four-day rain that bears the leaves away.
Song with the wind will change, but is still song
and pierces to the rightness in the wrong
or makes the wrong a rightness, a delight.
Where are the eager guests that yesterday
thronged at the gate? Like leaves, they could not stay,
the winds of doctrine blew their minds away,
and we shall have no loving-cup tonight.
No loving-cup: for not ourselves are here
to entertain us in that outer year,
where, so they say, we see the Greater Earth.
The winds of doctrine blow our minds away,
and we are absent till another birth.
Beyond the Sugar Loaf, in the far wood, under the four-day rain, gunshot is heard and with the falling leaf the falling bird flutters her crimson at the huntsman's foot. Life looks down at death, death looks up at life, the eyes exchange the secret under rain, rain all the way from heaven: and all three know and are known, share and are shared, a silent moment of union and communion. Have we come this way before, and at some other time? Is it the Wind Wheel Circle we have come? We know the eye of death, and in it too the eye of god, that closes as in sleep, giving its light, giving its life, away: clouding itself as consciousness from pain, clouding itself, and then, the shutter shut. And will this eye of god awake again? Or is this what he loses, loses once, but always loses, and forever lost? It is the always and unredeemable cost of his invention, his fatigue. The eye closes, and no other takes its place. It is the end of god, each time, each time. Yet, though the leaves must fall, the galaxies rattle, detach, and fall, each to his own perplexed and individual death, Lady Yang gone with the inkberry's vermilion stalk, the peony face behind a fan of frost, the blue-moon eyebrow behind a fan of rain, beyond recall by any alchemist or incantation from the Book of Change: unresumable, as, on Sheepfold Hill, the fir cone of a thousand years ago: still, in the loving, and the saying so, as when we name the hill, and, with the name, bestow an essence, and a meaning, too: do we endow them with our lives? They move into another orbit: into a time not theirs: and we become the bell to speak this time: as we become new eyes with which they see, the voice in which they find duration, short or long, the chthonic and hermetic song. Beyond Sheepfold Hill, gunshot again, the bird flies forth to meet predestined death, to look with conscious sight into the eye of light the light unflinching that understands and loves. And Sheepfold Hill accepts them, and is still.
XI
The landscape and the language are the same.
And we ourselves are language and are land,
together grew with Sheepfold Hill, rock, and hand,
and mind, all taking substance in a thought
wrought out of mystery: birdflight and air
predestined from the first to be a pair:
as, in the atom, the living rhyme
invented her divisions, which in time,
and in the terms of time, would make and break
the text, the texture, and then all remake.
This powerful mind that can by thinking take
the order of the world and all remake,
will it, for joy in breaking, break instead
its own deep thought that thought itself be dead?
Already in our coil of rock and hand,
hidden in the cloud of mind, burning, fading,
under the waters, in the eyes of sand,
was that which in its time would understand.
Already in the Kingdom of the Dead
the scrolls were waiting for the names and dates
and what would there irrevocably be said.
The brush was in the hand, the poem was in the love,
the praise was in the word. The 'Book of Lives'
listed the name, Li Po, as an Immortal;
and it was time to travel. Not, this year,
north to the Damask City, or the Gorge,
but, by the phoenix borne, swift as the wind,
to the Jade Palace Portal. There
look through the clouded to the clear
and there watch evil like a brush-stroke disappear
in the last perfect rhyme
of the begin-all-end-all poem, time.
Northwest by north. The grasshopper weathervane
bares to the moon his golden breastplate, swings
in his predicted circle, gilded legs and wings
bright with frost, predicting frost. The tide
scales with moon-silver, floods the marsh, fulfils
Payne Creek and Quivett Creek, rises to lift
the fishing-boats against a jetty wall;
and past them floods the plankton and the weed
and limp sea-lettuce for the horseshoe crab
who sleeps till daybreak in his nest of reed.
The hour is open as the mind is open.
Closed as the mind is closed. Opens as the hand opens
to receive the ghostly snowflakes of the moon, closes
to feel the sunbeams of the bloodstream warm
our human inheritance of touch. The air tonight
brings back, to the all-remembering world, its ghosts,
borne from the Great Year on the Wind Wheel Circle.
On that invisible wave we lift, we too,
and drag at secret moorings,
stirred by the ancient currents that gave us birth.
And they are here, Li Po and all the others,
our fathers and our mothers: the dead leaf's footstep
touches the grass: those who were lost at sea
and those the innocents the too-soon dead:
all mankind
and all it ever knew is here in-gathered,
held in our hands, and in the wind
breathed by the pines on Sheepfold Hill.
How still the Quaker Graveyard, the Meeting House
how still, where Cousin Abiel, on a night like this,
now long since dead, but then how young,
how young, scuffing among the dead leaves after frost
looked up and saw the Wine Star, listened and heard
borne from all quarters the Wind Wheel Circle word:
the father within him, the mother within him, the self
coming to self through love of each for each.
In this small mute democracy of stones
is it Abiel or Li Po who lies
and lends us against death our speech?
They are the same, and it is both who teach.
The poets and the prophecies are ours:
and these are with us as we turn, in turn,
the leaves of love that fill the Book of Change. [Aik1]

Bibliographie : Autor

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<th>Titel</th>
<th>Übersetzung</th>
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**Aiken, Joan** = Aiken, Joan Delano (Rye, Sussex 1924-2004 Petworth, West Sussex): Schriftstellerin, Kinderbuchautorin

**Bibliographie: Autor**

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<th>Anmerkungen</th>
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**Ainsworth, William Harrison** (Manchester 1902-1882 Reigate): Schriftsteller

**Bibliographie: Autor**

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<th>Titel</th>
<th>Übersetzung</th>
<th>Verlag</th>
<th>Anmerkungen</th>
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**Aischylus** = Aeschylus (Eleusis 524 od. 525-455 od. 456 Gela, Sizilien): Griechischer Dramatiker

**Bibliographie: Autor**


Aitcheson, Alexander (um 1807)

Bibliographie : Autor


Aitchison, William (1826-) : Reverend

Bibliographie : erwähnt in


Aitken, Robert (1917-)

Bibliographie : Autor


Aitmatov, Chingiz = Aitmatov, Chyngyz = Aytmatov, Chingiz Torekulovich (Sheker, Kirghiz, Soviet Union 1918-2008 Nürnberg) : Sovjetischer und Kyrgyz Schriftsteller

Bibliographie : Autor


Aizawa, Hiroshi (1909-1992)

Bibliographie : Autor


Akers-Jones, David = Akers-Jones, David Sir (Worthing 1927-) : Handelnder Gouverneur von Hong Kong

Biographie

1985-1992 David Akers-Jones ist für die Regierung in Hong Kong tätig. [Wik]

1986-1987 David Akers-Jones ist Gouverneur von Hong Kong. [Wik]
Akimova, Alisa Akimovna (um 1963)

Bibliographie: Autor

Akiyama, Masayuki (1930-): Professor College of International Relations, Nihon Universität

Bibliographie: Autor

Akizawa, Shuji (1910-): Japanischer Gelehrter

Bibliographie: Autor

Akre, Helge = Akre, Helge Skyrud (Oslo 1903-1986): Diplomat, Jurist, Übersetzer

Biographie
1963-1966 Helge Akre ist Botschafter der norwegischen Botschaft in Beijing. [Wik]

Aksakov, Sergey = Aksakow, Sergei Tomofejewitsch = Aksakov, Sergey Timofeyevich (Ufa, Russland 1791-1859 Moskau): Schriftsteller

Bibliographie: Autor


学生时代 [WC]


Aksyonov, Vasily (Kazan 1932-) : Russischer Schriftsteller

Bibliographie : Autor


Akutagawa, Ryûnosuke (Tokyo 1892-1927 Selbstmord) : Schriftsteller, Dichter

Bibliographie : erwähnt in


Alabaster, Chaloner = Alabaster, Chaoloner Grenville (Barcombe, Bounemmouth 1838-1898) : Diplomat

Biographie

1855-1869 Chaloner Alabaster ist wärend des Opium-Krieges und der Taiping-Rebellion Dolmetscher-Schüler, dann Dolmetscher der britischen Konsulate in Guangzhou, Xiamen Shantou und Shanghai. [Wik,Alab1]

1869-1873 Chaloner Alabaster ist Vizekonsul des britischen Konsulats in Shanghai. [Wik]

1875-1876 Chaloner Alabaster in Konsul des britischen Konsulats in Hankou (Hubei). [FFC1]

1877-1880 Chaloner Alabaster ist Generalkonsul des britischen Konsulats in Tianjin. [CFC]

1880-1885 Chaloner Alabaster ist Generalkonsul des britischen Konsulats in Hankou (Hubei). [Wik,CFC]

1885 Chaloner Alabaster ist handelnder Generalkonsul des britischen Konsulats in Shanghai. [Alab1]

1886-1891 Chaloner Alabaster ist Konsul des britischen Konsulats in Guangzhou (Guangdong). [FFC1]

1891-1893 Chaloner Alabaster ist Generalkonsul des britischen Konsulats in Guangzhou (Guangdong). [FFC1]

Bibliographie : Autor

**Bibliographie: erwähnt in**

https://archive.org/details/notescommentarie00alab. [WC]

Alabaster, Ernest (1872-1950): Anwalt Chinese Customs Service

**Bibliographie: Autor**


https://archive.org/details/notescommentarie00alab. [WC]

Alai = A, Lai (Sichuan 1959-): Tibetischer Schriftsteller

**Bibliographie: Autor**


**Bibliographie: Autor**

幸福論 [WC]

论幸福 [WC]

**Bibliographie: erwähnt in**

從普魯斯特到薩特 [WC]
Alain-Fournier, Henri = Fournier, Henri-Alban (La Chapelle d'Anguillon 1886-1914 Les Eparges bei Verdun) : Schriftsteller

Bibliographie : Autor


Alas, Leopoldo = Clarin (Pseud.) = Ureña, Leopoldo Enrique Garcia Alas (Zamora, Spanien 1852-1901 Oviedo, Asturien, Spanien) : Schriftsteller, Journalist, Professor für Römisches Recht Universität Oviedo

Bibliographie : Autor


Albee, Edward = Albee, Edward Franklin = Harvey, Edward (Washington D.C. 1928-) : Dramatiker [I did not get the permission from Albee to publish online the quotations of Mao Zedong from <i>Box and Quotations from Chairman Mao Tse-tung</i>].

Biographie

Albee : You know the old story about the— I think it's one of Aesop's fables, or perhaps not, or a Chinese story—about the very clever animal that saw a centipede that he didn't like. He said, "My god, it's amazing and marvelous how you walk with all those hundreds and hundreds of legs. How do you do it? How do you get them all moving that way? " The centipede stopped and thought and said, "Well, I take the left front leg and then I— " and he thought about it for a while, and he couldn't walk.
Introduction.

While it is true that these two short plays—Box and Quotations from Chairman Mao Tse-tung—are separate works, were conceived at different though not distant moments, stand by themselves, and can be played one without the company of the other, I feel that they are more effective performed enmeshed.

Even more... Quotations from Chairman Mao Tse-tung would most probably not have been written had not Box been composed beforehand, and Mao is, therefore, an outgrowth of and extension of the shorter play. As well, I have attempted, in these two related plays, several experiments having to do—in the main—with the application of musical form to dramatic structure, and the use of Box as a parenthesis around Mao is part of that experiment.

I may as well insist right now that these two plays are quite simple. By that I mean that while technically they are fairly complex and they do demand from an audience quite close attention, their content can be apprehended without much difficulty. All that one need do is—quite simply—relax and let the plays happen. That, and be willing to approach the dramatic experience without a preconception of what the nature of the dramatic experience should be.

I recall that when a play of mine called Tiny Alice opened in New York City a few years ago the majority of the critics wrote in their reviews—such as they were—that the play was far too complicated and obscure for the audience to understand. Leaving to one side the thoughts one might have about the assumption on the part of the critics that what they found confusing would necessarily confound an audience, this reportage had a most curious effect on the audiences that viewed the play. At the preview performances of Tiny Alice the audiences—while hardly to a man sympathetic to the play—found it quite clear; while later—after the critics had spoken on it—the audiences were very confused. The play had not changed one whit; a label had merely been attached to it, and what was experienced was the label and not the nature of the goods.

A playwright—unless he is creating escapist romances (an honorable occupation, of course)—has two obligations: first, to make some statement about the condition of “man” (as it is put) and, second, to make some statement about the nature of the art form with which he is working. In both instances he must attempt change. In the first instance—since very few serious plays are written to glorify the status quo—the playwright must try to alter his society; in the second instance—since art must move, or wither—the playwright must try to alter the forms within which his precursors have had to work. And I believe that an audience has an obligation to be interested in and sympathetic to these aims—certainly to the second of them. Therefore, an audience has an obligation (to itself, to the art form in which it is participating, and even to the playwright) to be willing to experience a work on its own terms.

I said before that these two plays are simple (as well as complex), and they are simple once they are experienced relaxed and without a weighing of their methods against more familiar ones.
Bai Niu: Albee's plays are highly experimental in nature: Box represents only a distorted cube and a recorded voice; in Quotations, the four characters have no direct verbal communications. Mao just quotes himself from his little red book and the Old Woman simply recites sentimental doggerel by Will Carleton. Over half of the play is to Albee's credit only as recreation through fragmentation and juxtaposition, along with a couple of revisions, of those quotations. Part of the experiment, as Albee himself explains, is 'the use of Box as a parenthesis around Mao'. In fact, Mao is framed by the Box both literally and figuratively. And this relationship between the framing and the framed is the most important and dynamic aspect of the play in both theatrical and thematic terms.

Albee selects and rearranges the quotations not at random but with a specific concentration in mind. Another important feature of Albee's methodology is that he does not always quote the whole excerpt from 'The little red book'. Here and there, the actual speeches in his play are excerpts or 'quotations' from Quotations from Chairman Mao Tse-tung. [Peking: Foreign Languages Press, 1966].

What Albee wants is a general, and possibly depoliticized, contrast between Mao's China and 'U.S. imperialists'. As a result of Albee's selection and rearrangement of those quotations, Mao could be seen as representing a somewhat abstract but consistently strong, aggressive, vital, and self-confident force determined to defeat the increasingly isolated 'paper tigers' – U.S. imperialism and its running dogs, who are still making trouble everywhere, but actually fast approaching death.

The framing Box endows the relationship between the Mao and the Western characters with certain mythical potentialities. The correspondence between Mao and the bird flying in the opposite direction in the Box is murky and indeterminate. This ambiguity allows a mythical reading of Mao and at the same time invites transgression of its boundary. To read Mao as a myth presupposes a suppression of history, but Mao's speeches are too historical and political to be treated, in a sustained manner, as something transhistorical or apolitical. The tension between Mao as a myth and Mao as a communist dictator creates much dynamic ambiguity. If the West is the Self, Mao, as a Chinese figure, is obviously the Other representing the East. The mythologized Mao is just such a mirror that Albee uses to identify the West. Albee is unwilling to negate the Self without any reservation. He still loves the civilization too much, despite all its corruption, to abandon it for the 'Other'. Albee could employ Mao to signify the direction of reform without embracing Communist revolution. The indeterminacy of Mao's function achieves clarity and accuracy.

In his musical experiment Albee is able to create polyphonic effect on various levels: first, the 'interactions' between different speeches, including that of the voice; second, the framing and transgressing relationship between the Box and Quotations; and finally, since the audience's or the reader's active participation is absolutely required, there exists a mandatory dialogue between them and the play. Albee's experiment is not merely for the sake of experiment; his choice of the musical form is intended to serve his purpose of reflecting the complexity of the reality of Western civilization and contemplating the function of arts as well as the responsibility of an artist. Albee does not impose an unequivocal authorial voice upon his audience, since the issues he wants to dramatize are complicated and do not have ready solutions. The upshot of the polyphonic effect is an enrichment of the theme of the play. The play is a protest of a declining civilization, of the degeneration of arts and other components of life, but it is not only a protest in opposition. It is a 'protest used to be in favor of something', as Albee himself put it in an interview. The play also pints out hope, in a prevailing atmosphere of despair, by presenting the bird flying in the opposite direction and the mythologized Mao, and thus advocates change. From Albee's use of the Mao myth in these interrelated plays, the form and content are marvelously consistent in generating a desirable indeterminacy in order to reflect the complexity of reality and the role of art. [Albee4,One63:S. 62-63, 81, 83-84, 86-87, 95-98]
1968

1969

1973

1980-1985

1994

Bibliographie : erwähnt in

1995

Albert, Jean-Paul (um 1988)

Bibliographie : Autor

1988

Albert-Lasard, Lou (Metz 1885-1969 Paris) : Malerin

Alberti, Leon Battista (Genua 1404-1472 Rom) : Humanist, Schriftsteller, Mathematiker, Architekt, Kryptologe

Bibliographie : Autor
2004  [Wartenberg, Thomas E.]  Lun yi shu de ben zhi : ming jia jing xuan ji. Tangmasi
guan yi shu guan lì you xian gong sì, 2004). Übersetzung von Wartenberg, Thomas E. The
nature of art : an anthology. (Fort Worth : Harcourt College, 2002).

[Enthält]:
Vol. 3. Yi shu ji zai xian zai ran : Aboti. = Art as representing nature : Leon Battista Alberti
Vol. 11. Yi shu ji you yi han de xing shi : Beier. = Art as significant form : Clive Bell.
Beardsley.
Vol. 29. Dao lun. = About the authors. [WC]

Albino, Anna  (um 1935)

Bibliographie : Autor

1935  Maoletti, Giambattista. Da Roma alla Cina : viaggio e apostolato del p. Giambattista

Albinski, Henry  = Albinski, Henry Stephen (1931-2003 Sydney) : Professor University of
Sydney, University of Melbourne, Curtin University

Bibliographie : Autor

Albinski, Henry S. Australian policies and attitudes towards China. (Princeton : Princeton
University Press, 1965). [WC]

Albrecht V. von Bayern  = Albrecht V. (München 1528-1579 München)
**Biographie**

1550  

**Albrecht, Michael**  (Berlin 1940-) : Professor für Philosophie Universität Trier

**Bibliographie : Autor**

1985  
https://catalog.hathitrust.org/Record/006753190. [Limited search]. [AOI]

**Albuquerque, José Osório de Castro de** = Castro de Albuquerque, José Osório de (1779-1857 Lissabon) : Gouverneur von Macao

**Biographie**

1817-1822  
José Osório de Castro de Albuquerque ist Gouverneur von Macao. [PorChi4]

**Alcáçova, António Carneiro de** = Carneiro de Alcáçova (um 1727) : Portugiesischer Gouverneur von Macao

**Biographie**

1724-1727  
Antóio Carneiro de Alcáçova ist Gouverneur von Macao. [PorChi4]

**Alcock, Rutherford** = Alcock, John Rutherford Sir = A, Liguo (London 1809-1897 London) : Diplomat für China und Japan, Arzt

**Biographie**

1844  
Rutherford Alcock kommt in China an, ist Konsul der britischen Gesandtschaft in Xiamen (Fujian). [ODNB]

1844-1846  
Rutherford Alcock ist Konsul der britischen Gesandtschaft in Fuzhou (Fujian). [Cor26]

1846-1854  
Rutherford Alcock ist Konsul der britischen Gesandtschaft in Shanghai. [Cor26]

1854-1858  
Rutherford Alcock ist Konsul der britischen Gesandtschaft in Guangzhou (Guangdong). [Cor26]

1858-1862  
Rutherford Alcock ist Konsul in Japan. [ODNB]

1862-1863  
Rutherford Alcock hält sich in England auf. [ODNB]

1864  
Rutherford Alcock ist Konsul in Japan. [ODNB]

1865-1871  
Rutherford Alcock ist Konsul der britischen Gesandtschaft in Beijing. [MoAs1]

1868-1870  
Thomas Atkins ist Sekretär von Rutherford Alcock der britischen Gesandtschaft in Beijing. [CCS1]

1871  
Rutherford Alcock kehrt nach London zurück. [ODNB]

1875-1878  
Rutherford Alcock ist Vize-Präsident der Royal Asiatic Society. [ODNB]
Bibliographie : Autor

1876 Margary, Augustus Raymond ; Alcock, Rutherford. The journey of Augustus Raymond Margary, from Shanghae to Bhamo, and back to Manwyne : from his journals and letters, with a brief biographical preface : to which is added a concluding chapter. With a portrait engraved by Jeens, and a route map. (London : Macmillan and Co., 1876). [Shanghai]. https://archive.org/stream/journeyofaugustu00marguoft#page/n5/mode/2up. [LOC]

Bibliographie : erwähnt in


Alcott, Amos Bronson = Alcott, Bronson (Wolcott, Conn. 1799-1888 Concord, Mass.) : Schriftsteller, Philosoph, Pädagoge [Es gibt keine chinesischen Übersetzungen].

Biographie
1831-1851  

Alcott, Amos Bronson. *Journal. 1831-1851*

1831
Alcott read the first time about Orientalism in the libraries of Philadelphia.

Jan. 25, 1849
After Alcott had met Emerson and Thoreau, he had become a lover of the Orientals.

1849
Alcott was reading and collecting material for the course. He consulted *Ten great religions* by James Freeman Clarke.

March 1849
Alcott planned a series of public conversations on the teachings of the Oriental sages.

March 17, 1849
Sunday readings and conversations.

Mr. A. Bronson Alcott will give the first of several Readings from the Sacred books of mankind, with interpretations and original teachings.

March 24, 1849
Oriental readings: list of authors to be sought at the Athenaeum.


Aug. 1849
Mankind library: the Sacred Scriptures, with mythological and biographical elucidation, first collected and edited: being the lives, works and times of Moses, Confucius, Zoroaster, Pythagoras, Socrates, Plato, Christ, Mahomet, Behmen, Swedenborg.

Mythology: Hebrew and Egyptian, Oriental and Indian, Greek and Roman, Christian and Cosmic.

11 Febr. 1851
I brought from the Athenaeum, this afternoon, for my Readings, Marshman's *Confucius*, containing the life of Confucius and translation of the Lun Gnee or Dialogues, being the third of the Four classical books of the Chinese. Also from Burnham's *The phoenix* a collection of ancient fragments, *The morals of Confucius, The oracles of Zoroaster* etc.

24 Febr. 1851
Admission cards Athenaeum:
Admit to Mr. Alcott's conversations on the poets and philosophers.

I. Hermes Trismegistus; II. Zoroaster; III. Confucius; IV. Saadi; V. Aeschylus; VI. Pythagoras; VII. Socrates; VIII. Plato; IX. Jesus Christ; X. Dante; XI. Behmen; XII. Shakespeare; XIII. Milton; XIV. Swedenborg; XV. Goethe.

The readings will be held on Monday evenings, No 7, Montgomery Place, and will commence Feb. 24, at 7 1/2 o'clock.

Boston, February, 1851. [THD16:S. 239-244, 246-246]

_Bibliographie : erwähnt in_

1932  

Alcott, Louisa May (Germantown, Pa. 1832-1888 Boston) : Schriftstellerin

_Biographie_

1956  
Film: *Fu lan jie jie* = 馥兰姐姐 [Mother dearest] unter der Regie von Mok Hong-si nach Alcott, Louisa May. *Little women, or, Meg, Jo, Beth, and Amy.* (Boston : Roberts, 1868). [Film,WC]

1957  
### Bibliographie : Autor

**1938**   

**1939**   

**Alcott, William A.** = Alcott, William Andrus (Wolcott, N.Y. 1798-1859 Auburndale, Florida) : Arzt, Autor

**Bibliographie : Autor**

1856   
https://archive.org/details/lifeofrobertmorr00alco/page/n8. [WC]

**Alden, William L.** = Alden, William Livingston (Williamstown, Mass. 1837-1908 Buffalo, N.Y.) : Schriftsteller

**Bibliographie : Autor**

1904   

**Aldersey, Mary Ann** (London 1797-1868 Australien) : Missionarin Church Missionary Society

**Biographie**

1824-1826   
Mary Ann Aldersey studiert Chinesisch bei Robert Morrison in London. [Wik]

1843-1861   
Mary Ann Aldersey ist Missionarin der Church Missionary Society in Ningbo (Zhejiang). [Wik]

1844   
gründet eine Mädchen-Schule in Ningbo (Zhejiang). [Wik]


**Bibliographie : Autor**

1941   
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<td>Tianjin ren min chu ban she, 1989</td>
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**Aldis, Gordon Hudson** (Baoning, Sichuan 1905-1988) : Englischer protestantischer Missionar China Inland Mission

*Biographie*

1931 Gordon Hudson Aldis wird Missionar der China Inland Mission in China

**Aldis, William Henry** = Aldis, W.H. (Reading, Berkshire 1871-1948) : Protestantischer Missionar China Inland Mission

*Biographie*

1897 William Henry Aldis wird Missionar der China Inland Mission in China

**Aldridge, A. Owen** = Aldridge, Alfred Owen (Buffalo, N.Y. 1915-2005 Champaign) : Professor of Comparative Literature, University of Illinois Urbana-Champaign

*Biographie*

1933-1937 A. Owen Aldridge studiert an der Indiana University, Bloomington. [UI]
1937 A. Owen Aldridge erhält den B.S. der Indiana University, Bloomington. [UI]
1937-1938 A. Owen Aldridge studiert an der University of Georgia, Athens. [UI]
1938 A. Owen Aldridge erhält den M.A. in English der University of Georgia, Athens. [UI]
1939-1942 A. Owen Aldridge studiert an der Duke University, Durham, N.C. [DU,UI]
1942 A. Owen Aldridge promoviert in Englisch an der Duke University, Durham N.C. [Ald5]
1942 A. Owen Aldridge ist Instructor in English am North Carolina State College, Raleigh. [UI]
1942-1947 A. Owen Aldridge ist Associate Professor in English an der University of Buffalo. [UI]
1944-2005 A. Owen Aldridge ist Mitglied der Modern Language Association of America. [UI,MLA]
1947 A. Owen Aldridge ist Gastprofessor an der University of Southern California, Los Angeles. [UI]
1948 A. Owen Aldridge ist Gastprofessor für englische Literatur an der New York University. [UI]
1948-1967 A. Owen Aldridge ist Professor of Comparative Literature an der University of Maryland, College Park. [UI]
1952 A. Owen Aldridge ist Gastprofessor für amerikanische Literatur an der Duke University, Durham, N.C. [UI]
1952 A. Owen Aldridge ist Fulbright Professor für amerikanische Literatur an der Université de Toulouse. [UI]
1953 A. Owen Aldridge ist Professor für amerikanische Literatur an der Université Clermont-Ferrand, Auvergne. [UI]
1953-1955 A. Owen Aldridge studiert vergleichende Literaturwissenschaft an der Université de Paris. [UI]
1955 A. Owen Aldridge promoviert in Littérature comparée an der Université de Paris. [Ald5]
1957-1958 A. Owen Aldridge ist Gastprofessor für amerikanische Literatur an der Universidade do Brazil. [UI]
1963 A. Owen Aldridge ist Gründer der Comparative literature studies. [Ald30]
1964-1986 A. Owen Aldridge ist Mitglied des advisory board der Comparative literature studies. [UI]
1967-1986 A. Owen Aldridge ist Professor of French and Comparative Literature an der University of Illinois, Urbana-Champaign. [UI]
1971 A. Owen Aldridge nimmt an der 1st International Conference on Comparative Literature am Tamkang College (Tamkang University) teil, gibt Vorlesungen an Universitäten in Korea und besucht Tokyo. [Ald3]
1987 A. Owen Aldridge ist Will and Ariel Durant Professor am Saint Peter's College in Jersey City, N.J. [Ald3]
1987 A. Owen Aldridge ist Gastprofessor an der Pennsylvania State University. [Ald3]
1988 A. Owen Aldridge ist Fulbright Distinguished Professor an der Seoul National University und der Korea University. [Ald3]
1989 A. Owen Aldridge ist Gastprofessor an der National Cheng Chi Universität in Taipei. [Ald3]
1989 A. Owen Aldridge ist keynote lecturer am Kongress "Toward a new age of creativity" am College of International Relations der Nihon Universität in Mishima. [Ald3]
1990 A. Owen Aldridge ist Gastprofessor an der National Tsung Hua Universität in Hsinchu, Taiwan. [Ald3]
???? A. Owen Aldridge ist Präsident der American Comparative Literature Association. [ACLA]
???? A. Owen Aldridge ist Gastprofessor am Department of International Relations der Nihon Universität, Mishima. [Ald5]

Bibliographie : Autor

Bibliographie : erwähnt in

**Aldridge, Thomas Henry Unite** (1874-1931): Englischer Ingenieur

_Biographie_

1901-1929 Thomas Henry United Aldridge ist Vize-Präsident und Manager Engineer-in-Chief, Manager Municipal Electricity Department in Shanghai [AldT1]

**Aleixandre, Vicente** = Aleixandre y Merlos, Vicente (Sevilla 1898-1984 Madrid): Schriftsteller, Dichter, Nobelpreisträger

_Bibliographie : Autor_


**Alekseev, Vasilij Mikhailovic** (Leningrad = St. Petersburg 1881-1951 Leningrad = St. Petersburg): Russischer Sinologe, Professor Universität Leningrad = St. Petersburg

_Biographie_

1902 Vasilij Mikhailovic Alekeev graduiert an der Oriental Faculty der Universität St. Petersburg. [AleV1]

1903-1906 ca. Vasilij Mikhailovic Alexeev studiert in England, Frankreich (bei Edouard Chavannes, Paul Pelliot, Marcl Granet, Henri Maspero) und Deutschland. [AleV1]

1906-1909 Vasilij Mikhailovic Alexeev reist und studiert in China. [AleV1]


1912 Vasilij Mikhailovic Alexeev reist in China. [AleV1]

1916 Vasilij Mikhailovic Alekeevev promoviert an der Universität St. Petersburg. [AleV1]

1918 Vasilij Mikhailovic Alekeev wird Professor der Faculty of Oriental Studies, Universität St. Petersburg und Kurator des Asiatic Museum oft he Academy of Sciences. [AleV1]

1924 Vasilij Mikhailovic Alekeevev besucht die wichtigsten sinologischen Zentren in Europa und gibt Vorlesungen. [AleV1]

1926 Vasilij Mikhailovic Alekeevev besucht die wichtigsten sinologischen Zentren in Europa und gibt Vorlesungen. [AleV1]

1929 Vasilij Mikhailovic Alekeevev reist in China und sammelt Bücher und Kunstgegenstände für das Asiatic Museum und die Oriental Faculty der Universität Petersburg. [AleV1]

1930 Gründung des Institute of Oriental Studies of the Russian Academy of Sciences in St. Petersburg. [Duis1,Tita2]
1930-1951 Vasiliy Mikhailovich Alexeev ist Leiter des Institute of Oriental Studies der Russian Academy of Sciences in Leningrad. [AleV1]

1941-1944 Vasiliy Mikhailovich Alexeev wird nach Borovoe (Nord-Kazakhstan) evakuiert. [AleV1]

Bibliographie : Autor


Bibliographie : erwähnt in

1995 Menshikov, L.N. *Academician Vasiliy Mikhailovic Alexeev (1881-1951) and his school of Russian siology*. In : Europe studies China (1995). [AOI]

Alemand, Louis-Augustin (Grenoble 1643-1728 Grenoble)

Bibliographie : Autor

Alembert, Jean-Baptiste le Rond d' (Paris 1717-1783 Paris) : Mathematiker, Physiker, Philosoph

Bibliographie : Autor

http://diderot.alembert.free.fr/C.html. [WC]

Aleni, Giulio = ### = Ai Rulüe (Brescia 1582-1649 Yanping) : Jesuitenmissionar, Astronom

Biographie

1610 Giulio Aleni kommt in Macao an. [BBKL]
1613 Giulio Aleni kommt mit anderen Missionaren in Beijing an. [BBKL]
1613 Giulio Aleni ist als Missionar in Kaifeng (Henan) und anschliessend in Nanjing und Shanghai tätig. [BBKL]
1613 Giulio Aleni nimmt in Kaifeng (Henan) Kontakt mit der letzten Judengemeinde auf. [BBKL]
1616-1617 Giulio Aleni und andere Missionare finden Zuflucht bei Yang Tingyun in Hangzhou, andere bei Xu Guangqi in Beijing, wo sie Kenntnisse der chinesischen Texte und Sprache erwerben. [BBKL]
1616-1617 Giulio Aleni verfasst religiöse Traktate. [BBKL]
1616-1617 Giulio Aleni verfasst wissenschaftliche Traktate. [BBKL]
1619 Giulio Aleni ist als Missionar in Yangzhou, Hangzhou und Jiangzhou tätig und gründet die Shanxi-Mission. [BBKL]
1620 Giulio Aleni taufet Ma Chengxiu. [BBKL]
1620 Giulio Aleni erteilt dem Gelehrten Ma Chengxiu Unterricht in Mathematik und europäischen Naturwissenschaften. [BBKL]
1621 Giulio Aleni taufet Han Lin. [Ricci]
1623 Giulio Aleni ist als Missionar in Changshu (Jiangsu) tätig. [BBKL]
1625 Giulio Aleni gründet die Mission von Fujian. [BBKL]
1639 Giulio Aleni wird nach Macao ausgewiesen. [BBKL]
1641 Giulio Aleni wird Vize-Provinzial der Jesuitenmission in China. [BBKL]
1641 Giulio Aleni führt für Athanasius Kircher astronomische und magnetische Beobachtungen durch. [BBKL]

Bibliographie : Autor

性學軼述 [KVK]


Bibliographie : erwähnt in


1997 Scholar from the West : Giulio Aleni S.J. (1582-1649) and the dialogue between christianity and China. Ed. by Tiziana Lippiello and Roman Malek. (Brescia : Fondazione civiltà bresciana ; Sankt Augustin : Monumenta Serica Institute, 1997). (Annali / Fondazione civiltà besciana ; 9 ; Monumenta serica monograph series ; 42).


Alessandrini, Adolfo (Suzzara, Mantova 1902-1987 Rom) : Diplomat

Biographie

1937-1939 Adolfo Alessandrini ist bevollmächtiger Botschafter der italienischen Botschaft in Beijing. [Sin10]

Alexander I. = Romanow, Pawlowitsch (St. Petersburg 1777-1825 Taganrog) : Kaiser von Russland, König von Polen
Bibliographie : erwähnt in


Alexander I. Pawlowitsch (Petersburg 1777-1825 Taganrog) : Zar und Kaiser von Russland

Alexander VII. = Chigi, Fabio (Siena 1599-1667 Rom) : Papst 1655-1667

Biographie

1656 Martino Martinis Darstellung der Riten wird durch das Dekret von 1656 von Papst Alexander VII. bestätigt. [Wal,BBKL,Deh]
1657 Papst Alexander VII. unterteilt Ostasien in drei Apostolische Vikariate. [Col]
1659 Breve Super Cathedram, ein Breve von Papst Alexander VII. errichtet die Apostolischen Vikariate Cochinchina und Tonkin (Vietnam). [Col]

Bibliographie : Autor


Alexander VIII. = Ottoboni, Pietro (Venedig 1610-1691 Rom) : Papst seit 1689

Biographie

1690 Romani Pontificis Pastoralis Solicitudo und Romanus Pontifex Beati Petri, zwei Bullen von Papst Alexander VIII., die die Diözesen Beijing und Nanjing errichten. [Mal 3]

Alexander, Charlotte A. (um 1965)
Bibliographie : Autor


Alexander, Chauncey A. (1916-2005) : Amerikanischer Administrator, Erzieher ; Executive Director National Association of Social Worker

Bibliographie : Autor


Alexander, Edward (1931-) : Autor

Bibliographie : Autor


Alexander, George Gardiner (1821-1898) : Generalmajor

Bibliographie : Autor


Alexander, William (Maidstone, Kent 1767-1816 Maidstone, Kent) : Maler, Kurator Antiquities British Museum

Biographie

Bibliographie : Autor

1792-1794 Alexander, William. *Journal of a voyage to Pekin in China on board the "Hindostan" E.I.M., which accompanied Lord Macartney on his embassy to the emperor.* ([S.l. : s.n.], 1792-1794). [MS British Museum]. [WC]

1797 Staunton, George Leonard. *An historical account of the embassy to the emperor of China, undertaken by order of the King of Great Britain ; including the manners and customs of the inhabitants ; and preceded by an account of the causes of the embassy and voyage to China. Abridged principally from the papers of earl Macartney, as compiled by Sir George Thomas Staunton.* (London : Printed for John Stockdale, 1797). [Enthält Stiche von William Alexander]. https://archive.org/details/authenticaccount02stau. [Lust]


1804 Barrow, John. *Travels in China, containing descriptions, observations, and comparisons made and collected in the course of a short residence at the Imperial Palace of Yuen-min-yuen, and on a subsequent journey through the country, from Pekin to Canton. In which it is attempted to appreciate the rank that this extraordinary empire may be considered to hold in the scale of civilized nations.* (London : Printed by A. Strahan for T. Cadell and W. Davies, 1804). [Enthält Stiche von William Alexander]. http://www.gutenberg.org/files/28729/28729-h/28729-h.htm. [Bry,Wal]


Bibliographie : erwähnt in


**Alexander, William (2) (getauft 1742-ca. 1788) : Englischer Arzt, Schriftsteller**
Biographie
Alexander, William. *The history of women* [ID D27259].

A native of China, who lately resided some years in England, acknowledged, that, for some time after he arrived here, he had much difficulty in restraining himself from attacking every woman with whom he was left alone; and a Nun, who had escaped from a convent, imagined that every man who had an opportunity would assault her virtue...

We have seen that in France and Italy, which are reckoned the politest countries in Europe, women set themselves above shame and despise delicacy; but in China, one of the politest countries in Asia, and perhaps not even in this respect behind France or Italy, the case is quite otherwise: no being can be so delicate as a woman; in her dress, in her behaviour and conversation; and should she ever happen to be exposed in any unbecoming manner, she feels with the greatest poignancy the awkwardness of her situation, and if possible covers her face that she may not be known...

Such has always been the constitution of human nature, and mode of governing that the legislators of every country, except China, have constantly held out terrors to hinder from the commission of vice, but seldom or never offered rewards for the practice of virtue... The Chinese not only punish vice as in other countries, but to several of the more exalted virtues, they annex honorary, and even sometimes pecuniary rewards...

The art of spinning, one of the most useful that ever was invented, is, by all antiquity, ascribed to women: the Egyptians give the honour of it to Isis; the Chinese, to the consort of their emperor Yao...

Some tribes of the Asiatic Tartars are of the same opinion with this reverend gentleman. 'Women, say they, were sent into the world only to be our servants, and propagate the species, the only purposes to which their natures are adapted'; on this account their women are no sooner past child-bearing, than believing that they have accomplished the design of their creation, the men no farther cohabit with, or regard them. The ancient Chinese carried this idea still farther: women, according to some of them, were the most wicked and malevolent of all the beings which had been created; and a few of their ancient philosophers advised, that on this account they ought always to be put to death as soon as past child-bearing, as they could then be of no farther use, and only contributed to the disturbance of society...

The ancient annals of China inform us, that Tchinfang, one of their first kings, taught them to prepare the skins of animals for garments, by taking off the hair with a wooden roller; but even after the skins of animals were, by the various methods practised in different countries, rendered something more convenient, they were not naturally adapted to form a neat and commodious covering for the human body...

The Abbe Lambert, in his account of the manners and customs of the East, observes of the Chinese women, that though they are certain that they can be seen by none but their female domestics, yet they every morning pass several hours in dressing and adorning themselves. Though the Chinese are perhaps the most regularly economical people on the globe, yet the dress of their women, and particularly the ornaments of their heads, are strong instances of that love of finery and show which has ever prevailed in the East. The head-dress of their ladies commonly consists of several ringlets of hair variously disposed, and every where ornamented with small bunches of gold or silver flowers. Some of them adorn their heads with the figure of a fabulous bird made of gold or silver, according to the quality of the person, which has a grotesque though magnificent appearance. Ladies of the first rank sometimes have several of those birds fastened together so as to form the figure of a crown, the workmanship of which is exquisitely curious. Young ladies generally wear a kind of crown made of pasteboard, covered with silk, and ornamented with pearls, diamonds, and other jewels; and on the top of the head a bunch of flowers, either natural or artificial, in the middle of which is stuck small wires with sparkling jewels fastened on their points. Such is the attention these women pay to the dress of their heads, though secluded from all communication with the greater part of that sex whom they would naturally wish to please by it. The dress of their bodies is of all others the most clumsy and inelegant, though often made of the richest materials, and decorated, or rather loaded, with the most costly ornaments; our readers, however, will form a better idea of it by looking at a Chinese figure, than we could convey by the most laboured description.
The Chinese, a phlegmatic kind of people, fell an adulteress for a slave…
The negroes purchase their wives, and turn them away when they think proper; in China and Monomatapa, they observe the same custom…
Widows are not, however, in all parts of Asia treated in this indignant manner. In China, if they have had children, they become absolute mistresses of themselves, and their relations have no power to compel them to continue widows, or to give them to another husband. It is not, however, reputable for a widow who has children, to enter into a second marriage, without great necessity, especially if she is a woman of distinction; in which case, although she has been a wife only a few hours, or barely contracted, she frequently thinks herself obliged to pass the rest of her days in widowhood; and thereby to testify to the world the esteem and veneration she had for her husband or lover. In the middle stations of life, the relations of the deceased husbands, eager to reimburse the family in the sum which the wife originally cost is, oblige her to marry, or rather fell her to another husband, if she has no male issue; and it frequently happens, that the future husband is fixed upon, and the money paid for her, before she is acquainted with the transaction. From this oppression she has only two methods of delivering herself; her relations may reimburse those of the deceased husband, and claim her exemption; or she may become a Bonzesse; a state, however, not very honourable, when embraced in an involuntary manner. By the law of China, a widow cannot be sold to another till the time of her mourning for the first expires; so eager, however, are the friends often to dispose of her, that they pay no regard to this law; but on complaint being made to a mandarin, he is obliged to do her justice. As she is commonly unwilling to be bartered for in this manner, without her consent or knowledge, as soon as the bargain is struck, a covered chair, with a considerable number of lusty fellows, is brought to her house; she is forcibly put into it, and conveyed to the house of her new husband, who takes care to secure her. [AlexW1]

Bibliographie : Autor

https://books.google.ch/books/about/The_History_of_Women_from_the_Earliest_A.html?id=8j0pAAAAYAAJ&redir_esc=y. [WC]

Alexandre, Noël (Rouen 1639-1724 Paris) : Dominikaner

Bibliographie : Autor

https://books.google.ch/books/about/Apologie_Des_Dominicains_Missionnaires_D.html?id=LUpGAAAAcAAJ&redir_esc=y. [Wal 1]


**Alézaïs, Jacqueline** (um 1979) : Gattin von Li Tche-houa

*Bibliographie : Autor*


**Alf, Alfred** (um 1897) : Amerikanischer Diplomat

*Biographie*

1897 Alfred Alf ist Vize-Konsul und handelnder Konsul des amerikanischen Konsulats in Guangzhou. [PoGra]

**Alfieri, Benedetto** = Alfieri, Benedetto Innovente (Rom 1700-1767 Turin) : Baumeister

*Biographie*


**Alfreds, Mike** = Alfreds, Michael Guy Alexander (London 1934-) : Theater-Direktor, Dramatiker

*Biographie*
Aufführung von A streetcar named desire von Tennessee Williams, Tianjin People's Art Theatre, unter der Regie von Mike Alfreds, mit Zhang Lu Yen als Blanche. Sponsored by the Sino-British Cultural Association and the Tianjin People's Art Theatre.
Dec.
Aufführung beim Chinese Drama Festival in Beijing.
Alfreds wanted to make the play Chinese, as well as have it reflect modern western society. To this end, he insisted that the actors appear as what they were. They spoke in their natural tone of voice and walked naturally. He asked his performers to imagine that the play was taking place in Tianjin, since the Chinese city bore such a strong resemblance to New Orleans.
Ma Lan : Watching Streetcar is just like reading an autobiography. Blanche's life reflected a particular time. Williams's play tells people that it is not a simple thing to say goodbye to the past. Burying oneself in recalling the past is an indication of the weakness and passiveness in humanity. In Blanche we find a type of laziness and hypocrisy. She herself lacked the inner strength to say goodbye to her old self. [Kol2]

Algard, Ole (Gjesdal, Norwegen 1921-1995 Valer, Ostfold) : Diplomat

Biographie
1967-1969 Ole Algard ist Botschafter der norwegischen Botschaft in Beijing. [Norw2]

Alger, Horatio (Chelsea = Revere, Mass. 1832-1899 Natick, Mass.) : Schriftsteller

Biographie
1870-1882  Harte, Bret. *The heathen Chinee* (1870)
Alger, Horatio. *The young miner* (1879); *The young explorer* (1880); *Ben's nugget* (1882).
The examinations of Horatio Alger's Pacific series novels demonstrate that Chinese characters were worthy of Alger's hero's and attention; faithful Chinamen remained merely a convenient device to show his white characters' impartiality and physical strength. In the end, Alger's treatment of Chinese characters reflects the national anxiety of his time towards Chinese immigrants.

Chinese characters first appear in *The young miner*, and Alger does not portray them favorably because of his own racial discrimination and because of the anti-Chinese sentiment of his time. He introduced his Chinese characters Ah Sin and Ah Jim to the readers as belonging to 'that peculiar race immortalized by Bret Harte' in the 'Heathen Chinee'. They are described in the same manner as their archetype, using descriptions such as childlike smile and bland face. Alger describes Ah Shin, borrowing some words from Harte's poem: 'Ah Sin and Ah Jim, though not related to each other, were as like as two peas. The same smooth face, the same air of childlike confidence, the same almond eyes, a pigtail of the same length, a blouse and loose pants of the same coarse cloth, were characteristic of both. Alger discriminates his Chinese characters more than Harte does and adds a harsh criticism on Chinese people to his depiction of Ah Sin and Ah Jim: "A Chinaman does not set a high value upon human life, Bret Harte has not told us whether the heathen Chinee has a conscience; but if he has, neither Ah Sin nor Ah Jim experienced any inconvenience from its possession."

In *Ben's nuggets*, Alger call his Chinese character Ki Sing the 'yellow heathen' and portray him as having a 'broad flat face' that looks 'like a full moon, with a 'bland' and 'childish' smile of content.

In addition to the physical characteristics of the Chinese, Alger borrows the Chinese characters' behaviors from Harte's poem.

In *The young explorer* Alger introduces Ki Sing as 'a terrified-looking Chinaman. "At that period in the settlement of California, a few Chinamen had found their way to the Pacific coast; but the full tide of immigration did not set in till a considerable time later, and, therefore, the miners regarded one as a curiosity." [HarB9]

**Bibliographie : Autor**

http://www.gutenberg.org/cache/epub/5623/pg5623.html. [WC]

http://www.gutenberg.org/files/25384/25384-h/25384-h.htm. [WC]

http://www.gutenberg.org/files/22669/22669-h/22669-h.htm. [WC]

**Bibliographie : erwähnt in**


**Bibliographie : Autor**

**Algoever, David** (Ulm 1678-1737 Ulm): Mathematiker, Meteorologe

*Bibliographie: Autor*


**Aliger, Margarita** = Aliger, Margarita Iosifovna (Odessa 1915-1992 Mitschurinez, Oblast, Moskau): Schriftstellerin, Übersetzerin, Journalistin

*Bibliographie: Autor*


**Aliotti, Carlo** (um 1918): Italienischer Diplomat

*Biographie*

1916-1918 Carlo Aliotti ist Gesandter der italienischen Gesandtschaft in Beijing. [Sin10]

**Alisch, A.** (um 1864): Deutscher Diplomat

*Biographie*

1864 A. Alisch ist Konsul des deutschen Konsulats in Tianjin. [Qing1]

**Alkio, Santeri** = Filander, Alexander (1862-1930): Finnischer Schriftsteller

*Bibliographie: Autor*


**Allais, Alphonse** (Honfleur, Calvados 1854-1905): Schriftsteller, Humorist

*Bibliographie: Autor*


**Allais, Maurice** = Allais, Maurice Félix Charles (Paris 1911-2010 Saint-Cloud bei Paris): Ingenieur, Wirtschaftswissenschaftler

*Bibliographie: Autor*


[Roua bing yu guo qu de xia sha jian de jian shu ji] [WC]

**Allais, Maurice** = Allais, Maurice Félix Charles (Paris 1911-2010 Saint-Cloud bei Paris): Ingenieur, Wirtschaftswissenschaftler

**Allan, David** (um 1832)

*Bibliographie : Autor*

1832  Allan, David. *Notes on the treatment of spasmodic cholera : as successfully employed in many instances that occurred in India and China*. (Edinburgh : Stillies Brothers, 1832). [WC]

**Allan, James Nicholas** (1932-) : Englischer Diplomat

*Biographie*

1969-1971  James Nicholas Allan ist Head of Chancery der britischen Botschaft in China. [Wik]

**Allan, Sarah** (1945-) : Professor of Chinese, Department of Asian and Middle Eastern Languages and Literature, Dartmouth College, Hanover, NH

*Biographie*

1974  Sarah Allan promoviert in Oriental Languages an der University of California, Berkeley. [WC]


1995-  Sarah Allan ist Professor of Chinese, Department of Asian and Middle Eastern Languages and Literature, Dartmouth College, Hanover, NH. [AllS]

*Bibliographie : Autor*


1985  Li, Xueqin ; Qi, Wenxin ; Ailan [Allan, Sarah]. *Yingguo suo cang jia gu ji = Oracle bone collections in Great Britain*. (Beijing : Zhonghua shu ju, 1985).


2000


2002


2002


2003


### Allan, Tony (um 1999) : Department of Geography, King’s College London

**Bibliographie : Autor**

1999


### Allard, Sven (Klofstenalund, Schweden 1896-1975 Klofstenalund) : Diplomat

**Biographie**

1944-1947

Sven Allard ist Gesandter der schwedischen Gesandtschaft in Beijing. [Swe1,Wik]

### Allegra, Gabriele M. = Allegra, Giovanni Stefano = Allegra, Gabriele Maria (S. Giovanni la Punta-Catania, Sizilien 1907-1976 Hong Kong) : Franziskanerpriester

**Biographie**

1928

Gabriele M. Allegra beschliesst die Bibel ins Chinesische zu übersetzen. [Int]

1931

Gabriele M. Allegra kommt in Shanghai an und reist nach Hengyang (Hunan). [Int]

1931

Gabriele M. Allegra ist als Missionar in Hengyang (Hunan) tätig und beginnt mit dem Studium der chinesischen Sprache. [Int]

1935

Gabriele M. Allegra beginnt mit der Übersetzung des Alten Testaments. [Int]

1939

Gabriele M. Allegra reist krankheitshalber nach Italien. [Int]

1941

Gabriele M. Allegra kehrt nach Beijing zurück. [Int]

1943

Gabriele M. Allegra kommt in japanische Gefangenschaft. [Int]

1944

Gabriele M. Allegra beendet die Übersetzung des Alten Testaments. [Int]
1949 Gabriele M. Allegra geht nach Rom und kehrt zurück nach Hong Kong. [Int]
1950 Gabriele M. Allegra reist nach Italien. [Int]
1954 Gabriele M. Allegra kommt in Jerusalem an und studiert Bibelwissenschaften. [Int]
1954 Das Institut Studium Biblicum Franciscanum (Si gao Sheng jing xue hui) übersetzt unter das Leitung von Gabriele M. Allegra das Alte Testament. [Zet]
1955 Gabriele M. Allegra kehrt nach Hong Kong zurück. [Int]
1965 Gabriele M. Allegra organisiert die erste Bibel-Ausstellung in Hong Kong. [Int]
1966 Gabriele M. Allegra geht nach Jerusalem. [Int]
1967 Gabriele M. Allegra kehrt nach Hong Kong zurück. [Int]
1967 Das Institut Studium Biblicum Franciscanum (Si gao Sheng jing xue hui) publiziert unter der Leitung von Gabriele M. Allegra eine einbändige, neu bearbeitete Ausgabe der Bibel. [Zet]
1970 Gabriele M. Allegra reist durch Amerika und Italien um zu predigen. [Int]
1975 Gabriele M. Allegra publiziert ein chinesisches Bibel-Wörterbuch. [Int]

Bibliographie : Autor


Allen, Charles (1940-) : Englischer Autor

Bibliographie : Autor


Allen, Clement Francis Romilly (Southfield House, Woodchester 1840-1920) : Diplomat

Biographie

1863 Clement Francis Romilly Allen ist Interpreter in China. [Int]
1886 Clement Francis Romilly Allen ist Konsul des britischen Konsulats in Beihai. [Qing1]
1888-1889 Clement Francis Romilly Allen ist handelnder Konsul des britischen Konsulats in Hankou. [FFC1]

1896-1898 Clement Francis Romilly Allen ist Konsul des britischen Konsulats in Fuzhou. [Int]

**Bibliographie : Autor**


https://archive.org/details/cu31924023365764. [WC]

**Allen, Clifford** = Allen, Reginald Clifford, 1st Baton Allen of Hurtwood (Newport 1889-1939 Sanatorium, Schweiz) : Englischer Politiker

**Biographie**


Dear Allen… Dora and I have taken a house (address as above) and furnished it in Chinese style. It is very pleasant, built round a courtyard as they all are. Peking treats us as if we were married – the legation calls and asks us to dinner. It makes Dora furious to find herself respectable against her will. But she enjoys furnishing, and she is going to lecture at the University. I find the students lazy and stupid. Most of them are Bolsheviks, but they don't know what that means, and are timid and comfort-loving. The Japs of course are wicked, but I have hopes that their reformers also are vigorous, and therefore better than the Chinese. I enclose a letter from one of them who is arranging for me to lecture there next summer. Please send it to Colette. The Chinese are exceedingly cordial and make a lot of fuss about me, but one remains on terms of politeness – they are hard to get to know well. I find there are very few whom I can like. They say they are socialists but complain of foreigners for over-paying the coolies so that life becomes a little less comfortable for the rich. The Government is corrupt ; usually it takes money from the Japs and is then turned out by a revolution but succeeded by a new Government which is just as bad. I think 50 years of foreign domination is the only hope.

Dora sends her love. We are very happy, though we have fits of home-sickness, but we are too busy to notice them much. [Russ36]

**Allen, Donald** = Allen, Donald Merriam (Iowa 1912-2004 San Francisco, Calif.) : Editor, Verleger, Übersetzer, Autor

**Bibliographie : Autor**


**Allen, E.L.B** (um 1895) : Englischer Diplomat

**Biographie**

1895 E.L.B. Allen ist Konsul des britischen Konsulats in Beihai. [Qing1]

**Allen, Gay Wilson** (Lake Junaluska, N.C. 1903-1995 Raleigh, N.C.) : Biograph, Professor English Department, New York University

**Bibliographie : Autor**


Biographie
1932 George V. Allen ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

Allen, Herbert James (Cawnpore ????-1912 Norton, South Wales) : Dolmetscher, Diplomat

Biographie
1861 Herbert James Allen wird Dolmetscher in China. [Cor52]
1864-1865 Herbert James Allen ist Dolmetscher auf dem Kriegsschiff Bustard, das Expeditionen gegen Piraten unternimmt. [Cor52]
1866-1870 Herbert James Allen ist Dolmetscher der britischen Gesandtschaft in Fuzhou (Fujian). [Cor52]
1872-1873 Herbert James Allen ist Vize-Konsul der britischen Gesandtschaft in Qiongzhou = Qiongshan (Hainan). [Cor52]
1873 Herbert James Allen ist Vize-Konsul der britischen Gesandtschaft in Pagoda Anchorage, Fuzhou (Fujian) [Cor52]
1873-1875 Herbert James Allen ist Vize-Konsul der britischen Gesandtschaft in Danshui (Taiwan). [Cor52]
1876 Herbert James Allen ist Sekretär der britischen Gesandtschaft in Beijing. [Cor52]
1877-1879 Herbert James Allen ist Konsul der britischen Gesandtschaft in Zhenjiang (Jiangsu). [Cor52]
1880-1888 Herbert James Allen ist Konsul der britischen Gesandtschaft in Niuzhuang (Shandong). [Cor52]
1888 Herbert James Allen kehrt nach England zurück. [Cor52]

Bibliographie : Autor

Bibliographie : erwähnt in

Allen, Horace N. = Allen, Horace Newston (Delaware, Ohio 1858-1932 Toledo, Ohio) : Medizinischer Missionar Board of Foreign Missions of the Presbyterian Church in the U.S.A., Diplomat

Biographie
1883-1884 Horace N. Allen ist medizinischer Missionar des Board of Foreign Missions of the Presbyterian Church in the U.S.A. in China. [Shav1]
Allen, Jerry (1911-) : Amerikanischer Autor

Bibliographie : Autor


Allen, Nathan (Princeton, Mass. 1813-1889) : Arzt

Bibliographie : Autor

1850 Allan, Nathan. An essay on the opium trade : including a sketch of its history, extent, effects, etc., as carried on in India and China. (Boston : J.P. Jewett, 1850).

Allan, Roland (The Friary, Derby 1868-1947 Nairobi) : Missionar Society for the Propagation of the Gospel

Biographie

1900-1901 Roland Allen ist Kaplan der britischen Gesandtschaft in Beijing und gerät in den Boxer-Aufstand. [ODNB]

Bibliographie : Autor


Allen, Stuart (St. Paul, Minn. 1902-) : Diplomat

Biographie

1929-1932 Stuart Allen ist Vize-Konsul des amerikanischen Konsulats in Tianjin. [PoGra]
1938 Stuart Allen ist Konsul des amerikanischen Konsulats in Yantai. [PoGra]

Allen, Thomas B. = Allen, Thomas Burt (1928-) : Schriftsteller, Mitarbeiter der National Geographic Society

Bibliographie : Autor

1982 Journey into China. (Washington, D.C. : National Geographic Society, 1982). Anthologie. Sie enthält folgende Berichte : Spence, Jonathan D. Journey from the past ; Mathews, Jay ; Mathews, Linda. Peking ; Smith, Griffin. Great wall ; Edwards, Mike. Yellow river valley ; Katz, Donald R. Silk road ; Poole, Robert M. Grand canal ; Graves, William. Yangtze river ; Sun, Shirley. The deep interior ; Reed, Roy. Tibet ; Allen, Thomas B. Northeast China ; Pearce, David D. South China coast. [Beijing, Yangzi].

Allen, Thomas Gaskell (1868-) : Amerikaner

Bibliographie : Autor
http://www.gutenberg.org/ebooks/31111.

Allen, Virginia French (1917-)

Bibliographie : Autor


Allen, William H. (um 1853) : Verleger in London

Bibliographie : Autor


Allen, Young J. = Allen, Young John = Lin, Lezhi (Starrsville, Georgia 1836-1907 Shanghai) : Missionar Board of Missions of the Methodist Episcopal Church South, Herausgeber von Zeitungen

Biographie

1860-1867  Young J. Allen ist in Shanghai und befasst sich mit der chinesischen Sprache und Literatur. [Ben]

1860-1907  Young J. Allen kommt in Shanghai an. Er ist als Missionar in China. [Ben]

1863  Young J. Allen beginnt in Shanghai in chinesischer Sprache zu predigen. [Ben]

1863  John Fryer gibt Unterricht an der Tongwenguan in Shanghai. [Wang]

1864-1881  Young J. Allen gibt Englisch-Unterricht an der Tongwenguan in Shanghai. [ANB]

1871-1881 Young J. Allen ist Übersetzer am Jiangnan Arsenal Translation Bureau. [ANB]

1882 Gründung des Anglo-Chinese College (Zhong xi shu yuan) in Shanghai durch Young J. Allen. [Ben]

1882 Young J. Allen gründet das Shanghai Anglo-Chinese College. [ANB]

1884-1895 Young J. Allen ist Präsident des Anglo-Chinese College in Shanghai. Er gründet einige Schulen, sowie die McTyeire Home School und die School for Girls. [ANB]


Bibliographie : Autor


1901 Allen, Young J. *Yan Hong wai cheng*. (Shanghai: Jiang nan zhi zao ju, 1901). (Jiang nan zhi zao ju yi shu hui ke). [Reise ins Ausland].

1902 Allen, Young J. *An ren che = Illustrations of christian truth*. Lin Yuezhi bian yi. (Shanghai: Guang xue hui, 1902).


Allès, Elisabeth (um 2001)

Bibliographie: Autor


Alleton, Viviane = Alleton Bourcier, Viviane (Boulogne Billancourt 1930-) : Directrice d'études Ecole des hautes études en sciences sociales, Centre d'études sur la Chine moderne et contemporaine

Biographie

1947-1950 Viviane Alleton studiert Rechtswissenschaften am Institut d'études politiques. [Alle]
1959 Viviane Alleton erhält das Chinesisch-Diplom der Ecole des langues orientales vivantes. [Alle]
1962 Viviane Alleton erhält das Licence d'enseignement en études chinoises der Sorbonne. [Alle]
1965-1966 Viviane Alleton hält sich für einen Studienaufenthalt an der Beijing-Universität auf. [Alle]
1967-1974 Viviane Alleton ist Lehrbeauftragte des Kurses 'Grammaire du chinois contemporain' an der Section de chinois der Sorbonne, dann der Universität Paris 7. [Alle]
1968 Viviane Alleton promoviert (3e cyle) in Linguistique chinoise an der Sorbonne. [Alle]
1976- Viviane Alleton ist Herausgeberin der *Cahiers de linguistique d'Asie orientale*. [Alle]
1979 Viviane Alleton organisiert die XIIe Conférence internationale sur les langues sino-tibétaines. [Alle]
1982- Viviane Alleton ist Redaktionsmitglied von *Extrême-Orient, Extrême-Occident*. [Alle]
1983 Viviane Alleton habilitiert sich in Linguistique Asie orientale an der Universität Paris 7. [Alle]
1984-1996 Viviane Alleton ist chercheur im Centre d'études comparatives du monde chinois. [Alle]
1984-1998 Viviane Alleton ist Mitglied des Groupement de recherche, Centre national de la recherche scientifique, Collège de France. [Alle]
1987 Viviane Alleton ist Assistenzprofessorin für Modern Chinese grammar und Culture française contemporaine an der University of California in Santa-Cruz. [Alle]
1988 Viviane Alleton ist Mitorganisatorin des Colloque international 'Thématique III', Paris, Centre culturel canadien. [Alle]
1992-2003 Viviane Alleton ist Präsidentin der Section de l'Ecole des hautes études en sciences sociales de la Ligue des droits de l'homme, [Alle]
1994 Viviane Alleton organisiert die Table-Ronde 'Les traductions du chinois dans les langues européennes'. [Alle]

1996-1997 Viviane Alleton ist mit der Umstrukturierung, dann mit der Direktion des Centre d'études sur la Chine moderne et contemporaine Unité mixte de recherche (UMR 552), Centre national de la recherche scientifique - Ecole des hautes études en sciences sociales), beauftragt. [Alle]

1998-2003 Viviane Alleton ist Präsidentin der Association européenne de linguistique chinoise. [Alle]

**Bibliographie : Autor**


Alley, Rewi = Aili (Springfield, Canterbury, Neuseeland 1897-1987 Beijing) : Übersetzer, Erzieher, Schriftsteller, Dichter

**Biographie**

1912-1916 Rewi Alley besucht die Christchurch Boys' High School in Neuseeland. [Alley1]

1917-1918 Rewi Alley hält sich im 1. Weltkrieg mit der New Zealand Expeditionary Force in Frankreich auf. [Alley4, Alley1]
1920-1926 Rewi Alley bearbeitet eine Farm im Moeawatea Valley. [Alley1]
1927 Rewi Alley reist als Funker eines Schiffes nach China und kommt in Shanghai an. [Alley2]
1927-1928 Rewi Alley arbeitet im britischen Shanghai Fire Department und beginnt Chinesisch zu lernen. [Alley2]
1928 Rewi Alley lernt Joseph Bailie kennen. [Alley4]
1929 Rewi Alley arbeitet für die China International Famine Relief Commission und reist durch die Provinz Suiyuan (ab 1954 Innere Mongolei). [Alley1]
1932 Rewi Alley wird Abgeordneter der League of Nations in Wuhan (Hubei) und leistet Hilfe bei der Überschwemmungskatastrophe in Hubei. [Alley1, Alley2]
1937 Gründung der Chinese Industrial Cooperative Organisation (Gong He) um die chinesische Industrie zu unterstützen durch Rewi Alley, Edgar Snow und Helen Foster Snow. [Pru1, Sno]
1937-1945 Rewi Alley organisiert die Chinese Industrial Cooperatives (Gong he) um die chinesische Industrie zu unterstützen. Es werden Schulen für Arbeit und Management von Fabriken gebaut. Ida Pruitt unterstützt ihn. [Pru1]
1938.05.25-06.12 W.H. Auden and Christopher Isherwood stayed in Shanghai. They met Ambassador Archibald John Kerr and Rewi Alley. [Aud5:S. 227, 238-240]
1941.02.22-03.25 Ernest Hemingway and Martha Gellhorn in Hong Kong. They lived in the Hong Kong Hotel and moved later to the Repulse Bay Hotel. He met Morris Cohen, Addison E. Southard, Lauchlin Currie, William Langhorne Bond, Emily Hahn, Ramon Lavalle, Carl Blum [Manager U.S. Rupper Co.], Rewi Alley, Charles Boxer, Soong May-ling, Soong Ai-ling, Soong Ching-ling [Song Qingling]. [Hem6:S. 56, 63]
1942 Rewi Alley und George Alwin Hogg reisen nach Shuanshipu (Shaanxi) um eine technische School, die spätere Shandan Bailie School, zu eröffnen. Die Schule soll jungen Chinesen moderne Techniken, wie Brennen von Keramik, Papierherstellung, Glasblasen, Spinnen und Weben von Baumwolle und Wolle beibringen. [Alley2, Alley5]
1944 Rewi Alley veranlasst, dass die Bailie School der Sicherheit wegen, den Standort nach Shandan (Gansu) wechselt. [Alley1]
1945-1949 Rewi Alley ist Leiter der Shandan Bailie School in Shandan (Gansu). [Alley2]
1952 Die Shandan Bailie School von Rewi Alley wechselt den Standort nach Lanzhou (Gansu) und wird zur Bailie Oil School. [Alley5]
1958 Rewi Alley bereist China um sich über die neuen Verhältnissen zu informieren. [Alley2]
1960 Rewi Alley besucht Neuseeland und orientiert den Premierminister über China. [Alley2]
1962-1966 Rewi Alley übersetzt chinesische Gedichte und Balladen. [Alley2]
1966-1971 Rewi Alley reist nach Shanghai, Hebei, Shandong, Jianxi, Guangdong, Heilongjiang, Zhejiang, Jiangsu, Beijing, Tianjin und Shanxi. [AOI]
1972 Rewi Alley besucht Neuseeland und erhält den Ehrendoktor für Literatur der Victoria University in Wellington. [Alley2]
1977 Deng Xiaoping gibt ein offizielles Bankett zu Ehren von Rewi Alley in Beijing. [Alley2]
1987 Rewi Alley eröffnet die neue Shandan Bailie School of Agriculture, Forestry and Animal Husbandry in Shandan (Gansu). [Alley5]
1997 Errichtung eines grossen Grabes zu Ehren von Rewi Alley in Shandan (Gansu). [Alley2]

**Bibliographie : Autor**

1908 Li, Pai [Li, Bo]. *200 selected poems*. Transl. by Rewi Alley ; paintings by Pan tzu. (Hong Kong : Joint Publishing Co., 1980).


1940 Alley, Rewi. *Two years of Indusco*. (Hong Kong : Chinese Industrial Cooperatives, Hong Kong Promotion Committee, 1940).


1952 Alley, Rewi. *Yo banfa ! (we have a way !)*. Ed. By Shirley Barton ; foreword by Joseph Needham. (Shanghai : China Monthly Review, 1952). (Light on China).


<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher(s)</th>
</tr>
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<tbody>
<tr>
<td>1982</td>
<td>Alley, Rewi</td>
<td>Folk poems from China’s minorities. Transl. by Rewi Alley. (Beijing : New World Press ; China’s Publications Centre, 1982).</td>
<td></td>
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<tr>
<td>1985</td>
<td>Alley, Rewi</td>
<td>Ci guo you li ji = Some pottery kilns old and new in China. (Beijing : Qing gong ye chu ban she, 1985).</td>
<td></td>
</tr>
</tbody>
</table>


**Bibliographie : erwähnt in**


**Allgrove, John** (um 1966) : Australischer Diplomat

1966 John Allgrove ist australischer Handelskommissar in Hong Kong. [ChiAus3]

**Allingham, Margery** (London 1904-1966 Colchester, Essex) : Schriftstellerin, Kriminalroman-Autorin

**Bibliographie : Autor**


Allingham, William  (Ballyshannon, County Donegal, Irland 1824-1889 Hampstead, London) : Schriftsteller, Dichter

Biographie

https://archive.org/details/williamallingham00alli.
2ndly, at Birmingham (the World's Toyshop) a large shop had no ' Chinese Tumblers.' …
Then Swinburne came in, and soon began to recite — a parody on Browning was one thing ;
and after him Whistler, who talked about his own pictures — Royal Academy — the Chinese
painter-girl, Millais, etc…
We walk about the Town and he shows much interest in the Furniture Brokers' shops, old
china, pictures, etc…
Go to see Chang the Chinese Giant, and meet Lord Houghton there, always friendly, invites
me to come with him on Sunday to Westminster Abbey to hear funeral sermon on
Palmerston…
Southampton Exhibition. Pictures — 'Sir Joshua,' Hunt's 'Awakening Conscience,' Lear's ' Florence,'
Lee's 'Caprera,' etc. Antiquities — Indian and Chinese things, etc, etc…
He finds that none of Captain B.'s roses are exactly of the kind for him ; he wants the
fresh-coloured loose-leaved China rose…
C. and I get inside an omnibus. Passing the Chinese Embassy we saw a servant in yellow silk,
and C. was reminded of the Learned Man in The Two Fair Cousins, a Chinese novel which he
always had pleasure in recalling. He began telling the story, and spoke as usual of the Author'
as a Man of Genius of the dragon pattern.'…
Carlyle, Sir James Stephen, and a quick-eyed, good-looking, semi-American old young man
who talks very fluently and well on China and Japan…
A Chinese novel, much praised by Carlyle. The only English translation of lu-Kiao-Li is'
from the French version of M. Abel Remusat,' and was published in 1827 ; it is now out of
print. Allingham urged several publishers to bring out a new edition of the book (for which he
wrote a preface), but without success. A copy of this rare book is in Mrs. Allingham's
possession…
As we emerge on the road a troop of the Life Guards passes. Portland Place, Chinese
Embassy, two Yellow Dragon flags and the Union Jack between them, lifted a little higher…

Allison, Henry E.  (um 1990) : Professor of Philosophy, Boston University

Bibliographie : Autor

chu ban she, 2001). (Jian qiao ji cui). Übersetzung von Allison, Henry E. Kant’s theory of

Allison, John M.  = Allison, John Moore (Holton, Kasas 1905-1978 Honolulu, Hawaii) :
Diplomat

Biographie

1929  John M. Allison kommt in China an und wird Werbemanager der General Motors Corporation
in Shenyang (Liaoning). [ANB]

1930  John M. Allison verliert seinen Posten bei General Motors Corporation und wird Sekretär des
amerikanischen Konsulates in Shanghai. [ANB]

1931-1934  John M. Allison ist Sekretär Vize-Konsul zuerst in Kobe, dann Tokyo Japan. [ANB]
1934-1938  John M. Allison ist Vize-Konsul in Tokyo, dann mit konsularischen Aufgaben in Dongbei (Mandschurei) und Dalian. [ANB]

1938  John M. Allison ist Konsul des amerikanischen Konsulats in Jinan. [PoGra]

1938-1941  John M. Allison ist Sekretär der amerikanischen Botschaft in Nanjing und wird Konsul in Osaka. [ANB]

Allman, Norwood Francis = Allman, Norwood Francis (Union Hall, Va. 1893-1989 Carlisle, Penn.) : Diplomat, Jurist

Biographie

1916  Norwood F. Allman ist Student Interpreter in China. [Nell1]

1917  Norwood F. Allman ist Vize-Konsul des amerikanischen Konsulats in Andong. [Nell1]

1918  Norwood F. Allman ist Vize-Konsul des amerikanischen Konsulats in Nanjing. [Nell1]

1918-1919  Norwood F. Allman ist Vize-Konsul und Interpreter des amerikanischen Konsulats in Tianjin. [Nell1]

1919-1921  Norwood F. Allman ist Vize-Konsul und Interpreter des amerikanischen Konsulats in Jinan und Qingdao. [Nell1]

1921  Norwood F. Allman ist Vize-Konsul des amerikanischen Konsulats in Shanghai und Chongqing. [Nell1]

1921-1923  Norwood F. Allman ist Assessor International des Mixed Court Shanghai. [Nell1]

1922-1924  Norwood F. Allman ist Konsul des amerikanischen Konsulats in Shanghai. [Nell1]

1924-1950  Norwood F. Allman arbeitet als Anwalt in Shanghai und dient während des 2. Weltkriegs im Office of Strategic Services für CIA. [Wik]

1940-1942  Norwood F. Allman ist Mitglied des Shanghai Municipal Council. [Wik]

1950  Norwood F. Allman kehrt nach Amerika zurück. [Wik]

Allom, Charles Carrick  (Notting Hill, London 1865-1947 Potter's Bar, Middlesex) : Architekt, Designer

Biographie

1911  Queen Mary and Sir Charles Allom created the Chinese Chippendale Room, Buckingham Palace. The Queen had a passion for collecting Chinese and oriental objects, particularly jade, and the room is decorated in an eclectic style: with some pieces that originally furnished the Royal Pavilion in Brighton, objects collected by the Queen herself, set alongside two eighteenth century Vile cabinets that are still in the Royal Collection. The wallpaper was specially printed using a pattern from Chinese silk. [Royal1]

Allom, Thomas  (Lambeth, London 1804-1872 Barnes, London) : Maler, Zeichner, Architekt, Illustrator

Bibliographie : Autor

https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11122381_00005.html. [Bry]


**Almack, William** (1811-1843) : Englischer Teehändler

*Bibliographie : Autor*

1837 Almack, William. *A journey to China from London in a sailing vessel in 1837*. [Reise auf der Anna Robinson, Opiumkrieg, Shanghai, Hong Kong]. [Manuskript Cambridge University Library].

**Almeida e Costa, Vasco de** (Lissabon 1932-2010 Lissabon) : Gouverneur von Macao

*Biographie*

1981-1986 Vasco de Almeida e Costa ist Gouverneur von Macao. [PorChi4]

**Almeida, António de** (Trancoso 1557-1591 Chaozhou, Guangdong) : Portugiesischer Jesuitenmissionar

*Biographie*

1585 Michele Ruggieri gründet mit António de Almeida eine Mission in Zhejiang. [BBKL]
1587 Michele Ruggieri gründet mit António de Almeida eine Mission in den Provinzen Guangxi und Huguang. [BBKL]

**Almeida, Januário Correia de** = Correia de Almeida, Januário = São Januário, Visconde (Oeiras, Paço de Arcos 1829-1901 Oeiras, Paço de Arcos) : Diplomat, Gouverneur von Macao

*Biographie*

1872-1874 Januário Correia de Almeida ist Gouverneur von Macao. [PorChi4]
1872-1875 Januário Correia de Almeida ist portugiesischer Gesandter in China. [PorChi2]

**Almeida, João de** (um 1573) : Portugiesischer Administrator von Macao

*Biographie*

1572-1573 João de Almeida ist Administrator von Macao. [PorChi4]
1582-1583 João de Almeida ist Administrator von Macao. [PorChi4]

**Almeida, Manuel de** (Viseu 1580–1646 Goa) : Missionar, Reisender

*Bibliographie : Autor*
Alters, Antony (1919-1997)

Bibliographie : Autor


Ren, Rongzhen. Mansifei'erde he ta de duan pian xiao shuo. [Mansfield and her short stories].

Ren, Rongzhen. Zai Zhongguo de Mansifei'erde de duan pian xiao shuo. [Mansfield's short stories translated into Chinese since 1949].


一次轻率的旅行


Alston, Beilby = Alston Beilby Francis (Enfield, Middlesex 1868-1929 London) : Diplomat

Biographie

1912-1917 Beilby Alston ist handelnder Counsellor der britischen Gesandtschaft in Beijing. [DBD1]

1920-1922 Beilby Alston ist Gesandter der britischen Gesandtschaft in Beijing. [DBD1]

Alston, Richard = Alston, Richard Kenneth Robert (Perth 1941-) : Politiker, Minister for Communications, Information Technology and the Arts

Biographie

2000 Sun Jiazheng besucht Canberra und trifft Richard Alston. [Tho2]

2000 Richard Alston besucht Shanghai um über ein online Handels-System zu diskutieren, Xi’an und Beijing. Er trifft Wu Bangguo in Beijing. [Tho2]


Altaffer, Leland C. = Altaffer, Leland Charles (West Unity, Ohio 1896-1973) : Diplomat
**Biographie**

1938 Leland C. Altaffer ist Vize-Konsul des amerikanischen Konsulats in Xiamen. [PoGra]

**Altenburg, Felix (1889-1970) : Deutscher Diplomat**

**Biographie**

1934-1938 Felix Altenburg ist Generalkonsul des deutschen Generalkonsulats in Guangzhou. [Leut7:S. 519]

1939-1940 Felix Altenburg ist Geschäftsträger der Chongqing-Regierung in Shanghai. [Leut7:S. 519]

1941-1945 Felix Altenburg ist Leiter der Dienststelle Beijing und 1945 des Deutschen Amtes. [Leut7:S. 519]

1946 Felix Altenburg wird im Shanghai-Prozess vom amerikanischen Militärgericht verurteilt. [Leut7:S. 443]

**Althusser, Louis (Birmandreis bei Algier 1918-1990 Paris) : Philosoph, Theoretiker des Marxismus**

**Bibliographie : Autor**


**Bibliographie : erwähnt in**


造反的學者易阿杜塞：革命哲學 / 意識形態 / 國家機器 [WC]
1986 Li, Qingyi. A’erdusai yu "jie gou zhu yi Makesi zhu yi". (Shenyang : Liaoning ren min chu ban she, 1986). [Mian xiang shi jie cong shu]. [Abhandlung über Louis Althusser].


Alton, John Maurice d’ (Liverpool vor 1883) : Inspektor Chinese Maritime Customs

Biographie

1883 John Maurice d’Alton kommt in China an und dient in der chinesischen Navy im chinesisch-französischen Krieg. [Who2]

1885-1921 John Maurice d’Alton ist Chef Inspektor des Chinese Maritime Customs Service in Nanjing. [Who2]

Alvarenga, Lucas José de (Vila de Sabará 1768-1831) : Gouverneur von Macao

Biographie

1808-1810 Lucas José de Alvarenga ist Gouverneur von Macao. [PorChi4]

1814-1817 Lucas José de Alvarenga ist Gouverneur von Macao. [PorChi4]

Bibliographie : Autor


Alvares, Jorge (gest. 1521 Tamão) : Portugiesischer Diplomat, Entdecker
Biographie

Jorge Alvares ist portugiesischer Botschafter in China. [PorChi2]

Bibliographie : Autor


Alvarez, Alfred = Alvarez, Al (London 1929-) : Dichter, Schriftsteller, Literaturkritiker

Bibliographie : Autor


Alves, Jorge Manuel dos Santos (um 2003)

Bibliographie : Autor


Alyn, Marc = Fécherolle, Alain-Marc (Reims 1937-) : Schriftsteller, Dichter

Bibliographie : Autor


Amadé, Emilio Sarzi (Curtatone 1925-1989 Mailand) : Journalist

Biographie

1957-1961 Emilio Sarzi Amadé ist Korrespondent für Italien in China. [Wik]

Amado, Jorge (Itabuna, Bahia, Brasilien 1912-2001 Itabuna) : Schriftsteller, Dichter, Professor

Bibliographie : Autor
1987  

Bu ting hua hai zi de gu shi : shi jie wen tan da shi de tong hua xuan. Peng Cao bian yi.  
(Taipei : Lian he wen xue chu ban she, 1987). (Lian he wen xue ; 13. Lian he yi cong ; 4).  
[Übersetzung von Märchen].  
不聽話孩子的故事 : 世界文壇大師的童話選  
[Enthält] :  
Prévert, Jacques. Bu ting hua hai zi de gu shi 8 ze. 不聽話孩子的故事  
Ionesco, Eugène. Tong hua 4 ze. 童話四則  
Calvino, Itailo. Yidali tong hua ji. 義大利童話集  
Asturias, Miguel Angel. Shen mo ye you liao de ren. 什麼也有了的人  
Singer, Issac Bashevis. Yi ge tian tang de gu shi. 一個天堂的故事  
Amado, Jorge. Mao he yan zi. 貓和燕子 [WC]  

Amakasu, Sekisuke (Shimane 1906-1975) : Professor für Philosophie, Kyoto Imperial University  

Bibliographie : Autor  

1936  

[Amakasu, Sekisuke]. Heige'er zhe xue run men. Ganpo Shijie zhu ; Shen Yinming yi.  
黑格爾哲學入門 [WC]  

Amann, Gustav (Freiburg i.B. 1882-1950 China ?) : Angestellter Siemens China Co.  

Biographie  

1911  

Gustav Amann ist technischer Angestellter der Siemens China Co. in Hankou, dann in Beijing und Shanghai. [Leut11]  

1924-1929  

Gustav Amann wird Berater von Sun Yatsen der Guomindang-Regierung in Guangzhou. Er reist nach Deutschland um deutsche Firmen für Projekte in China zu interessieren, die aber nicht realisiert wurden. 1928-1929 ein zweiter vergeblicher Versuch. [DabS1:S. 25]  

Bibliographie : Autor  

1921  

(Berlin : M. Krayn 1921). [WC]  

1928  


1939  


1939  


1939  


Amanshauser, Gerhard (Salzburg 1928-2006 Salzburg) : Schriftsteller  

Biographie
1988 Amanshauser, Gerhard. *Der Ohne-Namen-See* [ID D15592].


**Bibliographie: Autor**


**Amaral, João Maria Ferreira do** = Ferreira do Amaral, João Maria (Lissabon 1803-1849 Macao): Gouverneur von Macao

**Amaral, José Rodrigues Coelho do** = Coelho do Amaral, José Rodrigues (Lissabon 1808-1873 Moçambique): Diplomat, Brigadegeneral, Gouverneur von Macao

**Biographie**

1863-1866 José Rodrigues Coelho do Amaral ist portugiesischer Gesandter in China und Gouverneur von Macao. [PorChi2,PorChi4]


**Bibliographie: Autor**


**Ambolt, Nils Peter** (1900-1969): Schwedischer Astronom, Geodät

**Biographie**


Ambolt, Nils Peter. *Latitude and longitude determinations in eastern Turkistan and northern Tibet: derived from astronomical observations*. (Stockholm: Bokförlags Aktiebolaget Thule, 1938). (Reports from the scientific expedition to the North-Western provinces of China under the leadership of Dr. Sven Hedin. The Sino-Swedish expedition. Publication; 6, II. Geodesy; 1). [KVK]

**Ambrose, David** (um 1988): Australischer Diplomat

*Biographie*

1985-1988 David Ambrose ist Botschafter der australischen Botschaft in Beijing. [Int]

1997-2000 David Ambrose ist Generalkonsul des australischen Generalkonsulats in Shanghai. [ChiAus4]

**Ambrosini, Claude** (um 2000): Französischer Diplomat

*Biographie*

1997-2000 Claude Ambrosini ist Generalkonsul des französischen Generalkonsulats in Guangzhou. [France2]

**Amelung, Iwo** (Dresden 1962-): Professor für Sinologie, Johann Wolfgang Goethe-Universität Frankfurt a.M.

*Biographie: Autor*


**Ament, William Scott** (Owosso, Mich. 1851-1909 San Francisco): Chinamissionar, American Board of Commissioners for Foreign Missions

*Biographie*

1877 William Ament kommt als Missionar in Beijing an. [Wik]

1877-1880 William Ament ist Missionar der North China Mission in Baoding. [Wik]


1885-1888 William Ament ist Pastor der Congregational Church in Medina, Ohio. [Wik]

1888-1897 William Ament ist Missionar in Beijing.

1893 Er wird Herausgeber der North China news.

1894 Er wird Superintendent der Knabenschule und Prediger der Beijing South Chapel. [Wik]

1897-1898 William Ament hält sich in Owosso, Mich. auf. [Wik]

**Ambrose, David** (um 1988): Australischer Diplomat

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1897-1898 William Ament hält sich in Owosso, Mich. auf. [Wik]
1898-1901  William Ament ist als Missionar in Beijing.
1898 Er erhält den Doctor of Divinity des Oberlin College
1900 Er ist verantwortlich für den Bau von 17-22 Kirchen der Beijing branch des American
Board of Commissioners for Foreign Missions.
1900 William Ament wird auf einer Expedition in der Nähe von Beijing von den Boxern
gefangengenommen und kann fliehen. Er reist nach Tongzhou und rettet 24 Mitglieder der
Mission und chinesische Helfer vor den Boxern. Zusammen mit der U.S. 6th Cavalry
durchsucht er in der Umgebung von Beijing nach ermordeten Christen, ordnet an, Häuser von
Boxern zu verbrennen und verdächtige Boxer zu ermorden. [Wik]
The following news from China appeared in The Sun, of New York, on Christmas Eve. The italics are mine:

"The Rev. Mr. Ament, of the American Board of Foreign Missions, has returned from a trip which he made for the purpose of collecting indemnities for damages done by Boxers. Everywhere he went he compelled the Chinese to pay. He says that all his native Christians are now provided for. He had 700 of them under his charge, and 300 were killed. He has collected 300 taels for each of these murders, and has compelled full payment for all the property belonging to Christians that was destroyed. He also assessed fines amounting to THIRTEEN TIMES the amount of the indemnity. This money will be used for the propagation of the Gospel.

"Mr. Ament declares that the compensation he has collected is moderate, when compared with the amount secured by the Catholics, who demand, in addition to money, head for head. They collect 500 taels for each murder of a Catholic. In the Wenchiu country, 680 Catholics were killed, and for this the European Catholics here demand 750,000 strings of cash and 680 heads.

"In the course of a conversation, Mr. Ament referred to the attitude of the missionaries toward the Chinese. He said:

"I deny emphatically that the missionaries are vindictive, that they generally looted, or that they have done anything since the siege that the circumstances did not demand. I criticise the Americans. The soft hand of the Americans is not as good as the mailed fist of the Germans. If you deal with the Chinese with a soft hand they will take advantage of it.'

"The statement that the French Government will return the loot taken by the French soldiers, is the source of the greatest amusement here. The French soldiers were more systematic looters than the Germans, and it is a fact that to-day Catholic Christians, carrying French flags and armed with modern guns, are looting villages in the Province of Chili."

By happy luck, we get all these glad tidings on Christmas Eve--just in time to enable us to celebrate the day with proper gaiety and enthusiasm. Our spirits soar, and we find we can even make jokes: Taels I win, Heads you lose.

Our Reverend Ament is the right man in the right place. What we want of our missionaries out there is, not that they shall merely represent in their acts and persons the grace and gentleness and charity and loving kindness of our religion, but that they shall also represent the American spirit. The oldest Americans are the Pawnees. Macallum's History says:

"When a white Boxer kills a Pawnee and destroys his property, the other Pawnees do not trouble to seek him out, they kill any white person that comes along; also, they make some white village pay deceased's heirs the full cash value of deceased, together with full cash value of the property destroyed; they also make the village pay, in addition, thirteen times the value of that property into a fund for the dissemination of the Pawnee religion, which they regard as the best of all religions for the softening and humanizing of the heart of man. It is their idea that it is only fair and right that the innocent should be made to suffer for the guilty, and that it is better that ninety and nine innocent should suffer than that one guilty person should escape."

Our Reverend Ament is justifiably jealous of those enterprising Catholics, who not only get big money for each lost convert, but get "head for head" besides. But he should soothe himself with the reflection that the entirety of their exactions are for their own pockets, whereas he, less selfishly, devotes only 300 taels per head to that service, and gives the whole vast thirteen repetitions of the property-indemnity to the service of propagating the Gospel. His magnanimity has won him the approval of his nation, and will get him a monument. Let him be content with these rewards. We all hold him dear for manfully defending his fellow missionaries from exaggerated charges which were beginning to distress us, but which his testimony has so considerably modified that we can now contemplate them without noticeable pain. For now we know that, even before the siege, the missionaries were not "generally" out looting, and that, "since the siege," they have acted quite handsomely, except when "circumstances" crowded them. I am arranging for the monument. Subscriptions for it can be sent to the American Board; designs for it can be sent to me. Designs must allegorically set
forth the Thirteen Reduplications of the Indemnity, and the Object for which they were
exacted; as Ornaments, the designs must exhibit 680 Heads, so disposed as to give a pleasing
and pretty effect; for the Catholics have done nicely, and are entitled to notice in the
monument. Mottoes may be suggested, if any shall be discovered that will satisfactorily cover
the ground.

Mr. Ament's financial feat of squeezing a thirteen-fold indemnity out of the pauper peasants
to square other people's offenses, thus condemning them and their women and innocent little
children to inevitable starvation and lingering death, in order that the blood-money so
acquired might be "used for the propagation of the Gospel," does not flutter my serenity;
although the act and the words, taken together, concrete a blasphemy so hideous and so
colossal that, without doubt, its mate is not findable in the history of this or of any other age.
Yet, if a layman had done that thing and justified it with those words, I should have
shuddered, I know. Or, if I had done the thing and said the words myself--however, the
thought is unthinkable, irreverent as some imperfectly informed people think me. Sometimes
an ordained minister sets out to be blasphemous. When this happens, the layman is out of the
running; he stands no chance.

We have Mr. Ament's impassioned assurance that the missionaries are not "vindictive." Let us
hope and pray that they will never become so, but will remain in the almost morbidly fair and
just and gentle temper which is affording so much satisfaction to their brother and champion
to-day.

....

Next, to our heavy damage, the Kaiser went to playing the game without first mastering it. He
lost a couple of missionaries in a riot in Shantung, and in his account he made an overcharge
for them. China had to pay a hundred thousand dollars apiece for them, in money; twelve
miles of territory, containing several millions of inhabitants and worth twenty million dollars;
and to build a monument, and also a Christian church; whereas the people of China could
have been depended upon to remember the missionaries without the help of these expensive
memorials. This was all bad play. Bad, because it would not, and could not, and will not now
or ever, deceive the Person Sitting in Darkness. He knows that it was an overcharge. He
knows that a missionary is like any other man: he is worth merely what you can supply his
place for, and no more. He is useful, but so is a doctor, so is a sheriff, so is an editor; but a just
Emperor does not charge war-prices for such. A diligent, intelligent, but obscure missionary,
and a diligent, intelligent country editor are worth much, and we know it; but they are not
worth the earth. We esteem such an editor, and we are sorry to see him go; but, when he goes,
we should consider twelve miles of territory, and a church, and a fortune, over-compensation
for his loss. I mean, if he was a Chinese editor, and we had to settle for him. It is no proper
figure for an editor or a missionary; one can get shop-worn kings for less. It was bad play on
the Kaiser's part. It got this property, true; but it produced the Chinese revolt, the indignant
uprising of China's traduced patriots, the Boxers. The results have been expensive to
Germany, and to the other Disseminators of Progress and the Blessings of Civilization.
The Kaiser's claim was paid, yet it was bad play, for it could not fail to have an evil effect
upon Persons Sitting in Darkness in China. They would muse upon the event, and be likely to
say: "Civilization is gracious and beautiful, for such is its reputation; but can we afford it?
There are rich Chinamen, perhaps they could afford it; but this tax is not laid upon them, it is
laid upon the peasants of Shantung; it is they that must pay this mighty sum, and their wages
are but four cents a day. Is this a better civilization than ours, and holier and higher and
nobler? Is not this rapacity? Is not this extortion? Would Germany charge America two
hundred thousand dollars for two missionaries, and shake the mailed fist in her face, and send
warships, and send soldiers, and say: 'Seize twelve miles of territory, worth twenty millions of
dollars, as additional pay for the missionaries; and make those peasants build a monument to
the missionaries, and a costly Christian church to remember them by?' And later would
Germany say to her soldiers: 'March through America and slay, giving no quarter; make the
German face there, as has been our Hun-face here, a terror for a thousand years; march
through the Great Republic and slay, slay, slay, carving a road for our offended religion
through its heart and bowels?' Would Germany do like this to America, to England, to France,
to Russia? Or only to China the helpless—imitating the elephant's assault upon the field-mice? Had we better invest in this Civilization—this Civilization which called Napoleon a buccaneer for carrying off Venice's bronze horses, but which steals our ancient astronomical instruments from our walls, and goes looting like common bandits—that is, all the alien soldiers except America's; and (Americans again excepted) storms frightened villages and cables the result to glad journals at home every day: 'Chinese losses, 450 killed; ours, one officer and two men wounded. Shall proceed against neighboring village to-morrow, where a massacre is reported.' Can we afford Civilization?"

And, next, Russia must go and play the game injudiciously. She affronts England once or twice—with the Person Sitting in Darkness observing and noting; by moral assistance of France and Germany, she robs Japan of her hard-earned spoil, all swimming in Chinese blood—Port Arthur—with the Person again observing and noting; then she seizes Manchuria, raids its villages, and chokes its great river with the swollen corpses of countless massacred peasants—that astonished Person still observing and noting. And perhaps he is saying to himself: "It is yet another Civilized Power, with its banner of the Prince of Peace in one hand and its loot-basket and its butcher-knife in the other. Is there no salvation for us but to adopt Civilization and lift ourselves down to its level?" [Twa16]

1901 William Ament kehrt nach Amerika zurück. Er weist die Vorwürfe von Mark Twain und anderen, dass die Missionare die Chinesen zum Christentum zwingen, zurück. "We treat their beliefs kindly, try to extract the good, and never interfere with their customs, except where they interfere with Christianity."

Beim Third annual der Asiatic Society of America hält er die Rede: "The missionaries in China, of whom I am proud to be one, represent a class of American citizens whose work in the Orient have been purposefully misrepresented....The missionaries' words have been twisted, wring interpretations made. The persistency of work like this can only justify the feeling that the root of this un-American warfare is due, not so much to what is seen or known of the deeds of missionaries, but the opposition to Christianity itself. The purpose was fixed before China was reached at all, and this murderous spirit stops not at injustice to individuals". [Wik]

1902-1908 William Ament ist Pastor der South Chapel of the Congregational Church in Beijing, Treuhänder der Methodist Episcopal Church's Beijing University [Yanjing University]. [Wik]

1908 William Ament kehrt nach San Francisco zurück. [Wik]

Bibliographie : erwähnt in


Ames, Alden (um 1907) : Amerikanischer Diplomat

Biographie

1907 Alden Ames ist Vize-Konsul und handelnder Generalkonsul des amerikanischen Konsulats in Tianjin.

Ames, Roger T. (Toronto 1947-) : Professor of Asian and Comparative Philosophy, Department of Philosophy, University of Hawaii

Biographie

1965-1966 Roger T. Ames studiert Philosophie an der University of Redlands, Calif. [Ame]
1966-1967 Roger T. Ames studiert Philosophie an der Chinese University of Hong Kong. [Ame]
1972 Roger T. Ames erhält den M.A. der National Taiwan University. [Ame]
1973 Roger T. Ames erhält den M.A. in Philosophie und Chinesisch der University of British Columbia, Vancouver, Kanada. [Ame]
1973-1975 Roger T. Ames ist Research Fellow an der Tokyo University of Education und der Osaka University of Foreign Studies. [Ame]
1975-1978 Roger T. Ames forscht für die Dissertation an der School of Oriental and African Studies, University of London. [Ame]
1978 Roger T. Ames promoviert an der School of Oriental and African Studies, University of London. [Ame]
1978- Roger T. Ames ist Professor am Department of Philosophy der University of Hawaii. [Ame]
1978-1987 Roger T. Ames ist Assistant Editor von Philosophy East and West. [Ame]
1983- Roger T. Ames ist external examiner der National Taiwan University. [Ame]
1983-1984 Roger T. Ames ist Visiting Professor am Department of Philosophy der National Taiwan University. [Ame]
1986- Roger T. Ames ist Mitglied des Editorial board der Chinese philosophy and cultures series. [Ame]
1986-1987 Roger T. Ames ist Visiting Fellow an der University of Cambridge. [Ame]
1987- Roger T. Ames ist Herausgeber von Philosophy East and West. [Ame]
1987- Roger T. Ames ist Mitglied des Editorial Board der University of Hawai‘i Press. [Ame]
1990 Roger T. Ames ist Mitglied des Editorial Board von Asian philosophy. [Ame]
1990- Roger T. Ames ist Co-Director des Asian Studies Development Program der University of Hawaii. [Ame]
1990- Roger T. Ames ist Distinguished Research Associate des Shanghai Consortium for Comparative Philosophy und des Center for Research in Chinese Affairs der Beijing-Universität. [Ame]
1990- Roger T. Ames ist external examiner des Department of Philosophy der Hong Kong University. [Ame]
1991-1999 Roger T. Ames ist Professor am Center for Chinese Studies der University of Hawaii. [Ame]
1992- Roger T. Ames ist Herausgeber von China review international. [Ame]
1993 Roger T. Ames ist Eu Tong Sen Distinguished Professor am Department of Philosophy der Chinese University of Hong Kong. [Ame]
1994- Roger T. Ames ist external examiner des Department of Philosophy der Chinese University of Hong Kong. [Ame]
1996 Roger T. Ames ist Mitglied des Editorial Board von Pi pin she hui ke xue lun kan [Critical social science journal]. [Ame]
1999  Roger T. Ames erhält den Honorary D.Litt der University of British Columbia, Vancouver, Kanada. [Ame]

2000- Roger T. Ames ist Mitglied des Editorial Board von Ren wen Zhongguo xue bao = Sino-humanitas = 人文中國學報 [Ame]


2000- Roger T. Ames ist Mitglied des Editorial Board von Guo ji Han xue = International sinology = 国際 漢学 [Ame]

2000- Roger T. Ames ist Mitglied des Editorial Board von Zhongguo xue shu = China scholarship = 中國 學術 [Ame]

2001- Roger T. Ames ist Mitglied des Editorial Board des Sungkyun journal of East Asian studies. [Ame]

2001-2002 Roger T. Ames ist Fulbright Professor am Department of Philosophy der Beijing-Universität. [Ame]

2002- Roger T. Ames ist Mitglied des Editorial Board der Leading overseas studies on confucianism series. [Ame]


2006 Roger T. Ames ist Fulbright Professor am Department of Philosophy der Beijing-Universität und Fulbright Professor am Department of Philosophy der Wuhan-Universität (Hubei). [Ame]

Bibliographie : Autor


1994

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Ames, Roger T. *Two lectures in comparative philosophy: Chinese and Western culture*. (Hsinchu: National Tsing Hua University, College of Humanities and Social Science, Program for Research of Intellectual-Cultural History, 1999). [Ame]

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2001


Amherst, William Pitt  = Amherst, William Pitt Earl = Lord Amherst (Bath 1773-1857 Knole House bei Sevenoaks) : Diplomat, Generalgouverneur von Bengalen

Biographie

1816  George Thomas Staunton wird Leiter der Fabrik der East India Company in Guangzhou (Guangdong) und begleitet William Pitt Amherst zur Botschaft in Beijing. [ODNB]


Bibliographie : erwähnt in

1817 Ellis, Henry Sir. Journal of the proceedings of the late embassy to China : a correct narrative of the public transactions to the embassy, of the voyage to and from China, and of the journey from the mouth of the Pei-ho to the return to Canton. Interspersed with observations upon the face of the country, the polity, moral character, and manners, of the Chinese nation. The whole illustrated by maps and drawings. By Henry Ellis, Third Commissioner of the Embassy. (London : Printed for John Murray, 1817). = Ellis, Henry Sir. Voyage en Chine : journal de la dernière ambassade anglaise à la cour de Pékin. (Paris : Delaunay, 1818). [Bericht über die Gesandtschaftsreise von William Pitt Amherst 1816-1817].
https://archive.org/stream/journalproceedi04elligoog#page/n7/mode/2up. [Lust]

1817 M'Leod, John [McLeod, John]. Narrative of a voyage, in His Majesty's late ship Alceste, to the Yellow sea, along the coast of Corea, and through its numerous hitherto undiscovered islands, to the island of Lew-chew ; with an account of her shipwreck in the straits of Gaspar. By John M'Leod, surgeon, of the Alceste. (London : John Murray, 1817). [Bericht über die Gesandtschaftsreise von William Pitt Amherst, über Guangzhou und die Ryukyu-Inseln].
https://archive.org/details/voyageofhismajes00mcle/page/n6. [Lust]

1818 Brown, Robert. Narrative of a journey in the interior of China, and of a voyage to and from that country in the years 1816 and 1817, containing an account of the most interesting transactions of Lord Amherst's embassy to the court of Pekin, and observations, on the countries which it visited, by Clarke Abel. Illustrated by maps and other engravings. (London : Printed for Longman, Hurst, Rees, Orme, and Brown, 1818). Appendix : Characters and descriptions of three new species of plants found in China by Clarke Abel, selected from a small collection of specimens, the only part of his herbarium that escaped the wreck of the Alceste. [Bericht über die Gesandtschaft von William Pitt Amherst. Die botanische und mineralogische Sammlung von Clarke Abel gehen auf dem Weg nach England bei Schiffuntergang verloren, er hat nur noch eine kleine Sammlung von Pflanzen].
https://archive.org/details/narrativeajourn00abelgoog/page/n12. [Bry]

https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN781635403&PHYSID=PHYS_0370&DMDID=DMDLOG_0001. [KVK]


**Amiot, Jean-Joseph-Marie** = Amyot, Jean-Joseph-Marie = Qian Deming (Toulon 1718-1793 Beijing) : Jesuitenmissionar, Historiker, Naturwissenschaftler, Astronom

**Biographie**

1750 Jean-Joseph-Marie Amiot kommt in Guangzhou (Guangdong) an. [Deh 1]

1751 Jean-Joseph-Marie Amiot kommt in Beijing an. [Deh 1]

1751 Jean-Joseph-Marie Amiot kann nach dem Verbot der Teilnahme der chinesischen Christen an den chinesischen Riten kaum mehr als Missionar arbeiten. [BBKL]

1751 Kaiser Qianlong ruft Jean-Joseph-Marie Amiot an den Kaiserhof nach Beijing, wo er die restlichen Jahre seines Lebens als Astronom und Forscher verbringt. [BBKL]


1761 Jean-Joseph-Marie Amiot wird Prokurator der französischen Mission. [Deh 1]


**Bibliographie : Autor**

[Enthält]:

http://www.voltaire-integral.com/Html/10/06EP93Fl.htm. [Wal 1]


https://archive.org/details/mmoiresconcerna03sacygoog. [Lust]

1779 Amiot, Jean-Joseph-Marie. *Mémoire sur la musique des chinois, tant anciens que modernes*. In : Mémoires concernant l’histoire, les sciences, les arts, les moeurs et les usages des chinois ; t. 6 (1779).
http://gallica.bnf.fr/ark:/12148/bpt6k54211858.r=. [Dut1]

Vol. 2: [http://reader.digitale-sammlungen.de/resolve/display/bsb10522284.html. [KVK]

**Bibliographie: erwähnt in**


https://archive.org/details/josephamiotetles00rochuoft. [WC]


**Biographie**


[Colonel Sun centres on the fictional British Secret Service operative James Bond and his mission to track down the kidnappers of M, his superior at the Secret Service. During the mission he discovers a communist Chinese plot to cause an international incident. Bond, assisted by a Greek spy working for the Russians, finds M on a small Aegean island, rescues him and kills the two main plotters: Colonel Sun Liang-tan and a former Nazi commander, Von Richter].


Bond had been sent to Hong Kong to supervise the conveying to the Red mainland of a certain Chinese and a number of unusual stories. The man had gone missing about the time of Bond's arrival and had been found two days later in an alley off the waterfront with his head almost severed from his body…

'Well, he addressed me in English, sir', said Bond judicially. 'By my standards correct English. I listened carefully, of course, for any traces of a Russian or Albanian or Chinese accent but could detect none…

Their identity and purpose, and very much more, were well known to Colonel Sun Liang-tan of the Special Activities Committee, People's Liberation Army… But, ever since arriving here by water the previous night, Colonel Sun had not gone outside for a moment. The immediately recognizable Oriental facial type has in itself seriously hindered the expansion of Chinese infiltration and espionage in the Western Countries, except for those, like the United States and Great Britain, where Orientals are not uncommonly seen. They are excessively rare in the Greek islands. Nobody on Vrakonisi, nobody outside China, come to that, must even have cause to wonder whether a Chinese might not be present here and now. And nobody catching a glimpse of the colonel would have had to wonder about his origin. He was tall for a Chinese, nearly six foot, one of the northern types akin to the Khamba Tibetan, big-boned and long-headed. But the skin-colour was the familiar flat light yellow, the hair blue-black and dead straight, the epicanthic eye-fold notably conspicuous. It was only when you looked Sun straight in the eyes that he seemed less than totally Chinese…

Doni's Italian, Serbo-Croat and Greek were idiomatic and relatively accentless. Her English was neither, but she had no other means of communication with her temporary master. Being forced to use the enemy's language in order to work with European agents is a habitual source of irritation to Chinese subversives, but the mild irritation Sun now showed sprang from an opposite feeling… The colonel's English was correct enough – he had studied the language for two years at Hong Kong University – ut his pronunciation would have been a joy to any phonetician…

Evgeny Ryumin had considered himself underpaid and without prospects at the Soviet Embassy in Peking and had defected without fuss ten years earlier…

Sun was a fair-minded man. Further, that obsession of the Chinese secret services, the splitting-up of every team project into independent units directed from the top, had seen to it that his responsibility started and finished with the Vrakonisi end of the plan…

'And now there's a dragon round the place again', said Bond flatly. 'Only this time it's a Chinese dragon'. 'There's Chinese handwriting over every part of this business'. Bond offered cigarettes…

'I agree with all this, but I still don't see why you're so sure that the Chinese must be responsible. The Americans are quite capable of this sort of thing…

There are other elements of fantasy in your story. Consider this idea – put forward by Bond, naturally – that the Chinese People's Government is conspiring against us. Now I know it's fashionable to take the view that China has replaced the capitalist West as the chief threat to world peace. And it's true that our leaders have been properly severe on the ideological mistakes of the Chinese…

'Kidnapping, Chinese terrorists, traitors : is there no end to it?' Arenski turned businesslike; he had spent too long being reasonable… Left alone, he paced the floor for a time, frowning. It crossed his mind that the notion of a Chinese attempt to sabotage the conference was not entirely fanciful. According to report, Mao Tse-tung had been in some odd moods recently, as his retirement approached. And the behavior of the Red Guards, the new hostility to foreigners. Then the general's brow cleared. Fantasy must be catching. Overt violence on the scale required was unthinkable in peacetime, even granted the uttermost in neo-Stalinist irresponsibility among the Chinese leaders…

This man had behaved well, no better than any politically-conscious Chinese would, but surprisingly well for a Westerner and a non-Britisher…

Organized by much more dangerous intelligences than a sadistic Chinese infant living in a world of fantasy…

Although he spoke coolly, Bond felt a surge of excitement. All day his restlessness at the lack
of action had been sharpened by the fear that the right way to action might never be found, that the three of them might be ignominiously and hopelessly reduced to spending the crucial night in the offing of the islet, ready to pit the 'Altair' and a rifle and tommy-gun against whatever mass-assassination weapon the Chinese had in store…

Bond spent a minimal three minutes listening for any sign of the return of the German and the Chinese, then came out of his shelter and started up the gully…

'It's essential to my purposes, you see, that you cooperate with me to the fullest extent of which you are capable. At any rate for the next' – the colonel consulted a wristwatch which had clearly not originated in People's China…

It was hideously plain that the Chinese meant every word he said, that he spoke without irony and, in an odd way, without pleasure in his total power over his prisoner. Such an attitude would have suggested madness in a Western mind, but Bond had heard and read enough of the thought-processes of oriental Communism, with its sincere indifference to human suffering and its habit of regarding men and women as objects, statistics, scientific abstractions…

The chemical isn't found in any average kitchen. But it is derived from a mushroom that grows in China, so one might semi-legitimately say that it's possible to imagine a kitchen that contains this particular essence…

All governments concerned are being circulated with a very full account of Chinese responsibility for this act of attempted terrorism. You and your bosses needn't worry about that. If you'll forgive me for saying so, it's much more important to us that the reputation damaged in these parts should be Peking's rather than London's. [ZB]

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**Bibliographie : Autor**


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**Ampère, Jean-Jacques** (Lyon 1800-1864 Pau) : Professor für Geschichte der französischen Literatur, Collège de France

**Amrouche, Jean.** (Ighil Ali Kabylie, Algerien 1906-1962 Paris) : Dichter, Journalist

**Bibliographie : Autor**

**An, Guoliang** (um 1984)

*Bibliographie : Autor*


**An, Huiying** (um 1999)

*Bibliographie : Autor*


**An, Jinqun** (um 1993)

*Bibliographie : Autor*


**An, Ling** (um 1981)

*Bibliographie : Autor*


**An, Lushan** (703-757) : General

*Bibliographie : erwähnt in*


**An, Mingfan** (um 1995)

*Bibliographie : Autor*


孤星血淚 [WC]
An, Mingshan (um 1994)

Bibliographie: Autor

An, Pingqiu (1941-) : Professor Beijing-Universität, Director of the Ancient Books Research Council

Bibliographie: Autor

An, Pingsheng (1917-1999) : Politiker Volksrepublik China

Biographie
1980 Besuch einer chinesischen Delegation unter Führung von An Pingsheng in der Schweiz. [CS3]

An, Qi (um 1960)

Biographie
1960 An, Qi. Shi lun Bailun shi ge zhong de pan ni xing ge [D D26470]. An Qi schreibt: "Childe Harold exiles himself because he is sick of the voluptuous dissipation of the nobles. He finds expression of his protest against the society he loathes in nothing more than dissipation and the beauty of nature. Conrad revolts against the ugly society with piratical acts of murder and arson and Manfred with his pessimistic world-weariness. What about Cain? The one who supports him against God is the daemon. No doubt, God and his world order should be challenged and negated, but the daemon is a daemon after all; he is not the force to liberate the people. The daemon is only God who has lost his office or power. Don Juan's rebellion against the society of the time was a series of dissolute acts. In Don Juan and other works, Byron fights evil with evil. If these works give his reader the impression that they are 'an eulogy of vice', that is truly what they are."

Chu Chih-yu: An Qi's arguments reflect a typical dialectical materialism with 'Chinese characteristics'. He rised again (like Elistratove and Du Bingzheng) the issue of 'the rebellious character of Byronic heroes'. He sought explanation for Byron's rebellious spirit in the class and national conflicts of European society, but he did not mention Byron's 'spiritual connection' with the English workers' movement. He wanted to describe Byron as a 'radical bourgeois democrat', who did not belong to the proletarian camp. He noted some personal reasons: Byron's disillusion and anger with English society as ruled by the nobles and the church, and his dissipated life. In his view, English society made use of Byron's separation as an excuse to attack his private style and forced him to leave England for political reasons; and this political persecution pushed Byron into a more dissipated life and a stronger rebellion. An Qi recognized Byron's influence on the European democratic intellectuals and the progressive role he had played in Chinese literary history. The value of Byronic heroes consists only in their adding to our knowledge of feudalism and capitalism. He tried to accentuate is to the effect that 'Byron's self-centred, absolute freedom is not only visionary but, after the maturing proletariat showed their power, could turn to the opposite of the proletarian revolutionary movement'. [Byr1:S. 106-109]
Bibliographie : Autor

1960 An, Qi. *Shi lun Bailun shi ge zhong de pan ni xing ge*. In : *Shi jie wen xue* ; no 8 (1960). [An attempt to analyze the rebellious character of Byron's poetry]. [Byr1]

An, Qingguo (um 1988)

*Bibliographie : Autor*


An, Shaokang (1977-) : Diplomat

*Bibliographie : Autor*


An, Shidong (um 2002)

*Bibliographie : Autor*


An, Shigao (um 148-180) : Buddhistischer Missionar

*Bibliographie : erwähnt in*


An, Shouyi (um 1921)

*Bibliographie : Autor*

An, Wenzhu (um 1993)

*Bibliographie : Autor*


An, Yanming (1960-) : Professor

*Bibliographie : Autor*


1986 Huang, Songjie ; Wu, Xiaoming ; An, Yanming. *Sate qi ren ji qi 'ren xue'*. (Shanghai : Fudan da xue chu ban she, 1986). (Fudan xiao cong shu). [Abhandlung über Jean-Paul Sartre].

An, Zhenji (um 1984) : Regisseur

*Biographie*

1962 Aufführung von *Nora* von Henrik Ibsen durch die Shanghai xi ju xue yuan (Shanghai Theatre Academy) in Shanghai unter der Regie von Xiong Foxi mit Cao Lei als Nora und An Zhenji als Helmer. [Ibs1:S. 203]


An, Zhi (um 1995)

*Bibliographie : Autor*

乔伊斯文集

[Enthält]:
都柏林人 [15 Kurzgeschichten; geschrieben 1904-1907].


An, Zhiyuan (um 1985) : Chinesischer Diplomat

*Biographie*

1983-1985 An Zhiyuan ist Botschafter der chinesischen Botschaft in Berlin. [Wik]

Anaya, Rudolfo A. (Pastura, New Mexico 1937-) : Professor Department of English Language and Literature, University of New Mexico

*Bibliographie : Autor*


Anda, Torleif (1921-2013) : Norwegischer Diplomat

*Biographie*

1975-1979 Torleif Anda ist Botschafter der norwegischen Botschaft in Beijing. [Norw2]

Andersen, Hans Christian (Odensee 1805-1875 Kopenhagen) : Schriftsteller

*Biographie*

1922 Zhao, Jingsheng. *Tong hua de tao lun* [ID D27659].
Zhao wrote about the difference between Hans Christian Andersen and Oscar Wilde by discussing that Andersen's writings were seen to be more understandable and approachable for children, while Wilde's were deep and abstract but had more literary values. [WilO5]
In his response to Zhao Jingsheng (about fairy tales 1922), Lu Xun remarked that Hans Christian Andersen was more 'naive' than Oscar Wilde. He pointed out the simplicity and purity in Andersen but sophistication and wit in Wilde. He agreed with Zhao that Wilde's fairy tales were beautifully written and profound in insights. Lu Xun recalled that when he was young he liked reading Jing hua yuan, which is a famous Chinese novel about exotic adventures. As he read Wilde's fairy tales, was reminded of his love for this Chinese classic and saw the same kind of beauty and exoticism in both.

The strange combination of dreamland and reality, and the multi-layered meanings in Wilde's fairy tales were particularly appealing, aesthetically and philosophically, to intellectuals even like Lu Xun who was renowned for his unsympathetic position on the more sentimental writers in his day. The irony and literary depths in the fairy tales of Wilde certainly moved him. [WilO5]

Mao Dun hält die Festrede Wei le he ping, min zhu he ren lei he jin bu shi ye [Für den Frieden, die Demokratie und Fortschrittsache der Menschheit]. [ID D11666].

Zhang Jiamou schreibt über Schillers Wallenstein in Xile de sheng ping he zuo pin [ID D11667] : Der Schwerpunkt seines frühen Schaffens liegt in der Darstellung des Widerstandes gegen die feudale Unterdrückung und im Streben nach der Demokratie. In den Dramen der späteren Periode werden hauptsächlich der Widerstand gegen die nationale Unterdrückung und der Kampf um Frieden und Freiheit der Menschheit dramatisiert. [Zhu1:S. 51]

Bibliographie : Autor


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[Perrault, Charles]. *Chuan chang tong xue de mao*. Peiluo yuan zhu ; Cai Shuguang deng yi zhe. (Beijing : Zhongguo shao nian er tong chu ban she, 1999). (Cai se shi jie jing dian tong hua quan ji).

[Enthält] :


[Nong fu, she he hu li].

Tao qi bao xiao Dier.

La Fontaine, Jean de. *Hou wang*, La Fontaine, Jean de. *Dao di ting shui de* [WC]

2001


安徒生格林童话中的人生智慧 [WC]

2003


彩图安徒生 : 格林童话 [WC]

Bibliographie : erwähnt in

1916


歐美小說叢談 [WC]

1922


1922


1924


1932-1936


文學論文索引 [YanW1]

1972


安徒生傳 [WC]
鞋匠的儿子 : 童话作家安徒生

把爱献给儿童 [WC]

Andersen, Jürgen (geb. Tondern, um 1644-1650)

Bibliographie : Autor


Andersen, Knud Borge (Kopenhagen 1914-1984 Kopenhagen) : Politiker

Biographie

1973 Knud Borge Andersen besucht China. [BroK1]

Andersen, Poul (um 2002) : Associate Professor and Graduate Chair, Department of Religion, University of Hawaii Manoa

Bibliographie : Autor


Andersen-Nexo, Martin (Kopenhagen 1869-1954 Dresden) : Dänischer Schriftsteller

Bibliographie : Autor

Anderson, Aeneas (um 1792-nach 1802) : Englischer Kammerdiener von George Macartney

Bibliographie : Autor

http://catalog.hathitrust.org/Record/001871343.
http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10469868_00005.html. [LOC]

Anderson, Alexander Christie = Anderson, Lindsay = Christie, Alexander (um 1841-1895) : Schottischer Matrose, Kapitän, Kaufmann

Bibliographie : Autor


Bibliographie : Autor

1843 Anderson, Arthur. Communications with India, China, &c. via Egypt : the political position of their transit through Egypt considered, with a view to show the necessity for its being placed on a basis of greater permanency & security. (London: Smith, Elder & Co., 1843).

Anderson, Carew O'Gorman (1893-1946) : Englisch-irischer Beamter Chinese Maritime Customs Service

Biographie

1921 Heirat von Stella Benson und Carew O'Gorman Anderson in London. [ODNB]
1932 Stella Benson reist nach England und zurück nach Hong Kong, wo Carew O'Gorman Anderson stationiert ist. Sie hilft bei der Kampagne zur Bekämpfung der legalen Prostitution. [ODNB]

Anderson, Chester G. (um 1986)
Anderson, David Lawrence (Summerhill, South Carolina 1850-1911 Suzhou, Jiangsu) : Missionar Methodist Episcopal Church South, Präsident Suzhou Universität

Biographie
1882 David Lawrence Anderson kommt in China an und ist Evangelist bei Shanghai. [ANB]
1883-1895 David Lawrence Anderson ist Pastor an der Gong hang Kapelle und Präsident der methodistischen Mission in Suzhou (Jiangsu). [ANB]
1895-1900 David Lawrence Anderson und seine Familie unerrichten Englisch, Mathematik, Wissenschaft, westliche Geographie und Geschichte sowie christliche Religion und gründen die Gong Hang Schule in Suzhou (Jiangsu). [ANB]
1900 David Lawrence Anderson sammelt Geld in Amerika für den Bau der Suzhou-Universität (Jiangsu). [ANB]
1901-1911 David Lawrence Anderson ist Präsident der Suzhou-Universität (Jiangsu) und unterrichtet Geschichte und Religion. [ANB]

Anderson, Donald M. (Sioux City, Iowa geb., um 1990) : Diplomat

Biographie

Anderson, Emma (1865-1915) : Schwedische Missionarin

Biographie : Autor
1901 Anderson, Emma Maria Thompson. Persecuted but not forsaken : being an account of the journey of three Swedish missionaries from Ho-nan to the coast. (London : China Inland Mission, 1901). [Betr. Maria Petterson ; Emma M. Anderson ; Sigrid Engström]. [WC]

Anderson, George E. = Anderson, George Everett (Bloomington, Ill. 1869-1940 Washington D.C.) : Diplomat, Zeitungsherausgeber

Biographie
1904-1905 George E. Anderson ist Konsul des amerikanischen Konsulats in Hangzhou. [PoGra]
1905-1906 George E. Anderson ist Konsul des amerikanischen Konsulats in Xiamen. [PoGra]
1910-1920 George E. Anderson ist Generalkonsul des amerikanischen Generalkonsulats Hong Kong und Macao. [Wiki4]

Anderson, George Matthew (um 1823)

Biographie : Autor
1823 Anderson, George Matthew. *The universal calculator: being a variety of useful cast-up tables, adapted to the use of India merchants; with several arithmetical rules. Also an, alphabetical list of coins, weights & measures, of most parts of India, China, Persia, Arabia, and the Eastern islands. From the latest authorities.* (Calcutta: Printed by P. Crichton, Mirror Press, 1823). [WC]

Anderson, Gerald H. (um 1998)

*Bibliographie: Autor*


Anderson, Helen = Anderson, Helen Louise Mount (St. Paul, Minn. 1909-) : Missionarin China Inland Mission

*Biographie*

1934 Helen Anderson kommt in China an. [BGC]

1934-1935 Helen Anderson lernt Chinesisch an der Sprachenschule der China Inland Mission in Yangzhou (Jiangsu). [BGC]

1935-1941 Helen Anderson gibt Bibelunterricht an der Bibel-Schule für Frauen in Zhoukouzhen (Henan). [BGC]

1941 Heirat von Ian Anderson und Helen Anderson. [BGC]

1941-1951 Ian Anderson und Helen Anderson sind als Missionare in Shenqiu (Henan), Sheqi (Henan), Chenggu (Shaanxi) und Baoji (Shaanxi) tätig. [BGC]

1952-1956 Ian Anderson und Helen Anderson unterrichten am Taichung Bible Institute in Taiwan. [BGC]

1957-1971 Ian Anderson und Helen Anderson unterrichten am Bibel-Institut und in chinesischen Gemeinschaften in den Philippinen. [BGC]

1971-1974 Ian Anderson und Helen Anderson unterrichten am Yu Shan Theological Institute in Hualian (Taiwan). [BGC]

Anderson, Ian = Anderson, Ian Rankin (Glasgow 1912-1982) : Missionar China Inland Mission

*Biographie*

1935 ca.-1941 Ian Anderson ist als Evangelist in Shenqiu (Henan) tätig. [BGC]

1941 Heirat von Ian Anderson und Helen Anderson. [BGC]

1941-1951 Ian Anderson und Helen Anderson sind als Missionare in Shenqiu (Henan), Sheqi (Henan), Chenggu (Shaanxi) und Baoji (Shaanxi) tätig. [BGC]

1952-1956 Ian Anderson und Helen Anderson unterrichten am Taichung Bible Institute in Taiwan. [BGC]

1957-1971 Ian Anderson und Helen Anderson unterrichten am Bibel-Institut und in chinesischen Gemeinschaften in den Philippinen. [BGC]

1971-1974 Ian Anderson und Helen Anderson unterrichten am Yu Shan Theological Institute in Hualian (Taiwan). [BGC]
**Anderson, James** (Long Hermiston, Midlothian 1738-1809 Garden House bei Madras, Indien): Arzt, Botaniker

**Biographie**

1791 Anderson, James. Correspondence for the introduction of Cochineal insects from America: the varnish and tallow trees from China, the discovery and culture of white lac; the culture of red lac; and also for the introduction of mulberry trees and silk worms, etc. (Madras: Joseph Martin, 1791). [WC]

**Anderson, James (2)** (um 1865-1870): Englischer Missionar London Missionary Society

**Biographie**

1865-1867 James Anderson (2) ist Missionar der London Missionary Society in Hong Kong. [Wik]

1867-1870 James Anderson (2) ist Missionar der London Missionary Society in Guangzhou. [Wik]

**Anderson, John** (Edinburgh 1833-1900 Buxton): Zoologe, Ethnologe

**Biographie**

1864 John Anderson kommt in Calcutta an und wird Leiter des Indian Museum. [ODNB]


1875-1876 John Anderson macht eine zweite Expedition zur Erforschung des Handelsweges zwischen Burma und China, die aber durch den Mord an Augustus Raymond Margary scheitert. [ODNB]

**Bibliographie : Autor**


https://archive.org/details/areportonexpedi00andegoog. [KVK]


[Bericht seiner zoologischen Forschunge in Yunnan].

https://archive.org/details/Anatomicalzoolo00Ande. [LOC]

**Anderson, John (2)** (um 1840): Engländer

**Biographie : Autor**


**Anderson, John Duncan** = Anderson, John (Sydney 1956-): Politiker, stellvertretender Ministerpräsident

**Biographie**
1996 Besuch einer Handels-Delegation unter John Anderson in Taiwan. [Tho2]

**Anderson, Robert** (Boston, Mass. 1922-1996 Fairfax Hospital, Va.) : Diplomat

*Biographie*
1946-1947 Robert Anderson ist Vize-Konsul des amerikanischen Konsulats in Shanghai. [PoGra]

**Anderson, Roy S.** = Anderson, Roy Scott (Suzhou 1879-1925 Beijing) : Abenteurer, Finanzen-Agent

*Biographie*
1911 Roy S. Anderson ist General der chinesischen Armee und nimmt an der Belagerung von Nanjing teil. [Shav1]

**Anderson, Sherwood** (Camden, Ohio 1876-1941 Colón, Panama) : Schriftsteller, Dichter, Dramatiker

*Biographie*
1934 Shi, Zhecun. *Meiguo xiao shuo zhi cheng zhang* [ID D30390]. Zhao show that William Faulkner was a stylist and a rising star. He applauds Faulkner as a truly native American writer, especially in the use of language: "The dialogues in Black English are the most beautiful part of each of his novels. His narrative technique of combining psychological description with dialogues is more worth noting than that of Sherwood Anderson or Ernest Hemingway. He has broken away from the restrictions of English literature and avoided Joyce's defect of incomprehensibility. As American society is moving towards disintegration, decline, defeat, and chaos, Faulkner has taken the cruelties and miseries of modern society as the subject matter and death as the center of his stories. Faulkner's bitterness, his distress at being unable to find a general solution to all the tragedies, brutalities, and savagery reflects the despair of the modern man who is trying desperately to survive in this crazy world of the 1930s". [Faul5]

*Bibliographie : Autor*


安德森選集 [WC]


小城故事 [WC]


露意絲 [WC,NCL]


漂亮女人


小城故事 [WC]


安德森短篇小说选 [WC]

**Anderson, William** (Shoreditch, London1842-1900) : Professor of Anatomy Royal Academie London ; Kunstsammler ; Arzt ; Professor of Anatomy and Surgery Imperial Naval Medical College Tokyo

**Biographie**

1881 William Anderson verkauft dem British Museum seine Sammlung japanischer Malerei und 145 chinesische Malereien, die er 1873-1880 in Japan erworben hat. [BM1]

1888 Ausstellung japanischer und chinesischer Malerei der William Anderson-Sammlung im British Museum. [BM1]

1910-1912 Ausstellung japanischer und chinesischer Malerei im British Museum aus der William Anderson-Sammlung, der Georg und Olga-Julia Wegener-Sammlung, Marc Aurel Stein's neueste Entdeckungen der Dunhuang Malereien und der Sir Hans Sloane collection chinesischer Holzschnitte. [BM1]

**Bibliographie : Autor**

Andersson, Albert (Rasbergs socken, Skaraborgs, Schweden 1865-1915) : Missionar Mission Covenant Church of Sweden, International Missionary Alliance

Biographie
1893-1898 Albert Andersson ist Missionar der Covenant Church of Sweden und der International Missionary Alliance in Kashgar, Xinjiang. [Wik]

Andersson, Johan Gunnar (Knista, Schweden 1874-1960) : Geologe, Paläontologe, Archäologe, Professor of Geology Uppsala Universität

Biographie
1914 Johan Gunnar Andersson kommt in China an. [Wik]
1914-1925 Johan Gunnar Andersson ist geologischer Ratgeber der chinesischen Regierung. [Wik]
1918 Johan Gunnar Andersson wird von der chinesischen Regierung beauftragt, ein Programm für die archäologischen Ausgrabungen zu erstellen. [Frè]
1921 Johan Gunnar Andersson entdeckt in Yangshao-cun (Henan) die ersten neolithischen Funde der Yangshao-Kultur. Die meisten dieser Gegenstände sind in den chinesischen Museen zu finden. [Frè]
1922 Johan Gunnar Andersson leitet archäologische Ausgrabungen in Gansu und Qinghai. [Wik]

Andlauer, Modest (Rosheim, Elsass 1847-1900 ernordet Wuyi, Hebei) : Jesuitenmissionar, 1955 selig gesprochen

Biographie
1882 Modest Andlauer ist als Missionar in China tätig. [BBKL]

Andrade, António de (Vila-de-Oleiros 1580-1634 Goa) : Jesuit, Visitator von China und Japan
Biographie

1624 Gründung eines Aussen-Postens der Dutch East India Company in Anping, Taiwan. [Andr10]
1624-1625 António de Andrade unternimmt zwei Reisen durch Tibet. Er ist der erste Europäer, der den Himalaya sieht. [Deh 1]
1631-1634 António de Andrade ist Visitator für China und Japan. [Deh 1]

Bibliographie: Autor

PDF in Google. [WC]

Andrade, Eugénio de = Fintinhas, José (Póvoa de Atalaia, Portugal 1923-2005 Porto) : Dichter

Bibliographie: Autor


Andrade, Fernão Pires de (lebte um 1517-gest. 1552) : Portugiesischer Kaufmann, Diplomat

Biographie

1517 Fernão Pires de Andrade ist portugiesischer Gesandter in China und Guangzhou. Er kehrt nach Portugal zurück und überbringt König Manuel I. chinesische Malereien und Figuren. [Pta5,YingZ1:S. 100]

Andrade, José Ignacio de (1780-1863) : Reisender?

Bibliographie: Autor

1843 Andrade, José Ignacio de. Cartas escriptas da India e da China nos annos de 1815 a 1835 / por José Ignacio de Andrade a sua mulher D. Maria Gertrudes de Andrade. (Lisboa : Imprensa Nacional, 1843).
https://catalog.hathitrust.org/Record/001866984.
Andrade, Tonio (um 2005) : Assistenz-Professor für Geschichte Emory University

Andras, Szobek (Békéscsaba 1894-1986 Budapest) : Ungarischer Diplomat

Biographie
1954 Szobek Andras ist Botschafter der ungarischen Botschaft in Beijing. [LAH]

Andrásy, Emanuel (um 1859)

Bibliographie : Autor

Andrea da Perugia (1270-1332 Quanzhou) : Franziskaner Mönch, Bischof von Quanzhou (Fujian)

Biographie
1307 Andrea da Perugia wird von Papst Clemens V. nach China geschickt. [Wik]
1322-1332 Andrea da Perugia ist Bischof von Quanzhou (Fujian). [Wik,BG11:S. 40]

Andrea, Bernardo José de Sousa Soares de = Sousa Soardes de Andrea, Bernardo José de (Lissabon 1795-1844) : Gouverneur von Macao

Biographie
1833-1837 Bernardo José de Sousa Soares de Andrea ist Gouverneur von Macao. [PorChi4]

Andréa, Yann (um 1999)

Bibliographie : Autor


Bibliographie : Autor

Andreas-Salomé, Lou = Salomé, Louise von (St. Petersburg 1861-1937 Göttingen) : Russisch-deutsche Schriftstellerin, Psychoanalytikerin

Bibliographie : Autor

Bibliographie : erwähnt in


Andree, Richard (Braunschweig 1835-1912 München) : Geograph, Kartograph, Ethnologe

Bibliographie : Autor


Andreeva, Iskra Stepanova (um 2003)

Bibliographie : Autor


Andrezzi, Alfonso (Florenz 1821-1894 Florenz) : Jurist, Orientalist, Journalist

Biographie

1853 ca.-1870 Alfonso Andreozzi verteidigt Francesco Domenico Guerrazzi und lebt deshalb im Exil in Paris, wo er Stanislas Julien trifft und vermutlich Chinesisch lernt. [Ab 1870 publiziert er in Italien]. [Int]

Bibliographie : Autor


Andres, Stefan Paul (Breitwiesmühle bei Dhrönchen, Trittenheim 1906-1970 Rom) : Schriftsteller
Bibliographie : Autor


Andrew, Neil  =  Andrew, John Neil (Waikerie, South Australia 1944-) : Politiker, Liberal member Australian House of Representatives

Biographie

1999  Eine australische Gesetzgeber-Delegation unter Margaret Reid und Neil Andrew besuchen China. [Tho2]

Andrews, Julia F.  (um 2001) : Professor History of Art, Ohio State University

Bibliographie : Autor


Andrews, Roy Chapman  (Beloit, Wisc. 1884-1960 Carmel, Calif.) : Paläontologe, Direktor American Museum of Natural History

Biographie


1916-1917  Roy Chapman Andrews unternimmt im Auftrag des American Museum of Natural History eine naturwissenschaftliche Expedition nach Burman und Yunnan. [ANB]

1918  Roy Chapman Andrews unternimmt im Auftrag der U.S. Naval Ingelligence eine naturwissenschaftliche Expedition nach China und in die Mongolei. [ANB]

1918-1919  Roy Chapman Andrews unternimmt im Auftrag des American Museum of Natural History eine naturwissenschaftliche Expedition nach China und in die Äussere Mongolei. In der Wüste Gobi, der Südöstlichen Mongolei findet er Fossilien. [ANB]


Bibliographie : Autor


https://archive.org/details/ontrailofancient00andr.

**Andreyev, Leonid Nikolaevich** = Andreev, Leonid = Andrejew, Leonid Nikolaewitsch (Orel, Russland 1871-1919 Mustamäki, Finnland) : Russischer Schriftsteller, Dichter, Dramatiker

**Biographie**

1907 Aufführung von Andreyev, Leonid Nikolaevich. *K zvezdam: drama v 4-kh dieist viiakh = To the stars* in Harbin. [Gam2:S. 175]

1909-2000 *Leonid Nikolaevich Andreyev und China: allgemein*

Ng Mau-sang: Andreyev's reputation in China was due to the fact that he succeeded in capturing the mood of the Russian youth at the turn of the century, particularly after Russia's defeat by the Japanese in 1904, and the failure of the Revolution in 1905. His appeal was more wide-ranging and multi-faceted. Defeat is the dominant theme of Andreyev, and it seems that he had some mental quirk which forced him to dwell on the abnormal and diseased.

Andreyev was one of the most avidly read writers in the 1920s, and his works were amongst the first to appear in Chinese. The May Fourth writers knew that Andreyev was too complicated a writer to be taken just as humanitarian. They were well aware of his dual attitude to life- his heart which was determined to live life, and reason that abnegated it. His negative aspect of life – the gloom and pessimism which enveloped his works – posed a challenge to the Chinese writers. They were unwilling to accept his despair. [Ng1:S. 74-75]

1914 [Andreyev, Leonid Nikolaevich]. *Hong xiao*. Zhou Shoujuan yi. [ID D37669].
Zhou Shoujuan schreibt im Vorwort: "The great modern Russian author Leonidas Andrieif was moved by his regret over the war between Japan and Russia to write The red laugh. His writing, stern and serene, does not stray from the path of the permanent, while his description of the misery of war even surpasses that of Li Hua in Dirge on an ancient battlefield. For a time, it was on the lips of readers all over the world, unanimously regarded as one of the modern masterpieces. That is why I translated it: so as to present it to our countrymen, and perhaps also to bring the tidings of world peace."

"I have translated this piece very carefully. Whether names or paragraphs, structure or meaning – all follows the original text. I have not dared to cut or add at will. With a real masterpiece, as soon as its true is lost, it becomes worthless. This piece is full of hidden meaning. Readers should approach it earnestly to understand it, and in no case to read it in a careless and negligent manner." [Gam1:Gam,S. 299]
Mao, Dun. Andeliefu [ID D37670].
Mao Dun argued that the defeatist tone in Leonid Nikolaevich Andreyev's works was the natural flavor of literature after great changes and calamities. He was for him the spokesman of his age, when the boredom, disappointment and despondency of young people in Russia reached its peak, especially after their defeat in the Russo-Japanese war in 1904.
Mao Dun schreibt über To the stars : drama in four acts von Leonid Andreyev: "To the stars asks stoically for the meaning of life, but the whole play is steeped in pessimism, offering no solution. Look at the astronomer in the play. He detests the life of the common people, he says that they are like wax men, lifeless and soulless. He researches in astronomy, and feels the world beyond this world in full of wonderment, and that affairs in this world cannot be compared to it. He says: 'In our world someone dies every second, and in the universe probably a world is destroyed every second. How can I cry and fall into despair on account of the death of one man?' So he is practically unmoved by the death of his own son. But he is unable to alleviate his wife's sorrow for her son, or his daughter-in-law's sorrow for her husband. Andreyev announces through this play the conflicts between emotion and ideals in life. The astronomer's solution is beyond normal thinking. What he seeks is an abstract world, one that not everybody can understand." [Ng1:S. 76, S. 160]

1923
Zhang, Wentian. Yi zhe xu yan [ID D37671].
Zhang schreibt: "We, who are bound by the so-called Confucian teaching and idolatry, unless we take hold of a sharp sword to cut off these things one after the other, shall never achieve freedom, never be able to understand life. Leonid Nikolaevich Andreyev's works are the sword we need, and we should brandish it about madly so as to destroy everything. However, on what should be done after the destruction, Andreyev has not even us an answer." [Gam1:S. 158]

1925
Aufführung von Andreyev, Leonid Nikolaevich. Dni nashey zhizni (1909) = The days of our life in Shanghai. [Gam2:S. 176]

1926
Yu, Dafu. Xiao shuo lun. (Shanghai : Guang hua shu ju, 1926). [Literaturtheorie]. 小說論
Yu Dafu listed the names of Chekhov, Gorky, Andreev and Artsybashev as the four modern writers best know in China. [Gam1:S. 33]

1927
Aufführung von Andreyev, Leonid Nikolaevich. Tot, kto poluchaet poshchechiny = He who gets slapped in Harbin. [Gam2:S. 175]

1933
Aufführung von Ai ren ru ji = Neighbourly love von Leonid Nikolaevich Andreyev in Dingxian (Hebei), in der Übersetzung von Shen Zemin unter der Regie von Xiong Foxi. [Gam1:S. 264]

1942

1996
Aufführung von The big circus von Leonid Nikolaevich Andreyev an der Central Academy of Drama in Beijing unter der Regie von Bao Qianming. [Gam1:S. 272]

1997
Aufführung von The big circus von Leonid Nikolaevich Andreyev an der Shanghai Modern Man Theatre Society. [Gam1:S. 272]

Bibliographie : Autor


[Enthält]:
Vol. 3 : Leo Tolstoy, Vladimir Galaktionovich Korolenko, Vsevolod Mikhailovich Garshin.
Vol. 4 : Fedor Sologub, Maksim Gorky.
Vol. 5 : Aleksandr Ivanovich Kuprin, Leonid Nikolaevich Andreyev, Mikhail Petrovich Artsybashev. [WC]


欧美小説

沉默 [WC,Gam1]


黑假面人 [WC,Gam1]


叩頭蟲 [WC]


朋友 [WC,Gam1]


七個絞殺者 [WC,Gam1]


在地下室 [WC,Gam1]


小天使 [WC,Gam1]


紅的笑 [WC,Gam1]


安德列耶夫中短篇小说集 [WC]
1999

总督大人

[Enthält]:

七个绞杀犯.


两个我


九封信合成的小说


普罗霍尔钦先生[WC]

1999

七个被绞死的故事[WC]

Bibliographie : erwähnt in

1920

1920

1923

1925
Jin dai Eguo wen xue jia lun. = Essays on modern Russian writers. Yu Zhi, Yan Bing, Ze Ming ; Dong fang za zhi she. (Shanghai : Shang wu yin shu guan, 1925). (Dong fang wen ku ; 64). [Enthält Artikel über Ivan Sergeevich Turgenev, Fedor Mikahilovich Dostoevsky, Leonid Nikolaevich Adreyev, Mikahil Petrovich Artsybashev, Vladimir Galaktionovich Korolenko].

近代俄国文学家论[WC]

回憶安特列夫 [WC]


回憶安特列夫 [WC]


回憶安德列耶夫 [WC]


回憶契訥夫 [WC]

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**Andric, Ivo** (Dolac bei Travnik 1892-1975 Belgrad) : Jugoslawischer Schriftsteller, Diplomat, Politiker, Nobelpreisträger für Literatur

**Bibliographie : Autor**


诺贝尔文学奖全集= Works of noble prize for literature [WC]

**Andrist, Ralph K.** = Andrist, Ralph Kenneth (Crockstone, Mn. 1914-2004) : Historiker, Journalist

**Bibliographie : Autor**


林中生活 [WC]

**Andronikov, Iraklii** = Andronikov, Irakly Luarsabovich (1908-1990) : Russischer Literaturhistoriker, Philologe

**Bibliographie : Autor**


莱蒙托夫傳 [WC]
Andurain de Maythe, Arnaud d' (1907-nach 1972) : Französischer Diplomat

Biographie
1943 Arnaud d'Andurain de Maythe ist Conseiller der französischen Botschaft in Beijing. [BensN2]
1946 Arnaud d'Andurain de Maythe ist Sekretär der französischen Botschaft in Beijing. [BensN2]

Andurain de Maytie, Arnaud d' = Andurain de Maytie, Arnaud Marie Joseph (Mauléon-Licharre 1907-2001 Paris) : Diplomat

Biographie
1943-1946 Arnaud d'Andurain de Maytie in Conseiller, dann Chargé d'affaires der französischen Botschaft in Beijing. [BensN1]

Ang, Isabelle (um 1994) : Collège de France

Bibliographie : Autor

Ang, Kejia (um 1990)

Bibliographie : Autor

Ang, Zhihui (um 2005)

Bibliographie : Autor

Angelini Larghetti, Ambrogio (um 1923-1947) : Italienischer Missionar

Bibliographie : Autor

Angell, James B. = Angell, James Burrill (Scituate, R.I. 1829-1916 Ann Arbor, Mich.) : Diplomat, Erzieher, Professor University of Michigan

Biographie

1880-1881 James B. Angell ist Gesandter an der amerikanischen Gesandtschaft in Beijing. [Cou]

**Angely, Louis** (Leipzig 1787-1835 Berlin) : Dramatiker


**Bibliographie : Autor**


**Angely, Maurice** = Angley, Maurice François Clément (1904-nach 1970) : Französischer Diplomat

*Bildende Angely* 1947-1949 Maurice Angely ist Sekretär des französischen Generalkonsulats in Shanghai. [BensN2]

**Anglado, Benito** (um 1820-1834) : Prokurator der Dominikaner 1820-1834

*Bildende Angely* 1820 Benito Anglado wird Prokurator der Dominikaner. [Mal 2]

**Anglin, Leslie M.** (Stewart County, Ga. 1882-1942 Taian, Shandong) : Missionar

*Bildende Angely* 1910-1942 Leslie M. Anglin ist Missionar in China und gründet eine Mission 1912 in Taian, Shandong. [Shav1]

**Angoulême, Marguerite d’** = Navarre, Marguerite de (Angoulême 1492-1549 Odos, Hautes-Pyrénées) : Königin von Navarra, Schriftstellerin

*Bibliographie : Autor*


刘半农译法国短篇小说集第一册 [WC]

Angoulvant, Gabriel (Longjumeau 1872-1932 Paris) : Kolonial-Administrator

Bibliographie : Autor


Angus, Barbara (um 1987)

Bibliographie : Autor


Anikst, Aleksandr Abramovich (Zürich 1910-1989 Moskau) : Literaturwissenschaftler, Professor Academy of Science, Historiker

Bibliographie : Autor


Animali, Barbara Alighiero (1953–) : Italienische Journalistin

Bibliographie : Autor


*Bibliographie: Autor*


**Anna von Österreich = Anne d'Autriche = Ana de Austria = Anna Maria Muricia von Spanien (Valladolid 1601-1666 Paris) : Erzherzogin von Österreich**

*Biographie*

1666 Journal du garde-meuble de la Couronne: Anna von Österreich possédait des meubles et des tissus de la Chine. Louis XIV. se servait pour son usage personnel de meubles de la Chine. [Bele1:S. 87-89]

**Anne, Queen of England = Stuart, Anne (St James’s Palace, London 1665-1714 Kensington Palace, London) : Königin von England**

*Biographie*

1910 Queen Anne bedroom in Beaudesert, Staffordshire, decorated by Captain Harry Lindsay, using eighteenth-century Chinese wallpapers showing scenes of daily life. [Huang1:S. 49]

**Annecke, Walter Georg Alfred (1835-1896) : Deutscher Diplomat**

*Biographie*

1869-1875 Walter Georg Alfred Annecke ist Konsul des deutschen Konsulats in Shanghai. [Wik]

**Anneling, Kjell (Göteborg 1938-) : Diplomat**

*Biographie*

1997-2002 Kjell Anneling ist Botschafter der schwedischen Botschaft in Beijing. [Swe1]

**Annunzio, Gabriele d’ = D’Annunzio, Gabriele (Pescara 1863-1938 Cargnacco bei Gardone) : Dichter, Schriftsteller, Dramatiker**

*Biographie*

**Bibliographie : Autor**

1922


[Anthologie von Novellen].

紫罗兰集 [WC]

1925

Yan, Bing ; Kong, Chang ; Chen, Gu. Jin dai xi ju jia lun. (Shanghai : Shang wu yin shu guan, 1925). (Dong fang wen ku ; 63). [Abhandlung über Hermann Sudermann, Gerhart Hauptmann, Maurice Maeterlinck, Gabriele D’Annunzio].

近代戏剧家论 [WC]

1926


琪[e]康陶 [KVK]

1934


Anouilh, Jean = Anouilh, Jean Marie Lucien Pierre (Bordeaux 1910-1987 Lausanne) : Dramatiker, Schriftsteller

**Biographie**

1990


雄霸天下 [HKRT]

1991


禁葬令 [HKRT]

**Bibliographie : Autor**

1968


贝凯特,又名,上帝的荣耀 [WC]

1970


阿努伊戏剧选集 [WC]


**Bibliographie : erwähnt in**


**Anseaume, Louis** (Paris 1721-1784 Paris) : Dramatiker

**Bibliographie : Autor**


**Anson, George** (Colwich, Staffordshire 1697-1762 Moor Park, Herfordshire) : Admiral, Politiker

**Biographie**
Voltaire, *Précis du siècle de Louis XV*. [ID D20011].

Voltaire schreibt:
"Macao appartient depuis cent cinquante ans aux Portugais. L'empereur de la Chine leur permit de bâtir une ville dans cette petite île, qui n'est qu'un rocher, mais qui leur était nécessaire pour leur commerce. Les Chinois n'ont jamais violé depuis ce temps les privilèges accordés aux Portugais. Cette fidélité devait, ce me semble, désarmer l'auteur anglais qui a donné au public l'Histoire de l'expédition de l'amiral Anson. Cet historien, d'ailleurs judicieux, instructif, et bon citoyen, ne parle des Chinois que comme d'un peuple méprisable, sans foi et sans industrie. Quant à leur industrie, elle n'est en rien de la nature de la nôtre; quant à leurs moeurs, je crois qu'il faut plutôt juger d'une puissante nation par ceux qui sont à la tête que par la populace des extrémités d'une province. Il me paraît que la foi des traités, gardée par le gouvernement pendant un siècle et demi, fait plus d'honneur aux Chinois qu'ils ne reçoivent de honte de l'avidité et de la fourberie d'un vil peuple d'une côte de ce vaste empire. Faut-il insulter la nation la plus ancienne et la plus policée de la terre parce que quelques malheureux ont voulu dérober à des Anglais, par des larcins et par des gains illicites, la vingt-millième partie tout au plus de ce que les Anglais allaient voler par force aux Espagnols dans la mer de la Chine? Il n'y a pas longtemps que les voyageurs éprouvaient des vexations beaucoup plus grandes dans plus d'un pays de l'Europe. Qu'aurait dit un Chinois si, ayant fait naufrage sur les côtes de l'Angleterre, il avait vu les habitants courir en foule s'emparer avidement à ses yeux de tous ses effets naufragés?" [Vol6]

Bibliographie: Autor

1744 Anson, George. *An authentic account of Commodore Anson's expedition: containing all that was remarkable, curious and entertaining, during that long and dangerous voyage: taken from a private journal.* (London: Printed for M. Cooper, 1744).
https://books.google.ch/books/about/An_Authentic_Account_of_Commodore_Anson.html?id=KtVbAAAAQAAJ&redir_esc=y. [WC]

https://archive.org/details/voyageroundworld00walt. [Hsia8]
1759-1761 Smart, Christopher. The world displayed, or, A curious collection of voyages and travels: selected from the writers of all nations, in which the conjectures and interpolations of several vain editors and translators are expunged, every relation is made concise and plain, and the divisions of countries and kingdoms are clearly and distinctly noted. By Christopher Smart, Oliver Goldsmith, Samuel Johnson, John Newbery, James Hoey. Vol. 1-20. (London: Printed for J. Newbery, at the Bible and Sun, 1759-1761).

Anstey, Thomas Chisholm (London 1816-1873 London): Rechtsanwalt, Professor of Law and Jurisprudence, Colleges of St. Peter and St. Paul, Bath

Biographie
1855-1859 Thomas Chisholm Anstey ist Attorney General in Hong Kong. [Wik]

Bibliographie: Autor
1859 Anstey, Thomas Chisholm. Crime and government at Hong Kong: a letter to the editor of the "Times" newspaper: offering reasons for an enquiry into the disgraces brought on in the British name in China by the present Hong Kong government. (London: Effingham Wilson, 1859).

Anthony, Douglas = Anthony, John = Anthony, Doug (Murwillumbah, New South Wales, Australien 1929-): Politiker

Biographie

Anthouard, Alfred François Ildefonse d' (Versailles 1881-1944 Lavoûte-Chilhac): Französischer Diplomat

Bibliographie: Autor

Antibes, Marine d' (Belgien 1960-): Illustrator

Bibliographie: Autor

Antoine, Jacques (Neuilly-sur-Seine 1924-) : Radio- und Fernsehautor, Dramatiker, Literaturkritiker

Bibliographie : Autor


Anton Ulrich von Braunschweig-Wolfenbüttel (Hitzacker 1633-1714 Salzdahlum) : Herzog zu Braunschweig und Lüneburg

Biographie


Antony, Robert J. (um 2002) : Professor of History, Department of History, Western Kentucky University, Bowling Green

Bibliographie : Autor


Anville, Jean Baptiste Bourguignon d’ (Paris 1697-1782 Paris) : Geograph des Königs, Kartograph, Mitglied der Académies royales des belles-lettres & des sciences

Bibliographie : Autor


[Enthält u.a.] :
Bouvet, Joachim. *Journal de voyage de Canton*.
Gerbillon, Jean-François. [*Huit voyages en Tartarie* 1688, 1689, 1691, 1692, 1696, 1697, 1698].

Karten von Jean Baptiste Bourguignon d'Anville.
Vol. 4 : http://www.archive.org/details/descriptiongog04duha. [Lust, RERO]

Anville, Jean Baptiste Bourguignon d'. *Carte la plus générale et qui comprend la Chine, la Tartarie chinoise, et le Thibet*. Dressée sur les cartes particulières des RR PP jésuites, par le Sr. d'Anville, géographe ordre du roi, qui y a joint le pays compris entre Kashgar et la mer Caspienne tiré des géographes et des historiens orientaux, 1734. (La Haye : Chez Henri Scheurleer, 1737).

http://gallica.bnf.fr/ark:/12148/btv1b53083428n.r= [NLA]

Anville, Jean Baptiste Bourguignon d'. *Nouvel atlas de la Chine, de la Tartarie chinoise et du Thibet* : contenant les cartes générales & particulières de ces pays, ainsi que la carte du royaume de Corée : la plupart levées sur les lieux par ordre de l'empereur Cang-Hi avec toute l'exactitude imaginable, soit par les PP. Jésuites missionnaires à la Chine, soit par des Tartares du tribuanl des mathématiques, & toutes revûës par les mêmes peres. (La Haye : H. Scheurleer, 1737). [Dieser Atlas ist als Begleitwerk von Jean-Baptiste Du Haldes Description... konzipiert worden].

http://gallica.bnf.fr/ark:/12148/btv1b53096745m/f5.item.r=Nouvel%20atlas%20de%20la%20Chine.


https://gallica.bnf.fr/ark:/12148/bpt6k5586663v.texteImage. [CCFr]


Anz, Walter = Anz, Cäsar Ludwig Walter (1874-1938)

*Bibliographie : Autor*

**Anzengruber, Ludwig** (Wien 1839-1889 Wien): Schriftsteller, Dramatiker

*Bibliographie : Autor*
1981  
_De yu guo jia duan pian xiao shuo xuan_. Yang Wuneng bian xuan. (Beijing : Ren min wen xue chu ban she, 1981). [Sammlung deutscher Kurzgeschichten].

[Enthält]:


Gotthelf, Jeremias. _Guai nü pu ai er qi = Elsi, die seltsame Magd_. (1843).


Hackländer, Friedrich Wilhelm. _Laternenunglück_.

Hauptmann, Gerhart. _Fasching : eine Studie_. In : Siegfried ; Aug. (1887).


[Uraufführung Wien 1849].

Hebel, Johann Peter. _Schatzkästlein des rheinischen Hausfreundes_. (Stuttgart : Cotta, 1811).


Heyse, Paul. _L'Arrabbiata : Novelle_. (Berlin : W. Hertz, 1853).


Keller, Gottfried. _Sni zai ren wei = Der Schmied seines Glücks_.


Mann, Heinrich. _Sterny_. (1924).

Mann, Thomas. _Tristan_. In : Mann, Thomas. _Tristan : Novellen_. (Berlin : S. Fischer, 1903).


Rilke, Rainer Maria. _Greise : Im Vorgärten ; Der Totengräber_.


Storm, Thodor. _In St. Jürgen_. In : Deutsches Künstler-Album ; 2 (1868).


Anzer, Johann Baptist (Weinried, Oberpfalz 1851-1903 Rom) : Steyler-Missionar, Bischof, Apostolischer Vikar

_Biographie_
1879 Joseph Freinademetz und Johann Baptist Anzer, die ersten Missionare der Societas Verbi Divini = Steyler Mission kommen in Hong Kong an. [BBKL,Ricci]

1882 Johann Baptist Anzer ist Provikar des südlichen Teils von Shandong. [BBKL]

1885 Süd-Shandong wird durch den Einsatz von Johann Baptist Anzer zum selbständigen Missionsgebiet.

1885-1903 Johann Baptist Anzer ist Apostolischer Vikar in Süd-Shandong. [LeutM2:S. 555]

1886 Johann Baptist Anzer wird Titularbischof von Telepte (Tunesien). [BBKL]

1886 Augustin Henninghaus kommt in Yantai (Shandong) an. Er reist mit Johann Baptist Anzer nach Poli (Shandong). [BBKL]

1890 Johann Baptist Anzer stellt seine Mission unter den diplomatischen Schutz von Deutschland. [BBKL]

1896 Johann Baptist von Anzer überträgt die Leitung des Priesterseminars der Steyler Mission in Shandong an Eberhard Limbrock. [Wik]

Bibliographie: erwähnt in


**Ao, Ao** (um 1978)

*Bibliographie: Autor*


**Ao, Fan** (um 1999)

*Bibliographie: Autor*


Ao, Jun (um 1998)

**Bibliographie : Autor**

1998  

Apel, Karl-Otto (Düsseldorf 1922-) : Philosoph

**Bibliographie : Autor**

1992  

1994  

**Bibliographie : erwähnt in**

2000  

2003  

Apitz, Bruno (Leipzig 1900-1979 Berlin) : Schriftsteller

**Bibliographie : Autor**

1984  

Apollinaire, Guillaume = Apollinaris de Kostrowitski, Wilhelm (Rom 1888-1918 Paris) : Französischer Dichter polnisch-italienischer Abstammung, Schriftsteller, Dramatiker, Kritiker

**Biographie**
Pupille Christ de l'oeil
Vingtième pupille des siècles il sait y faire
Et changé en oiseau ce siècle comme Jésus monte dans l'air
Les diables dans les abîmes lèvent la tête pour le regarder
Ils disent qu'il imite Simon Mage en Judée
Ils crient s'il sait voler qu'on l'appelle voleur
Les anges voltigent autour du joli voltigeur
Icare Énoch Élie Apollonius de Thyane
Flottent autour du premier aéroplane
Ils s'écartent parfois pour laisser passer ceux qui portent la Sainte-Eucharistie
Ces prêtres qui montent éternellement en élevant l'hostie
L'avion se pose enfin sans refermer les ailes
Le ciel s'emplit alors de millions d'hirondelles
À tire d'aile viennent les corbeaux les faucons les hiboux
D'Afrique arrivent les ibis les flamands les marabouts
L'oiseau Roc célèbré par les conteurs et les poètes
Plane tenant dans les serres le crâne d'Adam la première tête
Et d'Amérique vient le petit colibri
De Chine sont venus les pihis longs et souples
Qui n'ont qu'une seule aile et volent par couples
Puis voici la colombe esprit immaculé
Qu'escortent l'oiseau-lyre et le paon ocellé
Le phénix ce bûcher qui soi-même s'engendre
Un instant voile tout de son ardente cendre
Les sirènes laissant les périlleux détroits
Arrivent en chantant bellement toutes trois
Et tous aigle phénix et pihis de la Chine
Fraternisent avec la volante machine

Bibliographie : Autor


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Apostol, Gheorghe (Tudor Vladimirescu, Rumänien 1913-2010 Bukarest) : Politiker Kommunistische Partei, Vize-Premierminister

Biographie

1954 Gheorghe Apostol und Gheorghe Gheorghiu-Dej besuchen China. [ChiRom1]

App, Urs (um 1992)

Appiah, Kwame Anthony (London 1954-) : Philosoph, Schriftsteller

Bibliographie : Autor

論藝術的本質 : 名家精選集

[Enthält]:

Vol. 11. Yi shu ji you yi han de xing shi : Beier. = Art as significant form : Clive Bell.
Vol. 29. Dao lun. = About the authors. [WC]

Appiani, Luigi Antonio (Dogliani, Piemont 1663-1732 Macao) : Lazaristenmissionar, Dolmetscher

**Biographie**

1699 Gründung der Lazaristen Mission in China. Der erste Lazarist Luigi Antonio Appiani kommt in Guangzhou (Guangdong) an. [BMiss]

1705 Charles-Thomas Maillard de Tournon kommt mit seinem Gefolge und Giovanni Laureati in Beijing am Kaiserhof bei Kaiser Kangxi an. Luigi Antonio Appiani ist sein Dolmetscher. [BBKL,BMiss]

1706 Luigi Antonio Appiani gerät in Huaiian (Jiangsu) in Gefangenschaft und wird in ein Gefängnis nach Beijing gebracht. [BMiss]

1709 Luigi Antonio Appiani wird ins Gefängnis nach Guangzhou (Guangdong) gebracht. [BMiss]

1726 Luigi Antonio Appiani wird nach fast 20 Jahren aus dem Gefängnis entlassen. [BMiss]
**Appleton, C. Floyd** (um 1910-1923)

*Biographie*

1910-1923 C. Floyd Appleton lebt in Kaifeng (Henan), wo er sich mit dem Studium der Judengemeinde beschäftigt. [Les2]

**Appleyard, Leonard** = Appleyard, Leonard Vincent (1938-) : Englischer Diplomat

*Biographie*

1966-1968 Leonard Appleyard arbeitet an der britischen Botschaft in China. [Wik]

**Appoldt, Günter** (Markt Berolzheim 1955-) : Sinologe

*Bibliographie : Autor*


**Apsley, Brenda** (um 1985) : Englische Autorin

*Bibliographie : Autor*


**Apter, David E.** (1924-2010) : Henry J. Heinz Professor of Comparative Political and Social Development, Senior Research Scientist, Yale University

*Bibliographie : Autor*


**Arafat, Yasser** = Arafat, Jasir = Arafat, Abu Ammar (Jerusalem 1929-2004 Ramallah) : Politiker, Ingenieur

**Biographie**

1970 Yasser Arafat besucht Beijing und wird mit Ehren empfangen. [EncJ]

**Aragon, Louis** = Andrieux, Louis-Marie (Paris 1897-1982 Paris) : Dichter, Schriftsteller

**Bibliographie : Autor**


**Bibliographie : erwähnt in**


**Aragonnès, Claude** (um 1923-1955) : Schriftstellerin

**Bibliographie : Autor**


**Archen, C.H.** (um 1935-1941) : Englischer Diplomat

**Biographie**
1935-1941  C.H. Archen ist Konsul des britischen Konsulats in Danshui. [Dans1]

**Archer, Henry Allan Fairfax Best** (vor 1924-nach 1932) : Englischer Diplomat

**Biographie**

1924  Henry Allan Fairfax Best Archer wird handelnder Konsul des britischen Konsulats in Chongqing. [LGO]

1928  Henry Allan Fairfax Best Archer wird britischer Vize-Konsul in China. [LGO]

1932-1937  Henry Allan Fairfax Best Archer ist Konsul des britischen Konsulats in Beijing. [Int,LGO]

**Archer, Jeffrey** = Archer, Jeffrey Howard, Baron Archer of Weston-super-Mare (London 1940-) : Schriftsteller, Dramatiker, Politiker

**Biographie**

1980  Archer, Jeffrey. *The Chinese statue* [ID D32377]. Sir Alexander Heathcote had an appreciation of Ming dynasty art although he wasn't fortunate enough to have any of it in his private collection. When he was made the British Ambassador to China at the time of Empress Dowager Tsu Hsi by Prime Minister Gladstone he, quite by chance, came across a tiny statue of the Emperor Kung. It was in the possession of an aging and impoverished craftsman in a small village fifty miles from Peking, and had been treasured for generations. When Sir Alexander carelessly spoke his thoughts aloud that he would like to own such a thing, it immediately placed the poor craftsman under an obligation to give it as a gift. Feeling terribly guilty for his undiplomatic blunder, Sir Alexander felt equally obliged to reciprocate with a wonderful gift for the Chinaman. Generous to the last, the craftsman pointed out that the statue of the Emperor Kung had no base but he selected an ornate one from a box of bases used for his own artwork and applied it so that Sir Alexander could stand the statue on display for all his friends to admire. Several generations later, the statue finds its way into the auction room of Sotheby's in London. [Arch1]

**Bibliographie : Autor**


伊甸園外 [WC]

朱門風雲 [WC]

浪蕩女子 [WC]


Archer, Thomas (1668-1743) : Englischer Architekt

Biographie

1711  Bau des chinesischen Pavillons Wrest Park, Bedfordshire nach dem Design von Thomas Archer. [Wik]

Archibald, John (Huntley, Aberdeenshire 1853-nach 1922) : Protestantischer Missionar, Journalist

Biographie

1876-1913  John Archibald arbeitet für die National Bible Society of Scotland in Hankou. Er resit in Hubei, Hunan, Henan, Anhui und Jiangxi. [Who2]

1913  John Archibald wird Herausgeber der Central China post. [Who2]

Bibliographie : Autor


Arco-Zinneberg, Nicolas von (Schloss Schönburg, Bayern 1881-1958 Passau) : Diplomat

Biographie

1908-1909  Nicolas von Arco-Zinneberg ist Gesandter der deutschen Gesandtschaft in Beijing. [Meiji1]

Ardenne de Tizac, Henri d' = Ardenne de Tizac, H. d' = Ardenne de Tizac, Jean Henri d' = Viollis, Jean (Pseud.) (Lacapelle-Marival 1877-1932 Paris) : Kunsthistoriker, Schriftsteller

Biographie

1905  Henri d'Ardenne de Tizac wird Konservator des Musée Cernuschi. [Int]

Bibliographie : Autor


1925 Ardenne de Tizac, Henri d'. *L'art des barbares.* (Monaco : Imprimerie de Monaco, 1925). (Société de conférences, Monaco ; no 19).


**Arell, Gustav Adolf** (Eneboga, Schweden 1886-1976) : Missionar Mission Covenant Church of Sweden

**Bibliographie**

1912 ca.-1921 Gustav Adolf Arell ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Hult1]

**Arelli, Francesco d'** = D'Arelli, Francesco (um 2007) : Direktor Istituto italiano per l'Africa e l'Oriente, Roma

**Bibliographie : Autor**


**Arena, Leonardo Vittorio** (Ripatrasone 1953-) : Philsoph, Orientalist

**Bibliographie : Autor**


**Arenas, Rafael Diaz** (um 1839)

*Bibliographie : Autor*

1839 Arenas, Rafael Diaz. *Viaje curioso e instructivo de Manila a Cadiz por China, Batavia, el Brasil y Portugal : contiene una narracion descriptiva de los usos y costumbres, del comercio, y de las cosas notables que observo en dichos países su autor*. (Cadiz : D.D. Feros, 1839).

**Arend, Heinz** (Hessisch Oldendorf 1888-1975 Rinteln, Weser) : Missionar Basler Mission, Diakon, Kaufmann

*Biographie*

1928-1933 Heinz Arend ist Missionar der Basler Mission in China. [BM]

**Arendt, Carl** = Arendt, Karl (Berlin 1838-1902 Berlin) : Sinologe, Diplomat, Dolmetscher, Professor Seminar für Orientalische Sprachen Humboldt-Universität zu Berlin

*Biographie*

1856-1859 Carl Arendt studiert Sprachwissenschaften an der Friedrich-Wilhelms-Universität Berlin. [Are2,BHAD.1]

1865 Carl Arendt erhält die Ausbildung zum Dolmetscher-Eleve des Dolmetscher-Instituts der englischen Regierung am Konsulat in Beijing. [BHAD.1]

1865-1867 Carl Arendt ist Leiter des deutschen Konsulats in Tianjin. [BHAD.1,Qing1]

1868 Carl Arendt ist Dolmetscher der deutschen Gesandtschaft in Beijing. [BHAD.1]

1869-1973 Carl Arendt hat die kommissarische Leitung des Konsulats des Norddeutschen Bundes in Tianjin. [BHAD.1]

1874-1887 Carl Arendt ist Dolmetscher der deutschen Gesandtschaft in Beijing. [BHAD.1]

1880-1881 Carl Arendt macht Urlaub in Deutschland. [BHAD.1]

1887-1902 Carl Arendt ist Dozent für Chinesisch am Seminar für Orientalische Sprachen der Universität Berlin. [Hum]

1888 Carl Arendt wird aus dem Reichsdienst entlassen. [BHAD.1]

*Bibliographie : Autor*

1886 Arendt, Carl. *Parallels in Greek and Chinese literature*. In: Journal of the Peking Oriental Society; 1, 2 (1886). [KVK]


**Bibliographie : erwähnt in**

1902 *Merklinghaus, Dr. Professor Carl Arendt gest.*. In: Ostasiatische Studien: Mittheilungen des Seminars für Orientalische Sprachen zu Berlin; Abth. 1 (1902). [AOI]


2016 Leutner, Mechthild. *Kolonialpolitik und Wissensproduktion : Carl Arendt (1838-1902) und die Entwicklung der Chinawissenschaft*. (Berlin: LIT-Verlag, 2016). (Berliner China-Studien; Bd. 55) [WC]

**Arendt, Hannah = Arendt, Hanna (Linden bei Hannover 1906-1975 New York, N.Y.) : Politische Philosophin**

**Bibliographie : Autor**


2002  [Strauss, Leo ; Arendt, Hannah]. *Xi fang xian dai xing de qu zhe yu zhan kai*. He Zhaotian zhu bian. (Changchun: Jilin ren min chu ban she, 2002). (Ren min yi cong xue shu si xiang ping lun ; 6). [Übersetzung ausgewählter Werke von Strauss und Arendt].


**Bibliographie : erwähnt in**


2000 Ai, Dingge ; Dai, Qing. *Alunte yu Haidege'er*. (Shenyang : Chun feng wen yi chu ban she, 2000). (Bu xiu de qing lü xi lie). [Biographie von Hannah Arendt und Martin Heidegger].


阿伦特：公共性的复权 [WC]


2009 Chen, Wei. *Elunte yu zheng zhi de fu gui = Hannah Arendt and the recovery of the political*. (Beijing : Fa lü chu ban she, 2008). (Fa zheng si xiang wen cong; Fa xue xue shu).

Arène, Jules (Sisteron 1843-1896 Antibes) : Dichter, Schriftsteller

*Bibliographie : Autor*


http://gallica.bnf.fr/ark:/12148/bpt6k5408252v. [WC]

Areskine, Robert (ca. 1674-1719) : Schottischer Arzt

*Biographie*

1716 Gottfried Wilhelm Leibniz schreibt an Robert Areskine, dass er seine Rechenmaschine dem Kaiser von China als Geschenk überreichen möchte. [Leib29]

Aresta, António (um 1997)

*Bibliographie : Autor*


Argall, Dennis = Argall, Dennis Walter (Newcastle, New South Wales, Australien 1943-) : Diplomat
Biographie
1984-1985 Dennis Argall ist Botschafter der australischen Botschaft in Beijing. [ChiAus1]

Argens, Jean-Baptiste de Boyer d' = Argens, Jean-Baptiste de Boyer marquis d' (Aix-en-Provence 1704-1771 bei Toulon) : Philosoph

Biographie
Etiemble : A force d'écrire par le pinceau des Chinois de d'Argens, il faut croire qu'il s'est si exactement enchinoisé, qu'il a besoin de proposer aux Européens un modèle du parfait souverain calqué sur les vertus de Yao et de Chouen, les deux empereurs parfaits de la légende chinoise. D'Argens comparait les trois sectes françaises aux trois chinoises. Celles de Lao-kum (Laozi) et celle de Foe, sont ses bêtes noires. De Lao-kum, il ne sait rien de plus que Voltaire : une légende ridicule, et que son Chinois qualifie de 'puérile' et 'grotesque', parce qu'elle prétend assurer aux hommes une forme d'immortalité. Qu'importe, puisqu'il ne veut qu'identifier les taosséistes et convulsionnaires français, Laozi et le diacre Pâris.

L'histoire de Foe, c'est-à-dire du Bouddha, lui paraît à peine moins 'ridicule' que celle de Laozi. Son lettré chinois est aussi radical que Han Yu : "Si le peuple pouvait être éclairé par des raisonnements solides, depuis long-temps la Secte de cet imposteur serait entièrement abolie et détruite dans la Chine." Là aussi, peu lui importe ce vivant de Bouddha qui a prétendu se rendre immortel. Ce n'est qu'un misérable moliniste. Parmi les concepts de la philosophie chinoise, d'Argens connaît surtout le 'Cheng-ti' et le 'Tien' ; il a ouï parler de ce 'T'ai-ki', de ce Faîte suprême et qu'il appelle curieusement le 'Tao-ki' : "Ce Tao-ki selon eux est une vertu secrète et occulte, qu'on ne sçauroit expliquer clairement ; c'est un être séparé des imperfections de la matière, qui, répandu dans ce vaste Univers, en lie toutes les parties, les entretient dans leur correspondance, en conserve l'harmonie, leur donne la vie et la forme ; c'est enfin la base et le fondement de tous les êtres. Or : "si d'un morceau de bois on fait une porte ou un banc ; si l'on rompt cette porte en plusieurs morceaux, c'est encore le 'Tao-ki' qui leur donne leur nouvelle forme : ainsi c'est lui qui dirige, qui règle, et qui détermine tout ce qui arrive." D'Argens voit très bien la difficulté du concept : ou bien le 'T'ai-ki' est un être intelligent, supérieur à la matière et gouverne l'univers en connaissance de cause, ou bien il est totalement matériel.

N'allez pas croire pour autant que d'Argens prend les Chinois pour autant de petits saints. Il lui suffit d'avoir fait son métier de 'philosophe', d'avoir critiqué la pernicieuse doctrine des bonzes, l'inquisition, la vénalité des charges de justice, l'indignité des monarques européens, l'antisémitisme chrétien, et opposé à ces horreurs la sagesse confucéenne, le matérialisme chinois. Dans les parlements de la France, il lui suffit de louer une institution qui a 'beaucoup de conformité avec les Censeurs Chinois'. Le Chinois selon d'Argens reconnaît volontiers que ses compatriotes conservent dans leur fourberies, qui sont nombreuses et subtiles, surtout chez les marchands, un sang-froid qui peut-être est louable quand il s'agit de se dominer soi-même pour le bien, mais qui mérite moins d'éloges quand on s'en sert pour le mal. Enfin, et c'est une des principales conquêtes de l'esprit 'philosophe. "J'ai vu que les autres hommes ressemblent fort aux Chinois : j'ai démêlé que les passions étoient à peu près partout les mêmes ; qu'un amour propre, outré et masqué de mille façons, en étoit lâme". A quel point le Chinois selon d'Argens a raison de penser que l'esprit philosophique est le meilleur remède à cet infantilisme mental qui fait de nous des gens qui ne veulent se définir qu'en termes de nation et de citoyenneté. Car si nous sommes chinois et français par hasard, comme disait Montesquieu, nous sommes nécessairement hommes ; jusqu'à nouvel 'ordre' : totalitaire.
Virgile Pinot : D’Argens, dans ses *Lettres chinoises*, tout en protestant qu’il a rendu presque tous ses Chinois très bons Déistes, ne peut cacher que l’un de ses *Lettrés chinois* professe l’athéisme, "puisqu’il est certain que plusieurs savans chinois font profession de l’être [athées]" et que leur nombre en est si considérable que M. de la Crozé a prétendu que les Lettrés étioient athées, qu’ils admettoient ainsi que les anciens Égyptiens une force aveugle répandue dans tout l’Univers qui le vivifioit et le gouvernoit et que leur Li n’étoit que le chaos ou la matière première. Il va sans dire que d’Argens se croit obligé de faire réfuter par un de ses Lettrés les doctrines athées de la Chine, mais cette réfutation précède l’exposé de la doctrine : de cette manière l’aiguillon a plus de chance de rester dans la plaie. Il critique le spinozisme, doctrine qui, dit-il, a un si grand nombre de partisans en France, en Allemagne, en Angleterre, en Hollande et surtout en Italie, mais il le critique en lui opposant la doctrine de Gassendi, un de ces maîtres devant le portrait desquels son valet Mathieu était obligé de se découvrir chaque matin.

D’Argens, faisant promener un Chinois en Europe, se sert de ce moyen, déjà bien usé mais fort commode, de critiquer les idées et les mœurs françaises. Or suivant le Chinois, porte-parole du marquis, si la France est inférieure à la Chine c’est qu’elle néglige la morale alors qu’elle s'applique avec succès à la physique et aux sciences expérimentales. Mais si les Français négligent la morale c’est que la morale a été accaparée par les Théologiens : "Les sages philosophes européens n'ont pas eu d'adversaires plus redoutables et d'ennemis plus opiniâtres que les Théologiens. Par qui Descartes a-t-il été injurié, maîtrisé, persécuté ? Par des Théologiens français. Qui sont ceux qui ont écrit avec aigreur contre Mallebranche ? Des Théologiens encore. Le Vulgaire qui suit toujours aveuglement et sans examen toutes les opinions de ceux qu’il regarde comme les dépositaires de la Religion, méprise les plus grands Philosophes sans les connoître, et préfère l'étude vague incertaine et infructueuse d'une métaphysique et d'une morale scolastique à celle d’une philosophie presque divine".

Les Chinois peuvent donc s’attacher à la vertu parce que la morale est indépendante de la théologie. Mais cet amour qu’ils ont de la vertu prouve-t-il qu’ils sont nécessairement et par là-même vertueux ? Un Français le fait remarquer au Chinois à l’Opéra. p.411 « Un Chinois n’est pas plus vertueux qu’un Européen, mais il trouve son avantage dans la pratique de la vertu ». C’est le premier doute que nous trouvions, non certes sur les vertus pratiques des Chinois dont les voyageurs pouvaient douter beaucoup, mais sur la valeur morale de l’attachement des Chinois à l’éthique. La vertu, lorsqu’elle confère les honneurs et les dignités, risque de n’être plus qu’une « vertu plâtrée » qu’un masque qui dissimule, mais sans les supprimer toutes les faiblesses d’une très médiocre et débile humanité. Mais si la vertu, dont les Chinois se vantent si fort, n’est souvent que le masque d’un intérêt bien compris (ce qui ne saurait évidemment conférer aucune supériorité aux Chinois sur les Européens) les Chinois ont du moins l’avantage incontestable de pratiquer la tolérance. Tandis que l’Europe a été ensanglantée par les guerres de religion et par les cruautés qui ont été exercées — catholiques et protestants peuvent être renvoyés dos à dos — la Chine a été à l’abri de cette calamité, non pas parce qu’elle veut être tolérante mais parce que sa religion n’est pas, comme le christianisme, intolérante. Donc le christianisme, ferment d’intolérance, doit être proscrit de Chine : « Si jamais... on est instruit à la Chine des divisions criminelles et meurtrières des Lettrés français, je ne doute pas que cela ne porte un grand préjudice aux Missionnaires. On craindra les suites de leur Religion et l’on voudra éloigner des gens, qui prêchant sans cesse la tolérance lorsqu’ils sont faibles, ne cherchent qu’à contraindre les consciences dès qu’ils en ont le pouvoir ». Nous retrouvons ici l’idée de Bayle, ce n’est pas la tolérance qu’il faut instituer, c’est l’intolérance qu’il faut détruire. C’est aussi l’idée que Voltaire avait voulu mettre en lumière dans ses *Lettres philosophiques* lorsqu’il avait décrit les différentes sectes anglaises. [Berg:S. 150-153,Eti6: S. 313, 315-316, 319-321,Pin10:S. 281, 316-317]

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**Argonnès, Claude** (um 1956)

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**Biographie**

1964-1967 Michael Aris studiert History an der Durham University. [Ari1]


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1879-1885 Lewis Charles Arlington dient in der chinesischen Navy. [Shav1]
1884-1885 Lewis Charles Arlington ist Drill Instructor im französisch-chinesischen Krieg. [Who2]
1886-1905 Lewis Charles Arlington ist Angestellter der Imperial Chinese Maritime Customs in Shanghai, Zhenjiang, Fuzhou, Shantou, Guangzhou, Hong Kong und Suzhou. [Shav1]
1906-1929 Lewis Charles Arlington ist Mitarbeiter des Chinese Postal Service in Tianjin, Nanjing, Changsha und Guangzhou. [Shav1]
1919-1926 Lewis Charles Arlington ist Mitarbeiter des Directorate General of Posts in Beijing. [Shav1]

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Arminjon, Vittorio (Chambéry 1830-1897 Gênes) : Italienischer Marine-Offizier, Diplomat

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Bibliographie : Autor


Armstrong, Karen (Wildmoor, Worcestershire 1944-) : Autorin für komparatistische Religion

Bibliographie : Autor


Armstrong, Zena (um 1999) : Journalistin Canberra Times, Diplomatin

Biographie

1996-1999 Zena Armstrong ist Generalkonsulin des australischen Generalkonsulats in Guangzhou. [ChiAus1]

Arn, Nell (Bern 1935-) : Malerin, Graphikerin

Biographie


Arnau, Frank (Wien 1894-1976 München) : Deutscher Schriftsteller

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Arnaud, Claude = Arnaud, Claude Victor Maurice (Voiteur, Jura 1919-1991) : Französischer Diplomat

Biographie

1975-1979 Claude Arnaud ist französischer Botschafter in Beijing. [Thié2]

Arnaud-Coste, Albert (Vauleluse, Frankreich 1884-) : Kaufmann

Biographie

1907-1912 Albert Arnaud-Coste ist Partner der Firma A. Arnaud-Coste and R.V. Dent in Shanghai. [Who2]
**Arnauld, Antoine** (Paris 1612-1694 Bruxelles) : Philosoph, Theologe, Mathematiker, Linguist

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*Biographie*

1913-1929 Edouard Louis Arndt ist Gründer und Leiter der China Mission of the Lutheran Church-Missouri Synod. [Shav1]

**Arndt, Ernst Moritz** (Gross Schoritz, Rügen 1769-1860 Bonn) : Dichter, Politiker

*Biographie*

Lu Xun schreibt:
"He who has searched out the ancient wellspring will seek the source of the future, the new wellspring. O my brothers, the works of the new life, the surge from the depths of the new source, is not far off". Nietzsche...

Later the poet Kalidasa achieved fame for his dramas and occasional lyrics; the German master Goethe revered them as art unmatched on earth or in heaven...

Iran and Egypt are further examples, snapped in midcourse like well-ropes – ancient splendor now gone arid. If Cathay escapes this roll call, it will be the greatest blessing life can offer. The reason? The Englishman Carlyle said: "The man born to acquire an articulate voice and grandly sing the heart's meaning is his nation's raison d'être. Disjointed Italy was united in essence, having borne Dante, having Italian. The Czar of great Russia, with soldiers, bayonets, and cannon, does a great feat in ruling a great tract of land. Why has he no voice? Something great in him perhaps, but he is a dumb greatness. When soldiers, bayonets and cannon are corroded, Dante's voice will be as before. With Dante, united; but the voiceless Russian remains mere fragments".

Nietzsche was not hostile to primitives; his claim that they embody new forces is irrefutable. A savage wilderness incubates the coming civilization; in primitives' teeming forms the light of day is immanent...

Russian silence; then stirring sound. Russia was like a child, and not a mute; an underground stream, not an old well. Indeed, the early 19th century produced Gogol, who inspired his countrymen with imperceptible tear-stained grief, compared by some to England's Shakespeare, whom Carlyle praised and idolized. Look around the world, where each new contending voice has its own eloquence to inspire itself and convey the sublime to the world; only India and those other ancient lands sit motionless, plunged in silence...

I let the past drop here and seek new voices from abroad, an impulse provoked by concern for the past. I cannot detail each varied voice, but none has such power to inspire and language as gripping as Mara poetry. Borrowed from India, the 'Mara' — celestial demon, or 'Satan' in Europe — first denoted Byron. Now I apply it to those, among all the poets, who were committed to resistance, whose purpose was action but who were little loved by their age; and I introduce their words, deeds, ideas, and the impact of their circles, from the sovereign Byron to a Magyar (Hungarian) man of letters. Each of the group had distinctive features and made his own nation's qualities splendid, but their general bent was the same: few would create conformist harmonies, but they'd bellow an audience to its feet, these iconoclasts whose spirit struck deep chords in later generations, extending to infinity...

Humanity began with heroism and bravado in wars of resistance; gradually civilization brought culture and changed ways; in its new weakness, knowing the perils of charging forward, its idea was to revert to the feminine; but a battle loomed from which it saw no escape, and imagination stirred, creating an ideal state set in a place as yet unattained if not in a time too distant to measure. Numerous Western philosophers have had this idea ever since Plato's "Republic". Although there were never any signs of peace, they still craned toward the future, spirits racing toward the longed-for grace, more committed than ever, perhaps a factor in human evolution...

Plato set up his imaginary "Republic", alleged that poets confuse the polity, and should be exiled; states fair or foul, ideas high or low — these vary, but tactics are the same...

In August 1806 Napoleon crushed the Russian army; the following July Prussia sued for peace and became a dependency. The German nation had been humiliated, and yet the glory of the ancient spirit was not destroyed. E.M. Arndt now emerged to write his "Spirit of the Age" (Geist der Zeit), a grand and eloquent declaration of independence that sparked a blaze of hatred for the enemy; he was soon a wanted man and went to Switzerland. In 1812 Napoleon, thwarted by the freezing conflagration of Moscow, fled back to Paris, and all of Europe — a brewing storm — jostled to mass its forces of resistance. The following year Prussia's King Friedrich Wilhelm III called the nation to arms in a war for three causes: freedom, justice, and homeland; strapping young students, poets, and artists flocked to enlist. Arndt himself returned and composed two essays, "What is the people's army" and "The Rhine is a great German river, not its border", to strengthen the morale of the youth.
the volunteers of the time was Theodor Körner, who dropped his pen, resigned his post as Poet of the Vienne State Theater, parted from parents and beloved, and took up arms. To his parents he wrote: "The Prussian eagle, being fierce and earnest, has aroused the great hope of the German people. My songs without exception are spellbound by the fatherland. I would forget all joys and blessings to die fighting for it! Oh, the power of God has enlightened me. What sacrifice could be more worthy than one for our people's freedom and the good of humanity? Boundless energy surges through me, and I go forth!" His later collection "Lyre and sword" (Leier und Schwert), also resonates with this same spirit and makes the pulse race when one recites from it. In those days such a fervent awareness was not confined to Körner, for the entire German youth were the same. Körner's voice as the voice of all Germans, Körner's blood was the blood of all Germans. And so it follows that neither State, nor Emperor, nor bayonet, but the nation's people beat Napoleon. The people all had poetry and thus the poets' talents; so in the end Germany did not perish. This would have been inconceivable to those who would scrap poetry in their devotion to utility, who clutch battered foreign arms in hopes of defending hearth and home. I have, first, compared poetic power with rice and beans only to shock Mammon's disciples into seeing that gold and iron are far from enough to revive a country; and since our nation has been unable to get beyond the surface of Germany and France, I have shown their essence, which will lead, I hope, to some awareness. Yet this is not the heart of the matter...

England's Edward Dowden once said: "We often encounter world masterpieces of literature or art that seem to do the world no good. Yet we enjoy the encounter, as in swimming titanic waters we behold the vastness, float among waves and come forth transformed in body and soul. The ocean itself is but the heave and swell of insensible seas, nor has it once provided us a single moral sentence or a maxim, yet the swimmer's health and vigor are greatly augmented by it"...

If everything were channeled in one direction, the result would be unfulfilling. If chill winter is always present, the vigor of spring will never appear; the physical shell lives on, but the soul dies. Such people live on, but hey have lost the meaning of life. Perhaps the use of literature's uselessness lies here. John Stuart Mill said, "There is no modern civilization that does not make science its measure, reason its criterion, and utility its goal". This is the world trend, but the use of literature is more mysterious. How so? It can nurture our imagination. Nurturing the human imagination is the task and the use of literature...

Matthew Arnold's view that "Poetry is a criticism of life" has precisely this meaning. Thus reading the great literary works from Homer on, one not only encounters poetry but naturally makes contact with life, becomes aware of personal merits and defects one by one, and naturally strives harder for perfection. This effect of literature has educational value, which is how it enriches life; unlike ordinary education, it shows concretely a sense of self, valor, and a drive toward progress. The devline and fall of a state has always begun with is refusal to heed such teaching...

[The middle portion of this essay is a long and detailed description of Lu Xun's exemplary Mara poets, including Byron, Shelley, Pushkin, Lermontov, Michiewicz, Slowacki and Petöfi].

In 18th-century England, when society was accustomed to deceit, and religion at ease with corruption, literature provided whitewash through imitations of antiquity, and the genuine voice of the soul could not he heard. The philosopher Locke was the first to reject the chronic abuses of politics and religion, to promote freedom of speech and thought, and to sow the seeds of change. In literature it was the peasant Burns of Scotland who put all he had into fighting society, declared universal equality, feared no authority, nor bowed to gold and silk, but poured his hot blood into his rhymes; yet this great man of ideas, not immediately the crowd's proud son, walked a rocky outcast road to early death. Then Byron and Shelley, as we know, took up the fight. With the power of a tidal wave, they smashed into the pillars of the ancien régime. The swell radiated to Russia, giving rise to Pushkin, poet of the nation; to Poland, creating Mickiewicz, poet of revenge; to Hungary, waking Petöfi, poet of patriotism; their followers are too many to name. Although Byron and Shelley acquired the Mara title, they too were simply human. Such a fellowship need not be labeled the "Mara School", for
life on earth is bound to produce their kind. Might they not be the ones enlightened by the
voice of sincerity, who, embracing that sincerity, share a tacit understanding? Their lives are
strangely alike; most took up arms and shed their blood, like swordsmen who circle in public
view, causing shudders of pleasure at the sight of mortal combat. To lack men who shed their
blood in public is a disaster for the people; yet having them and ignoring them, even
proceeding to kill them, is a greater disaster from which the people cannot recover...
"The last ray", a book by the Russian author Korolenko, records how an old man teaches a
boy to read in Siberia: "His book talked of the cherry and the oriole, but these didn't exist in
frozen Siberia. The old man explained: It's a bird that sits on a cherry branch and carols its
fine songs". The youth reflected. Yes, amid desolation the youth heard the gloss of a man of
foresight, although he had not heard the fine song itself. But the voice of foresight does not
come to shatter China's desolation. This being so, is there nothing for us but reflection, simply
nothing but reflection?

Ergänzung von Guo Ting:
Byron behaved like violent weaves and winter wind. Sweeping away all false and corrupt
customs. He was so direct that he never worried about his own situation too much. He was
full of energy, and spirited and would fight to the death without losing his faith. Without
defeating his enemy, he would fight till his last breath. And he was a frank and righteous man,
hiding nothing, and he spoke of others' criticism of himself as the result of social rites instead
of other's evil intent, and he ignored all those bad words. The truth is, at that time in Britain,
society was full of hypocrites, who took those traditions and rites as the truth and called
anyone who had a true opinion and wanted to explore it a devil.

Ergänzung von Yu Longfa:
Die Bezeichnung Mara stammt aus dem Indischen und bedeutet Himmelsdämon. Die
Europäer nennen das Satan. Ursprünglich bezeichnete man damit Byron. Jetzt weist das auf
alle jene Dichter hin, die zum Widerstand entschlossen sind und deren Ziel die Aktion ist,
ausserdem auf diejenigen Dichter, die von der Welt nicht sehr gemocht werden. Sie alle
gehören zu dieser Gruppe. Sie berichten von ihren Taten und Überlegungen, von ihren
Schulen und Einflüssen. Das beginnt beim Stammvater dieser Gruppe, Byron, und reicht
letztlich hin bis zu dem ungarischen Schriftsteller Petöfi. Alle diese Dichter sind in ihrem
äusserlichen Erscheinungsbild sehr unterschiedlich. Jeder bringt entsprechend den
Besonderheiten des eigenen Landes Grossartiges hervor, aber in ihrer Hauptrichtung tendieren
sie zur Einheitlichkeit. Meistens fungieren sie nicht als Stimme der Anpassung an die Welt
und der einträchtigen Freude. Sobald sie aus voller Kehle ihre Stimme erheben, geraten ihre
Zuhörer in Begeisterung, bekämpfen das Himmlische und widersetzen sich den gängigen
Sitten. Aber ihr Geist rührt auch tief an die Seelen der Menschen nachfolgender Generationen
und setzt sich fort bis in die Unendlichkeit. Sie sind ohne Ausnahme vital und unnachgiebig
und treten für die Wahrheit ein… Nietzsche lehnt den Wilden nicht ab, da er neue Lebenskraft
in sich berge und gar nicht anders könne, als ehrlich zu sein. So stammt die Zivilisation denn
auch aus der Unzivilisation. Der Wilde erscheint zwar roh, besitzt aber ein gütmütiges
Inneres. Die Zivilisation ist den Blüten vergleichbar und die Unzivilisation den Knospen.
Vergleicht man jedoch die Unzivilisation mit den Blüten, so entspricht die Zivilisation den
Früchten. Ist die Vorstufe bereits vorhanden, so besteht auch Hoffnung.

Sekundärliteratur
Yu Longfa: Lu Xun befasst sich zwar nicht ausführlich mit Friedrich Nietzsche, aber auf der
Suche nach dem 'Kämpfer auf geistigem Gebiet', dessen charakteristische Eigenschaften,
besonders die Konfiguration des Übermenschen, macht er ausfindig. Lu Xun ist überzeugt,
dass die Selbststärkung eines Menschen und der Geist der Auflehnung kennzeichnend für den
Übermenschen sind. In Anlehnung an den Übermenschen zitiert er aus Also sprach
Zarathustra: "Diejenigen, die auf der Suche nach den Quellen des Altertums alles
ausgeschöpft haben, sind im Begriff, die Quellen der Zukunft, die neuen Quellen zu suchen.
Ach, meine Brüder, die Schaffung des neuen Lebens und das Sprudeln der neuen Quellen in
der Tiefe, das dürft wohl nicht weit sein!"
Tam Kwok-kan: Earliest reference to Henrik Ibsen. This is the first Chinese article that discusses in a comprehensive manner the literary pursuits of the Byronic poets. Lu Xun ranks Ibsen as one of these poets and compares the rebellious spirit exemplified in Ibsen's drama to Byron's satanic tendency. Lu Xun had a particular liking for the play *An enemy of the people*, in which Ibsen presented his ideas through the iconoclast Dr. Stockmann, who in upholding truth against the prejudices of society, is attacked by the people. Lu Xun thought that China needed more rebels like Ibsen who dared to challenge accepted social conventions. By introducing Ibsen in the image of Dr. Stockmann, the moral superman, together with the satanic poets, Lu Xun believed that he could bring in new elements of iconoclasm in the construction of a modern Chinese consciousness. As Lu Xun said, he introduced Ibsen's idea of individualism because he was frustrated with the Chinese prejudice toward Western culture and with the selfishness popular among the Chinese.

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**Bibliographie: Autor**

1986  

**Arndt, Helmut** (Berlin 1933-2016 Basel): Diplomat, Jurist

**Biographie**

1991-1994  
Helmut Arndt ist Konsul des deutschen Generalkonsulats in Shanghai. [Wik]

**Arnesen, Arne** (Moss 1928-2010 Oslo): Diplomat

**Biographie**

1982-1987  
Arne Arnesen ist Botschafter der norwegischen Botschaft in Beijing. [Norw3:norw2]

**Arnhold, Charles Herbert** (London 1881-1954): Kaufmann

**Biographie**

1906-1914  
Charles Herbert Arnhold ist Direktor der Firma Arnhold Bros. & Co. in Shanghai. [Who2]

**Arnhold, Harry Edward** (Hong Kong 1879-1950 New York, N.Y.): Englischer Kaufmann

**Biographie**

1905-1906  
Harry Edward Arnhold ist Chairman der Firma Arnhold, Karbert & Co. in Shanghai. [Wik]
1914-1917 Harry Edward Arnhold ist Leiter der Firma Messrs. H.E. Arnhold in Shanghai. [Wik]
1917 Harry Edward Arnhold gründet die Firma Arnhold Brothers in Shanghai. [Wik]
1919 Harry Edward Arnhold gründet die Firma Arnhold & Co. in Shanghai. [Wik]
1923 Harry Edward Arnhold ist Chairman des British Chamber of Commerce in Shanghai. [Wik]
1929-1931 Harry Edward Arnhold ist Chairman des Shanghai Municipal Council. [Wik]
1934-1937 Harry Edward Arnhold ist Chairman des Shanghai Municipal Council. [Wik]

Arnold, Christoph (1627-1685)

Bibliographie : Autor
1672 Arnold, Christoph [et al.]. Wahrhaftige Beschreibungen dreyer mächtigen Königreiche Japan, Siam, und Corea; benebenst noch vielen andern. Mit neuen Anmerkungen... von Christoph Arnold vermehrt, verbessert, und geziert; denen noch beygefüger Johann Jacob Merkleins Ost-Indische Reise, welche er im Jahre 1644 löfflich angenommen, und im Jahre 1653 glücklich vollendet... (Nüremberg : In Verlegung Michael und Joh. Friederich Endters, 1672). [Johann Jacobus Merklein].

Arnold, Heinz Ludwig (1940-) : Deutscher Herausgeber von Texte + Kritik

Bibliographie : Autor

Arnold, Julean Herbert = Arnold, Julean H. (Sacramento, Calif. 1876-1946 Washington C.C.) : Diplomat

Biographie
1902 Julean H. Arnold wird Student Interpreter der amerikanischen Gesandtschaft in Beijing. [Shav1]
1904 Julean H. Arnold ist Vize-Konsul und Handelnder Konsul des amerikanischen Konsulats in Dalian. [PoGra]
1904-1906 Julean H. Arnold ist handelnder Generalkonsul des amerikanischen Konsulats in Shanghai. [PoGra]
1906 Julean H. Arnold ist Vize-Konsul und handelnder Konsul des amerikanischen Konsulats in Fuzhou. [PoGra]
1906-1908 Julean H. Arnold ist Konsul des amerikanischen Konsulats in Danshui. [Dans1]
1908-1912 Julean H. Arnold ist Konsul des amerikanischen Konsulats in Xiamen. [PoGra]
1912-1914 Julean H. Arnold ist Konsul des amerikanischen Konsulats in Yantai. [PoGra]
1914 Julean H. Arnold ist Generalkonsul des amerikanischen Konsulats in Hankou. [Shav1]
1914-1940 Julean H. Arnold ist Commercial Attaché der amerikanischen Botschaft in Beijing. [Shav1]
1916 Julean H. Arnold ist Gründer des American Chamber of Commerce in Shanghai. [Shav1]

Arnold, Matthew (Laleham, Middlesex 1822-1888 Liverpool) : Dichter, Kulturkritiker
Wong Wai-leung : Arnold is not alone as an intuitionist critic because the limitation of words had long been recognized in China and Chinese impressionistic critics are much more advanced than Arnold in criticizing without making any critical statement at all. While there is a tint of intuitionism in his touchstone doctrine, his criticism at large is marked by a profound intellectual appeal. [ArnM6]

Lu Xun schreibt:

"He who has searched out the ancient wellspring will seek the source of the future, the new wellspring. O my brothers, the works of the new life, the surge from the depths of the new source, is not far off". Nietzsche...

Later the poet Kalidasa achieved fame for his dramas and occasional lyrics; the German master Goethe revered them as art unmatched on earth or in heaven...

Iran and Egypt are further examples, snapped in midcourse like well-ropes – ancient splendor now gone arid. If Cathay escapes this roll call, it will be the greatest blessing life can offer. The reason? The Englishman Carlyle said: "The man born to acquire an articulate voice and grandly sing the heart's meaning is his nation's raison d'être. Disjointed Italy was united in essence, having borne Dante, having Italian. The Czar of great Russia, with soldiers, bayonets, and cannon, does a great feat in ruling a great tract of land. Why has he no voice? Something great in him perhaps, but he is a dumb greatness. When soldiers, bayonets and cannon are corroded, Dante's voice will be as before. With Dante, united; but the voiceless Russian remains mere fragments".

Nietzsche was not hostile to primitives; his claim that they embody new forces is irrefutable. A savage wilderness incubates the coming civilization; in primitives' teeming forms the light of day is immanent...

Russian silence; then stirring sound. Russia was like a child, and not a mute; an underground stream, not an old well. Indeed, the early 19th century produced Gogol, who inspired his countrymen with imperceptible tear-stained grief, compared by some to England's Shakespeare, whom Carlyle praised and idolized. Look around the works, where each new contending voice has its own eloquence to inspire itself and convey the sublime to the world; only India and those other ancient lands sit motionless, plunged in silence...

I let the past drop here and seek new voices from abroad, an impulse provoked by concern for the past. I cannot detail each varied voice, but none has such power to inspire and language as gripping as Mara poetry. Borrowed from India, the 'Mara' – celestial demon, or 'Satan' in Europe – first denoted Byron. Now I apply it to those, among all the poets, who were committed to resistance, whose purpose was action but who were little loved by their age; and I introduce their words, deeds, ideas, and the impact of their circles, from the sovereign Byron to a Magyar (Hungarian) man of letters. Each of the group had distinctive features and made his own nation's qualities splendid, but their general bent was the same: few would create conformist harmonies, but they'd bellow an audience to its feet, these iconoclasts whose spirit struck deep chords in later generations, extending to infinity...

Humanity began with heroism and bravado in wars of resistance: gradually civilization brought culture and changed ways; in its new weakness, knowing the perils of charging forward, its idea was to revert to the feminine; but a battle loomed from which it saw no escape, and imagination stirred, creating an ideal state set in a place as yet unattained if not in a time too distant to measure. Numerous Western philosophers have had this idea ever since Plato's "Republic". Although there were never any signs of peace, they still craned toward the future, spirits racing toward the longed-for grace, more committed than ever, perhaps a factor in human evolution...

Plato set up his imaginary "Republic", alleged that poets confuse the polity, and should be exiled; states fair or foul, ideas high or low – these vary, but tactics are the same...

In August 1806 Napoleon crushed the Prussian army; the following July Prussia sued for peace and became a dependency. The German nation had been humiliated, and yet the glory of the ancient spirit was not destroyed. E.M. Arndt now emerged to write his "Spirit of the Age" (Geist der Zeit), a grand and eloquent declaration of independence that sparked a blaze of hatred for the enemy; he was soon a wanted man and went to Switzerland. In 1812 Napoleon, thwarted by the freezing conflagration of Moscow, fled back to Paris, and all of Europe – a brewing storm – jostled to mass its forces of resistance. The following year Prussia's King Friedrich Wilhelm III called the nation to arms in a war for three causes: freedom, justice, and homeland; strapping young students, poets, and artists flocked to enlist. Arndt himself returned and composed two essays, "What is the people's army" and "The Rhine is a great German river, not its border", to strengthen the morale of the youth. Among
the volunteers of the time was Theodor Körner, who dropped his pen, resigned his post as Poet of the Vienne State Theater, parted from parents and beloved, and took up arms. To his parents he wrote: "The Prussian eagle, being fierce and earnest, has aroused the great hope of the German people. My songs without exception are spellbound by the fatherland. I would forget all joys and blessings to die fighting for it! Oh, the power of God has enlightened me. What sacrifice could be more worthy than one for our people's freedom and the good of humanity? Boundless energy surges through me, and I go forth!" His later collection "Lyre and sword" (Leier und Schwert), also resonates with this same spirit and makes the pulse race when one recites from it. In those days such a fervent awareness was not confined to Körner, for the entire German youth were the same. Körner's voice as the voice of all Germans, Körner's blood was the blood of all Germans. And so it follows that neither State, nor Emperor, nor bayonet, but the nation's people beat Napoleon. The people all had poetry and thus the poets' talents; so in the end Germany did not perish. This would have been inconceivable to those who would scrap poetry in their devotion to utility, who clutch battered foreign arms in hopes of defending hearth and home. I have, first, compared poetic power with rice and beans only to shock Mammon's disciples into seeing that gold and iron are far from enough to revive a country; and since our nation has been unable to get beyond the surface of Germany and France, I have shown their essence, which will lead, I hope, to some awareness. Yet this is not the heart of the matter...

England's Edward Dowden once said: "We often encounter world masterpieces of literature or art that seem to do the world no good. Yet we enjoy the encounter, as in swimming titanic waters we behold the vastness, float among waves and come forth transformed in body and soul. The ocean itself is but the heave and swell of insensible seas, nor has it once provided us a single moral sentence or a maxim, yet the swimmer's health and vigor are greatly augmented by it"...

If everything were channeled in one direction, the result would be unfulfilling. If chill winter is always present, the vigor of spring will never appear; the physical shell lives on, but the soul dies. Such people live on, but hey have lost the meaning of life. Perhaps the use of literature's uselessness lies here. John Stuart Mill said, "There is no modern civilization that does not make science its measure, reason its criterion, and utility its goal". This is the world trend, but the use of literature is more mysterious. How so? It can nurture our imagination. Nurturing the human imagination is the task and the use of literature...

Matthew Arnold's view that "Poetry is a criticism of life" has precisely this meaning. Thus reading the great literary works from Homer on, one not only encounters poetry but naturally makes contact with life, becomes aware of personal merits and defects one by one, and naturally strives harder for perfection. This effect of literature has educational value, which is how it enriches life; unlike ordinary education, it shows concretely a sense of self, valor, and a drive toward progress. The devline and fall of a state has always begun with is refusal to heed such teaching...

[The middle portion of this essay is a long and detailed description of Lu Xun's exemplary Mara poets, including Byron, Shelley, Pushkin, Lermontov, Michiewicz, Slowacki and Petöfi].

In 18th-century England, when society was accustomed to deceit, and religion at ease with corruption, literature provided whitewash through imitations of antiquity, and the genuine voice of the soul could not he heard. The philosopher Locke was the first to reject the chronic abuses of politics and religion, to promote freedom of speech and thought, and to sow the seeds of change. In literature it was the peasant Burns of Scotland who put all he had into fighting society, declared universal equality, feared no authority, nor bowed to gold and silk, but poured his hot blood into his rhymes; yet this great man of ideas, not immediately the crowd's proud son, walked a rocky outcast road to early death. Then Byron and Shelley, as we know, took up the fight. With the power of a tidal wave, they smashed into the pillars of the ancien régime. The swell radiated to Russia, giving rise to Pushkin, poet of the nation; to Poland, creating Mickiewicz, poet of revenge; to Hungary, waking Petőfi, poet of patriotism; their followers are too many to name. Although Byron and Shelley acquired the Mara title, they too were simply human. Such a fellowship need not be labeled the "Mara School", for
life on earth is bound to produce their kind. Might they not be the ones enlightened by the voice of sincerity, who, embracing that sincerity, share a tacit understanding? Their lives are strangely alike; most took up arms and shed their blood, like swordsmen who circle in public view, causing shudders of pleasure at the sight of mortal combat. To lack men who shed their blood in public is a disaster for the people; yet having them and ignoring them, even proceeding to kill them, is a greater disaster from which the people cannot recover...

"The last ray", a book by the Russian author Korolenko, records how an old man teaches a boy to read in Siberia: “His book talked of the cherry and the oriole, but these didn't exist in frozen Siberia. The old man explained: It's a bird that sits on a cherry branch and carols its fine songs”. The youth reflected. Yes, amid desolation the youth heard the gloss of a man of foresight, although he had not heard the fine song itself. But the voice of foresight does not come to shatter China's desolation. This being so, is there nothing for us but reflection, simply nothing but reflection?

Ergänzung von Guo Ting:
Byron behaved like violent weaves and winter wind. Sweeping away all false and corrupt customs. He was so direct that he never worried about his own situation too much. He was full of energy, and spirited and would fight to the death without losing his faith. Without defeating his enemy, he would fight till his last breath. And he was a frank and righteous man, hiding nothing, and he spoke of others' criticism of himself as the result of social rites instead of other's evil intent, and he ignored all those bad words. The truth is, at that time in Britain, society was full of hypocrites, who took those traditions and rites as the truth and called anyone who had a true opinion and wanted to explore it a devil.

Ergänzung von Yu Longfa:

Sekundärliteratur
Yu Longfa: Lu Xun befasst sich zwar nicht ausführlich mit Friedrich Nietzsche, aber auf der Suche nach dem 'Kämpfer auf geistigem Gebiet', dessen charakteristische Eigenschaften, besonders die Konfiguration des Übermenschen, macht er ausfindig. Lu Xun ist überzeugt, dass die Selbststärkung eines Menschen und der Geist der Auflehnung kennzeichnend für den Übermenschen sind. In Anlehnung an den Übermenschen zitiert er aus Also sprach Zarathustra: "Diejenigen, die auf der Suche nach den Quellen des Altertums alles ausgeschöpft haben, sind im Begriff, die Quellen der Zukunft, die neuen Quellen zu suchen. Ach, meine Brüder, die Schaffung des neuen Lebens und das Sprudeln der neuen Quellen in der Tiefe, das dürft wohl nicht weit sein!"
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Liu Xiangyu: *On the power of Mara poetry* itself is an expression of Byronism to 'speak out against the establishment and conventions' and to 'stir the mind'. Lu Xun criticized traditional Chinese culture and literature. [Yu1:S. 43-46, Byr1:S. 24, KUH7:S. 444, Mit1, Byr5, Byr3, Ibs1:S. 34, Ibs109]

1924


Out of the thirteen, at least more than half could be identified with the leftists. On the otherhand, it espoused the ideals of 'sanity and dignity' as antidotes to those deleterious trends and advised that 'we must view life as a whole'. The ideals conformed to Irving Babbitt's idea of the function of literature as a formative agent, and the advice smacked of Matthew Arnold. [Babb27]

Bibliographie: Autor

1932


1958


1976


Bibliographie: erwähnt in
Arnold, Thomas (West-Cowe, Isle of Wight 1795-1842 Oxford) : Theologe, Pädagoge  

Arnold, Thurman Wesley (Laramie, Wyoming 1891-1969 Alexandria, Va.) : Jurist  

Aron, Raymond (Paris 1905-1983 Paris) : Philosoph, Soziologe, Politologe


**Bibliographie : erwähnt in**


**Arrault, Alain** (Auxerre 1960-): Maître de conférences Centre d'études chinoises Université de Liège

**Biographie**

1994-1996 Alain Arrault ist Mitglied der Groupe de recherche "Shen Gua" des Centre national de la recherche scientifique. [EFEO]

1995 Alain Arrault promoviert in Sinologie. [EFEO]

1996- Alain Arrault ist Maître de conférences am Centre d'études chinoises der Université de Liège. [EFEO]
1999- Alain Arrault ist Vorstandsmitglied der Direktion des Institut belge des hautes études chinoises. [EFEO]

2000- Alain Arrault ist Mitglied der Ecole française d'Extrême-Orient. [EFEO]

2001- Alain Arrault ist Mitherausgeber der Zeitschrift Faguo han xue. [EFEO]

???? Alain Arrault erhält das Diplôme de philosophie der Université Paris I. [EFEO]

???? Alain Arrault erhält das Chinesisch-Diplom der Université Paris 7. [EFEO]

????-???? Alain Arrault hält sich in China und Taiwan auf. [EFEO]

????-???? Alain Arrault studiert Philosophie an der Université Paris I. [EFEO]

????-???? Alain Arrault studiert Sinologie an der Université Paris 7. [EFEO]

**Bibliographie : Autor**


**Arrerola, Juan José** (Guzmán, Mexiko 1918-2001 Guadalajara, Mexiko) : Schriftsteller

*Bibliographie : Autor*


**Arrighi, Giovanni** (Italien 1937-) : Professor of Sociology, Johns Hopkins University

*Bibliographie : Autor*


**Arrivabene, Lodovico** (lebte um 1530-1599) : Italienischer Aristokrat

*Bibliographie : Autor*

Arrowsmith, Aaron (County Durham 1750-1823 London) : Geograph, Verleger, Hydrograph

Bibliographie : Autor


1818 Arrowsmith, Aaron. Map of Asia. To Colonel Alexander Allan, M.P., one of the directors H.E. India Company, this map is inscribed by his much obliged humble servant, A. Arrowsmith, 1818. (London : A. Arrowsmith, 1818). [Enthält China].

Arrowsmith, John (Winston, bei Durham 1790-1873 South Kensington) : Verleger, Kartograph

Bibliographie : Autor


Arroyo, Jonie (um 1996)

Bibliographie : Autor


Arsan, Emmanuelle = Rollet-Andriane, Marayat = Bibidh, Marayat (Bankok 1932-) : Schriftstellerin, Schauspielerin

Biographie

1966 Emmanuelle Arsan spielt eine Nebenrolle im Film The sand pebbles = Kanonenboot am Yangtsé-Kiang mit Steve McQueen. [Wik]

Bibliographie : Autor


Artamonov, Sergei Dmitrievich (um 1954)

Bibliographie : Autor


**Artaud, Antonin** (Marseille 1896-1948 Ivry-sur-Seine) : Dramatiker, Schauspieler, Regisseur, Dichter, Zeichner

*Bibliographie : Autor*


*Bibliographie : erwähnt in*


**Artelt, York** (um 1984)

*Bibliographie : Autor*


**Artmann, Hans Carl** (Wien-Breitensee 1921-2000 Wien) : Schriftsteller, Übersetzer, Dichter

**Artsybashev, Mikhail Petrovich** = Arcybasev, Michail Petrovic (Dobroslavova, Kharkov, Russland 1878-1927 Warschau, Polen) : Schriftsteller, Dramatiker

*Biographie*

1920 [Artsybashev, Mikhail Petrovich]. *Xing fu*. Lu Xun yi. [ID D12527]. Lu Xun. *Xing fu yi zhe fu ji*. [Nachwort]. Lu Xun calls Artsybashev a pessimist and a complete subjectivist, from whose every work arises the flavor of flesh, yet also a writer who only depicted the reality he saw. [Gam1:S. 146]
Mikhail Petrovich Artsybashev and China general.

Ng, Mau-sang: Chinese writers did not seize upon the theme of sadness and despair in Artsybashev's work, nor did they stress the bloodshed, sexual license and sense of the insanity of human life that dominated it. Instead they found in his work a new type of hero in the protagonist Sanin. Sanin certainly does not possess the traditional heroic qualities; but his forthright courage enables him to defy all human conventions, and stand firm against opposition. He is thus a source of strength, and appeared to them as an image of the totally emancipated man.

Artsybashev's popularity in a foreign country like China in the 1920s is not difficult to understand. His work presents the lives and thought of young revolutionaries. Punitive expeditions, mass executions, death-throes and bloodshed fill the pages of his revolutionary tales with gruesome power. [Ng1:S. 68-70]

Lu Xun was moved by Shevyrev's compassion. His view of this work influenced that of many of his followers and readers. He saw Shevyrev as torn apart by love and hate: a hate that originated in his broadminded love of mankind, and culminated in his final act of revenge on society. He disapproved Shevyrev's way of taking revenge: by firing at the masses whom he considered at least as culpable as the oppressive government. He was 'horrified' by this act of violence.

Speaking about Shevyrev in Beijing, Lu Xun said: "We have not seen such wholly destructive men in China so far; probably they will not appear here and I too do not hope that they do."

1922 Hu Zhongchi draw reader's attention to Lu Xun's translation in Wen xue xun kan. He retold the book's contents, though errors in his summary are suggestive of a cursory reading. He concluded with praise both for Artsybashev's writing style and the avowed word-for-word policy notwithstanding, for the fluency of Lu Xun's Chinese. "This translated book is not only a great contribution to the world of letters, but also a powerful testimony to the need of promoting direct translation.

1925 Briefe von Lu Xun and Xu Guangping.
"I suspect that in the golden age of the future, renegades will still be condemned to death, and everyone will still consider it the proper business of a golden age; the problem being that everyone is different.

Anyone who tries to destroy utterly this general trend easily turns into individualist anarchist like Shevyrev. The destiny of such a character at the present time—though perhaps it's in the future—is that he wants to save the masses but is persecuted by the masses and ends up a solitary figure; in an excess of fury and frustration, he does an about-turn, regards everyone as his enemy, and opens fire indiscriminately, destroying himself in the process."

1929 Shao Xian: "The author of Worker Shevyrev, from what they say, passed out of fashion and is now dead and gone. His empty reputation will now probably vanish as well from the world. But no, certainly not!—at least for me, he shall remain at the centre of my admiration. Because he has made me open my eyes, and with courage ride the mad currents of this age. That I am no more tortured to death by any morality, nor crushed flat by any faith, is all due to the strength I have taken from him. Surely, it is in perpetual nothingness that deepest pleasure lies." [MH1:S. 68-69, Gam1:S. 163-164, 168, 171]

Artsybashev, Mikhail Petrovich. Sanin.

1923 Yu Dafu called Sanin by Artsybashev an embodiment of class struggle in Russian literature. His contrived interpretation of Sanin's cruelty is an attack on the bourgeoisie and the ruling class.

Mao Dun called Artsybashev's Sanin 'an immortal work', describing it as 'a Bible of anarchist individualism'. [Gam1:S. 131-132]
Yu Dafu listed the names of Chekhov, Gorky, Andreev and Artsybashev as the four modern writers best know in China. [Gam1:S. 33]

1928 [Mirbeau, Octave]. *Gong nü Madelan* [ID D24764].
Ba Jin schreibt im Vorwort : "On the recent Chinese translations of Western literary works, there are only three for which I have a deep feeling. The first is *Shevyrev* by Artsybashev ; the second is *The pale horse* by Savinkov, and the third is this work by Mirbeau. The first two are Russian works of fiction, and are significantly different from this one. Lu Xun thinks *Shevyrev* is a story about 'anger and righteous indignation'. As to *The pale horse*, the hero George is an extremism who denies everything. He does not even believe in revolution, despite being a member of a terrorist group." [Ng1:S. 191]

1928 Qian, Xingcun [A, Ying]. *Eluosi wen xue man ping*. In : *Xiao shuo yue bao* ; vol. 19, no 1 (1928).
Enthält : [On Arzybashev's Morning shadow].
"Artsybashev's description is a realistic reflection, a reflection of the literary trend that prevailed after the October Revolution. Sadness and despair reigned ; this is also a truthful reflection. A sense of despair and sadness also pervades the young Chinese following recent revolutionary events. It will ultimately be reflected in our own creative writings. For the time being, there is no need for such creations. For Artsybashev has already placed them before our eyes." [Ng1:S. 70-71]

1929 He, Shaoxian. *Xi feng chui lai de hua*. In : *Yu si* ; vol. 5, no 27 (1929).
"Arzybashev is the centre of my adoration, because he makes me open my eyes, and plunge into the current of the times with courage. Owing everything to him, I am no longer stifled by so-called morality and faith." [Ng1:S. 70]

1930 [Artsybashev, Mikhail Petrovich]. *Shaning*. Zheng Zhenduo yi. [ID D14895].
Introduction by Zheng Zhenduo : Why should Sanin be translated and read in China ? 'Sanin offered the Chinese readers an apology for individualism'. [Gam1:S. 130]

1930 [Artsybashev, Mikhail Petrovich]. *Shaning*. Pan Xun yi. [ID D38791].
Pan Xun told a friend that he had translated Sanin in order to 'introduce the nineteenth-century Russian trend for individual liberation, of which Artsybashev was a representative, while using the opportunity to attack the die-hard ethics of Chinese feudal society.' [Gam1:S. 124]

1936 Ba, Jin. *Yi*. (Shanghai : Wen hua sheng huo chu ban she, 1936). [Memory].
Ba Jin singled out three great writers who had helped him become 'a real human being'. These were Leo Tolstoy, Fyodor Dostoyevsky and Mikhail Artsybashev. [Gam1:S. 136]

**Bibliographie : Autor**


1924

1925
Jin dai Eguo wen xue jia lun. = Essays on modern Russian writers. Yu Zhi, Yan Bing, Ze Ming ; Dong fang za zhi she. (Shanghai : Shang wu yin shu guan, 1925). (Dong fang wen ku ; 64). [Enthält Artikel über Ivan Sergeevich Turgenev, Fedor Mikahilovich Dostoevskiy, Leonid Nikolaievich Adreyev, Mikhail Petrovich Artsybashev, Vladimir Galaktionovich Korolenko]. 近代俄国文学家论 [WC]

1926

1927

巴莎杜麦诺夫 [Gam1]

血痕
[Enthält]:
Yi sheng. Lu Xun yi.
Ningna. Shen Zemin yi.
Zhao ying. Shen Zemin yi.
Ge ming dang. Hu Yuzhi yi. [WC,Gam1]


[Enthält]:
Vol. 2 : Anton Chekhov, Aleksandr Pushkin, Vsevolod Michajlovic Garshin, Nikolai Semyonyovich Leskov, Leo Tolstoy, Vyacheslav Shiskov. [WC,Gam1]


Arxó, José Ramón = Lu Ruose = Shishi (Bénasque, Huesca, Spanien 1663-1711 Alicante, Aragon) : Jesuitenmissionar

Biographie

1684 José Ramón Arxó kommt in Guangzhou (Guangdong) an. [Deh 1]
1684 José Ramón Arxó ist als Missionar in Shanxi tätig. [Deh 1]
1690 José Ramón Arxó ist als Missionar in der Huguang tätig. [Deh 1]
1698 José Ramón Arxó ist als Missionar in Guilin (Guangxi) tätig. [Deh 1]
1706-1708 José Ramón Arxó ist Visitator für China und Japan. [Deh 1]
1708 François Noël, Antonio Provana und José Ramón Arxo gehen als Gesandte von Kaiser Kangxi nach Rom um nochmals über den Ahnen- und Konfuziuskult und die christliche Terminologie zu sprechen. Die Rückreise nach China wird ihnen nicht mehr erlaubt. [BBKL]

Ascelin, Niccolo (um 1634)

Bibliographie : erwähnt in


**Asch, Sholem** = Asch, Schalom (Kutno, Polen 1880-1957 London) : Jiddischer Schriftsteller, Dramatiker, eingebürgter Amerikaner

**Bibliographie : Autor**


**Ascher, Barbara** (Rottenmann, Steiermark 1954-) : Sinologin

**Bibliographie : Autor**

**Aschoff, Jürgen C.** (1938-) : Professor für Neurologie, Universität Ulm ; Photograph

**Biographie : Autor**


**Ascoli, Giuseppe d'** (um 1707) : Italienischer Kapuziner Priester

**Biographie**

1707  Giuseppe d'Ascoli und François de Tours kommen als erste Christen in Lhasa an. [SneD1]

**Bibliographie : Autor**

1714  Ascoli, Giuseppe d' ; Tours, François de ; Fano, Domenico da. *Vocabulario Thibettano scritto con caratteri proprii ed esplicato con lettere Latine, e modo di pronunciarlo; estratto del Padre Domenico da Fano Capucino del Ditionario, ch'egli haveva fatto e portato in Europa, quando venne l'anno 1714 per informare la sacra conregazione de propaganda fide dello stato di quella Novella missione per trattare in Roma lo stabilimento di esta Missione*. [Erstes von Europäern zusammengestelltes lateinisch-tibetisches Wörterbuch. Unveröffentlichtes Manuskript in der Bibliothèque nationale Paris]. [Wik]

**Ash, Niema** (tätig um 1960-2000) : Reisechriftstellerin

**Bibliographie : Autor**


**Ash, Robert F.** (um 2000) : Professor of Economics, Department of Financial & Management Studies, School of Oriental and African Studies, University of London, Chiang Ching-kuo Chair of Taiwan Studies, Director of the SOAS Taiwan Studies Programme, Co-ordinator of the EU-China Academic Network, London

**Biographie**

1974  Robert F. Ash promoviert an der University of London. [Dien]

**Bibliographie : Autor**


2008  Ash, Robert. Elisabeth Joan Croll, CMG, 1944-2007 :  
http://journals.cambridge.org/download.php?file=%2FCQY%2FCQY193%2FS030574100800012Xa.pdf&code=1f7ebfafa68473f20e7fa9d615b280fd

Ashley-Cooper, Anthony = Ashley-Cooper, Anthony 7th Earl of Shaftesbury (London 1801-1885 Folkestone, Kent) : Politiker, Philanthrop

Bibliographie : Autor

1843  Ashley-Cooper, Anthony. *Suppression of the opium trade : the speech of the right hon. lord Ashley, m. p., in the House of Commons, on Tuesday, april 4, 1843*. (London : Houlston and Stoneman, 1843). [WC]

Ashton, Rosemary (1947-) : Quain Professor of English Language and Literature, English Department, University College of London

Bibliographie : Autor

**Ashton-Gwatkin, Frank** = Ashton-Gwatkin, Frank Trelawny Arthur (1889-1976) : Englischer Diplomat

**Bibliographie : Autor**


**Asim, Ina** (um 1995) : Assistenzprofessorin für vor-moderne Geschichte Chinas Universität Würzburg

**Bibliographie : Autor**


**Aspland, William Haraold Graham** (um 1906-1920) : Englischer Arzt

**Biographie**


1914-1920 William Harold Graham Aspland ist Chirurg des Red Cross Hospital in Beijing. [Who4]

**Asselin, Henry C.** (1884-)

**Bibliographie : Autor**


**Assey, Charles** (um 1819)

**Bibliographie : Autor**
### Bibliographie : Autor

**1969**


Englisch:


[Erstaufführung Théâtre de Babylone, Paris 1953]. [WC]

**1970**

[Faulkner, William ; Asturias, Miguel Angel ; Jiménez, Juan Ramón]. *Nuobei’er wen xue ji jiang shi xuan.* Fugena, Asiduliya, Jianmanni zhu. (Taibei : Qing liu chu ban she, 1970). (Qing liu wen ku ; 6).

Nordische Literaturgeschichte [WC]

**1987**

*Bu ting hua hai zi de gu shi : shi jie wen tan da shi de tong hua xuan.* Peng Cao bian yi. (Taibei : Lian he wen xue chu ban she, 1987). (Lian he wen xue ; 13. Lian he yi cong ; 4).

[Übersetzung von Märchen].

*[Enthält]*: Prévert, Jacques. *Bu ting hua hai zi de gu shi 8 ze.* 不聽話孩子的故事

Ionesco, Eugène. *Tong hua 4 ze.* 童話四則

Calvino, Itario. *Yidali tong hua ji.* 義大利童話集

Asturias, Miguel Angel. *Shen mo ye you liao de ren.* 一個天堂的故事

Amado, Jorge. *Mao he yan zi.* 貓和燕子 [WC]

### Asvaghosa (2. Jh. v. Chr.): Indischer Buddhist

**Bibliographie : Autor**

**1883**


**1891**


### Atcheson, George (Denver, Colo.. 1896-1947 Pazifik bei Hawaii): Diplomat

**Biographie**

**1906-1907**

George Atcheson ist Vize-Konsul und handelnder Konsul des amerikanischen Konsulats in Fuzhou. [PoGra]

**1923-1924**

George Atcheson ist Vize-Konsul des amerikanischen Konsulats in Changsha. [PoGra]

**1927-1928**

George Atcheson ist Vize-Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

**1928**

George Atcheson ist Konsul des amerikanischen Konsulats in Tianjin. [PoGra]
1928-1929 George Atcheson ist Konsul des amerikanischen Konsulats in Fuzhou. [PoGra]
1929-1932 George Atcheson ist Konsul des amerikanischen Konsulats in Tianjin. [PoGra]

Atherton, Ray (Brockline, Mass. 1888-1960) : Diplomat

Biographie
1919-1921 Ray Atherton ist Sekretär der amerikanischen Gesandtschaft in Beijing. [Who2]


Biographie

Atkinson, Charles Whittlesey (Kobe 1877-1927 San Diego, Calif.) : Amerikanischer Manager Standard Oil Company

Biographie

Atkinson, Michael W. (1932-) : Englischer Diplomat

Biographie
1980-1982 Michael W. Atkinson ist Counsellor and Head of Chancery der britischen Botschaft China. [DBD1]

Atkinson, Thomas Witlam (Yorkshire 1799-1861 Kent) : Reiseschriftsteller

Bibliographie : Autor


Attimis, Tristano Francesco = Tan Fangji (Schloss Attimis, Friaul 1707-1748 Suzhou, Jiangsu nach Folterung) : Jesuitenmissionar

Biographie
1744 Tristano Francesco Attimis kommt in Macao an. [Deh 1]
1745 Tristano Francesco Attimis ist als Missionar in Nanjing tätig. [Deh 1]
1747 Tristano Francesco Attimis kommt in Jiangsu in Gefangenschaft. [Deh 1]

**Attiret, Jean-Denis** = Wang Zhicheng = Ba Deni (Dole, Jura 1702-1768 Beijing) :
Jesuitenmissionar, Maler

*Briefographie*

1738 Jean-Denis Attiret kommt in Macao an. [Deh 1]
1739 Jean-Denis Attiret kommt am Kaiserhof bei Kaiser Qianlong in Beijing an. [Deh 1]
1739-1768 Jean-Denis Attiret ist als Maler am Hof des Kaisers Qianlong tätig. Zwei Malschulen entstehen, die von Attiret und die von Castiglione. Zahlreiche Bilder hatten religiöse Motive, aber Attirets besondere Neigung galt nach wie vor der Portaitmalerei. [Deh 1, Veit 1]
1747 Kaiser Qianlong beauftragt Jean-Denis Attiret, Giuseppe Castiglione und Michel Benoist in den Gärten von Xiyang lou (Western-style buildings) europäische Ästhetik in die Architektur einzufügen. [ChangE1:S. 24]
Advertisement to the public.

It is now above half a Century, since the French have been publishing a Collection of the Letters of their Missionaries; from all the most distant Parts of the World. This Collection is already grown very voluminous. [vi] The famous Pere du Halde was the Person who had the chief Hand in making and publishing it. There were but Eight Volumes that had appeared before he undertook the Care of it, which was in the Year 1711; and he carried it on, in Eighteen more, to the Year 1743: when the Death of that Father, and some other Incidents, occasion'd an Interruption of the Work, for about Six Years. It was resum’d in 1749, by F. Patouillet; who then publish’d the 27th Volume. The following is a Translation of the First Letter in that Volume; and is perhaps as curious, as any one in the whole Collection.


Sir,

It was with the greatest Pleasure that I received your two last Letters; one of the 13th of October, and the other on the 2d of November, 1742. I communicated the [2] very interesting Account of the Affairs of Europe, which you gave me in them, to the rest of our Missionaries; who join with me in our sincere Thanks. I thank you too in particular for the Box full of Works in Straw, and Flowers, which came very safe to me; but I beg of you not to put yourself to any such Expence for the Future; for the Chinese very much exceed the Europeans, in those kinds of Works; and particularly, in their [note 1] Artificial Flowers [note 2].

[3] We came hither by the Command, or rather by the Permission of the Emperor. An Officer was assign’d to conduct us; and they made us believe, that he would defray our Expences: but the latter was only in Words, for in Effect the Expence was almost wholly out of our own Pockets. Half of the Way we came by Water; and both eat, and lodg’d in our Boats; and what seem’d odd enough to us, was; that, by the Rules of good-breeding received among them, we were not allow’d ever to go ashore, or even to look out of the Windows of our Cover’d boats to observe the Face of the Country, as we passed along. We made the latter Part of our Journey in a sort of Cage, which they were [4] pleas’d to call a Litter. In this too we were shut up, all Day long; and at Night, carried into our Inns; (and very wretched Inns they are!) and thus we got to Pekin; with our Curiosity quite unsatisfy’d, and with seeing but very little more of the Country, than if one had been shut up all the while in one’s own Chamber.

Indeed they say, that the Country we passed is but a bad Country; and that, tho’ the Journey is near 2000 Miles, there is but little to be met with on the Way that might deserve much Attention: not even any Monuments, or Buildings, except some Temples or their Idols; and those built of Wood, and but one Story high: the chief Value and [5] Beauty of which seem’s to consist in some bad Paintings and very indifferent Varnish-works. Indeed any one that is just come from seeing the Buildings in France and Italy, is apt to have but little Taste, or Attention, for whatever he may meet with in the other Parts of the World.

However I must except out of this Rule, the Palace of the Emperor of Pekin, and his Pleasure-houses; for in them every thing is truly great and beautiful, both as to the Design and the Execution; and they struck me the more, because I had neven seen any thing that bore any manner of Resemblance to them, in any Part of the World that I had been in before.

[6] I should be very glad, if I could make such a Description of these, as would give you any just Idea of them; but that is almost impossible; because there is nothing in the Whole, which has Likeness of our manner of Building, or our Rules of Architecture. The only way to conceive what they are, is to see them: and if I can get any time, I am resolved to draw some Parts of them as exactly as I can, and send them into Europe.

The Palace is, at least, as big as [note 3] Dijon; which City I chuse to name to you, because you are so well [7] acquainted with it. This Palace consists of a great Number of different Pieces of Building; detach’d from one another, but disposed with a great deal of Symmetry and Beauty. They are separated from one another by vast Courts, Plantations of Trees, and Flower-gardens. The principal Front of all these Buildings shines with Gilding, Varnish-work, and Paintings; and the Inside is furnish’d and adorn’d with all the most...
beautiful and valuable Things that could be got in China, the Indies, and even from Europe. As for the Pleasure-houses, they are really charming. They stand in a vast Compass of Ground. They have raised Hills, from 20 to 60 Foot high; which form a great Number of little Valleys between them. The Bottoms of these Valleys are water'd with clear Streams; which run on till they join together, and form larger Pieces of Water and Lakes. They pass these Streams, Lakes, and Rivers, in beautiful and magnificent Boats. I have seen one, in particular, 78 Foot long, and 24 Foot broad; with a very handsome House raised upon it. In each of these Valleys, there are Houses about the Banks of the Water; very well disposed: with their different Courts, open and close Porticos, Parterres, Gardens, and Cascades: which, when view'd all together, have an admirable Effect upon the Eye. They go from one of the Valleys to another, not by formal strait Walks as in Europe; but by various Turnings and Windings, adorn'd on the Sides with little Pavilions and charming Grottos: and each of these Valleys is diversify'd from all rest, both by their manner of laying out the Ground, and in the Structure and Disposition of its Buildings.

All the Risings and Hills are sprinkled with Trees; and particularly with Flowering-trees, which are here very common. The Sides of the Canals, or lesser Streams, are not faced, (as they are with us,) with smooth Stone, and in a strait Line; but look rude and rustic, with different Pieces of Rock, some of which jut out, and others recede inwards; and are placed with so much Art, that you would take it to be the Work of Nature. In some Parts the Water is wide, in others narrow; here it serpentizes, and there spreads away, as if it was really push'd off by the Hills and Rocks. The Banks are sprinkled with Flowers; which rise up even thro' the Hollows in the Rock-work, as if they had been produced there naturally. They have a great Variety of them, for every Season of the Year. Beyond these Streams there are always Walks, or rather Paths, pav'd with small Stones; which lead from one Valley to another. These Paths too are irregular; and sometimes wind along the Banks of the Water, and at others run out wide from them.

[11] In your Entrance into each Vally, you see its Buildings before you. All the Front is a Colonnade, with Windows between the Pillars. The Wood-work is gilded, painted, and varnish'd. The Roofs too are cover'd with varnish'd Tiles of different Colours; Red, Yellow, Blue, Green, and Purple; which by their proper Mixtures, and their manner of placing them, form an agreeable Variety of Compartiments and Designs. Almost all these Buildings are only one Story high; and their Floors are raised from Two to Eight Foot above the Ground. You go up to them, not by regular Stone Steps, but by a rough Sort of Rock-work; form'd as if there had been so many Steps produced there by Nature.

[12] The Inside of the Apartments answers perfectly to their Magnificence without. Beside their being very well disposed, the Furniture and Ornaments are very rich, and of an exquisite Taste. In the Courts, and Passages, you see Vases of Brass, Porcelain, and Marble, fill'd with Flowers: and before some of these Houses, instead of naked Statues, they have several of their Hieroglyphical Figures of Animals, and Urns with Perfumes burning in them, placed upon Pedestals of Marble.

Every Valley, as I told you before, has it's Pleasure-house: small indeed, in respect to the whole Inclosure; but yet large enough to be capable of receiving the greatest Nobleman in Europe, with all his Retinue. Several of these Houses are built of Cedar; which they bring, with great Expence, at the Distance of 1500 Miles from this Place. And now how many of these Palaces do you think there may be, in all the Valleys of the Inclosure? There are above 200 of them: without reckoning as many other Houses for the Eunuchs; for they are the Persons who have the Care of each Palace, and their Houses are always just by them; generally, at no more than Five or Six Foot Distance. These Houses of the Eunuchs are very plain: and for that Reason are always concealed, either by some Projection of the Walls, or by the Interposition of their artificial Hills.

[14] Over the running Streams there are Bridges, at proper Distances, to make the more easy Communication from one Place to another. These are most commonly either of Brick of Free-stone, and sometimes of Wood; but are all raised high enough for the Boats to pass conveniently under them. They are fenced with Balisters finely wrought, and adorned with Works in Relievo; but all of them varied from one another, both in their Ornaments, and
Design.

Do not imagine to yourself, that these Bridges run on, like ours, in strait Lines: on the contrary, they generally wind about an serpentize to such a Degree, that some of them, which, if they went on regularly, [15] would be no more than 30 or 40 Foot long, turn so often and so much as to make their whole Length 100 or 200 Foot. You see some of them which, (either in the Midst, or at their Ends,) have little Pavilions for People to rest themselves in; supported sometimes by Four, sometimes by Eight, and sometimes by Sixteen Columns. They are usually on such of the Bridges, as afford the most engaging Prospects. At the Ends of other of the Bridges there are triumphal Arches, either of Wood, or white Marble; form'd in a very pretty Manner, but very different from any thing that I have ever seen in Europe.

I have already told you, that these little Streams, or Rivers, are carried [16] on to supply several larger Pieces of Water, and Lakes. One of these Lakes is very near Five Miles round; and they call it a Meer, or Sea. This is one of the most beautiful Parts in the whole Pleasure-ground. On the banks, are several Pieces of Building; separated from each other by the Rivulets, and artificial Hills above-mentioned.

But what is the most charming Thing of all, is an Island or Rock in the Middle of this Sea; rais'd, in a natural and rustic Manner, about Six Foot above the Surface of the Water. On this Rock there is a little Palace; which however contains a hundred different Apartments. It has Four Fronts; and is built with inexpressible Beauty [17] and Taste; the Sight of it strikes one with Admiration. From it you have a View of all the Palaces, scattered at proper Distances round the Shores of this Sea; all the Hills, that terminate about it; all the Rivulets, which tend thither, either to discharge their Waters into it, or to receive them from it; all the Bridges, either at the Mouths or Ends of these Rivulets; all the Pavilions, and Triumphal Arches, that adorn any of these Bridges; and all the Groves, that are planted to separate and screen the different Palaces, and to prevent the Inhabitants of them from being overlooked by one another.

The Banks of this charming Water are infinitely varied: there are no two Parts of it alike. Here you see [18] Keys of smooth Stone; with Porticoes, Walks, and Paths, running down to them from the Palaces that surround the Lake: there, others of Rock-work; that fall into Steps, contrived with the greatest Art that can be conceived: here, natural Terraces with winding Steps at each End, to go up to the Palaces that are built upon them; and other Palaces, that rise higher and higher, and form a sort of Amphitheatre. There again a Grove of Flowering-trees presents itself to your Eye; and a little farther, you see a Spread of wild Forest-trees, and such as grow only on the most barren Mountains: then perhaps, vast Timber-trees with their Under-wood; then, Trees from all foreign Countries; and then, some [19] all blooming with Flowers, and other all laden with Fruits of different Kinds.

There are also on the Banks of this Lake, a great Number of Network-houses, and Pavilions; half on the Land, and half running into the Lake, for all sorts of Water-fowl: as farther on upon the Shore, you meet frequently with Menageries for different sorts of Creatures; and even little Parks, for the Chace. But of all this sort of Things, the Chinese are most particularly fond of a kind of Fish, the greater Part of which are of a Colour as brilliang as Gold; others, of a Silver Colour; and others of different Shades or Red, Green, Blue, Purple, and Black: and some, of all Sorts of Colours mixt together. [20] There are several Reservoirs for these Fish, in all Parts of the Garden; but the most considerable of them all is at this Lake. It takes up a very large Space; and is all surrounded with a Lattice-work of Brass-wire: in which the Openings are so very fine and small, as to prevent the fish from wandering into the main waters.

To let you see the Beauty of this charming Spot in its greatest Perfection, I should wish to have you transported hither when the Lake is all cover'd with Boats; either gilt, or varnish'd: as it is sometimes, for taking the Air; sometimes, for Fishing; and sometimes, for [note 4] Justs, and Combats, [21] and other Diversions, upon the Water: but above all, on some fine Night, when the Fire-works are play'd off there; at which time they have Illuminations in all the Palaces, all the Boats, and almost on every Tree. The Chinese exceed us extremely in their Fire-works: and I have never seen any thing of that Kind, either in France or Italy, that can beat any Comparison with theirs.
The Part in which the Emperor usually resides here, with the Empress, his favourite Mistresses, and the Eunuchs that attend them, is a vast Collection of Buildings, Courts, and Gardens; and looks itself like a City. 'Tis, at least, as big as our City of Dole. The greater Part of the other Palaces is only used for his walking; or to dine or sup in, upon Occasion.

This Palace for the usual Residence of the Emperor is just within the grand Gate of the Pleasure-ground. First are the Ante-chambers; then, the Halls for Audience; and then, the Courts, and Gardens belonging to them. The Whole forms an Island; which is entirely surrounded by a large and deep Canal. 'Tis a sort of Seraglio; in the different Apartments of which you see all the most beautiful things that can be imagin'd, as to Furniture, Ornaments, and Paintings, (I mean, of those in the Chinese Taste;) the most valuable Sorts of Wood; varnish'd Works, of China and Japan; antient Vases of Porcelain; Silks, and Cloth of Gold and Silver. They have there brought together, all that. Art and good Taste could add to the Riches of Nature.

From the Palace of the Emperor a Road, which is almost strait, leads you to a little Town in the Midst of the whole Inclosure. This square; and each Side is near a Mile long. It has Four Gates, answering the Four principal Points of the Compass; with Towers, Walls, Parapets, and Battlements. It has it's Streets, Squares, Temples, Exchanges, Markets, Shop, Tribunals, Palaces, and a Port for Vessels. In one Word, every thing that is at Pekin in Large, is there represented in Miniature.

You will certainly ask, for what Use this City was intended? Is it that the Emperor may retreat to it as a Place of Safety, on any Revolt, or Revolution? It might indeed serve well enough for that Purpose; and possibly that Thought had a Share in the Mind of the Person, who at first design'd it: but it's principal End was to procure the Emperor the Pleasure of seeing all the Bustle and Hurry of a great City in little, whenever he might have a Mind for that sort of Diversion.

The Emperor of China is too much a Slave to his Grandeur ever to shew himself to his People, even when he goes out of his Palace. He too sees nothing of the Town, which he passes thorough. All the Doors and Windows are shut up. They are spread with Pieces of Cloth every where, that no body may see him. Several Hours before he is to pass through any Street, the People are forewarned of it; and if any should be found there whilst he passes, they would be handled very severely by his Guards. Whenever he goes into the Country, two Bodies of Horse advance a good Way before him, on each Side of the Road; both for his Security, and to keep the Way clear from all other Passengers. As the Emperors of China find themselves obliged to live in this strange sort of Solitude, they have always endeavoured to supply the Loss of all public Diversions, (which their high Station will not suffer them to partake,) by some other Means or Inventions, according to their different Tastes and Fancies. This Town therefore, in these Two last Reigns, (for it was this Emperor's Father who order'd it to be built,) has been appropriated for the Eunuchs to act in it, at several times in the Year, all the Commerce, Marketings, Arts, Trades, Bustle, and Hurry, and even all the Rogueries, usual in great Cities. At the appointed Times, each Eunuch puts on the Dress of the Profession or Part which is assigned to him, to drive about the Streets; another, as a Porter, carries a Basket on his Shoulders. In a word, every one has the distinguishing Mark of Employment. The Vessels arrive at the Port; the Shops are open'd; and the Goods are exposed for Sale. There is one Quarter for those who sell Silks, and another for those who sell Cloth; one Street for Porcelain, and another for Varnish-works. You may be supply'd with whatever you want. This Man sells Furniture of all sorts; that, Cloaths and Ornaments for the Ladies; and a third has all kinds of Books, for the Learned and Curious. There are Coffee-houses too, and Taverns, of all sorts, good and bad: beside a Number of People that cry different Fruits about the Streets, and a great Variety of refreshing Liquors. The Mercers, as you pass their Shops, catch you by the Sleeve; and press you to buy some of their Goods. 'Tis all a Place of Liberty and Licence; and you can scarce distinguish the Emperor himself, from the meanest of his Subjects. Every body bauls out what he has to sell; some quarrel, others fight: and you have all the Confusion of a Fair about you. The public Officers come and arrest the Quarrellers; carry them before the Judges, in the Courts for Justice; the
Cause is try'd in form; the Offender condemn'd to be bastinado'd; and the Sentence is put in Execution: and that so effectually, that the Diversion of the Emperor sometimes costs the poor Actor a great deal of real Pain.

The Mystery of Thieving is not forgot, in this general Representation. That noble Employ is assign'd to a considerable Number of the cleverest Eunuchs; who perform their Parts admirably well. If any one them is caught in the Fact, he is brought to Shame; and concern'd, (at least they go through the Form of condemning him,) to be stigmatiz'd, [30] bastinado'd, or banish'd; according to the Heinousness of the Crime, and the Nature of the Theft. If they steal cleverly, they have the Laugh on their Side; they are applauded, and the Sufferer is without Redress. However, at the End of the Fair, every thing of this Kind is restor'd to the proper Owner.

This Fair, (as I told you before,) is kept only for the Entertainment of the Emperor, the Empress, and his Mistresses. 'Tis very unusual for any of the Princes, Grandees, to be admitted to see it: and when any have that Fav'or, it is not till after the Women are all retired to their several Apartments. The Goods which are expos'd and sold here, belong chiefly to the Merchants of [31] Pekin; who put them into the Hands of the Eunuchs, to be sold in reality: so that the Bargains here are far from being all pretended ones. In particular, the Emperor himself always buys a great many things; and you may the sure, they ask him enough for them. Several of the Ladies too make their Bargains; and so do some of the Eunuchs. All this trafficking, if there was nothing of real mixt with it, would want a great deal of that Earnestness and Life, which now make the Bustle the more active, and the Diversion it gives the greater.

To this Scene of Commerce, sometimes succeeds a very different one; that of Agriculture. There is a Quarter, within the same [32] Inclosure, which is set apart for this Purpose. There you see Fields, Meadows, Farm-houses, and little scatter'd Cottages; with Oxen, Ploughs, and all the Necessaries for Husbandry. There they sow Wheat, Rice, Pulse, and all other sorts of Grain. They make their Harvest; and carry in the Produce of their Grounds. In a Word, they here imitate every thing that is done in the Country; and I [...] every thing express a rural Simplicity, and all the plain Manners of a Country Life, as nearly as they possibly can.

Doubtless you have read of the famous Feast in China, call'd The Feast of the Lanthorns. It is always celebrated on the 15th Day of the first Month. There is no Chinese so [33] poor, but that upon this Day he lights up his Lanthorn. They have of them of all sorts of Figures, Sizes, and Prices. On that Day, all China is illuminated: but the finest Illuminations of all are in the Emperor's Palaces; and particularly in these Pleasure-grounds, which I have been describing to you. There is not a Chamber, Hall, or Portico, in them, which has not several of these Lanthorns hanging from the Cielings. There are several upon all the Rivulets, Rivers, and Lakes; made in the Shape of little Boats, which the Waters carry backward and forward. There are some upon all the Hills and Bridges, and almost upon all the Trees. These are wrought mighty prettily, in the Shapes of different Fishes, Birds, and Beasts; Vases, Fruits, Flowers, and Boats of different Sorts [34] and Sizes. Some are made of Silk; some of Horn, Glass, Mother of Pearl, and a thousand other Materials. Some of them are painted; others embroider'd; and of very different Prices. I have seen some of them which could never have been made for a thousand Crowns. It would be an endless thing, to endeavour to give you a particular Account of all their Forms, Materials, and Ornaments. It is in these, and in the great Variety which the Chinese shew in their Buildings, that I admire the Fruitfulness of their Invention; and am almost tempted to own, that we are quite poor and barren in Comparison of them.

Their Eyes are so accustom'd to their own Architecture, that they [35] have very little Taste for ours. May I tell yo what they say when they speak of it, or when they are looking over the Prints of some of our most celebrated Buildings? The Height and Thickness of our Palaces amazes them. They look upon our Streets, as so many Ways hollowed into terrible Mountains; and upon our Houses, as Rocks pointing up in the Air, and full of Holes like Dens of Bears and other wild Beasts. Above all, our different Stories, piled up so high one above another, seem quite intolerable to them: and they cannot conceive, how we can bear to run the Risk of breaking our Necks, so commonly, in going up such a Number of Steps as is necessary to
climb up to the Fourth and Fifth Floors. "Undoubtedly, (said the [36] Emperor Cang-hy [Kangxi (r. 1662-1723)], whilst he was looking over some Plans of our European Houses,) this Europe must be a very small and pitiful Country; since the Inhabitants cannot find Ground enough to spread out their Towns, but are obliged to live up this high in the Air." As for us, we think otherwise; and have Reason to so.

However I must own to you, without pretending to decide which of the two ought to have the Preference, that the Manner of Building in this Country pleases me very much. Since my Residence in China, my Eyes and Taste are grown a little Chinese. And, between Friends, is not the Duchess of Bourbon's House opposite to the Tuilleries [37] extremely pretty? Yet that is only of one Story, and a good deal in the Chinese Manner. Every Country has it's Taste and Customs. The Beauty of our Architecture cannot be disputed; nothing is more Grand and Majestic. I own too, that our Houses are well dispos'd. We follow the Rules of Uniformity, and Symmetry, in all the Parts of them. There is nothing in them unmatch'd, or displaced; every Part answers it's Opposite; and there's an exact Agreement in the Whole. But then there is this Symmetry, this beautiful Order and Disposition, too in China; and particularly, in the Emperor's Palace at Pekin, that I was speaking of in the Beginning of this Letter. The Palaces of the Princes and great Men, the Courts of Justice, and the [38] Houses of the better sort of People, are generally in the same Taste.

But in their Pleasure-houses, they rather chuse [Note 7] a beautiful Disorder, and a wandering as far a possible from all the Rules of Art. They go entirely on this Principle, "That what they are to represent there, is a natural and wild View of the Country; a rural Retirement, and not a Palace form'd according to all [39] the Rules of Art." Agreeably to which, I have not yet observ'd any Two of the little Palaces in all the grand Inclosure, which are alike, tho' some of them are placed at such considerable Distances from one another. You would think, that they were form'd upon the Ideas of so many different foreign Countries; or that they were all built at random, and made up of Parts not meant for one another. When you read this, you will be apt to imagine such Works very ridiculous; and that they must have a very bad Effect on the Eye: but was you to see them, you would admire the Art, with which all this Irregularity is conducted. All is in good taste; and so managed, that it's Beauties appear gradually, one [40] after another. To enjoy them as one ought, you should view every Piece by itself; and you would find enough to amuse you for a long while, and to satisfy all your Curiousity.

Beside, the Palaces themselves (tho' I have called them little, in Comparison of the Whole,) are very far from being inconsiderable Things. I saw them building one in the same Inclosure, last Year, for one of the Princes of the Blood; which cost him near Two hundred thousand Pounds: [Note 8] without reckoning any [41] thing for the Furniture and Ornaments of the Inside; for they were a Present to him from the Emperor.

I must add one Word more, in relation to the Variety which reigns in these Pleasure-houses. It is not only to be found in their Situations, Views, Disposition, Sizes, Heights, and all the other general Points; but also in their lesser Parts, that go to the composing of them. Thus, for instance, there is no People in the World who can shew such a Variety of Shapes and Forms, in their Doors and Windows, as the Chinese. They have some round, oval, square, and in all Sorts of angled Figures; some, in the Shape of Fans; others in those of Flowers, Vases, Birds, Beasts, and [42] Fishes; in short, of all Forms, whether regular or irregular.

It is only here too, I believe, that one can see such Portico's, as I am going to describe to you. They serve to join such Parts of the Buildings in the same Palace, as lie pretty wide from one another. These are sometimes raised on Columns only, on the Side toward the House; and have Openings, of different Shapes, thorough the Walls on the other Side: and sometimes have only Columns on both Sides; as in all such as lead from any of the Palaces, to their open Pavilions for taking the fresh Air. But what is so singular in these Portico's or Colonnades is, that they seldom run on in strait Lines; but make an hundred Turns and [43] Windings: sometimes by the Side of a Grove, at others behind a Rock, and at others again along the Banks of their Rivers or Lakes. Nothing can be conceiv'd more delightful: they have such a rural Air, as is quite ravishing and enchanting.

You will certainly conclude from all I have told you, that this Pleasure-place must have cost immense Sums of Money; and indeed there is no Prince, but such an one as is Master of so
vast a State as the Emperor of China is, who could either afford so prodigious an Expence, or accomplish such a Number of great Works in so little time: for all this was done in the Compass of Twenty Years. It was the Father of the present Emperor who began it; and his Son now [44] only add Conveniences and Ornaments to it, here and there.

But there is nothing so surprising, or incredible, in this: for besides that the Buildings are most commonly but of one Story, they employ such prodigious Numbers of Women, that every thing is carried on very fast. Above half the Difficulty is over, when they have got their Materials upon the Spot. They fall immediately to disposing them in Order; and in a few Months the Work is finish'd. They look almost like those fabulous Palaces, which are said to be raised by Inchantment, all at once, in some beautiful Valley, or on the Brow of some Hill.

[45] This whole Inclosure is called, Yuen-ming Yuen, The Garden of Gardens; or The Garden, by way of Eminence. It is not the only one that belongs to the Emperor; he has Three others, of the same Kind: but none of them so large, or so beautiful, as this. In one of these lives the Empress his Mother, and all her Court. It was built by the present Emperor's Grandfather, Cang-hy; [Note 9] and is called Tchang tchun yuen, or The Garden of perpetual Spring. The Pleasure-places of the Princes and Grandees are in Little, what those of the Emperor are in Great.

[46] Perhaps you will ask me, "Why all this long Description? Should not I rather have drawn Plans of this magnificent Place, and sent them to you?" To have done that, would have taken me up at least Three Years; without touching upon anything else: whereas I have not a Moment to spare; and am forced to borrow Time in which I now write to you, from my Hours of Rest. To which you may add, that for such a Work, it would be necessary for me to have full Liberty of going into any Part of the Gardens whenever I pleas'd, and to stay ther as long as I pleas'd: which is quite impracticable here. Tis very fortunate for me, that I had got the little Knowledge of Painting that I [47] have: for without this, I should have been in the same Case with several other Europeans, who have been here between Twenty and Thirty Years without being able ever to set their Feet on any Spot of this delightful Ground.

There is but one Man here; and that is the Emperor. All Pleasures are made for him alone. This charming Place is scarce ever seen by any body but himself, his Women, and his Eunuchs. The Princes, and other chief Men of the Country, are rarely admitted any farther than the Audience-Chambers. Of all the Europeans that are here, none ever enter'd this Inclosure, except the Clock-makers and Painters; whose Employments make it necessary that [48] they should be admitted every where. The Place usually assign'd us to paint in, is in one of those little Palaces above-mentioned; where the Emperor comes to see us work, almost every Day: so that we can never be absent. We don't go out of the Bounds of this Palace, unless what we are to paint cannot be brought to us; and in such Cases, they conduct us to the Place under a large Guard of Eunuchs. We are obliged to go quick, and without any Noise; and huddle and steal along softly, as if we were going upon some Piece of Mischief. Tis in this Manner that I have gone through, and seen, all this beautiful Garden; and enter'd into all the Apartments. The Emperor usually resides here Ten Months in each [49] Year. We are about Ten Miles from Pekin. All the Day, we are in the Gardens; and have a Table furnished for us by the Emperor: for the Nights, we have bought us a House, near the Entrance to the Gardens. When the Emperor returns to Pekin, we attend him; are lodg'd there within his Palace; and go every Evening to the French Church [note 10]

I think it is high time, both for you and me, that I should put an End to this Letter; which has carried me on to a greater Length, than at first intended. I wish it may give you any Pleasure; and should [50] be very glad if it was in my Power to do any thing more considerable, to shew you to perfect Esteem I have for you. I shall always remember you, in my Prayers; and beg you would sometimes remember me in yours.

I am,
With the greatest Regard,
SIR,
Your most obedient,
Humble Servant, Attiret
Footnotes

Note 1
These are chiefly made of Feathers; color'd, and form'd, so exactly like real Flowers, that one is often apt to forget one's self, and smell to them. The famous Signora Vannimano, at Rome, (so many of whose Works in this kind are continually brought Home by our Gentlemen who travel to that City,) at first learn'd her Art from some which were sent from China, by the Jesuits; as a Present to the then Pope.

Note 2
Here is a Page or two omitted, as relating only to their private Affairs.

Note 3
A handsome City in France; and the Captial one, in the Province of Burgund: between Three and Four Miles round.

Note 4
I have seen of this sort of Justs upon the Water, in our Parts of the World; and particularly, at Lions in France. The Champions stand, as firmly as they are able, on the Prows of two Boats, and [21] with a Shield in their left Hands, and a blunted Spear in their Right. There is an equal Number or Rowers in each of the Boats, who drive them on with a great deal of Impetuosity. The two Combatants charge each other with their Spears: and often both, but almost always one or other of them, is driven backward on the Shock; either down into his Boat, or (which often happens) into the Water: which latter makes one of the principal Parts in this odd sort of Diversion.

Note 5
The Original says; "les Koucifeys, les Feys, les Pines, les Kouci-gins, et les Tchangtsays:" and informs us in a Note, that these are so many different Titles of Honour, for the different Classes of such of the Emperor's Mistresses, as are most in his Favour. I did not think it worth while to set down all these hard Names in the Text; and, perhaps, they might as well have been omitted even here.

Note 6
The second City of Size in the France Comté.

Note 7
The Author of this Letter seems here to have form'd his Opinion, only from the Garden in which he was employ'd; for this is not universally the Case in the Pleasure-houses of the Emperor of China. I have lately seen some Prints of another of his Gardens, (brought from that Kingdom, and which will very soon be publish'd here,) in which the Disposition of the Ground, Water, and Plantations, is indeed quite irregular; but the Houses, Bridges, and Fences, are all of a regular Kind. Those Prints will give the truest Idea, we can have, of the Chinese Manner of laying out Pleasure-grounds.

Note 8
The Original says, Soixante Ouanes: and adds in a Note, that one Ouane is worth Ten thousand Tael; and each Tael is worth Seven Livres and a Half; so that Sixty Ouance make Four Million and a Half of Livres. Which is equal to 196,875 Pounds Sterling.

Note 9
Cang-hy began his Reign in 1660; is Son, Yongching, succeeded him in 1722; and his Grandson, Kien-long, in 1735.

Note 10
Here follow 14 or 15 Pages in the Original which treat only of the Author's private Affairs, or of the Affairs of the Mission, without any thing relating to the Emperor's Garden; and are therefore omitted by the Translator.
1768-1774 Qianlong beauftragt Giuseppe Castiglione 16 Szenen zur Dokumentation seines Sieges in Ili zu malen. Jean-Denis Attiret malt davon drei. Diese wurden dann nach Frankreich geschickt, um 1768-74 unter der Leitung von Charles-Nicolas Cochin in Kupferstiche umgesetzt zu werden. [Wik, Veit1]

**Bibliographie : Autor**

1743
Attiret, Jean-Denis. *Lettre sur les jardins chinois de l'empereur*. In : Lettres édifiantes et curieuses [ID D1793].

1749

1752

1762

1765-1775
*Suite des seize estampes représentant les conquêtes de l'empereur de la Chine, avec leur explication*. (Paris : [s.n.], 1765-1775). [Betr. Qianglong ; Stiche von Giuseppe Castiglione, Jean-Denis Attiret, Isidore Stanislas Henri Helman et al.].

1769-1774


Bibliographie : erwähnt in

1976

[Enthält] :

1985

Attridge, Derek (1945-) : Professor of English, University of York

Bibliographie : Autor

2000

Attridge, Derek (1945-) : Professor of English, University of York

Bibliographie : Autor

1984

Attwood, E.M. (um 1949)

Bibliographie : Autor

1991

Attridge, Derek (1945-) : Professor of English, University of York

Bibliographie : Autor

1984

Attwood, E.M. (um 1949)


**Biographie**

1971 William S. Atwell ist Assistant in Instruction am Department of History der Princeton University. [Atw]
1975 William S. Atwell promoviert in East Asian Studies (Chinese History) an der Princeton University. [Atw]
1979-1984 William S. Atwell ist Mitglied des Examinations Board der Faculty of History der University of London. [Atw]
1983 William S. Atwell ist Guest Scholar an der Faculty of Letters der Kyoto Universität und Research Fellow am Institute of Oriental and Occidental Studies der Kansai Universität. [Atw]
1986 William S. Atwell ist Resident Director des Hobart and William Smith Fall term in Japan Program. [Atw]
1986-2005 William S. Atwell ist Professor of Asian Languages and Cultures am Department of Asian Languages and Cultures, Smith Colleges, Geneva N.Y. [Atw]
1988 William S. Atwell ist Gastprofessor am Department of History der University of California, Berkeley. [Atw]
1989-1990 William S. Atwell ist Mitglied des Association for Asian Studies Joseph R. Levenson Prize Committee for Pre-Twentieth-Century Scholarship. [Atw]
1993 William S. Atwell ist Mitglied des Discipline Advisory Committee for Fulbright Scholar Awards in East Asian History and Literature. [Atw]
1994 William S. Atwell ist Resident Director des Hobart and William Smith Fall term in Japan Program. [Atw]
1994 William S. Atwell ist Reviewer of Grant Proposals, Fund for the Improvement of Postsecondary Education des U.S. Department of Education. [Atw]
1996 William S. Atwell ist Guest Lecturer am Princeton University Alumni College in China und Hong Kong. [Atw]

Bibliographie : Autor

Atwood, Margaret = Atwood, Margaret Eleanor (Ottawa, Kanada 1939-) : Schriftstellerin, Dichterin

Biographie
"Elizabeth looks at the exhibition of modern Chinese art she has assembled, with its naive messages and its lovingly painted vegetables, and reflects : 'China does not exist. Nevertheless she longs to be there.'" [Int]

Bibliographie : Autor


Au-Yeung, Annie (um 1997)

*Bibliographie : Autor*


Aubazac, Louis = Aubazac, Marie-Louis-Félix (um 1927)

*Biographie*

1917 Louis Aubazac veröffentlicht die Übersetzung der Briefe aus dem Neuen Testament. [Zet]

*Bibliographie : Autor*


**Auber, Peter** (1770-1866) : Englischer Autor

*Biographie : Autor*


http://library.umac.mo/ebooks/b25452113.pdf. [WC]

**Aubert, Claude** (um 1987) : Ingenieur Agronom

*Biographie : Autor*


**Aubert, Pierre** (La Chaux-de-Fonds 1927-2016 Spital Neuchâtel) : Politiker, Bundesrat

*Biographie*

1978 Gu Mu besucht die Schweiz und trifft sich mit Willy Ritschard und Pierre Aubert in Bern. [CS4,CS3]

1982 Huang Hua trifft Pierre Aubert in Bern. [CS3]

1986 Wu Xueqian lädt Pierre Aubert zu einem Bankett in Beijing ein. [CS4]

1986 Li Xiannian trifft Pierre Aubert im Xijiao-Gästehaus in Shanghai. [CS3]

**Aubet, Claude** (1936-)

*Biographie : Autor*


**Aubin, Françoise** = Aubin-Petit, Françoise (Paris 1932-) : Sinologin, Mongolistin, Islamistin, Directeur de recherche Centre de recherche sur l'Extrême-Orient de Paris Sorbonne, Directeur de recherche Centre national de la recherche scientifique, Directeur de recherche Centre d'études et de recherches internationales de la Fondation nationale des sciences politiques
Biographie

1950- Françoise Aubin est Mitglied der Société asiatique. [Aub]
1952 Françoise Aubin erhält das Russisch-Diplom der Ecole nationale des langues orientales vivantes. [Aub]
1953 Françoise Aubin erhält das Chinesisch-Diplom der Ecole nationale des langues orientales vivantes. [Aub]
1954-1974 Françoise Aubin ist Chercheur am Centre national de la recherche scientifique. [Aub]
1956 Françoise Aubin erhält das Japanisch-Diplom der Ecole nationale des langues orientales vivantes. [Aub]
1960-1961 Françoise Aubin studiert an der University of California Los Angeles. [Aub]
1961 Françoise Aubin hält sich an der Jimbun kagaku kenkyûjo in Kyôto auf. [Aub]
1965 Françoise Aubin promoviert in Rechtswissenschaften an der Université de Paris. [Aub]
1965 Françoise Aubin promoviert an der Faculté de droit et des sciences économiques der Université de Paris.
1974 Françoise Aubin ist Mitglied der Mongolian Society, Bloomington. [Aub]
1975-1997 Françoise Aubin ist Directeur de recherche am Centre national de la recherche scientifique. [Aub]
1980 Françoise Aubin ist Mitglied der Association françaises d'études chinoises. [Aub]
1998 Françoise Aubin ist Mitglied der Royal Asiatic Society. [Aub]

Bibliographie : Autor


**Aubin, Jean** (Ligugé, Vienne 1927-1998 Maine-et-Loire) : Historiker, Directeur d'études Ecole pratique des hautes études

*Biographie : Autor*


**Aubin, Raymond** = Chen (Saint-Pardoux, Périgueux 1759-1795 nach Gefangennahme im Gefängnis Xitan, Shaanxi) : Lazaristenmissionar

*Biographie*

1788  Raymond Aubin kommt in Macao an. [BMiss]

1788  Raymond Aubin ist als Priester in der Provinz Huguang tätig. [BMiss]

**Aublin, Laurent** (Chauny, Aisne 1949-2009 Paris) : Diplomat

*Biographie*

1992-1996  Laurent Aublin ist Generalkonsul in Hong Kong. [Int]

**Auboyr, Jeannine** (um 1955)

*Biographie : Autor*


**Aubry, Octave** (Paris 1881-1946 Paris) : Schriftsteller, Historiker

*Biographie : Autor*


**Auchincloss, Louis** (Lawrence, N.Y. 1917-2010 New York, N.Y.) : Schriftsteller

*Biographie : Autor*
1967

Meiguo xian dai qi da xiao shuo jia. William van O'Connor bian ; Zhang Ailing deng yi.
(Xianggang : Jin ri shi jie chu ban she, 1967).

[Enthält] :
Young, Philip. Ernest Hemingway. Zhang Ailing yi.
Hyman, Stanley Edgar. Nathanael West. Ye Shan yi. [WC]

Auden, W.H. = Auden, Wystan Hugh (York 1907-1973 Wien) : Dichter, Schriftsteller, Professor of Poetry, Oxford University ; amerikanische Staatsbürgerschaft

Biographie

2005

Stuart Christie : In China, Auden learned that the best poems often do not survive the journey home. I suggest that Auden's experience in China and Hong Kong ultimately motivates his symbolic disinvestment from all national-colonial allegories, in favor of the rejection of material context entirely, as a more principled basis for the writing of poetry. China serves mainly as an occult imagining against which the poet attempts to locate his increasingly liminal position in nationalist British culture and letters. Auden's sonnets engage with orientalizing and occidentalizing codes that challenge the British canon overtly and covertly, a concert that has at least two effects : first, a reaction against the colonial elite in Hong Kong and Shanghai, where Auden was hailed as an emerging talent ; and subsequently, a disorientation in the poetry resulting from the absence of what heretofore had been a coded familiarity of context – the call of homosexual traveling culture. Auden's canonical context was British, and that its ideology trailed him to China is an undeniable fact constituting much of the poet's cross-cultural predicament, what I call his disorientations, once he arrived there. Isherwood and Auden found themselves feted in the bosom of the British colonial establishment in Hong Kong, enjoying comforts in marked contrast to the war of liberation being waged by the Chinese against Japanese aggression just to the north in Guangdong province. In Spain, Auden saw mindless violence fully exercised in the name of nationalist confraternity. On arrival in China, he had no reason not to expect the same practice among the Japanese, Guomindang, and Communist forces. If Spain had occasioned Auden's encounter with the extreme tendencies of political change and disillusioned him, China forced him to reconsider and to affirm the liberal muddle of the ideological middle that E.M. Forster's position had always represented. Auden went to China empty of prejudice, a fact that encompasses equally his relative ignorance of Chinese language and culture as well as his principled willingness to dispense, as best he could, with the received wisdom of the career colonialists. Hong Kong's colonial resituation of Western values evidences, in Auden's case, the globalizing pressure placed on modernist poetry when faced with local mutations beyond the metropolitan ken. The colonial locale has erased the poet's memory of a British past and his Chinese present in equal measure, substituting for it only the eternal 'chatter' of power brokers at work. Without adequate knowledge of Chinese peoples or cultures as subjects, the poet cannot surveil China faithfully, he stalks and then kills it. Alternatively, he risks 'making' the English modernist canon new using Chinese materials, but entirely at the expense of the Chinese context, and again assassinates present truth. Not daring to risk orientalist platitudes shared among Chinese-English brothers as soldiers-in-arms, Auden's poet-assassin threatens the Chinese subject and himself in turn. Auden's rejection of national culture is linked equally to his specific historical context in Hong Kong and China that rendered his 'retour' at once disjunctive and homologous of uniquely colonial frontiers he could not cross, even as a homosexual 'passing through' privileged sites of British masculinity abroad. Auden can no longer simply remint English certainties in the Chinese context and call them a lost signified of oriental fantasy. The sonnets respond by invoking Chinese inscrutability to ward off unwarranted incursions the poet himself represents ; by conceding the universal presumptions of colonialism.

2007

Hugh Haughton : Where Isherwood's prose is personal, circumstantial and documentary, recording the details of their three-month journey as 'amateur war correspondents' in often comit terms. Auden's gnomic verse casts the war into an abstract allegorical idiom with almost no specific geographical, historical or personal indicators. [Aud6,Aud16:S. 150]

1937.2 W.H. Auden and Christopher Isherwood were commissioned by Faber and Faber in London and Random House in New York to write a book about the Far East. The authors decided that their subject would be the war which had been provoked by the Japanese in July with Marshal Chiang Kai-shek's nationalist forces in China. Isherwood's reportage was to provide a prose commentary on China and its war, while Auden would write about the war parabolically to provide a theory of human violence. [Aud14:S. 170,Aud9]
1938 W.H. Auden and Christopher Isherwood went to interview William Henry Donald in Hankou. [Aud5:S. 45]

1938.01.19 W.H. Auden and Christopher Isherwood went to Marseilles, where they boarded the "Aramis" for a journey to Hong Kong. [Aud11]

1938.02.16-28 W.H. Auden and Christopher Isherwood arrived in Hong Kong and stayed there 12 days. [Aud11]

1938.02.28 W.H. Auden and Christopher Isherwood left Hong Kong in the Tai-Shan for Guangzhou. "The railway was being bombed, almost daily, by Japanese planes... The river-boats, which were British-owned, had never been bombed at all". In Guangzhou the British Consul General sent a car. They were to stay at Paak Hok Tung, a settlement of American and English missionaries. The next day they visited Mayor Zang Yanfu. The next day they were invited to lunch with Wu Dezhen. The next two days they were wandering about the city. [Aud5:S. 17, 21, 25, 28, 32]

1938.03.04 W.H. Auden and Christopher Isherwood left Guangzhou for Hankou by train. [Aud5:S. 34]

1938.03.08 W.H. Auden and Christopher Isherwood in Hankou. "This is the real capital of war-time China. All kinds of people live in this town – Chiang Kai-shek, Agnes Smedley, Chou En-lai; generals, ambassadors, journalists, foreign naval officers, soldiers of fortune, airmen, missionaries, spies... The Consul has offered us the hospitality of a big empty room." They visit Bishop Logan H. Roots. [Aud5:S. 40-41]

1938.03.09 W.H. Auden and Christopher Isherwood attended a press conference in Hankou. [Aud5:S. 42]

1938.03.12 W.H. Auden and Christopher Isherwood met General Alexander von Falkenhausen and Agnes Smedley in Hankou. [Aud5:S. 49]

1938.03.14 W.H. Auden and Christopher Isherwood met Madame Chiang Kai-shek, Chiang May-ling Soong in Wuchang. [Aud5:S. 54]

1938.03.17 W.H. Auden and Christopher Isherwood left Hankou by train for Zhengzhou (Henan) with her interpreter Chiang. The next day they visited the American Mission Hospital. [Aud5:S. 62, 65]

1938.03.19-24 W.H. Auden and Christopher Isherwood arrive by train and stay in Shangqiu. [Aud5:S. 74, 85]

1938.03.24 W.H. Auden and Christopher Isherwood arrived in Suzhou by train at the Garden Hotel. [Aud5:S. 87]

1938.03.25 W.H. Auden and Christopher Isherwood met General Li Zongren in Suzhou. [Aud5]

1938.03.27 W.H. Auden and Christopher Isherwood left Suzhou in hired rickshaws for Liuzhuan. [Aud5:S. 94]

1938.03.29-04.10 W.H. Auden and Christopher Isherwood travelled by train and stayed in Xi’an. [Aud5:S. 106, 137]

1938.04.13-14 W.H. Auden and Christopher Isherwood travelled by train and returned to Hankou. [Aud5:S. 140-141]

1938.04.20 Letter from W.H. Auden to Eric R. Dodds. "Looking for the war in China is like a novel by Kafka." [Aud14:S. 173]

1938.04.21 W.H. Auden and Christopher Isherwood attended a party with a number of Hankou intellectuals including the poet Mu Mutian who presented them with some verses written in their honor and Tian Shouchang [Tian Han]. Ma Tongna interviewed them for the newspaper Da gong bao. [Aud5:S. 144]
1938.04.22-29 W.H. Auden and Christopher Isherwood stayed in Hankou. Interview of Ma Tongna with W.H. Auden and Christopher Isherwood in Da gong bao included a Chinese rendering of Auden's sonnet together with a manuscript facsimile in modification. They visited the Wuhan University, met Agnes Smedley, Alexander von Falkenhausen and Du Yuehsheng. [Aud5:S. 149, 151, 160]

1938.04.30-05 W.H. Auden and Christopher Isherwood travelled to Jiujiang and Nanchang. They stayed at the Burlington Hotel in Nanchang. They visited the American Mission Hospital, Governor of Jiangxi, General Xiong Shihui. [Aud5:S. 175-180]

1938.05.08-20 W.H. Auden and Christopher Isherwood travelled and stayed in Jinhua. They met General, Governor Zhejiang Huang Shaohong. They visited Lanxi, Tunki (11 May waiting for the permission to got to the front), Tai hu, Tianmu Shan, Tipu, Anji, Xiaofeng (Zhejiang). They met Peter Fleming. [Aud14:S. 173, Aud5:S. 181, 183, 197, 208]

1938.05.20-22 W.H. Auden and Christopher Isherwood leaved Jinhua for Wenzhou (Zhejiang). [Aud5:S. 222]

1938.05.25-06 W.H. Auden and Christopher Isherwood stayed in Shanghai. They met Ambassador Archibald John Kerr and Rewi Alley. [Aud5:S. 227, 238-240]

1938.06.12 W.H. Auden and Christopher Isherwood left Shanghai, sailed via Japan to Vancouver and on July 2 they reached New York and went back to England. [Aud14:S. 176, Aud13:S. 138, 140]

1938.11.6-12 W.H. Auden and Christopher Isherwood lectured on 6 November at the Group Theatre, on 28 November at Dulwich and on 2 December at Bedford College in London on China in wartime. [Aud14:S. 177]

1939 Auden, W.H.; Isherwood, Christopher. Journey to a war [ID D3432].

Sekundärliteratur
Commissioned by their publishers to write a travel book about the Far East, Messrs. Auden and Isherwood chose to go to China, and spent four months there last year. They now offer the reader who has never been there 'some impression of what he would be likely to see, and of what kind of stories he would be likely to hear '. The book contains a travel dairy by Mr. Isherwood, and poems and many excellent photographs by Mr. Auden.
That these two writers were enterprising goes without saying. Starting from Hong Kong, they journeyed by way of Cantin, Hankow, and Sian, and ended up at Shanghai. They travelled by boat, by car, by train, by rickshaw, on horse-back, on foot. As guests, as interviewers, as English visitors, as fellow-travellers, they encountered all kinds of people, ambassadors, beggars, an American bishop, Chiang Kai-Shek and his wife, doctors, missionaries, Mr. Peter Fleming, servants, soldiers, intellectuals. They visited hospitals and film-studios, dealt with bugs and dystoney, air-raids and ennui, and made their way to the front, or perhaps we had better say the scene of military operations.
All this has resulted in a various and lively commentary; no bouquet of recollections in tranquillity; not the work of someone with a knowledge of the Chinese language, or of Chinese or Japanese history and culture; but a collection of snapshots by two extremely animated minds, and like any collection of snapshots uneven and miscellaneous…
He [Isherwood] gives us, so to speak, a feature-film of China at war, the sense of distances, of millions of people very much at sea, of political cross-currents, of chaos, and reminds us continually the 'war is untidy, inefficient, obscure and largely a matter of chance '. In the end one is left, perhaps inevitably, with a clearer impression of the Europeans and Americans encountered than the Chinese…
Neither Mr. Auden nor Mr. Isherwood attempts at all to account for the behavior of the Japanese or to make the least allowance for that race, which like very other, has its virtues – and its liberal intellectuals. They are satisfied to see China as a 'cultured pacific country' attacked by a 'brutal upstart enemy'…
Edward Callan: First part: "London to Hong-Kong", is a series of poems by Auden on the outward journey via the Mediterranean, Suez, and the Red Sea. It includes *The voyage*, *The sphinx*, and *The ship*, written on the journey, and *Macao* and *Hong Kong* added later. Second part: "Travel-Diary", is Isherwood's prose account of their experiences in China – derived from their separate diaries – which comprises most of the book. Third part: "Picture Commentary" has forty-five photographs, mostly by Auden, and two stills from the Chinese film *Flight in the Last*. Fourth part: "In Time of War: a sonnet sequence with a verse commentary", Auden's verse contribution. Of the twenty-seven sonnets, twenty are retained, slightly revised and rearranged, as *Sonnets from China* in Auden's Collected poems.

Douglas Brown: Reread today, Journey appears as a pivotal work registering turning points in the careers of both Auden and Isherwood, and intimating interrelated developments in twentieth-century political, social, literary, religious and sexual history. Complicated by multiplying ironies and compositional discontinuities, Journey reveals incipient postcolonial and postmodernist sensibilities, and involves significant statements about fascism, communism, imperialism, democracy, war, representation and the ethics of modern homosexuality. Journey unfolds a particularly transformative Chinese encounter, in which the experiences of China's otherness and its military disaster are the essential motivating occasions of the acute state of self-reflexivity and the ideological and ethical turning points that Journey records. Though the book achieves less as a study of China than as an instance of exemplary literary self-consciousness and Western self-examination, it has been more frequently appreciated for its historical details than its literary merit. Journey offers vital glimpses of Kuomintang China consumed by the Anti-Japanese War, of the consequent refugee catastrophe, of the tempered optimism of the Nationalist/Communist United Front, and of the febrile hopefulness in the provisional capital of Wuhan in the months after the Nanking atrocity. It also memorably presents the situations of a diverse array of foreigners then active in China. [Aud17:S. 169-170, Aud4:S. 80-81, Aud10:S. 192]

1939

A weed from Catholic Europe, it took root
Between some yellow mountains and a sea,
Its gay stone houses an exotic fruit
A Portugal-cum-China oddity
Rococo images of saint and Saviour
Promise its gamblers fortunes when they die,
Churches alongside brothels testify
That faith can pardon natural behaviour.
A town of such indulgence need not fear
Those mortal sins by which the strong are killed
And limbs and governments are torn to pieces.
Religious clocks will strike, the childish vices
Will safeguard the low virtues of the child
And nothing serious can happen here.
Sekundärliteratur
George Monteiro: W.H. Auden's moral picture of Macao, now presented unobtrusively against a background of major wars, is one of greater destruction. The "men" who are torn to pieces become metonymically (and more graphically) "limbs" and death--the sins that were major--have become "mortal." Other alterations affect tone, making it more colloquial. Moreover, his early modernist tendency to universalize gives way to greater particularity, to specifying and naming things. Macao ceases to be a "city" and becomes--rather off-handedly--a "town." While the original fourth line--"And grew on China imperceptibly"--turns into an accusation. The poet now makes Portugal directly responsible for introducing the European Catholicism that has given Macao its peculiar moral character. Macao is now "a Portugal-cum-China oddity." Why make this quasi-observation into an accusation? In the context of Auden's personal moral landscape, Macao in 1938 embodies cultural oppositions and moral contradictions. Churches and brothels stand side by side, and (transvalued) vice has become, as in William Blake, the protector of virtue. The "town" is a place of sin and indulgence (recalling, perhaps, the sale of indulgences in an earlier time) for which there appears to be no punishment. Portugal has coupled with China to give birth to Macao. Given this context, it is appropriate that the Latin term cum, which gives Auden's phrase an ecclesiastical tinge, evokes as well its near-homonym in English, carrying with its connotative hint of the philoprogenerative. [Aud5,Aud9]

1939
The leading characters are wise and witty; Substantial men of birth and education, With wide experience of administration, They know the manners of a modern city. Only the servants enter unexpected; Their silence has a fresh dramatic use: Here in the East the bankers have erected A worthy temple to the Comic Muse.
Ten thousand miles from home and What's-Her-Name The bugle on the Late Victorian hill Puts out the soldier's light; off-stage, a war [Text in Journey to a war] Thuds like the slamming of a distant door: Each has his comic role in life to fill, Though Life be neither comic nor a game. = [Text in Sonnets from China] Thuds like the slamming of a distant door: We cannot postulate a General Will; For what we are, we have ourselves to blame. [Aud5,Aud12]

1940
Auden, W.H. *Sonnets from China* [ID D30728].

I
So from the years their gifts were showered: each
Grabbed at the one it needed to survive;
Bee took the politics that suit a hive,
Trout finned as trout, peach moulded into peach,
And were successful at their first endeavour.
The hour of birth their only time in college,
They were content with their precocious knowledge,
To know their station and be right for ever.
Till, finally, there came a childish creature
On whom the years could model any feature,
Fake, as chance fell, a leopard or a dove,
Who by the gentlest wind was rudely shaken,
Who looked for truth but always was mistaken,
And envied his few friends, and chose his love.

II
They wondered why the fruit had been forbidden:
It taught them nothing new. They hid their pride,
But did not listen much when they were chidden:
They knew exactly what to do outside.
They left. Immediately the memory faded
Of all they'd known: they could not understand
The dogs now who before had always aided;
The stream was dumb with whom they'd always planned.
They wept and quarrelled: freedom was so wild.
In front maturity as he ascended
Retired like a horizon from the child,
The dangers and the punishments grew greater,
And the way back by angels was defended
Against the poet and the legislator.

III
Only a smell had feelings to make known,
Only an eye could point in a direction,
The fountain's utterance was itself alone:
He, though, by naming thought to make connection
Between himself as hunter and his food;
He felt the interest in his throat and found
That he could send a servant to chop wood
Or kiss a girl to rapture with a sound.
They bred like locusts till they hid the green
And edges of the world: confused and abject,
A creature to his own creation subject,
He shook with hate for things he'd never seen,
Pined for a love abstracted from its object,
And was oppressed as he had never been.

IV
He stayed, and was imprisoned in possession:
By turns the seasons guarded his one way,
The mountains chose the mother of his children.
In lieu of conscience the sun ruled his day.
Beyond him, his young cousins in the city
Pursued their rapid and unnatural courses,
Believed in nothing but were easy-going,
Far less afraid of strangers than of horses.
He, though, changed little,
But took his colour from the earth,
And grew in likeness to his fowls and cattle.
The townsman thought him miserly and simple,
Unhappy poets took him for the truth,
And tyrants held him up as an example.

V
His care-free swagger was a fine invention:
Life was too slow, too regular, too grave.
With horse and sword he drew the girls' attention,
A conquering hero, bountiful and brave,
To whom teen-agers looked for liberation:
At his command they left behind their mothers,
Their wits were sharpened by the long migration,
His camp-fires taught them all the horde were brothers.
Till what he came to do was done: unwanted,
Grown seedy, paunchy, pouchy, disappointed,
He took to drink to screw his nerves to murder,
Or sat in offices and stole,
Boomed at his children about Law and Order,
And hated life with heart and soul.

VI
He watched the stars and noted birds in flight;
A river flooded or a fortress fell:
He made predictions that were sometimes right;
His lucky guesses were rewarded well.
Falling in love with Truth before he knew Her,
He rode into imaginary lands,
By solitude and fasting hoped to woo Her,
And mocked at those who served Her with their hands.
Drawn as he was to magic and obliqueness,
In Her he honestly believed, and when
At last She beckoned to him he obeyed,
Looked in Her eyes: awe-struck but unafraid,
Saw there reflected every human weakness,
And knew himself as one of many men.

VII
He was their servant (some say he was blind),
Who moved among their faces and their things:
Their feeling gathered in him like a wind
And sang. They cried 'It is a God that sings',
And honoured him, a person set apart,
Till he grew vain, mistook for personal song
The petty tremors of his mind or heart
At each domestic wrong.
Lines came to him no more; he had to make them
(With what precision was each strophe planned):
Hugging his gloom as peasants hug their land,
He stalked like an assassin through the town,
And glared at men because he did not like them,
But trembled if one passed him with a frown.

VIII
He turned his field into a meeting-place,
Evolved a tolerant ironic eye,
Put on a mobile money-changer's face,
Took up the doctrine of Equality.
Strangers were hailed as brothers by his clocks,
With roof and spire he built a human sky,
Stored random facts in a museum box,
To watch his treasure set a paper spy.
All grew so fast his life was overgrown,
Till he forgot what all had once been made for:
He gathered into crowds but was alone,
And lived expensively but did without,
No more could touch the earth which he had paid for,
Nor feel the love which he knew all about.
IX
He looked in all His wisdom from His throne
Down on the humble boy who herded sheep,
And sent a dove. The dove returned alone:
Song put a charmed rusticity to sleep.
But He had planned such future for this youth:
Surely, His duty now was to compel,
To count on time to bring true love of truth
And, with it, gratitude. His eagle fell.
It did not work: His conversation bored
The boy, who yawned and whistled and made faces,
And wriggled free from fatherly embraces,
But with His messenger was always willing
To go where it suggested, and adored,
And learned from it so many ways of killing.
X
So an age ended, and its last deliverer died
In bed, grown idle and unhappy; they were safe:
The sudden shadow of a giant's enormous calf
Would fall no more at dusk across their lawns outside.
They slept in peace: in marshes here and there no doubt
A sterile dragon lingered to a natural death,
But in a year the slot had vanished from the heath;
A kobold's knocking in the mountain petered out.
Only the sculptors and the poets were half-sad,
And the pert retinue from the magician's house
Grumbled and went elsewhere. The vanquished powers
were glad
To be invisible and free; without remorse
Struck down the silly sons who strayed into their course,
And ravished the daughters, and drove the fathers mad.
XI
Certainly praise: let song mount again and again
For life as it blossoms out in a jar or a face,
For vegetal patience, for animal courage and grace:
Some have been happy; some, even, were great men.
But hear the morning's injured weeping and know why:
Ramparts and souls have fallen; the will of the unjust
Has never lacked an engine; still all princes must
Employ the fairly-noble unifying lie.
History opposes its grief to our buoyant song,
To our hope its warning. One star has warmed to birth
One puzzled species that has yet to prove its worth:
The quick new West is false, and prodigious but wrong
The flower-like Hundred Families who for so long
In the Eighteen Provinces have modified the earth.

XII
Here war is harmless like a monument:
A telephone is talking to a man;
Flags on a map declare that troops were sent;
A boy brings milk in bowls. There is a plan
For living men in terror of their lives,
Who thirst at nine who were to thirst at noon,
Who can be lost and are, who miss their wives
And, unlike an idea, can die too soon.
Yet ideas can be true, although men die:
For we have seen a myriad faces
Ecstatic from one lie,
And maps can really point to places
Where life is evil now.
Nanking, Dachau.

XIII
Far from a cultural centre he was used:
Abandoned by his general and his lice,
Under a padded quilt he turned to ice
And vanished. He will never be perused
When this campaign is tidied into books:
No vital knowledge perished in that skull;
His jokes were stale; like wartime, he was dull;
His name is lost for ever like his looks.
Though runeless, to instructions from headquarters
He added meaning like a comma when
He joined the dust of China, that our daughters
Might keep their upright carriage, not again
Be shamed before the dogs, that, where are waters,
Mountains and houses, may be also men.

XIV
They are and suffer; that is all they do;
A bandage hides the place where each is living,
His knowledge of the world restricted to
A treatment metal instruments are giving.
They lie apart like epochs from each other
(Truth in their sense is how much they can bear;
It is not talk like ours but groans they smother),
From us remote as plants: we stand elsewhere.
For who when healthy can become a foot?
Even a scratch we can't recall when cured,
But are boisterous in a moment and believe
Reality is never injured, cannot
Imagine isolation: joy can be shared.
And anger, and the idea of love.

XV
As evening fell the day's oppression lifted;
Tall peaks came into focus; it had rained:
Across wide lawns and cultured flowers drifted
The conversation of the highly trained.
Thin gardeners watched them pass and priced their shoes;
A chauffeur waited, reading in the drive,
For them to finish their exchange of views:
It looked a picture of the way to live.
Far off, no matter what good they intended,
Two armies waited for a verbal error
With well-made implements for causing pain,
And on the issue of their charm depended
A land laid waste with all its young men slain,
Its women weeping, and its towns in terror.

XVI
Our global story is not yet completed.
Crime, daring, commerce, chatter will go on,
But, as narrators find their memory gone,
Homeless, disterred, these know themselves defeated.
Some could not like nor change the young and mourn for
Some wounded myth that once made children good,
Some lost a world they never understood,
Some saw too clearly all that man was born for.
Loss is their shadow-wife, Anxiety
Receives them like a grand hotel, but where
They may regret they must: their doom to bear
Love for some far forbidden country, see
A native disapprove them with a stare
And Freedom’s back in every door and tree.

XVII
Simple like all dream-wishes, they employ
The elementary rhythms of the heart.
Speak to our muscles of a need for joy:
The dying and the lovers bound to part
Hear them and have to whistle. Ever new,
They mirror every change in our position,
They are our evidence of how we do,
The very echoes of our lost condition.
Think in this year what pleased the dancers best,
When Austria died, when China was forsaken,
Shanghai in flames and Teruel re-taken.
France put her case before the world: Partout
Il y a de la joie. America addressed
Mankind: Do you love me as I love you?

XVIII
Chilled by the Present, its gloom and its noise,
On waking we sigh for an ancient South,
A warm nude age of instinctive poise,
A taste of joy in an innocent mouth.
At night in our huts we dream of a part
In the balls of the Future: each ritual maze
Has a musical plan, and a musical heart
Can faultlessly follow its faultless ways.
We envy streams and houses that are sure,
But, doubtful, articled to error, we
Were never nude and calm as a great door,
And never will be faultless like our fountains:
We live in freedom by necessity,
A mountain people dwelling among mountains.

XIX
When all our apparatus of report
Confirms the triumph of our enemies,
Our frontier crossed, our forces in retreat,
Violence pandemic like a new disease,
And Wrong a charmer everywhere invited,
When Generosity gets nothing done,
Let us remember those who looked deserted:
To-night in China let me think of one
Who for ten years of drought and silence waited,
Until in Muzot all his being spoke,
And everything was given once for all.
Awed, grateful, tired, content to die, completed,
He went out in the winter night to stroke
That tower as one pets an animal.
XX
Who needs their names? Another genus built
Those dictatorial avenues and squares,
Gigantic terraces, imposing stairs,
Men of a sorry kennel, racked by guilt,
Who wanted to persist in stone for ever:
Unloved, they had to leave material traces,
But these desired no statues but our faces,
To dwell there incognito, glad we never
Can dwell on what they suffered, loved or were.
Earth grew them as a bay grows fishermen
Or hills a shepherd. While they breathed, the air
All breathe took on a virtue; in our blood,
If we allow them, they can breathe again:
Happy their wish and mild to flower and flood.
XXI
(To E.M. Forster)
Though Italy and King's are far away,
And Truth a subject only bombs discuss,
Our ears unfriendly, still you speak to us,
Insisting that the inner life can pay.
As we dash down the slope of hate with gladness,
You trip us up like an unnoticed stone,
And, just when we are closeted with madness,
You interrupt us like the telephone.
Yes, we are Lucy, Turton, Philip: we
Wish international evil, are delighted
To join the jolly ranks of the benighted
Where reason is denied and love ignored,
But, as we swear our lie, Miss Avery
Comes out into the garden with a sword.
Jean-Paul Forster: Auden's Sonnets from China is a good illustration of the nature of Auden's experimentation and of its relation to tradition. When the cycle first appeared under the title *In time of war* in *Journey to a war*, it formed the natural emotional climax of an experience of disillusion and a poetical summing-up of the travel book. The sonnets deny and blur the distinction between history and discourse, past and present, rather than underline it. As is customary with sonnet sequences, *Sonnets from China* is not organized according to a consistent pattern. It presents a juxtaposition of pictures. This juxtaposition of what are for the most part portraits and scenes does, offer a fairly systematic survey of social and political life. If there is any order in the way the sonnets are arranged, it is social and not chronologically historical. The division into two groups of equal length would rather correspond to a distinction between sonnets dealing with ruling ideologies, masters and profiteers (sonnets I-IX) and those dealing with the victims and manipulated (sonnets X, XII-XVII). The sonnets consider in turn farmers, tyrants, soothsayers, poets, politicians, religious leaders, soldiers, wounded men in a hospital, gardeners, chauffeurs and exiles, as well as different aspects of life and social institutions. Each sonnet tells the story of a failure and there remains no doubt that the cycle is but an impressionistic survey of social and political life. Auden uses the conciseness and compactness of the sonnet form to present caricatures: striking, distorted pictures in which the distortion becomes denunciation. The poet combines past and present, ancient and modern features to create composite pictures of different sorts of life and types of men. The result is ahistorical. The first sonnet is a caricature of the Darwinian evolutionary myth, but it also shows that man escapes Darwin's determinism, though he is incapable of making use of his freedom. The fifth and eighth sonnets are caricatures of the tyrannical and liberal leaders of all times, and the twelfth of war as lived by the private soldier, who never fully understands what is really happening.

*Sonnets from China* is one of Auden's ambitious projects and typical creations in the second half of the thirties. He has found a new way of using the sonnet form. With their style and tone akin to those of reporting, the individual poems are like hasty magazine snapshots or political cartoons: this is what the historical and political vignette has become in the cycle. The very looseness of the form becomes expressive comment when it shows that man has lost his true nature as the sonnet has lost its true character.

Edward Callan: Many of these sonnets are not directly about the war in China. The poems are wartime reflections on the human condition and on the role of the artist in time of war. The first three sonnets constitute a prologue on the evolution of human consciousness. They imply that only plants and animals are innocent or good by nature, and that man may use his freedom for either good or evil as he chooses. The next seven, a retrospect of human history markedly anti-Romantic and far from Marxist in outlook, combine the evocation of a series of historical epochs with portraits of personified types who supplied successive ages with models of heroic personality: the agriculturalist, the soldier, the prophet, the poet, and so on. The Sonnet X is an sonnet on the Enlightenment. Its theme is that the Enlightenment, by banishing the mythical, the mysterious, and the illogical, prepared the way for their reappearance in the unconscious. Auden made the culmination of the retrospective survey of his own Western, intellectual heritage – a placement that gives weight to its questioning of wholly rational values (expressed elsewhere in his view that Hitler's rise in a center of humane learning cast doubt on the proposition that liberalism was self-supporting). Since this sonnet was composed in 1936, prior to Auden's visit to Spain and China, it confirms that the stages of his return to Anglicanism enumerated in *Modern Canterbury Pilgrims* are stated in exact sequence. The second half of *Sonnets from China* moves on to the immediate situation in China by way of a transitional sonnet affirming the value of song. There follows a group of sonnets dealing directly with scenes from the war, with individual sonnets devoted to the dead, the wounded, air-raids, diplomats exchanging views, and so on. [Aud12:S. 128-138,Aud4:S. 81,Aud7]

"China had become one of the world's decisive battlegrounds. And unlike Spain, it was not already crowded with star literary reporters." He reported Auden saying: "We'll have a war of our very own." [Aud16:S. 149]

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Biographie
1713 Claude Audran III, Jacques Dagly und Pierre de Neufmaison gründen eine Manufacture de verny à la chinoise. [Cza1]

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Auffermann, Helene (Witten, Nordrhein-Westfalen 1865-nach 1901) : Missionarin Rheinische Mission, Missionsschwester

Biographie
1897-1901 Helene Auffermann ist Missionarin der Rheinischen Missionsgesellschaft in China. [SunL1]

Aufschnaiter, Peter (Kitzbühel 1899-1973 Spital Innsbruck) : Agrarwissenschaftler, Bergsteiger

Biographie
1944 Heinrich Harrer und Peter Aufschnaiter fliehen aus der Gefangenschaft in Indien nach Tibet. [Wik]
1946 Heinrich Harrer und Peter Aufschnaiter reisen durch Westtibet, beim Kailash Berg entlang und durch Südtibet bis Lhasa. [Wik]
1946-1950 Heinrich Harrer und Peter Aufschnaiter halten sich in Lhasa auf. Heinrich Harrer ist Berater des Dalai Lama, Peter Aufschnaiter plant ein Wasserkraftwerk und ein Kanalnetz in Lhasa und übernimmt Aufträge als Kartograph. [Wik]
1950 Heinrich Harrer und Peter Aufschnaiter fliehen vor der chinesischen Volksarmee. Heinrich Harrer geht nach Indien, Peter Aufschnaiter bleibt noch einige Zeit in Tibet. [Wik]

Bibliographie : Autor

Augé, Pierre (Vias, Hérault 1895-1967) : Französischer Diplomat

Biographie
1922-1923 Pierre Augé ist Konsul des französischen Konsulats in Fuzhou. [BensN2]
1924-1930 Pierre Augé ist Konsul des französischen Konsulats in Shantou. [BensN2]
1939-1940 Pierre Augé ist Generalkonsul des französischen Konsulats in Shanghai. [BroG1:S. 312]

Auger, Agnès (um 1999)

Bibliographie : Autor

**Augier, Emile** = Augier, Guillaume Victor Emile (Valence 1820-1889 Croissy-sur-Seine) : Dramatiker, Dichter

**Biographie**


**Bibliographie : Autor**


**Augustinus** (Thagaste, Numidien = Souk Ahras, Algerien 354-430 Hippo Regius, Numidien = Annaba, Algerien) : Christlicher Theologe, Philosoph

**Bibliographie : erwähnt in**


**Auken, Svend Gunnarsen** (Aarhus 1943-2009 Kopenhagen) : Politiker

**Biographie**

1980 Svend Auken besucht China. [BroK1]

1994 Svend Gunnarsen Auken besucht China. [BroK1]

1996 Svend Gunnarsen Auken besucht China. [BroK1]

**Aulnoy, Marie-Catherine** = Le Jumel de Barneville, Marie-Catherine, Baronne (1650-1705) : Französische Schriftstellerin, Märchen-Autorin

**Bibliographie : Autor**


**Bibliographie : erwähnt in**

**Aung, San Suu Kyi** (Rangun, Birma 1945-) : Politikerin, Gattin von Michael Aris, Friedensnobelpreis 1991

**Biographie**

1972  Michael Aris heiratet Aung San Suu Kyi. [Ari1]

**Aurich, Ursula** (um 1935) : Autorin

**Bibliographie : Autor**


**Auriti, Giacinto** (1883-1969) : Italienischer Botschafter, Kunstsammler

**Bibliographie : erwähnt in**


**Arousseau, Léonard** = Aurousseau, Léonard Eugène (Cannes 1888-1929 Selbstmord Yerres) : Professor für Archäologie, Geschichte und Sinologie, Direktor Ecole Française d'Extrême-Orient

**Biographie**

1910  Léonard Aurousseau erhält das Chinesisch-Diplom der Ecole des langues orientales vivantes und reist als Soldat der kolonialen Infanterie nach Indo-China. [Ber1,EFE0]

1911-1926  Léonard Aurousseau ist Mitglied der Ecole française d'Extrême-Orient. Er hält sich in ihrem Auftrag in Shanghai und Bejing auf. [EFE0]

1913-1914  Léonard Aurousseau ist Erzieher des Kaisers Duy Tan in Vietnam. Er hält sich in Hué auf, um sich seinen Studien über die Geschichte Vietnams zu widmen. [EFE0]

1915  Léonard Aurousseau ist Professor für Geschichte und Archäologie an der Ecole française d'Extrême-Orient in Hanoï. [EFE0]

1916  Léonard Aurousseau reist nach Frankreich zurück, leistet Militärdienst und wird nach Sibirien geschickt. [EFE0]

1920-1925  Léonard Aurousseau ist Professor für Sinologie und Sekretär ad interim der Ecole d'Extrême-Orient in Hanoi. Er hat Aufträge in China, Korea und Japan. [EFE0]

1926-1929  Léonard Aurousseau ist Direktor der Ecole d'Extrême-Orient. [EFE0]

1927  Léonard Aurousseau macht Urlaub in Frankreich. [EFE0]

**Bibliographie : Autor**


Austen, Jane (Steventon, Hampshire 1775-1817 Winchester) : Schriftstellerin

**Biographie**

1917 Wei, Yi. *Tai xi ming xiao shuo jia lüe zhuan* [ID D30611].
First mention of Jane Austen in China.
Jane Austen was hailed as "one of the celebrated English novelists ". *Sense and sensibility* topped the list of her "four major novels". [Aus77]

1917-2000 Jane Austen in China : general
Zhang Helong : Jane Austen was first mentioned in China 1917 by Wei Yi. In 1911 Austen's novels only concentrated on so called 'daily triviality', which was of no interest to the Chinese intellectuals. Translators and scholars paid no attention to her and failed to recognize the particular significance of her work. In the 1930s Jane Austen's name began to appear as an important novelist in some academic books. In the 1980s, almost everyone in China began to view Austen as a major classic novelist. In the 1990s about one hundred essays were devoted to the study of Austen. She now usually occupies and exclusive chapter in almost every English literary history published in China.
Zhu Hong : Austen was never mentioned in the past in China without being regarded as one who described a narrow life and trivial affairs but turned a blind eye to the English War against Napoleon. It's no wonder that she's been dwarfed by many first-class writers in Western countries. For a long time in our country, Austen has remained in the background under a severe look of disapproval, and failed to land a position among those Western classic works that have been pinned down for translation and publication in China. When the Gang of four came into power during the Cultural Revolution, her name was simply deleted from the history of English literature. [Aus77,Aus80]

1927 Ou, Yanglan. *Yingguo wen xue shi* [ID D30612].
Introduction
"Of all her six novels, *Pride and prejudice*, *Mansfield Park* and *Emma* are most celebrated. They are all great works that describe social life, or recount countryside events. Her novels are less quickly developed than Scott's, but more delicate in characterization. As Scott says, the events, or incidents, even of the simplest kind, are elegantly written, and highly appealing to the reader." [Aus77]
Zheng, Zhenduo. *Wen xue da gang* [ID D11275].
Darin enthalten ist eine Abhandlung über Faust von Johann Wolfgang von Goethe. Zheng alluded to William Dean Howells' famous appellation for Mark Twain as 'the Lincoln of American literature'. He asserts that Huckleberry Finn is Twain's most important representative work.

He described Georg Brandes as 'the most important critic of Europe'.
Zheng mentioned Jane Austen, but said very briefly that her works have calm irony, delicate characterization, and pleasing style.

Washington Irving made American literature first recognized in Europe, while it is Edgar Allan Poe who first made American literature greatly influence European literature. In 1909, the year of Poe's centennial, the whole of Europe, from London to Moscow, and from Christiania to Rome, claimed its indebtedness to Poe and praised his great success.
Zheng Zhenduo regarded Nathaniel Hawthorne as "the first person who wrote tragedy in America". It was Hawthorne's emphasis upon psychological description that led to Zheng's high praise. According to Zheng's theory, the American tradition in literature exerted a strong influence upon Hawthorne's exploration of the depth of the human soul. "Hawthorne's psychological description could be traced back to Charles Brown." [HawN70,Byr1,WhiW1,Yip2,Poe4]

Xu, Mingji. *Yingjili wen xue* [ID D30613].
Xu's brief account represents a general understanding of Jane Austen under many aspects: subject matter, style, characterization, satire, innovation, artistic achievements etc. [Aus77]

Yang Gang recognized the humor and irony in *Pride and Prejudice*, and defined it as a novel of 'family-focused irony'. [Aus77]

Chen, Quan. *Jia Aosiding zuo pin zhong di xiao ju yuan su* [ID D30614].
Chen sought to show that comic works depend on human reason rather than sensibility, and that, as a great comic writer, Jane Austen reached the essence of comedy. [Aus77]

Dong, Hengxun. *Ao man yu pian jian zhong di ai qing miao xie* [ID D30615].
Dong thought that the significance of 'a love novel' lay in the degree to which 'social contradictions', or great social problems, are reflected through the descriptions of love and marriage; as the issue of love and marriage in *Pride and Prejudice* has overwhelmingly dwarfed the expose of 'social contradictions' in a bourgeois country, the novel is politically problematic and thus artistically insignificant. "Austen's fictional world is particularly small. When we read her works, we have no way to feel the pulse of her times." [Aus77]

Chen, Jia. *A history of English literature = Yingguo wen xue shi* [ID D23629].
"Jane Austen's fiction is flawed because she has entirely ignored the stirring scenes of growing contradictions and conflicts between the laboring people and the ruling classes in England and failed to make any representation of the social and political conflicts of the time." [Aus77]
1986
Austen, Jane. *Ao man yu pian jian* [ID D26674].
Zhu Hong pointed out in the preface that, in spite of the trivial family events depicted, "the small world in the novel reflects big problems. The tiny occurrences of three or four families in the countryside reveal the class situation and economic relations of English society". In Zhu's eyes, love and marriage in the novel indicate the prevailing inclination to be possessive in a capitalist society in which economic relations plays a decisive role and marriage relations amount to nothing more than a kind of financial deal. [Aus77]

1992
Zhang, Jieming. *Ao man yu pian jian de xi ju xing xu shu* [ID D30617].
Zhang discusses the narrative features in *Pride and prejudice*, interpreting its dramatic qualities in terms of objectivity, spatial and temporal concentration and inner logic. "For the past years, critics have only paid attention to Austen's humor and irony, her economy and reason, but have failed to recognize her efforts to conceive her fiction as an artistic whole." [Aus77]

1996
Qiu, Yin. *Aosiding yu Yingguo nü xing wen xue* [ID D30616].
Qiu Yin holds that Austen is an important feminist predecessor to modern women writers, one who promotes women's liberation in her works; but what is paradoxical is that her works inevitably mix both rebellion against and conformity with patriarchal society. [Aus77]

2002
Su, Gengxin. *Yi shi xing tai de you huo ping Lichaxun yu Aosiding xiao shuo zhong di nü xing ren wu miao* [ID D30618].
Jane Austen is hardly a feminist novelist because her works in fact represent a kind of reactionary response to the burgeoning feminist movement by tempting her readers to accept patriarchal ideology or conform to the established political and social order through the mechanism of "virtue rewarded" on the part of her major characters. [Aus77]

**Bibliographie : Autor**

1935

1935

1949

1954

1954

1956


1991  Shi jie wen xue ming zhu jing cui. Zhong ying dui zhao. Vol. 1-72. (Taibei: Lu qiao, 1991). (Lu qiao er tong di san zuo tu shu guan). [Enthält]: Homer; Alexandre Dumas; Helen Keller; Mark Twain; Robert Louis Stevenson; Anthony Hope; Charles Dickens; Thomas Hardy; Edgar Allan Poe; Johanna Spyri; Arthur Conan Doyle, Sir; Jack London; Lew Wallace; Charlotte Bronte; Jules Verne; Emily Bronte; Miguel de Cervantes Saavedra; Emma Orczy; Richard Henry Dana; William Shakespeare; Rudyard Kipling; Herman Melville; Sir Walter Scott, bart.; Victor Hugo; James Fenimore Cooper; Johann David Wyss; Jane Austen; Henry James; Jonathan Swift; Stephen Crane; Anna Sewell; Nathaniel Hawthorne; Bram Stoker; Daniel Defoe; H G Wells; William Bligh; Mary Wallstonecraft Shelley; Dyodor Dostoyevsky; O. Henry [William Sydney Porter]; Joseph Conrad.


[1994]


[1995]


[1996]


1996

1997


1998  
傲慢與偏見 [WC]

1998  
曼斯菲尔德庄园 [WC]

1999  
傲慢與偏見 [WC]

1999  
傲慢與偏見 [WC]

1999  
奥斯丁精选集 [WC]

1999  
理智與感性 [WC]

2000  
愛瑪 [WC]

2000  
愛瑪 [WC]

2000  
傲慢與偏見 [WC]

2000  
傲慢與偏見 [WC]

2000  
理智与情感 [WC]


Bibliographie : erwähnt in


**Auster, Paul** = Auster, Paul Benjamin (Newark, N.J. 1947-) : Schriftsteller, Regisseur, Kritiker, Übersetzer

*Bibliographie : Autor*


**Austin, Alvyn J.** (um 1986 ; geb. Calcutta) : Autor in Toronto

*Bibliographie : Autor*


**Austin, Herbert H.** = Austin, Herbert Henry (1868-1937) : Offizier

*Bibliographie : Autor*

1909 Austin, Herbert H. *A scamper through the Far East, including a visit to Manchurian battlefields*. With illustrations and maps. (London : Edward Arnold, 1909). [Cor 1]

**Austin, John Gardiner** (Lowlands, Demera, British Guiana 1812-1900 Hove, Sussex) : Gouverneur von Hong Kong

*Biographie*

1874-1875 John Gardiner Austin ist Gouverneur von Hong Kong. [CFC]

1877 John Gardiner Austin ist Gouverneur von Hong Kong. [CFC]

**Autenrieth, Emil** (Weilheim 1900-1983) : Missionar Basler Mission, Kaufmann
Biographie
1927-1947 Emil Autenrieth ist Missionar der Basler Mission in China. [BM]

Auvynet, Ernest Joseph (Versailles 1900-1979 Olonne-sur-Mer) : Diplomat, Fregatten-Kapitän

Biographie
1946-1949 Ernest Joseph Auvynet ist Konsul des französischen Konsulats in Chengdu. [BensN2]
1949-1951 Ernest Joseph Auvynet ist Konsul des französischen Konsulats in Taipei. [BensN2]

Auyeung, Annie (um 1999)
Bibliographie : Autor

Averanze, Romano (um 1902) : Italienischer Diplomat
Biographie
1901-1902 Romano Averanze ist bevollmächtiger Gesandter der italienischen Gesandtschaft in Beijing. [Car1:S. 277]

Averbach, Leopold Leonidovic (1903-ca. 1939) : Russischer Literaturkritiker
Bibliographie : Autor

Avery, Benjamin P. = Avery, Benjamin Parke (New York, N.Y. 1828-1874 Beijing) : Diplomat
Biographie
1874-1875 Benjamin P. Avery ist Gesandter der amerikanischen Gesandtschaft in Beijing. [Cou]

Avery, Isaac E. = Avery, Isaac Erwin (Swan Ponds, N.C. 1871-1904) : Diplomat, Journalist
Biographie
1897-1898 Isaac E. Avery ist Vize-Konsul und handelnder Generalkonsul des amerikanischen Konsulats in Shanghai. [Int,PoGra]

Avery, Martha (um 1997) : Übersetzerin
Bibliographie : Autor


**Aveteranian, Johannes** (Erzurum, Osmanisches Reich 1861-1919 Wiesbaden) : Missionar Mission Covenant Church of Sweden

**Biographie**

1892-1897 Johannes Aveteranian ist Missionar der Covenant Church of Sweden in Kashgar, Xinjiang. [Swe5]

**Aveyard, George Shaw** 1874-nach 1922) : Englischer Ingenieur

**Biographie**

1908-nach 1922 George Shaw Aveyard ist Manager des Engineering Department von Jardine, Matheson & Co. in Shanghai. [Who2]

**Avila, José Maria Lobo de** = Lobo d'Avila, José Maria (1817-1889) : Portugiesischer Diplomat, Gouverneur von Macao

**Biographie**

1874-1876 José Maria Lobo de Avila ist Gouverneur von Macao. [PorChi4]

1875-1876 José Maria Lobo d’Avila ist portugiesischer Gesandter in China. [PorChi2]

**Avilova, L.A.** = Avilova, Lidiia Alekseevna = Alekseevna, Lidiia (1864-1943) : Autorin

**Bibliographie : Autor**

Avity, Pierre d' (Tournon 1573-1635 Paris) : Infanterist, Schriftsteller

*Bibliographie : Autor*


Avril, Jean Jacques (1744-1831) : Französischer Zeichner, Graveur

*Bibliographie : Autor*


Avril, Philippe (Angoulême 1654-1698 Bordeaux) : Jesuitenmissionar

*Biographie*

1685 Philippe Avril erkundet in Moskau den Überlandweg nach China. [Wal 1]

*Bibliographie : Autor*

1692 Avril, Philippe. *Voyage en divers états d'Europe et d'Asie : entrepris pour découvrir un nouveau chemin à la Chine : contenant plusieurs remarques curieuses de physique, de géographie, d'hydrographie & d'histoire : avec une description de la grande Tartarie, & des differens peuples qui l'habitent.* (Paris : Chez Claude Barbin, Jean Boudot, George & Louis Josse, 1692).


*Bibliographie : Autor*

1964 Xi fang xian dai zi chan jie ji zhe xue lun zhu xuan ji. Hong Qian zhu bian. (Beijing : Shang wu yin shu guan, 1964).


*Bibliographie : erwähnt in*


**Ayers, Anthony** = Ayers, Tony = Ayers, Anthony Joseph = Ayers, Anthony (1933-2016) : Australischer Staatsbeamter

**Biographie**

1997  Anthony Ayers besucht Beijing um über Canberras Programm für militärische Erweiterung zu diskutieren. [Tho2]

**Ayers, Michael** = Ayers, Michael Richard (1935-) : Englischer Philosoph, Professor of Philosophy University of Oxford

**Bibliographie : Autor**


**Ayers, Thomas Wilburn** (Ayersville, Ga. 18185-1954 Atlanta, Ga.) : Medizinischer Missionar Foreign Mission Board of the Southern Baptist Convention in China

**Biographie**
1900-1926 Thomas Wilburn Ayers ist medizinischer Missionar des Foreign Mission Board of the Southern Baptist Convention in China. [Shav1]

Aying = A. Ying (1900-1977) : Literaturhistoriker

Bibliographie : Autor


Aylmer, Charles (um 2015) : Professor of Chinese, Chinese Department, University of Cambridge

Bibliographie : Autor

Aymé, Marcel (Joigny 1902-1967 Paris) : Schriftsteller, Dramatiker

Bibliographie : Autor


埃梅童话 [WC]


Ayrton, William Scrope (1849-1902) : Englischer Diplomat

Biographie

1891-1892 William Scrope Ayrton ist Konsul des britischen Konsulats in Danshui. [Qing1]
1895-1896 William Scrope Ayrton ist Konsul des britischen Konsulats in Danshui [Ayr1]
1896 William Scrope Ayrton ist Konsul des britischen Konsulats in Wenzhou (Zhejiang). [Qing1]

Ayscough, Florence Wheelock (Shanghai 1875 [not 1878]-1942 Chicago, Ill.) : Schriftstellerin, Übersetzerin, Gattin von Harley F. MacNair

Biographie

1875-1884 Florence Wheelock Ayscough lebt in Shanghai. [SFU,Ays1]
1897 Florence Wheelock Ayscough lebt in Boston und Shanghai. [SFU]
1917 Amy Lowell was invited by Florence Ayscough during one of her customary visits to America, to shape into poetry, her transliterations of Chinese poems, which would accompany the exhibition of Ayscough’s own collection of Chinese paintings (now at the Art Museum Chicaco). Lowell grew enthusiastic about the reading of Chinese poetry and about a translation project with her old friend. [Low7]

1918 Letter from Amy Lowell to Harriet Monroe, 19 June, 1918.
"I have made a discovery which I have never before seen mentioned in any Occidental book on Chinese poetry, but which, I think must be well known in Chinese literature ; namely, that the roots of the characters are the things which give the poetry its overtones, taking the place of adjectives and imaginary writing with us. One cannot translate a poem into anything like the proper spirit, taking the character meaning alone. It is necessary in every case to go to the root of a character, and that will give the key to why that particular word is used and not some other which means the same thing when exactly translated. Mrs. Ayscough quite agrees with me in this. This is the key to the situation, and it is the hunting of these roots that she is now doing."

Letter from Florence Ayscough to Amy Lowell, 24 July, 1918.
"My reason for suggesting that you put in the little hint of our discovery about the roots is simply and solely to knock a hole in Ezra Pound's translations ; he having got his things entirely from Professor Fenelosa [sic], they were not Chinese in the first place, and Heaven knows how many hands they went through between the original Chinese and Professor Fenelosa's [sic] Japanese original. In the second place, Ezra has elaborated on these until, although they are excellent poems, they are not translations of the Chinese poets." [Pou29:S. 216]
Letter from Amy Lowell to Florence Ayscough; 24 July (1918).

My reason for suggesting that you put in the little hint of discovery about the roots is simply and solely to knock a hole in Ezra Pound's translations; he having got his things entirely from Professor Fenollosa. They were not Chinese in the first place, and Heaven knows how many hands they went through between the original Chinese and Professor Fenollosa's Japanese original. In the second place, Ezra has elaborated on these until, although they are excellent poems, they are not translations of the Chinese poets. [Low4]


In many ways Florence Ayscough is a pioneer, and this idea of hers to extract all she can, and more than others thought they should, may be justified in the end. The character invites such a method as the one suggested. Of course the Chinese protests vigorously against such a treatment. Itself eing under rigid rules, and governed by inexorable laws it seems to object at every port at the idea often being carried too many feet, or being left as short measure. At present we are neutral and stand by to wait and see. [Low7]
Of late years, considerable attention has been attracted to Chinese poetry and to Chinese painting; but as yet the art peculiar to the Far East, the art considered by the Chinese as the most perfect medium by which "man can express himself, can record the reactions of his personality to the world he lives in" has entirely escaped notice. I refer to the Tzu Hua—"written pictures" or "hanging-on-the-wall poems."

It is of course quite natural that this should be the case; general knowledge of the Far East, of its customs, its art, its theory of life, its reactions to its environment, has been, is, and must be for some time to come, superficial. While a knowledge of its language, without which real comprehension is impossible, has been attained by comparatively few Occidentals. It seems likely, therefore, that the Tzu Hua will remain unnoticed and unappreciated until a much closer understanding is established with the Far East.

Yet what art could be more subtle, more refined, more truly aesthetic! A beautiful thought perpetuated in beautiful hand-writing and hung upon the wall to suggest a mental picture—does not the possession of such a medium rouse the envy of Occidental imagists, who are indeed the spiritual descendants of the East?

In China, the arts of poetry and calligraphy have their common root in the ideographs which form the written language; these wonderful ideographs and the art of calligraphy are vividly described by Lafcadio Hearn in his Glimpses of Unfamiliar Japan.

In writing thus, however, Hearn refers only to form, he does not mention what constitutes the soul of the character, which is its composition. These marvelous collections of brush strokes which we call Chinese characters are really separate pictographic representations of complete thoughts. Complex characters are composed not of strokes, but of more simple characters, each having its own peculiar meaning and usage; thus, when used in combination, each plays its part in modifying either the sense or the sound of the complex; it is therefore impossible to seize a poet's complete meaning unless each character is analyzed and broken up into its component parts; this can only be done by a careful study of the ideograph in its original form. Many have been so altered during the centuries which have passed since they were first traced, as to be almost unrecognizable.

About 200 A. D., realizing that this alteration was taking place, a scholar named Hsü Shih wrote the dictionary known as the Shuo Wen Chieh Tzü or the Speech and Writing—Characters Untied, containing about ten thousand characters in their primitive and final forms. This work is on the desk of every scholar in the Far East and is studied with the greatest reverence. Many editions have appeared since it was written, and by its aid one can trace the genealogy of characters in the most complete manner. While translators are apt to ignore this important matter of "genealogy," if one may so call it, of the characters, it is ever present in the mind of the Chinese poet or scholar who is familiar with the original form, indeed he may be said to find his overtones in the actual composition of the character he is using.

In a recent review of a volume of Chinese poetry, a critic in the London Times writes: The difference seems to be that the Chinese poet hardly knows he is one. The great poets of Europe, in their themes and their language, insist that they are poets—what they do is accompanied with a magnificent gesture; but the Chinese poet starts talking in the most ordinary language and voice of the most ordinary things, and his poetry seems to happen suddenly out of the commonplace as if it were some beautiful action happening in the routine of actual life.

This critic can have no knowledge of the Chinese language, as nothing can be further from the truth than his remark. It is true that the Oriental poet finds his themes in the most ordinary
affairs of every-day life, but he describes them in a very special, carefully chosen medium. The simplest child's primer is written in a language never used in speaking, while the most highly educated scholar would never dream of using the same phrases in conversation which he would use were he writing an essay, a poem, or a state document; nor would he use the same written style for these three productions. For instance, in speaking of "sunset" one would probably say, in Chinese, quite simply "sun down"; in writing a poet would, however, employ a character which means "the sun disappearing in the grass at the horizon"; a character which in its primitive form was an actual picture of the sun vanishing in long grass. Each language—the spoken, the poetic, the literary, the documentary—has its own construction, its own class of characters, and its own symbolism. A translator must therefore make a special study of whichever he wishes to render.

Although several great sinologues have written on the subject of Chinese poetry, none, so far as I am aware, has devoted his exclusive attention to the poetic style, nor has any translator availed himself of the assistance, so essential to success, of a poet, that is, one trained in the art of seizing the poetic value in shades of meaning; while, on the other hand, such poets as have been moved to make beautiful renditions of Chinese originals, have been hampered by inadequate translations. In a word, English translations of Chinese poetry, have not, as yet, been the result of collaboration between a sinologue and a poet. We have therefore but a faint conception of its possibilities.

It is time that a knowledge of Chinese art should come from a direct study of native sources. Although we are deeply indebted to the Japanese for all that they have done to make the whole subject comprehensible, we must never forget that in accepting their opinions and their renditions we are accepting those of a people alien' to the Chinese, a people who differ widely in their philosophy, their temperament, and their ideals; a people who, although they have borrowed the ideographs of the Chinese have, in many cases, modified and altered the original meanings. For this reason, Chinese poems translated from Japanese transcriptions cannot fail to lose some of their native flavor and allusion, indeed it is not possible that they come very near the originals.

It is impossible to do more than hint at a few of the points which further study of Chinese poetry will bring out clearly; we have, for instance, not mentioned the characteristic method of reading poems in a modulated chant, which is well described by Mrs. Tietjens in POETRY for October, 1916. She confines her remarks to the Classics; they apply, however, to a much wider field.

The poems which appear in the current issue are taken from a collection of Tzu Hua once in the possession of a Chinese gentleman of keenly aesthetic taste, and are excellent examples of an art universally popular in China.

It is a thousand pities that the readers of POETRY cannot realize how extremely literal Miss Lowell's arrangements are. Her remarkable gift, first shown in Six French Poets, for seizing the essence of the allusion which a poet wishes to convey, has enabled her to render in a phrase the different parts of a complicated character in using which the poet expresses a complete thought.

It is only by digging until the very roots of the character are laid bare that Chinese poetry can be really understood. [Ays5]

1919 Letter from Amy Lowell to Florence Ayscough; Aug. 16 (1919).
The great poets of the T'ang Dynasty, particularly Li T'ai Po, are without doubt among the finest poets that the world has ever had. He seems to me to rank second to none in any country in lyric poetry, and it seems to me as though Tu Fu were equally fine. [Low7]

When I had asked Dr. Darrock (a well known scholar) about a teacher, he had said, 'There is one man only (Dr. Nung Chu) whom I know, who would do what you want, and he, I think, would be just the person. He lives in Nanking, not Shanghai, and may not be available now, I will try to find him'. In the course of time he found him and he is the man who is here now with me, and, as I have told you, work with him is an entirely different proposition to what it has ever been before. [Low4]
1920-1935 Florence Wheelock Ayscough lebt in Victoria, British Columbia (1920), Seattle (1920), Quebec (1921), St. John, New Brunswick (1924), Vancouver (1927), New York (1931), St. Albans, Vermont (1935). [SFU]
Preface by Amy Lowell

Let me state at the outset that I know no Chinese. My duty in Mrs. Ayscough's and my joint collaboration has been to turn her literal translations into poems as near to the spirit of the originals as it was in my power to do. It has been a long and arduous task, but one which has amply repaid every hour spent upon it. To be suddenly introduced to a new and magnificent literature, not through the medium of the usual more or less accurate translation, but directly, as one might burrow it out for one's self with the aid of a dictionary, is an exciting and inspiring thing. The method we adopted made this possible, as I shall attempt to show. The study of Chinese is so difficult that it is a life-work in itself, so is the study of poetry. A sinologue has not time to learn how to write poetry; a poet has no time to learn how to read Chinese. Since neither of us pretended to any knowledge of the other's craft, our association has been a continually augmenting pleasure.

I was lucky indeed to approach Chinese poetry through such a medium. The translations I had previously read had given me nothing. Mrs. Ayscough has been to me the pathway to a new world. No one could be a more sympathetic go-between for a poet and his translator, and Mrs. Ayscough was well-fitted for her task. She was born in Shanghai. Her father, who was engaged in business there, was a Canadian and her mother an American. She lived in China until she was eleven, when her parents returned to America in order that their children might finish their education in this country. It was then that I met her, so that our friendship is no new thing, but has persisted, in spite of distance, for more than thirty years, to ripen in the end into a partnership which is its culmination. Returning to China in her early twenties, she became engaged to an Englishman connected with a large British importing house in Shanghai, and on her marriage, which took place almost immediately, went back to China, where she has lived ever since. A diligent student of Chinese life and manners, she soon took up the difficult study of literary Chinese, and also accepted the position of honorary librarian of the library of the North China Branch of the Royal Asiatic Society. Of late years, she has delivered a number of lectures on Chinese subjects in China, Japan, America, and Canada, and has also found time to write various pamphlets on Chinese literature and customs.

In the Autumn of 1917, Mrs. Ayscough arrived in America on one of her periodic visits to this country. She brought with her a large collection of Chinese paintings for exhibition, and among these paintings were a number of examples of the "Written Pictures." Of these, she had made some rough translations which she intended to use to illustrate her lectures. She brought them to me with a request that I put them into poetic shape. I was fascinated by the poems, and, as we talked them over, we realized that here was a field in which we should like to work. When she returned to China, it was agreed that we should make a volume of translations from the classic Chinese writers. Such translations were in the line of her usual work, and I was anxious to read the Chinese poets as nearly in the original as it was possible for me to do. At first, we hardly considered publication. Mrs. Ayscough lives in Shanghai and I in Boston, and the war-time mails were anything but expeditious, but an enthusiastic publisher kept constantly before us our ultimate, if remote, goal. Four years have passed, and after many unavoidable delays the book is finished. We have not done it all by correspondence. Mrs. Ayscough has come back to America several times during its preparation; but, whether together or apart, the plan on which we have worked has always been the same.

Very early in our studies, we realized that the component parts of the Chinese written character counted for more in the composition of poetry than has generally been recognized; that the poet chose one character rather than another which meant practically the same thing, because of the descriptive allusion in the make-up of that particular character; that the poem was enriched precisely through this undercurrent of meaning in the structure of its characters. But not always – and here was the difficulty. Usually the character must be taken merely as the word it had been created to mean. It was a nice distinction, when to allow one's self the use of these character undercurrents, and when to leave them out of count entirely. But I would not have my readers suppose that I have changed or exaggerated the Chinese text.
Such has not been the case. The analysis of characters has been employed very rarely, and only when the text seemed to lean on the allusion for an added vividness or zest. In only one case in the book have I permitted myself to use an adjective not inherent in the character with which I was dealing – and, in that case, the connotation was in the word itself, being descriptive of an architectural structure for which we have no equivalent – except in the "Written Pictures," where, as Mrs. Ayscough has stated in her Introduction, we allowed ourselves a somewhat freer treatment.

It has been necessary, of course, to acquire some knowledge of the laws of Chinese versification. But, equally of course, these rules could only serve to bring me into closer relations with the poems and the technical limits of the various forms. It was totally impossible to follow either the rhythms or the rhyme-schemes of the originals. All that could be done was to let the English words fall into their natural rhythm and not attempt to handicap the exact word by introducing rhyme at all. This is the method I followed in my translations of French poems in my book, "Six French Poets." I hold that it is more important to reproduce the perfume of a poem than its metrical form, and no translation can possibly reproduce both.

Our plan of procedure was as follows: Mrs. Ayscough would first write out the poem in Chinese. Not in the Chinese characters, of course, but in transliteration. Opposite every word she put the various meanings of it which accorded with its place in the text, since I could not use a Chinese dictionary. She also gave the analyses of whatever characters seemed to her to require it. The lines were carefully indicated, and to these lines I have, as a rule, strictly adhered; the lines of the translations usually corresponding, therefore, with the lines of the originals. In the few poems in which the ordering of the lines has been changed, this has been done solely in the interest of cadence.

I had, in fact, four different means of approach to a poem. The Chinese text, for rhyme-scheme and rhythm; the dictionary meanings of the words; the analyses of the characters; and, for the fourth, a careful paraphrase by Mrs. Ayscough, to which she added copious notes to acquaint me with all the allusions, historical, mythological, geographical, and technical, that she deemed it necessary for me to know. Having done what I could with these materials, I sent the result to her, when she and her Chinese teacher carefully compared it with the original, and it was returned to me, either passed or commented upon, as the case might be. Some poems crossed continent and ocean many times in their course toward completion; others, more fortunate, satisfied at once. On Mrs. Ayscough's return to America this year, all the poems were submitted to a farther meticulous scrutiny, and I can only say that they are as near the originals as we could make them, and I hope they may give one quarter of the pleasure to our readers that they have to us in preparing them. [Ays7]
Fir-flower tablets : poems [ID D29140]. (2)

Introduction by Florence Ayscough

There has probably never been a people in whose life poetry has played such a large part as it has done, and does, among the Chinese. The unbroken continuity of their history, throughout the whole of which records have been carefully kept, has resulted in the accumulation of a vast amount of material; and this material, literary as well as historical, remains available to-day for any one who wishes to study that branch of art which is the most faithful index to the thoughts and feelings of the "black-haired race," and which, besides, constitutes one of the finest literatures produced by any race the world has known.

To the confusion of the foreigner, however, Chinese poetry is so made up of suggestion and allusion that, without a knowledge of the backgrounds (I use the plural advisedly) from which it sprang, much of its meaning and not a little of its beauty is necessarily lost. Mr. Arthur Waley, in the preface to his "A Hundred and Seventy Chinese Poems," says: "Classical allusion, always the vice of Chinese poetry, finally destroyed it altogether." Granting the unhappy truth of this statement, the poetry of China is nevertheless so human and appealing as to speak with great force even [Page xx] to us who live under such totally different conditions; it seems worth while, therefore, to acquire a minimum of knowledge in regard to it and so increase the enjoyment to be derived from it. In the present collection, I have purposely included only those poems in which this national vice is less in evidence; and this was not a difficult task. There is such an enormous body of Chinese poetry that the difficulty has been, not what to take, but what to leave out. I have been guided somewhat by existing translations, not wishing to duplicate what has already been adequately done, when so much still remains untouched. Not that all these poems appear in English for the first time, but many of them do; and, except for Mr. Waley's admirable work, English renderings have usually failed to convey the flavour of the originals.

Chinese scholars rank their principal poets in the following order: Tu Fu, Li T'ai-po, and Po Chü-i. Realizing that, naturally, in any literature, it is the great poets which another nation wishes to read, I have purposely kept chiefly to them, and among them to Li T'ai-po, since his poems are of a universal lyricism. Also, Mr. Waley has devoted his energies largely to Po Chü-i. Tu Fu is very difficult to translate, and probably for that reason his work is seldom given in English collections of Chinese poems. Some of his simpler poems are included here, however. A small section of the book is devoted to what the Chinese [Page xxi] call "written-on-the-wall-pictures." I shall come back to these later.

The great stumbling-block which confronts the translator at the outset is that the words he would naturally use often bring before the mind of the Occidental reader an entirely different scene to that actually described by the Oriental poet. The topography, the architecture, the fauna and flora, to say nothing of the social customs, are all alien to such a reader's own surroundings and cannot easily be visualized by him. Let me illustrate with a modern poem, for it is a curious fact that there has lately sprung up in America and England a type of poetry which is so closely allied to the Chinese in method and intention as to be very striking. This is the more remarkable since, at the time of its first appearance, there were practically no translations of Chinese poems which gave, except in a remote degree, the feeling of the originals. So exact, in fact, is this attitude toward the art of poetry among the particular group of poets to whom I have reference and the Chinese masters, that I have an almost perfect illustration of the complications of rendering which a translator runs up against by imagining this little poem of Miss Lowell's being suddenly presented to a Chinese scholar in his grass hut among the Seven Peaks: [Page xxii]

NOSTALGIA
BY AMY LOWELL
"Through pleasure and palaces" –
Through hotels, and Pullman cars, and steamships . . .
Pink and white camellias
floating in a crystal bowl,
The sharp smell of firewood,
The scrape and rustle of a dog stretching himself
on a hardwood floor,
And your voice, reading – reading –
to the slow ticking of an old brass clock . . .
"Tickets, please!
And I watch the man in front of me
Fumbling in fourteen pockets,
While the conductor balances his ticket-punch
Between his fingers.

As we read this poem, instantly pictures of American travel start before our eyes: rushing trains with plush-covered seats, negro porters in dust-grey suits, weary ticket-collectors; or marble-floored hotel entrances, clanging elevator doors, and hurrying bell-boys, also the vivid suggestion of a beautiful American house. But our scholar would see none of this. To him, a journey is undertaken, according to the part of the country in which he must travel, either in a boat, the types of which are infinitely varied, from the large, slow-going travelling barge capable of carrying many passengers, to the swifter, smaller craft which hold only two or three people; in one of the several kinds of carriages; in a wheelbarrow, a sedan chair, a mule litter, or on the back of an animal – horse, mule, or donkey, as the case may be. Again, there is no English-speaking person to whom "Home, Sweet Home" is not familiar; in a mental flash, we conclude the stanza suggested by the first line, and know, even without the title, that the subject of the poem is homesickness. Our scholar, naturally, knows nothing of the kind; the reference is no reference to him. He is completely at sea, with no clue as to the emotion the poem is intended to convey, and no understanding of the conditions it portrays. Poem after poem in Chinese is as full of the intimate detail of daily life, as dependent upon common literary experience, as this. There is an old Chinese song called "The Snapped Willow." It, too, refers to homesickness and allusions to it are very frequent, but how can an Occidental guess at their meaning unless he has been told? In this Introduction, therefore, I have endeavoured to give as much of the background of this Chinese poetry as seems to me important, and, since introductions are made to be skipped, it need detain no one to whom the facts are already known.

The vast country of China, extending from the plains of Mongolia on the North to the Gulf of Tonquin on the South, a distance of somewhat over eighteen hundred miles, and from the mountains of Tibet on the West to the Yellow Sea on the East, another stretch of about thirteen hundred miles, comprises within its "Eighteen Provinces" practically every climate and condition under which human beings can exist with comfort. A glance at the map will show the approximate positions of the ancient States which form the poetic background of China, and it will be noticed that, with the exception of Yüeh, they all abut either on the Huang Ho, better known as the Yellow River, or on the Yangtze Kiang. These two great rivers form the main arteries of China, and to them is largely due the character of the people and the type of their mythology.

The Yellow River, which in the old mythology was said to have its source in the Milky Way (in the native idiom, "Cloudy" or "Silver River"), really rises in the K'un Lun Mountains of Central Asia; from thence its course lies through the country supposed to have been the cradle of the Chinese race. It is constantly referred to in poetry, as is also its one considerable tributary, the Wei River, or "Wei Water," its literal name. The Yellow River is not navigable for important craft, and running as it does through sandy loess constantly changes its course with the most disastrous consequences.

The Yangtze Kiang, "Son of the Sea," often referred to as the "Great River," is very different in character. Its source lies among the mountains of the Tibetan border, where it is known as the "River of Golden Sand." After flowing due South for several hundred miles, it turns abruptly to the North and East, and, forcing its way through the immense wall of mountain which confronts it, "rushes with incredible speed" to the far-off Eastern Sea, forming in its course the Yangtze Gorges, of which the most famous are the San Hsia, or "Three Chasms." To these, the poets never tire of alluding, for, to quote Li T'ai-po, the cliffs rise to such a height that they seem to "press Green Heaven." The water is low during the Winter months, leaving many treacherous rocks and shoals uncovered, but rises to a seething flood during the Summer, when the Tibetan snows are melting. The river is then doubly dangerous, as even great pinnacles of rock are concealed by the whirling rapids. Near this point, the Serpent River, so-called from its tortuous configuration, winds its way through deep
ravines and joins the main stream. As may be imagined, navigation on these stretches of the river is extremely perilous, and an ascent of the Upper Yangtze takes several months to perform since the boats must be hauled over the numerous rapids by men, called professionally "trackers," whose work is so strenuous that they are bent nearly double as they crawl along the tow-paths made against the cliffs. In spite of the precipitous nature of the banks, many towns and villages are built upon them and rise tier on tier up the mountain sides. Having run about two-thirds of its course and reached the modern city of Hankow, the Great River changes its mood and continues on its way, immense and placid, forming the chief means of communication between the sea and Central China. The remarkably fertile country on either side is intersected by water-ways, natural and artificial, used instead of roads, which latter do not exist in the Yangtze Valley, their place being taken by paths, some of which are paved with stone and wide enough to accommodate two or three people abreast.

As travel has always been very popular, every conceivable form of water-borne craft has sprung up, and these the poets constantly used as they went from the capital to take up their official posts, or from the house of one patron to another, the ancient custom being for the rich to entertain and support men of letters with whom they "drank wine and recited verses," the pastime most dear to their hearts. The innumerable poems of farewell found among the works of all Chinese poets were usually written as parting gifts from the authors to their hosts.

As it nears the sea, the river makes a great sweep round Nanking and flows through what was once the State of Wu, now Kiangsu. This and the neighbouring States of Yuêh and Chu (the modern Chêkang and parts of Hunan, Kweichow, and Kiangsi) is the country painted in such lovely, peaceful pictures by Li T'ai-po and his brother poets. The climate being mild, the willows which grow on the banks of the rivers and canals are seldom bare and begin to show the faint colour of Spring by the middle of January; and, before many days, the soft bud-sheaths, called by the Chinese "willow-snow," lie thick on the surface of the water. Plum-trees flower even while the rare snow-falls turn the ground white, and soon after the New Year, the moment when, according to the Chinese calendar, Spring "opens," the fields are pink with peach-blooms, and gold with rape-blossom, while the air is sweetly scented by the flowers of the beans sown the Autumn before. Walls and fences are unknown, only low ridges divide the various properties, and the little houses of the farmers are built closely together in groups, as a rule to the South of a bamboo copse which acts as a screen against the Northeast winds prevailing during the Winter; the aspect of the rich plain, which produces three crops a year, is therefore that of an immense garden, and the low, grey houses, with their heavy roofs, melt into the picture as do the blue-coated people who live in them. Life is very intimate and communistic, and the affairs of every one in the village are known to every one else. The silk industry being most important, mulberry-trees are grown in great numbers to provide the silk-worms with the leaves upon which they subsist, and are kept closely pollarded in order that they may produce as much foliage as possible.

This smiling country on the river-banks, and to the South, provides a striking contrast to those provinces lying farther North and West. Shantung, the birthplace of Confucius, is arid and filled with rocky, barren hills, and the provinces of Chili, Shansi, Shensi, and Kansu, which extend Westward, skirting the Great Wall, are also sandy and often parched for lack of water, while Szechwan, lying on the Tibetan border, although rich and well irrigated, is barred from the rest of China by tremendous mountain ranges difficult to pass. One range, called the "Mountains of the Two-Edged Sword," was, and is, especially famous. It formed an almost impassable barrier, and the great Chu Ko-liang, therefore, ordered that a roadway, of the kind generally known in China as chan tao (a road made of logs laid on piers driven into the face of a cliff and kept secure by mortar) be built, so that travellers from Shensi might be able to cross into Szechwan. This road is described by Li T'ai-po in a very beautiful poem, "The Terraced Road of the Two-Edged Sword Mountains." These varied scenes among which the poets lived differed again from those which flashed before their mental eyes when their thoughts followed the soldiers to the far Northwest, to the country where the Hsiung Nu and other Mongol tribes lived, those Barbarians, as the Chinese called them, who perpetually menaced China with invasion, who, in the picturesque
phraseology of the time, desired that their horses should "drink of the streams of the South."

These Mongol hordes harassed the Chinese State from its earliest days; it was as a
defence against them that the "First Emperor" erected the Great Wall, with a length of "ten
thousand li" as Chinese hyperbole unblushingly states – its real length is fifteen hundred
miles. This defence could, however, merely mitigate, not avert, the evil; only constant effort,
constant fighting, could prevent the Mongol hordes from overrunning the country.

Beyond the Jade Pass in Kansu, through which the soldiers marched, lay the desert and the
steppes stretching to the very "Edge of Heaven," and on this "edge" stood the "Heaven-high
Hills"; while, on the way, surrounded by miles of sand, lay the Ch'ing Hai Lake (Green, or
Inland, Sea), a dreary region at best, and peopled by the ghosts of countless soldiers who had
fallen in battle on the "Yellow Sand Fields."

In addition to these backgrounds of reality, that of the Fertile Empire and that of the Barren
Waste, there was another – that of the "Western Paradise" inhabited by the Hsi Wang Mu
(Western Empress Mother) and those countless beings who, after a life in this world, had
attained Immortality and dwelt among the Hsien, supernatural creatures living in this region
of perfect happiness supposed to lie among the K'un Lun Mountains in Central Asia. From the
spontaneous manner in which they constantly refer to it, and from the vividness of the
pictures suggested by their references to it, one can almost question whether this
Fairy World, the World of Imagination, with its inhabitants, were not as real to the writers of
the early days as was the World of Actuality. Thus the topography of Chinese poetry may be
said to fall into three main divisions, and allusions are made to

1. The beautiful scenes in the Eighteen Provinces.
2. The desolate region beyond the Jade Pass.
3. The glorious "Western Paradise."

Ideals determine government, and government determines social life, and social life, with all
that the term connotes, is the essence of every literature.

The theory upon which the Chinese State was established is exceedingly interesting, and
although the ideal was seldom reached, the system proved enduring and brought happiness to
the people who lived under it.

The Emperor was regarded as the Son of the Celestial Ruler, as Father of his people, and was
supposed to direct his Empire as a father should direct his children, never by the strong arm of
force, but by loving precept and example. In theory, he held office only so long as peace and
prosperity lasted, this beneficent state of things being considered a proof that the ruler's
actions were in accordance with the decree of Heaven. Rebellion and disorder were an equal
proof that the Son of Heaven had failed in his great [Page xxxi] mission; and, if wide-spread
discontent continued, it was his duty to abdicate. The "divine right of kings" has never existed
in China; its place has been taken by the people's right to rebellion.

This system created a very real democracy, which so struck the Dutchman, Van Braam, when
he conducted a commercial embassy to the Court of Ch'ien Lung in 1794, that he dedicated
his account of the embassy to "His Excellency George Washington, President of the United
States," in the following remarkable manner:

Sir,

Travels among the most ancient people which now inhabits this globe, and which owes its
long existence to the system which makes its chief the Father of the National Family, cannot
appear under better auspices than those of the Great Man who was elected, by the universal
suffrage of a new nation, to preside at the conquest of liberty, and in the establishment of a
government in which everything bespeaks the love of the First Magistrate for the people.
Permit me thus to address the homage of my veneration to the virtues, which in your
Excellency, afford so striking a resemblance between Asia, and America. I cannot shew
myself more worthy of the title of Citizen of the United States, which is become my adopted
country, than by paying a just tribute to the Chief, whose principles and sentiments, are
calculated to procure them a duration equal to that of the Chinese Empire.

The semi-divine person of the Emperor was also regarded as the "Sun" of the Empire, whose
light should shine on high and low alike. His intelligence was compared to the penetrating
rays of the sun, while that of the Empress found its counterpart in the soft, suffusing brilliance
[Page xxxii] of the moon. In reading Chinese poetry, it is important to keep these similies in mind, as the poets constantly employ them; evil counsellors, for instance, are often referred to as "clouds which obscure the sun."

The Son of Heaven was assisted in the government of the country by a large body of officials, drawn from all classes of the people. How these officials were chosen, and what were their functions, will be stated presently. At the moment, we must take a cursory glance at Chinese history, since it is an ever-present subject of allusion in poetry.

Two favourite, and probably mythical, heroes, the Emperors Yao and Shun, who are supposed to have lived in the semi-legendary period two or three thousand years before the birth of Christ, have been held up ever since as shining examples of perfection. Shun chose as his successor a man who had shown such great engineering talent in draining the country, always in danger of floods from the swollen rivers, that the Chinese still say: "Without Yü, we should all have been fishes." Yü founded the first hereditary dynasty, called the Hsia Dynasty, and, since then, every time the family of the Emperor has changed, a new dynasty has been inaugurated, the name being chosen by its first Emperor. With Yü's accession to the throne in 2205 B.C., authentic Chinese history begins.

Several centuries later, when Yü's descendants had deteriorated and become effete, a virtuous noble named T'ang organized the first of those rebellions against bad government so characteristic of Chinese history. He was successful, and in his "Announcement to the Ten Thousand Districts," set forth what we should call his platform in these words: "The way of Heaven is to bless the good and punish the wicked. It sent down calamities upon the house of Hsia to make manifest its crimes. Therefore I, the little child, charged with the decree of Heaven and its bright terrors, did not dare forgive the criminal... It is given to me, the one man, to ensure harmony and tranquillity to your State and families; and now I know not whether I may not offend the Powers above and below. I am fearful and trembling lest I should fall into a deep abyss." The doctrine that Heaven sends calamity as a punishment for man's sin is referred to again and again in the ancient "Book of History" and "Book of Odes." It is a belief common to all primitive peoples, but in China it persisted until the present republic demolished the last of the long line of dynastic empires.

T'ang made a great and wise ruler. The Dynasty of Shang, which he founded, lasted until 1122 B.C., and was succeeded by that of Chou, the longest in the annals of Chinese history – so long, indeed, that historians divide it into three distinct periods. The first of these, "The Rise," ran from 1122 B.C. to 770 B.C.; the second, "The Age of Feudalism," endured until 500 B.C.; the third, "The [Page xxxiii] Age of the Seven States," until 255 B.C. Starting under wise rulers, it gradually sank through others less competent until by 770 B.C. it was little more than a name. During the "Age of Feudalism," the numerous States were constantly at war, but eventually the strongest of them united in a group called the "Seven Masculine Powers" under the shadowy suzerainty of Chou. Although, from the political point of view, this period was full of unrest and gloom, from the intellectual it was exceedingly brilliant and is known as the "Age of Philosophers." The most famous names among the many teachers of the time are those of Lao Tzu, the founder of Taoism, and Confucius. To these men, China owes the two great schools of thought upon which her social system rests.

The "Age of the Seven States" (Masculine Powers) ended when Ch'in, one of their number, overcame and absorbed the rest. Its prince adopted the title of Shih Huang Ti, or "First Supreme Ruler," thus placing himself on an equality with Heaven. Is it to be wondered at that the scholars demurred? The literary class were in perpetual opposition to the Emperor, who finally lost patience with them altogether and decreed that all books relating to the past should be burnt, and that history should begin with him. This edict was executed with great severity, and many hundreds of the literati were buried alive. It is scarcely surprising, therefore, that the name of Shih Huang [Page xxxiv] Ti is execrated, even to-day, by a nation whose love for the written word amounts to veneration.

Although he held learning of small account, this "First Emperor," to give him his bombastic title, was an enthusiastic promoter of public works, the most important of these being the Great Wall, which has served as an age-long bulwark against the nomadic tribes of Mongolia and Central Asia. These tribes were a terror to China for centuries. They were always raiding
the border country, and threatening a descent on the fertile fields beyond the mountains. The history of China is one long struggle to keep from being overrun by these tribes. There is an exact analogy to this state of affairs in the case of Roman Britain, and the perpetual vigilance it was obliged to exercise to keep out the Picts. Shih Huang Ti based his power on fear, and it is a curious commentary upon the fact that the Ch'in Dynasty came to an end in 206 B.C., shortly after his death, and only a scant half-century after he had founded it. A few years of struggle, during which no Son of Heaven occupied the Dragon Throne, succeeded the fall of the Ch'in Dynasty; then a certain Liu Pang, an inconsiderable town officer, proved strong enough to seize what was no one's possession and made himself Emperor, thereby founding the Han Dynasty. The Han is one of the most famous dynasties in Chinese [Page xxxvi] history. An extraordinary revival of learning took place under the successive Emperors of Han. The greatest of them, Wu Ti (140-87 B.C.), is frequently mentioned by the poets. Learning always follows trade, as has often been demonstrated. During the Han Dynasty, which lasted until A.D. 221, intercourse with all the countries of the Near East became more general than ever before, and innumerable caravans wended their slow way across the trade routes of Central Asia. Expeditions against the harassing barbarians were undertaken, and for a time their power was scotched. It was under the Han that Buddhism was introduced from India, but deeply as this has influenced the life and thought of the Middle Kingdom, I am inclined to think that the importance of this influence has been exaggerated. This period, and those immediately preceding it, form the poetic background of China. The ancient States, constantly referred to in the poems, do not correspond to the modern provinces. In order, therefore, to make their geographical positions clear, a map has been appended to this volume in which the modern names of the provinces and cities are printed in black ink and the ancient names in red. As these States did not all exist at the same moment, it is impossible to define their exact boundaries, but how strongly they were impressed upon the popular mind can be seen by the fact that, although they were merged into [Page xxxvii] the Chinese Empire during the reign of Shih Huang Ti, literature continued to speak of them by their old names and, even to-day, writers often refer to them as though they were still separate entities. There were many States, but only those are given in the map which are alluded to in the poems published in this book. The names of a few of the old cities are also given, such as Chin Ling, the "Golden Mound" or "Sepulchre," and Ch'ang An, "Eternal Peace," for so many centuries the capital. Its present name is Hsi An-fu, and it was here that the Manchu Court took refuge during the Boxer madness of 1900. Little more of Chinese history need be told. Following the Han, several dynasties held sway; there were divisions between the North and South and much shifting of power. At length, in A.D. 618, Li Shih-min established the T'ang Dynasty by placing his father on the throne, and the T'ang brought law and order to the suffering country. This period is often called the Golden Age of Chinese Learning. The literary examinations introduced under the Han were perfected, poets and painters were encouraged, and strangers flocked to the Court at Ch'ang An. The reign of Ming Huang (A.D. 712-756), the "Brilliant Emperor," was the culmination of this remarkable era. China's three greatest poets, Li T'ai-po, Tu Fu, and Po Chü-i, all lived during his long reign of forty-five years. Auspiciously as this reign had begun, however, it ended sadly. The Em- [Page xxxviii] peror, more amiable than perspicacious, fell into the toils of his favourite concubine, the lovely Yang Kuei-fei, to whom he was slavishly devoted. The account of their love story – a theme celebrated by poets, painters, and playwrights – will be found in the note to "Songs to the Peonies." A rebellion which broke out was crushed, but the soldiers refused to defend the cause of the Emperor until he had issued an order for the execution of Yang Kuei-fei, whom they believed to be responsible for the trouble. Broken-hearted, the Emperor complied, but from this date the glory of the dynasty was dimmed. Throughout its waning years, the shadow of the dreaded Tartars grew blacker and blacker, and finally, in A.D. 907, the T'ang Dynasty fell. Later history need not concern us here, since most of the poems in this book were written during the T'ang period. Though these poems deal largely with what I have called the
historical background, they deal still more largely with the social background and it is, above all, this social background which must be understood.

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The second degree, that of Ch'ü Jen, "Promoted Man," was obtained by passing the examinations which took place every third year in all the provincial capitals simultaneously. This degree enabled its recipients to hold office, but positions were not always to hand, and frequently "Promoted Men" had to wait long before being appointed to a post; also, the offices open to them were of the lesser grades, those who aspired to a higher rank had a farther road to travel. The dress which went with this degree was also of silk, but of a darker shade than that worn by "bachelors."

The third examination for the Chin Shih, or "Entered Scholar," degree was also held triennially, but at the national capital, and only those among the Ch'ü Jên who had not already taken office were eligible. The men so fortunate as to pass were allowed to place a tablet over the doors of their houses, and their particular dress was of violet silk.

The fourth, which really conferred an office rather than a degree, was bestowed on men who competed in a special examination held once in three years in the Emperor's Palace. Those who were successful in this last examination [Page xli] became automatically Han Lin, or members of the Imperial Academy, which, in the picturesque phraseology of China, was called the "Forest of Pencils." A member of the Academy held his position, a salaried one, for life, and the highest officials of the Empire were chosen from these Academicians.

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By means of this remarkable system, which threw open the road to advancement to every man in the country capable of availing himself of it, new blood was continually brought to the top, as all who passed the various degrees became officials, expectant or in being, and of higher or lower grade according to the Chinese measure of ability. Military degrees corresponding to the civil were given; but, as these called for merely physical display, they were not highly esteemed.

Since only a few of the candidates for office passed the examinations successfully, a small
army of highly educated men was dispersed throughout the country every three years. In towns and villages they were regarded with the reverence universally paid to learning by the Chinese, and many became teachers to the rising generation in whom they cultivated a great respect for literature in general and poetry in particular. The holders of degrees, on the other hand, entered at once upon a career as administrators. Prevented by an inexorable law – a law designed to make nepotism impossible – from holding office in their own province, they were constantly shifted from one part of the country to another, and this is a chief reason for the many poems of farewell that were written. The great desire of all officials was to remain at, or near, the Court, where the most brilliant brains of the Empire were assembled. As may be easily imagined, the intrigues and machinations employed to attain this end were many, with the result that deserving men often found themselves banished to posts on the desolate outskirts of the country where, far from congenial intercourse, they suffered a mental exile of the most complete description. Innumerable poems dealing with this sad state are found in all Chinese anthologies.

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The desire to bask in the rays of the Imperial Sun was shared by ambitious fathers who longed to have their daughters appear before the Emperor, and possibly make the fortune of the family by captivating the Imperial glance. This led to the most beautiful and talented young girls being sent to the Palace, where they often lived and died without ever being summoned before the Son of Heaven. Although numberless tragic poems have been written by these unfortunate ladies, many charming romances did actually take place, made possible by the custom of periodically dispersing the superfluous Palace women and marrying them to suitable husbands.

In striking contrast to the unfortunates who dragged out a purposeless life of idleness, was the lot of the beauty who had the good fortune to capture the Imperial fancy, and who, through her influence over the Dragon Throne, virtually ruled the Middle Kingdom. No extravagancies were too great for these exquisite creatures, and many dynasties have fallen through popular revolt against the excesses of Imperial concubines. It would be quite erroneous to suppose, however, that the Emperor's life was entirely given up to pleasure and gaiety, or that it was chiefly passed in the beautiful seclusion of the Imperial gardens. The poems, it is true, generally allude to these moments, but the cares of state were many, and every day, at sunrise, officials assembled in the Audience Hall to make their reports to the Emperor. Moreover, Court ceremonials were extremely solemn occasions, carried out with the utmost dignity.

As life at Court centred about the persons of the Emperor and Empress, so life in the homes of the people centered about the elders of the family. The men of wealthy families were usually of official rank, and led a life in touch with the outer world, a life of social intercourse with other men in which friendship played an all-engrossing part. This characteristic of Chinese life is one of the most striking features of the poetic background. Love poems from men to women are so rare as to be almost non-existent (striking exceptions do occur, however, several of which are translated here), but poems of grief written at parting from "the man one loves" are innumerable, and to sit with one's friends, drinking wine and reciting verses, making music or playing chess, were favourite amusements throughout the T'ang period. Wine-drinking was general, no pleasure gathering being complete without it. The wine of China was usually made from fermented grains, but wines from grapes, plums, pears, and other fruits were also manufactured. It was carefully heated and served in tall flagons somewhat resembling our coffee-pots, and was drunk out of tiny little cups no bigger than liqueur glasses. These cups, which were never of glass, were made of various metals, of lacquered or carved wood, of semi-precious stones such as jade, or agate, or carnelian; porcelain, the usual material for wine-cups to-day, not having yet been invented. Custom demanded that each thimbleful be tossed off at a gulp, and many were consumed...
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gaieties of Court, and the pleasures of social intercourse, wives and daughters were obliged to
find their occupations within the Kuei or "Women's Apartments," which included the gardens
set apart for their use. The ruling spirit of the Kuei was the [Page xlvi] mother-in-law; and the
wife of the master of the house, although she was the mother of his sons and the director of
the daughters-in-law, did not reach the fulness of her power until her husband's mother had
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The chief duty of a young wife was attendance upon her mother-in-law. With the first grey
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apartment to breakfast with her husband and await the summons to attend her mother-in-law's
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In spite of the fact that they had never laid eyes on [Page xlvii] the men they were to marry
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Introduction by Florence Ayscough

How a house was arranged can be seen in the plan at the end of this book. Doors lead to the garden from the study, the guest-room, and the Women's Apartments. These are made in an endless diversity of shapes and add greatly to the picturesqueness of house and grounds. Those through which a number of people are to pass to and fro are often large circles, while smaller and more intimate doors are cut to the outlines of fans, leaves, or flower vases. In addition to the doors, blank spaces of wall are often broken by openings at the height of a window, such openings being [Page l] most fantastic and filled with intricately designed lattice-work.

I have already spoken of the Kuei, or Women's Apartments. In poetry, this part of the chia is alluded to in a highly figurative manner. The windows are "gold" or "jade" windows; the door by which it is approached is the Lan Kuei, or "Orchid Door." Indeed, the sweet-scented little epidendrum called by the Chinese, lan, is continually used to suggest the Kuei and its inmates. Besides the house proper, there are numerous structures erected in gardens, for the Chinese spend much of their time in their gardens. No nation is more passionately fond of nature, whether in its grander aspects, or in the charming arrangements of potted flowers which take the place of our borders in their pleasure grounds. Among these outdoor buildings none is more difficult to describe than the lou, since we have nothing which exactly corresponds to it. Lous appear again and again in Chinese poetry, but just what to call them in English is a puzzle. They are neither summer-houses, nor pavilions, nor cupolas, but a little of all three. Always of more than one story, they are employed for differing purposes; for instance, the fn lou on the plan is an upper chamber where Buddhist images are kept. The lou generally referred to in poetry, however, is really a "pleasure-house-in-the-air," used as the Italians use their belvederes. Here the inmates of the house sit and look down upon the garden or over the surrounding country, or watch "the sun disappear in the long grass at the edge of the horizon" or "the moon rise like a golden hook."

Another erection foreign to Western architecture is the t'ai, or terrace. In early days, there were many kinds of t'ai, ranging from the small, square, uncovered stage still seen in private gardens and called yüeh t'ai, "moon terrace," to immense structures like high, long, open platforms, built by Emperors and officials for various reasons. Many of these last were famous; I have given the histories of several of them in the notes illustrating the poems, at the end of the book.

It will be observed that I have said practically nothing about religion. The reason is partly that the three principal religions practised by the Chinese are either so well known, as Buddhism, for example, or so difficult to describe, as Taoism and the ancient religion of China now merged in the teachings of Confucius; partly that none of them could be profitably compressed into the scope of this introduction; but chiefly because the subject of religion, in the poems here translated, is generally referred to in its superstitious aspects alone. The superstitions which have grown up about Taoism particularly are innumerable. I have dealt with a number of these in the notes to the poems in which they appear. Certain supernatural personages, without a [Page lii] knowledge of whom much of the poetry would be unintelligible, I have set down in the following list:

Hsien. Immortals who live in the Taoist Paradises. Human beings may attain "Hsien-ship," or Immortality, by living a life of contemplation in the hills. In translating the term, we have used the word "Immortals."

Shên. Beneficent beings who inhabit the higher regions. They are kept extremely busy attending to their duties as tutelary deities of the roads, hills, rivers, etc., and it is also their function to intervene and rescue deserving people from the attacks of their enemies.

Kuei. A proportion of the souls of the departed who inhabit the "World of Shades," a region resembling this world, which is the "World of Light," in every particular, with the important exception that it has no sunshine. Kindly kuei are known, but the influence generally suggested is an evil one. They may only return to the World of Light between sunset and sunrise, except upon the fifth day of the Fifth Month (June), when they are free to come during the time known as the "hour of the horse," from eleven A.M. to one P.M.
Yao Kuai. A class of fierce demons who live in the wild regions of the Southwest and delight in eating the flesh of human beings.

There are also supernatural creatures whose names carry a symbolical meaning. A few of them are:

Chi Lin. A composite animal, somewhat resembling the fabulous unicorn, whose arrival is a good omen. He appears when sages are born.

Dragon. A symbol of the forces of Heaven, also the emblem of Imperial power. Continually referred to in poetry as the steed which transports a philosopher who has attained Immortality to his home in the Western Paradise.

Fêng Huang. A glorious bird, symbol of the Empress, therefore often associated with the dragon. The conception of this bird is probably based on the Argus pheasant. It is described as possessing every grace and beauty. A Chinese author, quoted by F. W. Williams in "The Middle Kingdom," writes: "It resembles a wild swan before and a unicorn behind; it has the throat of a swallow, the bill of a cock, the neck of a snake, the tail of a fish, the forehead of a crane, the crown of a mandarin drake, the stripes of a dragon, and the vaulted back of a tortoise. The feathers have five colours which are named after the five cardinal virtues, and its song resembles the music of the instrument, having five modulations." Properly speaking, the female is Fêng, the male Huang, but the two words are usually given in combination to denote the species. Some one, probably in desperation, once translated the combined words as "phœnix," and this term has been employed ever since. It conveys, however, an entirely wrong impression of the creature. To Western readers, the word "phœnix" suggests a bird which, being consumed by fire, rises in a new birth from its own ashes. The Fêng Huang has no such power, it is no symbol of hope or resurrection, but suggests friendship and affection of all sorts. Miss Lowell and I have translated the name as "crested love-pheasant," which seems to us to convey a better idea of the beautiful Fêng Huang, the bird which brings happiness.

Luan. A supernatural bird sometimes confused with the above. It is a sacred creature, connected with fire, and a symbol of love and passion, of the relation between men and women.

Chien. The "paired-wings bird," described in Chinese books as having but one wing and one eye, for which reason two must unite for either of them to fly. It is often referred to as suggesting undying affection.

Real birds and animals also have symbolical attributes. I give only three:

Crane. Represents longevity, and is employed, as is the dragon, to transport those who have attained to Immortality to the Heavens.

Yuan Yang. The exquisite little mandarin ducks, an unvarying symbol of conjugal fidelity. Li T'ai-po often alludes to them and declares that, rather than be separated, they would "prefer to die ten thousand deaths, and have their gauze-like wings torn to fragments."

Wild Geese. Symbols of direct purpose, their flight being always in a straight line. As they follow the sun's course, allusions to their departure suggest Spring, to their arrival, Autumn. A complete list of the trees and plants endowed with symbolical meanings would be almost endless. Those most commonly employed in poetry in a suggestive sense are:

Ch'ang P'u. A plant growing in the Taoist Paradise and much admired by the Immortals, who are the only beings able to see its purple blossoms. On earth, it is known as the sweet flag, and has the peculiarity of never blossoming. It is hung on the lintels of doors on the fifth day of the Fifth Month to ward off the evil influences which may be brought by the kuei on their return to this world during the "hour of the horse."

Peony. Riches and prosperity.

Lotus. Purity. Although it rises from the mud, it is bright and spotless.

Plum-blossom. Literally "the first," it being the first of the "hundred flowers" to open. It suggests the beginnings of things, and is also one of the "three friends" who do not fear the Winter cold, the other two being the pine and the bamboo.

Lan. A small epidendrum, translated in this book as "spear-orchid." It is a symbol for noble men and beautiful, refined women. Confucius compared the Chün Tzu, Princely or Superior
Man, to this little orchid with its delightful scent. In poetry, it is also used in reference to the
Women's Apartments and everything connected with them, suggesting, as it does, the extreme
of refinement.

Chrysanthemum. Fidelity and constancy. In spite of frost, its flowers continue to bloom.

Ling Chih. Longevity. This fungus, which grows at the roots of trees, is very durable when
dried.

Pine. Longevity, immutability, steadfastness.

Bamboo. This plant has as many virtues as it has uses, the principal ones are modesty,
protection from defilement, unchangeableness.

Wu-t'ung. A tree whose botanical name is sterculia platanifolia. Its only English name seems
to be "umbrella-tree," which has proved so unattractive in its context in the poems that we
have left it untranslated. It is a symbol for integrity, high principles, great sensibility. When
"Autumn stands," on August seventh, although it is still to all intents and purposes Summer,
the wu-t'ung tree drops one leaf. Its wood, which is white, easy to cut, and very light, is the
only kind suitable for making that intimate instrument which quickly betrays the least
emotion of the person playing upon it – the ch'in, or table-lute.

Willow. A prostitute, or any very frivolous person. Concubines writing to their lords often
refer to themselves under this figure, in the same spirit of self-depreciation which prompts
them to employ the euphemism, "Unworthy One," instead of the personal pronoun. Because
of its lightness and pliability, it conveys also the idea of extreme vitality.

Peach-blossom. Beautiful women and ill-success in life. The first suggestion, on account of
the exquisite colour of the flower; the second, because of its perishability.

Peach-tree Longevity. This fruit is supposed to ripen once every three thousand years on the
trees of Paradise, and those who eat of this celestial species never die.

Mulberry. Utility. Also suggests a peaceful hamlet. Its wood is used in making of bows and
the kind of temple-drums called mo yü – wooden fish. Its leaves feed the silk-worms.

Plantain. Sadness and grief. It is symbolical of a heart which is not "flat" or "level," as the
Chinese say, not open or care-free, but of one which is "tightly rolled." The sound of rain on
its leaves is very mournful, therefore an allusion to the plantain always means sorrow. Planted
outside windows already glazed with silk, its heavy green leaves soften the glaring light of
Summer, and it is often used for this purpose.

Nothing has been more of a stumbling-block to translators than the fact that the Chinese year
– which is strictly lunar, with and intercalary month added at certain intervals – begins a
month later than ours; or, to be more exact, it is calculated from the first new moon after the
sun enters Aquarius, which brings the New Year at varying times from the end of January to
the middle of February. For translation purposes, however, it is safe to count the Chinese
months as always one later by our calendar than the number given would seem to imply. By
this calculation the "First Month" is February, and so on throughout the year.

The day is divided into twelve periods of two hours each beginning at eleven P.M. and each
of these periods is called by the name of an animal – horse, deer, snake, bat, etc. As these
names are not duplicated, the use of them tells at [Page lxii] once whether the hour is day or
night. Ancient China's method of telling time was by means of slow and evenly burning sticks
made of a composition of clay and sawdust, or by the clepsydra, or water-clock. Water-clocks
are mentioned several times in these poems.

So much for what I have called the backgrounds of Chinese poetry. I must now speak of that
poetry itself, and of Miss Lowell's and my method of translating it.

Chinese prosody is a very difficult thing for an Occidental to understand. Chinese is a
monosyllabic language, and this reduces the word-sounds so considerably that speech would
be almost impossible were it not for the invention of tones by which the same sound can be
made to do the duty of four in the Mandarin dialect, five in the Nankingese, nine in the
Cantonese, etc., a different tone inflection totally changing the meaning of a word. Only two
chief tones are used in poetry, the "level" and the "oblique," but the oblique tone is subdivided
into three, which makes four different inflections possible to every sound. Of course, like
English and other languages, the same word may have several meanings, and in Chinese these
meanings are bewilderingly many; the only possible way of determining which one is correct is by its context. These tones constitute, at the outset, the principal difference which divides the technique of Chinese poetry from our own. Another is to be found in the fact that nothing approaching our metrical foot is possible in a tongue which knows only single syllables. Rhyme does exist, but there are only a little over a hundred rhymes, as tone inflection does not change a word in that particular. Such a paucity of rhyme would seriously affect the richness of any poetry, if again the Chinese had not overcome this lingual defect by the employment of a juxtaposing pattern made up of their four poetic tones. And these tones come to the rescue once more when we consider the question of rhythm. Monosyllables in themselves always produce a staccato effect, which tends to make all rhythm composed of them monotonous, if, indeed, it does not destroy it altogether. The tones cause what I may call a psychological change in the time-length of these monosyllables, which change not only makes true rhythm possible, but allows marked varieties of the basic beat.

One of the chief differences between poetry and prose is that poetry must have a more evident pattern. The pattern of Chinese poetry is formed out of three elements: line, rhyme, and tone. The Chinese attitude toward line is almost identical with that of the French. French prosody counts every syllable as a foot, and a line is made up of so many counted feet. If any of my readers has ever read French alexandrines aloud to a Frenchman, read them as we should read English poetry, seeking to bring out the musical stress, he will remember the look of sad surprise which crept over his [Page lxii] hearer's face. Not so was this verse constructed; not so is it to be read. The number of syllables to a line is counted, that is the secret of French classic poetry; the number of syllables is counted in Chinese. But – and we come to a divergence – this method of counting does, in French practice, often do away with the rhythm so delightful to an English ear; in Chinese, no such violence occurs, as each syllable is a word and no collection of such words can fall into a metric pulse as French words can, and, in their Chansons, are permitted to do.

The Chinese line pattern is, then, one of counted words, and these counted words are never less than three, nor more than seven, in regular verse; irregular is a different matter, as I shall explain shortly. Five and seven word lines are cut by a caesura, which comes after the second word in a five-word line, and after the fourth in a seven-word line.

Rhyme is used exactly as we use it, at the ends of lines. Internal rhyming is common, however, in a type of poem called a "fu," which I shall deal with when I come to the particular kinds of verse.

Tone is everywhere, obviously, and is employed, not arbitrarily, but woven into a pattern of its own which again is in a more or less loose relation to rhyme. By itself, the tone-pattern alternates in a peculiar manner in each line, the last line of a stanza conforming to the order of tones in the first, the intervening lines varying methodically. I have before me a poem in which the tone-pattern is alike in lines one, four, and eight, of an eight-line stanza, as are lines two and six, while line five is the exact opposite of lines two and six. In the second stanza of the same poem, the pattern is kept, but adversely; the tones do not follow the same order, but conform in similarity of grouping. I use this example merely to show what is meant by tone-pattern. It will serve to illustrate how much diversity and richness this tone-chiming is capable of bringing to Chinese poetry.

Words which rhyme must be in the same tone in regular verse, and unrhymed lines must end on an oblique tone if the rhyme-tone is level, and vice versa. The level tone is preferred for rhyme.

In the early Chinese poetry, called Ku-shih (Old Poems), the tones were practically disregarded. But in the Lü-shih (Regulated Poems) the rules regarding them are very strict. The lü-shih are supposed to date from the beginning of the T'ang Dynasty. A lü-shih poem proper should be of eight lines, though this is often extended to sixteen, but it must be in either the five-word line, or the seven-word line, metre. The poets of the T'ang Dynasty, however, were by no means the slaves of lü-shih: they went their own way, as good poets always do, conforming when it pleased them and disregarding when they chose. It depended on the character of the poet. Tu Fu was renowned for his careful versification; Li T'ai-po, on the other hand, not infrequently rebelled and made his own rules. In his "Drinking Song,"
which is in seven-word lines, he suddenly dashes in two three-word lines, a proceeding which must have been greatly upsetting to the purists. It is amusing to note that his "Taking Leave of Tu Fu" is in the strictest possible form, which is at once a tribute and a poking of fun at his great friend and contemporary.

Regular poems of more than sixteen lines are called p'ai lu, and these may run to any length; Tu Fu carried them to forty, eighty, and even to two hundred lines. Another form, always translated as "short-stop," cuts the eight-line poem in two. In theory, the short-stop holds the same relation to the eight-line poem that the Japanese hokku does to the tanka, although of course it preceded the hokku by many centuries. It is supposed to suggest rather than to state, being considered as an eight-line poem with its end in the air. In suggestion, however, the later Japanese form far outdoes it.

So called "irregular verse" follows the writer's inclination within the natural limits of all Chinese prosody.

A tzu may be taken to mean a lyric, if we use that term, not in its dictionary sense, but as all modern poets employ it. It may vary its line length, but must keep the same variation in all the stanzas.

Perhaps the most interesting form to modern students is the fu, in which the construction is almost identical with that of "polyphonic prose." The lines are so irregular in length that the poem might be mistaken for prose, had we not a corresponding form to guide us. The rhymes appear when and where they will, in the middle of the lines or at the end, and sometimes there are two or more together. I have been told that Persia has, or had, an analogous form, and if so modern an invention as "polyphonic prose" derives, however unconsciously, from two such ancient countries as China and Persia, the fact is, at least, interesting.

The earliest examples of Chinese poetry which have come down to us are a collection of rhymed ballads in various metres, of which the most usual is four words to a line. They are simple, straightforward pieces, often of a strange poignance, and always reflecting the quiet, peaceful habits of a people engaged in agriculture. The oldest were probably composed about 2000 B.C. and the others at varying times from then until the Sixth Century B.C., when Confucius gathered them into the volume known as the "Book of Odes." Two of these odes are translated in this book. The next epoch in the advance of poetry-making was introduced by Ch'ü Yüan (312-295 B.C.), a famous statesman and poet, who wrote an excitable, irregular style in which the primitive technical rules were disregarded, their place being taken by exigencies of emotion and idea. We are wont to regard a poetical technique determined by feeling alone as a very modern innovation, and it is interesting to note that the method is, on the contrary, as old as the hills. These rhapsodical allegories culminated in a poem entitled "Li Sao," or "Falling into Trouble," which is one of the most famous of ancient Chinese poems. A further development took place under the Western Han (206 B.C.-A.D. 25), when Su Wu invented the five-character poem, ku fêng; these poems were in Old Style, but had five words to a line. It is during this same period that poems with seven words to a line appeared. Legend has it that they were first composed by the Emperor Wu of Han, and that he hit upon the form on an occasion when he and his Ministers were drinking wine and capping verses at a feast on the White Beam Terrace. Finally, under the Empress Wu Hou, early in the T'ang Dynasty, the lü-shih, or "poems according to law," became the standard. It will be seen that the lü-shih found the five and seven word lines already in being and had merely to standardize them. The important gift which the lü-shih brought to Chinese prosody was its insistence on tone.

The great period of Chinese poetry was during the T'ang Dynasty. Then lived the three famous poets, Li T'ai-po, Tu Fu, and Po Chü-i. Space forbids me to give the biographies of all the poets whose work is included in this volume, but as Li T'ai-po and Tu Fu, between them, take up more than half the book, a short account of the princi- [Page lxviii] pal events of their lives seems necessary. I shall take them in the order of the number of their poems printed in this collection, which also, as a matter of fact, happens to be chronological.

I have already stated in the first part of this Introduction the reasons which determined me to give so large a space to Li T'ai-po. English writers on Chinese literature are fond of announcing that Li T'ai-po is China's greatest poet; the Chinese themselves, however, award this place to Tu Fu. We may put it that Li T'ai-po was the people's poet, and Tu Fu the poet of...
scholars. As Po Chü-i is represented here by only one poem, no account of his life has been
given. A short biography of him may be found in Mr. Waley's "A Hundred and Seventy
Chinese Poems."

It is permitted to very few to live in the hearts of their countrymen as Li T'ai-po has lived in
the hearts of the Chinese. To-day, twelve hundred and twenty years after his birth, his
memory and his fame are fresh, his poems are universally recited, his personality is familiar
on the stage: in fact, to use the words of a Chinese scholar, "It may be said that there is no one
in the People's Country who does not know the name of Li T'ai-po." Many legends are told of
his birth, his life, his death, and he is now numbered among the Hsien (Immortals) who
inhabit the Western Paradise.

Li T'ai-po was born A.D. 701, of well-to-do parents named Li, who lived in the Village of the
Green Lotus in Szechwan. [Page lxix] He is reported to have been far more brilliant than
ordinary children. When he was only five years old, he read books that other boys read at ten;
at ten, he could recite the "Classics" aloud and had read the "Book of the Hundred Sages."

Doubtless this precocity was due to the fact that his birth was presided over by the "Metal
Star," which we know as Venus. His mother dreamt that she had conceived him under the
influence of this luminary, and called him T'ai-po, "Great Whiteness," a popular name for the
planet.

In spite of his learning, he was no Shu Tai Tzu (Book Idiot) as the Chinese say, but, on the
contrary, grew up a strong young fellow, impetuous to a fault, with a lively, enthusiastic
nature. He was extremely fond of sword-play, and constantly made use of his skill in it to
right the wrongs of his friends. However worthy his causes may have been, this propensity
got him into a serious scrape. In the excitement of one of these encounters, he killed several
people, and was forthwith obliged to fly from his native village. The situation was an
awkward one, but the young man disguised himself as a servant and entered the employ of a
minor official. This gentleman was possessed of literary ambitions and a somewhat halting
talent; still we can hardly wonder that he was not pleased when his servant ended a poem in
which he was hopelessly floundering with lines far better than he could make. After this, and
one or two similar experiences, Li T'ai-po found it advisable to relinquish his job and depart
from his master's house.

His next step was to join a scholar who disguised his real name under the pseudonym of
"Stern Son of the East." The couple travelled together to the beautiful Min Mountains, where
they lived in retirement for five years as teacher and pupil. This period, passed in reading,
writing, discussing literature, and soaking in the really marvellous scenery, greatly influenced
the poet's future life, and imbued him with that passionate love for nature so apparent in his
work.

At the age of twenty-five, he separated from his teacher and left the mountains, going home to
his native village for a time. But the love of travel was inherent in him, nowhere could hold
him for long, and he soon started off on a sight-seeing trip to all those places in the Empire
famous for their beauty. This time he travelled as the position of his parents warranted, and
even a little beyond it. He had a retinue of servants, and spent money lavishly. This
open-handedness is one of the fine traits of his character. Needy scholars and men of talent
never appealed to him in vain; during a year at Yangchow, he is reported to have spent three
hundred thousand ounces of silver in charity.

From Yangchow he journeyed to the province of Hupeh ("North of the Lake") where, in the
district of the "Dreary Clouds," he stayed at the house of a family named [Page lxxi] Hsü,
which visit resulted in his marriage with one of the daughters. Li T'ai-po lived in Hupeh for
some years – he himself says three – then his hunger for travel reasserted itself and he was off
again. After some years of wandering, while visiting a magistrate in Shantung, an incident
occurred which had far-reaching consequences. A prisoner was about to be flogged. Li
T'ai-po, who was passing, glanced at the man, and, happening to be possessed of a shrewd
insight into character, realized at once that here was an unusual person. He secured the man's
release, and twenty-five years later this action bore fruit as the sequel will show. The freed
prisoner was Kuo Tzu-i, who became one of China's most powerful generals and the saviour
of the Tang Dynasty.
It will be noticed that nothing has been said of the poet taking any examinations, and for the excellent reason that he never thought it worth while to present himself as a candidate. The simple fact appears to be that geniuses often do not seem to find necessary what other men consider of supreme importance. Presumably, also, he had no particular desire for an official life. The gifts of Heaven go by favour and the gifts of man are strangely apt to do the same thing, in spite of the excellent rules devised to order them. Li T'ai-po's career owed nothing to either the lack of official degrees or official interest. What he achieved, he owed to himself; what he failed in came from the same source.

About this time, the poet and a few congenial friends formed the coterie of "The Six Idlers of the Bamboo Brook." They retired to the Ch'u Lai Mountain and spent their time in drinking, reciting poems, writing beautiful characters, and playing on the table-lute. It must be admitted that Li T'ai-po was an inveterate and inordinate drinker, and far more often than was wise in the state called by his countrymen "great drunk." To this propensity he was indebted for all his ill fortune, as it was to his poetic genius that he owed all his good.

So the years passed until, when he was forty-two, he met the Taoist priest, Wu Yün. They immediately became intimate, and on Wu Yün's being called to the capital, Li T'ai-po accompanied him. Wu Yün took occasion to tell the Emperor of his friend's extraordinary talent. The Emperor was interested, the poet was sent for, and, introduced by Ho Chih-chang, was received by the Son of Heaven in the Golden Bells Hall.

The native accounts of this meeting state that "in his discourses upon the affairs of the Empire, the words rushed from his mouth like a mountain torrent." Ming Huang, who was enchanted, ordered food to be brought and helped the poet himself.

So Li T'ai-po became attached to the Court and was made an honorary member of the "Forest of Pencils." He was practically the Emperor's secretary and wrote the Emperor's edicts, but this was by the way – his real duty was simply to write what he chose and when, and recite these poems at any moment that it pleased the Emperor to call upon him to do so.

Li T'ai-po, with his love of wine and good-fellowship, was well suited for the life of the gay and dissipated Court of Ming Huang, then completely under the influence of the beautiful concubine, Yang Kuei-fei. Conspicuous among the Emperor's entourage was Ho Chih-chang, a famous statesman, poet, and calligraphist, who, on reading Li T'ai-po's poetry, is said to have sighed deeply and exclaimed: "This is not the work of a human being, but of a Tsê Hsien (Banished Immortal)." To understand fully the significance of this epithet, it must be realized that mortals who have already attained Immortality, but who have committed some fault, may be banished from Paradise to expiate their sin on earth.

For about two years, Li T'ai-po led the life of supreme favourite in the most brilliant Court in the world. The fact that when sent for to compose or recite verses he was not unapt to be drunk was of no particular importance since, after being summarily revived with a dash of cold water, he could always write or chant with his accustomed verve and dexterity. His influence over the Emperor became so great that it roused the jealousy, and eventually the hatred, of Kao Li-shih, the Chief Eunuch, who, until then, had virtually ruled his Imperial master. On one occasion, when Li T'ai-po was more than usually incapacitated, the Emperor ordered Kao to take off the poet's shoes. This was too much, and from that moment the eunuch's malignity became an active intriguing to bring about his rival's downfall. He found the opportunity he needed in the vanity of Yang Kuei-fei. Persuading this lady that Li T'ai-po's "Songs to the Peonies" contained a veiled insult directed at her, he enlisted her anger against the poet and so gained an important ally to his cause. On three separate occasions when Ming Huang wished to confer official rank upon the poet, Yang Kuei-fei interfered and persuaded the Emperor to forego his intention. Li T'ai-po was of too independent a character, and too little of a courtier, to lift a finger to placate his enemies. But the situation became so acute that at last he begged leave to retire from the Court altogether. His request granted, he immediately formed a new group of seven congenial souls and with them departed once more to the mountains. This new association called itself "The Eight Immortals of the Wine-cup." Although Li T'ai-po had asked for his own dismissal, he had really been forced to ask it, and his banishment from the "Imperial Sun," with all that "Sun" implied, was a blow from which he never recovered. His later poems are full of more or less veiled allusions to his unhappy
The next ten years were spent in his favourite occupation of travelling, especially in the provinces of Szechwan, Hunan, and Hupeh. Meanwhile, political conditions were growing steadily worse. Popular discontent at the excesses of Yang Kuei-fei and her satellite An Lu-shan were increasing, and finally, in A.D. 755, rebellion broke out. I have dealt with this rebellion earlier in this Introduction, and a more detailed account is given in the Notes; I shall, therefore, do no more than mention it here. Sometime during the preceding unrest, Li T'ai-po, weary of moving from place to place, had taken the position of adviser to Li Ling, Prince of Yung. In the wide-spread disorder caused by the rebellion, Li Ling conceived the bold idea of establishing himself South of the Yangtze as Emperor on his own account. Pursuing his purpose, he started at the head of his troops for Nanking. Li T'ai-po strongly disapproved of the Prince's course, a disapproval which affected that headstrong person not at all, and the poet was forced to accompany his master on the march to Nanking.

At Nanking, the Prince's army was defeated by the Imperial troops, and immediately after the disaster Li T'ai-po fled, but was caught, imprisoned, and condemned to death. Now came the sequel to the incident which had taken place long before at Shantung. The Commander of the Imperial forces was no other than Kuo Tzu-i, the former prisoner whose life Li T'ai-po had saved. On learning the sentence passed upon the poet, Kuo Tzu-i intervened and threatened to resign his command unless his benefactor were spared. Accordingly Li T'ai-po's sentence was changed to exile and he was released, charged to depart immediately for some great distance where he could do no harm. He set out for Yeh Lang, a desolate spot beyond the "Five Streams," in Kueichow. This was the country of the yao kuai, the man-eating demons; and whether he believed in them or not, the thought of existence in such a gloomy solitude must have filled him with desperation.

He had not gone far, luckily, when a general amnesty was declared, and he was permitted to return and live with his friend and disciple, Lu Yang-ping, in the Lu Mountains near Kiukiang, a place which he dearly loved. Here, in A.D. 762, at the age of sixty-one, he died, bequeathing all his manuscripts to Lu Yang-ping. The tale of his drowning, repeated by Giles and others, is pure legend, as an authoritative statement of Lu Yang-ping proves. The manuscripts left to his care, and all others he could collect from friends, Lu Yang-ping published in an edition of ten volumes. This edition appeared in the year of the poet's death, and contained the following preface by Lu Yang-ping:

Since the three dynasties of antiquity,
Since the style of the 'Kuo Fêng' and the 'Li Sao,'
During these thousand years and more, of those who walked the "lonely path,"
There has been only you, you are the Solitary Man, you are without rival.

Li T'ai-po's poetry is full of dash and surprise. At his best, there is an extraordinary exhilaration in his work; at his worst, he is merely repetitive. Chinese critics have complained that his subjects are all too apt to be trivial, and that his range is narrow. This is quite true; poems of farewell, deserted ladies sighing for their absent lords, officials consumed by homesickness, peans of praise for wine – in the aggregate there are too many of these. But how fine they often are! "The Lonely Wife," "Poignant Grief During a Sunny Spring," "After being Separated for a Long Time," such poems are the truth of emotion. Take again his inimitable humour in the two "Drinking Alone in the Moonlight" poems, or "Statement of Resolutions after being Drunk on a Spring Day." Then there are the poems of hyperbolical description such as "The Perils of the Shu Road," "The Northern Flight," and "The Terraced Road of the Two-Edged Sword Mountains." Mountains seem to be in his very blood. Of the sea, on the other hand, he has no such intimate knowledge; he sees it afar, from some height, but always as a thing apart, a distant view. The sea he gazes at; the mountains he treads under foot, their creepers scratch his face, the jutting rocks beside the path bruise his hands. He knows the straight-up, cutting-into-the-sky look of mountain peaks just above him, and feels, almost bodily, the sheer drop into the angry river tearing its way through a narrow gully below, a river he can see only by leaning dangerously far over the cliff upon which he is
standing. There is a curious sense of perpendicularity about these mountain rhapsodies. The
vision is strained up for miles, and shot suddenly down for hundreds of feet. The tactile effect
of them is astounding; they are not to be read, but experienced. And yet I am loth to say that
Li T'ai-po is at his greatest in description, with poems so full of human passion and longing as
"The Lonely Wife" and "Poignant Grief During a Sunny Spring," before me. There is no
doubt at all that in Li T'ai-po we have one of the world's greatest lyrists.
Great though he was, it cannot be denied that he had serious weaknesses. One was his
tendency to write when the mood was not there, and at these moments he was not ashamed to
repeat a fancy conceived before on some other occasion. Much of his style he crystallized into
a convention, and brought it out unblushingly whenever he was at a loss for something to say.
Sustained effort evidently wearied him. He will begin a poem with the utmost spirit, but his
energy is apt to flag and lead to a close so weak as to annoy the reader. His short poems are
always admirably built, the endings complete and unexpected; the architectonics of his long
poems leave much to be desired. He seems to be ridden by his own emotion, but without the
power to draw it up and up to a climax; it bursts upon us in the first line, sustains itself at the
same level for a series of lines, and then seems to faint exhausted, reducing the poet to the
necessity of stopping as quickly as he can and with as little jar as possible. Illustrations of this
tendency to a weak ending can be seen in "The Lonely Wife," "The Perils of the Shu Road," and
"The Terraced Road of the Two-Edged Sword Mountains," but that he could keep his
inspiration to the end on occasion, "The Northern Flight" proves.
Finally, there are his poems of battle: "Songs of the Marches," "Battle to the South of the
City," and "Fighting to the South of the City." Nothing can be said of these except that they
are superb. If there is a hint of let-down in the concluding lines of "Fighting to the South of
the City," it is due to the frantic Chinese desire to quote from older authors, and this is an
excellent example of the chief vice of Chinese poetry, since these two lines are taken from the
"Tao Tê Ching," the sacred book of Taoism; the others, even the long "Songs of the
Marches," are admirably sustained.
In Mr. Waley's excellent monograph on Li T'ai-po, appears the following paragraph: "Wang
An-shih (A.D. 1021-1086), the great reformation of the Eleventh Century, observes: 'Li Po's
style is swift, yet never careless; lively, yet never informal. But his intellectual outlook was
low and sordid. In nine poems out of ten he deals with nothing but wine and women.'" A
somewhat splenetic criticism truly, but great reformers have seldom either the acumen or the
sympathy necessary for the judgment of poetry. Women and wine there are in abundance, but
how treated? In no mean or sordid manner certainly. Li T'ai-po was not a didactic poet, and
we of the Twentieth Century may well thank fortune for that. Peradventure the Twenty-first
will dote again upon the didactic, but we must follow our particular inclination which is, it
must be admitted, quite counter to anything of the sort. No low or mean attitude indeed, but a
rather restricted one we may, if we please, charge against Li T'ai-po. He was a sensuous
realist, representing the world as he saw it, with beauty as his guiding star. Conditions to him
were static; he wasted none of his force in speculating on what they should be. A scene or an
emotion was, and it was his business to reproduce it, not to analyze how it had come about or
what would best make its recurrence impossible. Here he is at sharp variance with Tu Fu, who
probes to the roots of events even when he appears to be merely describing them. One has but
to compare the "Songs of the Marches" and "Battle to the South of the City" with "The
Recruiting Officers" and "Crossing the Frontier" to see the difference.
Tu Fu was born in Tu Ling, in the province of Shensi, in A.D. 713. His family was extremely
poor, but his talent was so marked that at seven years old he had begun to write poetry; at
nine, he could write large characters; and at fifteen, his essays and poems were the admiration
of his small circle. When he was twenty-four, he went up to Ch'ang An, the capital, for his
first examination – it will be remembered that, in the T'ang period, all the examinations took
place at Ch'ang An. Tu Fu was perfectly qualified to pass, as every one was very well aware,
but the opinions he expressed in his examination papers were so radical that the degree was
withheld. There was nothing to be done, and Tu Fu took to wandering about the country,
observing and writing, but with little hope of anything save poverty to come. On one of his
journeys, he met Li T'ai-po on the "Lute Terrace" in Ching Hsien. The two poets, who
sincerely admired each other, became the closest friends. Several poems in this collection are addressed by one to the other.

When Tu Fu was thirty-six, it happened that the Emperor sent out invitations to all the scholars in the Empire to come to the capital and compete in an examination. Tu Fu, of course, known to the Emperor as a man who would have been promoted but for the opinions aired in his papers. Of his learning, there could be no shadow of doubt. So Tu Fu went to Ch'ang An and waited there as an "expectant official." He waited for four years, when it occurred to him to offer three fu to the Emperor. The event justified his temerity, and the poet was given a post as one of the officials in the Chih Hsien library. This post he held for four years, when he was appointed to a slightly better one at Feng-hsien. But, a year later, the An Lu-shan rebellion broke out, which put a summary end to Tu Fu's position, whereupon he left Feng-hsien and went to live with a relative at the Village of White Waters. He was still living there when the Emperor Ming Huang abdicated in favour of his son, Su Tsung. If the old Emperor had given him an office, perhaps the new one would; at any rate it was worth an attempt, for Tu Fu was in dire poverty. Having no money to hire any kind of conveyance, he started to walk to his destination, but fell in with brigands who captured him. He stayed with these brigands for over a year, but finally escaped, and at length reached Feng Chiang, where the Emperor was in residence.

His appearance on his arrival was miserable in the extreme. Haggard and thin, his shoulders sticking out of his coat, his rags literally tied together, he was indeed a spectacle to inspire pity, and the Emperor at once appointed him to the post of Censor. But this did not last long. He had the imprudence to remonstrate with the Emperor anent the sentence of banishment passed upon the general Tan Kuan. Considering that this clever and extremely learned soldier had so far relaxed the discipline of his army during one of the Northern campaigns that, one night, when his troops were all peacefully sleeping in their chariots, the camp was surrounded and burnt and his forces utterly routed, the punishment seems deserved. But Tu Fu thought otherwise, and so unwisely urged his opinion that the Emperor lost patience and ordered an investigation of Tu Fu's conduct. His friends, however, rallied to his defence and the investigation was quashed, but he was deprived of the censorship and sent to a minor position in Shensi. This he chose to regard as a punishment, as indeed it was. He proceeded to Shensi, but, on arriving there, dramatically refused to assume his office; having performed which act of bravado, he joined his family in Kansu. He found them in the greatest distress from famine, and although he did his best to keep them alive by going to the hills and gathering fire-wood to sell, and by digging up roots and various growing things for them to eat, several of his children died of starvation.

Another six months of minor officialdom in Hua Chou, and he retired to Ch'e'ngtu in Szechwan, where he lived in a grass-roofed house, engaged in study and the endeavour to make the two ends of nothing meet. At length, a friend of his arrived in Szechwan as Governor-General, and this friend appointed him a State Counsellor. But the grass-house was more to his taste than state councils, and after a year and a half he returned to it, and the multifarious wanderings which always punctuated his life.

Five years later, when he was fifty-five, he set off on one of his journeys, but was caught by floods and obliged to take refuge in a ruined temple at Hu Kuang, where he nearly starved before help could reach him. After ten days, he was rescued through the efforts of the local magistrate, but eating again after so long a fast was fatal and he died within an hour.

Innumerable essays have been written comparing the styles of Li T'ai-po and Tu Fu. Yuan Chen, a poet of the T'ang period, says that Tu Fu's poems have perfect balance; that, if he wrote a thousand lines, the last would have as much vigour as the first and that no one can equal him in this, his poems make a "perfect circle." He goes on: "In my opinion, the great living wave of poetry and song in which Li T'ai-po excelled is surpassed in Tu Fu's work, he is shoulder higher than Li Po." Again: "The poems of Li T'ai-po are like Spring flowers, those of Tu Fu are like the pine-trees, they are eternal and fear neither snow nor cold."

Shen Ming-ch'en says: "Li Po is like the Spring grass, like Autumn waves, not a person but must love him. Tu Fu is like a great hill, a high peak, a long river, the broad sea, like fine grass and bright-coloured flowers, like a pine or an ancient fir, like moving wind and gentle
waves, like [Page lxxxv] heavy hoar-frost, like burning heat – not a quality is missing."

Hu Yu-ling uses a metaphor referring to casting dice and says that Li T'ai-po would owe Tu Fu "an ivory"; and Han Yü, speaking of both Li T'ai-po and Tu Fu, declares that "the flaming light of their essays would rise ten thousand feet."

Poetic as these criticisms are, it is their penetration which is so astonishing; but I think the most striking comparison made of Tu Fu's work is that by Tao Kai-yu: "Tu Fu's poems are like pictures, like the branches of trees reflected in water – the branches of still trees. Like a large group of houses seen through clouds or mist, they appear and disappear."

Sometime ago, in a review of a volume of translations of Chinese poetry in the London "Times," I came across this remarkable statement: "The Chinese poet starts talking in the most ordinary language and voices the most ordinary things, and his poetry seems to happen suddenly out of the commonplace as if it were some beautiful action happening in the routine of actual life."

The critic could have had no knowledge of the Chinese language, as nothing can be farther from the truth than his observation. It is largely a fact that the Oriental poet finds his themes in the ordinary affairs of everyday life, but he describes them in a very special, carefully chosen, medium. The simplest child's primer is written in a language never used in speaking, while the most highly educated scholar would never dream of employing the same phrases in conversation which he would make use of were he writing an essay, a poem, or a state document. Each language – the spoken, the poetic, the literary, the documentary – has its own construction, its own class of characters, and its own symbolism. A translator must therefore make a special study of whichever he wishes to render.

Although several great sinologues have written on the subject of Chinese poetry, none, so far as I am aware, has devoted his exclusive attention to the poetic style, nor has any translator availed himself of the assistance, so essential to success, of a poet – that is, one trained in the art of seizing the poetic values in fine shades of meaning. Without this power, which amounts to an instinct, no one can hope to reproduce any poetry in another tongue, and how much truer this is of Chinese poetry can only be realized by those who have some knowledge of the language. Such poets, on the other hand, as have been moved to make beautiful renditions of Chinese originals have been hampered by inadequate translations. It is impossible to expect that even a scholar thoroughly versed in the philological aspects of Chinese literature can, at the same time, be endowed with enough of the poetic flair to convey, uninjured, the thoughts [Page lxxxvii] of one poet to another. A second personality obtrudes between poet and poet, and the contact, which must be established between the two minds if any adequate translation is to result, is broken. How Miss Lowell and I have endeavoured to obviate this rupture of the poetic current, I shall explain presently. But, to understand it, another factor in the case must first be understood.

It cannot be too firmly insisted upon that the Chinese character itself plays a considerable part in Chinese poetic composition. Calligraphy and poetry are mixed up together in the Chinese mind. How close this intermingling may be, will appear when we come to speak of the "Written Pictures," but even without following the interdependence of these arts to the point where they merge into one, it must not be forgotten that Chinese is an ideographic, or picture, language. These marvellous collections of brush-strokes which we call Chinese characters are really separate pictographic representations of complete thoughts. Complex characters are not spontaneously composed, but are built up of simple characters, each having its own peculiar meaning and usage; these, when used in combination, each play their part in modifying either the sense or the sound of the complex. Now it must not be thought that these separate entities make an over-loud noise in the harmony of the whole character. They are each subdued to the total result, the final meaning, but they do produce a qualifying effect upon the word itself. Since Chinese characters are complete ideas, it is convenient to be able to express the various degrees of these ideas by special characters which shall have those exact meanings; it is, therefore, clear that to grasp a poet's full intention in a poem there must be a knowledge of the analysis of characters.

This might seem bizarre, were it not for a striking proof to the contrary. It is a fact that many of the Chinese characters have become greatly altered during the centuries since they were
invented. So long ago as A.D. 200, a scholar named Hsü Shih, realizing that this alteration was taking place, wrote the dictionary known as "Shuo Wen Chieh Tzu," or "Speech and Writing: Characters Untied," containing about ten thousand characters in their primitive and final forms. This work is on the desk of every scholar in the Far East and is studied with the greatest reverence. Many editions have appeared since it was written, and by its aid one can trace the genealogy of characters in the most complete manner. Other volumes of the same kind have followed in its wake, showing the importance of the subject in Chinese estimation. While translators are apt to ignore this matter of character genealogy, it is ever present to the mind of the Chinese poet or scholar who is familiar with the original forms; indeed, he may be said to find his overtones in the actual composition of the character he is using. All words have their connotations, but this is connotation and more; it is a pictorial representation of something implied, and, lacking which, an effect would be lost. It may be objected that poems were heard as well as read, and that, when heard, the composition of the character must be lost. But I think this is to misunderstand the situation. Recollect, for a moment, the literary examinations, and consider that educated men had these characters literally ground into them. Merely to pronounce a word must be, in such a case, to see it and realize, half-unconsciously perhaps, its various parts. Even if half-unconscious, the nuances of meaning conveyed by them must have hung about the spoken word and given it a distinct flavour which, without them, would be absent.

Now what is a translator to do? Shall he render the word in the flat, dictionary sense, or shall he permit himself to add to it what it conveys to an educated Chinese? Clearly neither the one nor the other in all cases; but one or the other, which the context must determine. In description, for instance, where it is evident that the Chinese poet used every means at his command to achieve a vivid representation, I believe the original poem is more nearly reproduced by availing one's self of a minimum of these "split-ups"; where, on the other hand, the original carefully confines itself to simple and direct expression, the word as it is, without overtones, must certainly be preferred. The "split-ups" in these translations are few, but could our readers compare the original Chinese with Miss Lowell's rendition of it, in these instances, I think they would feel with me that in no other way could the translation have been made really "literal," could the poem be "brought over" in its entirety. If a translation of a poem is not poetry in the new tongue, the original has been shorn of its chief reason for being. Something is always lost in a translation, but that something had better be the trappings than the essence.

I must, however, make it quite clear how seldom these "split-ups" occur in the principal parts of the book; in the "Written Pictures," where the poems were not, most of them, classics, we felt justified in making a fuller use of these analytical suggestions; but I believe I am correct in saying that no translations from the Chinese that I have read are so near to the originals as these. Bear in mind, then, that there are not, I suppose, more than a baker's dozen of these "split-ups" throughout the book, and the way they were managed can be seen by this literal translation of a line the "The Terraced Road of the Two-Edged Sword Mountains." The Chinese words are on the left, the English words on the right, the analyses of the characters enclosed in brackets:
Shang Above
Tsê Then
Sung Pines
Fêng Wind
Hsiao Whistling wind (Grass – meaning the sound of wind through grass, to whistle; and in awe of, or to venerate.)
Sê Gusts of wind (Wind; and to stand.)
Sê A psaltery (Two strings of jade-stones which are sonorous.)
Yü Wind in a gale. (Wind; and to speak.)
Miss Lowell's rendering of the line was:
"On their heights, the wind whistles awesomely in the pines; it booms in great, long gusts; it clashes like the strings of a jade-stone psaltery; it shouts on the clearness of a gale."
Can any one doubt that this was just the effect that the Chinese poet wished to achieve, and
did achieve by means of the overtones given in his characters?

Another, simpler, example is in a case where the Chinese poet speaks of a rising sun. There are many characters which denote sunrise, and each has some shade of difference from every other. In one, the analysis is the sunrise light seen from a boat through mist; in another, it is the sun just above the horizon; still another is made up of a period of time and a mortar, meaning that it is dawn, when people begin to work. But the poet chose none of these; instead, he chose a character which analyzes into the sun at the height of a helmeted man, and so Miss Lowell speaks of the sun as "head-high," and we have the very picture the poet wanted us to see.

Miss Lowell has told in the Preface the manner in which we worked. The papers sent to Miss Lowell were in exactly the form of the above, and with them I also sent a paraphrase, and notes such as those at the end of this book. Far from making the slightest attempt at literary form in these paraphrases, I deliberately made them as bald as possible, and strove to keep my personality from intruding between Miss Lowell and the Chinese poet with whose mood she must be in perfect sympathy. Her remarkable gift for entering into the feeling of the poet she is translating was first shown in "Six French Poets," but there she approached her authors at first hand. It was my object to enable her to approach these Chinese authors as nearly at first hand as I could. That my method has been justified by the event, the book shows; not merely are these translations extraordinarily exact, they are poetry, and would be so though no Chinese poet had conceived them fourteen hundred years ago. It is as if I had handed her the warp and the woof, the silver threads and the gold, and from these she has woven a brocade as nearly alike in pattern to that designed by the Chinese poet as the differences in the looms permit. I believe that this is the first time that English translations of Chinese poetry have been made by a student of Chinese and a poet working together. Our experience of the partnership has taught us both much; if we are pioneers in such a collaboration, we only hope that others will follow our lead.

The second section of the book, "Written Pictures," consists of illustrations, or half illustrations, of an art which the Chinese consider the most perfect medium in which a man can express himself. These Tzu Hua, "Hanging-on-the-Wall Poems," are less known and understood than any other form of Oriental art. A beautiful thought perpetuated in beautiful handwriting and hung upon the wall to suggest a mental picture – that is what it amounts to.

In China, the arts of poetry and calligraphy are united in the ideographs which form the written language. There are several different styles in which these ideographs, or characters, may be written. The earliest are pictograms known as the "ancient pictorial script," they were superseded in the Eighth Century B.C. by the "great seal" characters and later by the "lesser seal." These, which had been executed with the "knife pen," were practically given up when the invention of the writing-brush, which is usually translated as "pencil," revolutionized calligraphy (circa 215 B.C.). Their place was taken by a type of character known as "li" or "official script," a simplified form of the "seal," and this, being an improvement upon all previous styles, soon became popular. It created almost a new character in which the pictorial element had largely disappeared, and, with certain modifications, holds good to-day. The "model hand," the "running hand," and the famous "grass hand," so popular with poets and painters, are merely adaptations of the li; all three of these, together with the li itself, are used in the composition of written pictures.

The written pictures here translated were formerly in the possession of a Chinese gentleman of keenly æsthetic taste, and are excellent examples of the art. A photograph of one of the originals will be found opposite the translation made from it on page 170. The names which follow the poems are not those of the authors, but of the calligraphists. In the case of two poems, the authors' names are also given. These written pictures had no titles, those given here were added simply for convenience; but the titles to the poems in the body of the book are those of the poets themselves, except in one or two instances where the Chinese title conveyed so little to an Occidental mind that its meaning had to be paraphrased.

The Notes at the end of the book are intended for the general reader. For which reason, I have purposely excluded the type of note which consists in cataloguing literary cross-allusions. To know that certain lines in a poem are quoted from some earlier author, is one of a class of
facts which deeply interest scholars, but are of no importance whatever to the rest of the world.

A word as to the title of this book: There lived at Ch'êng-tu, the capital of Szechwan, early in the Ninth Century, a courtesan named Hsieh t'ao, who was famous for her wit and verse-writing. Hsieh-T'ao made a paper of ten colours, which she dipped in a stream, and on it wrote her poems. Now, some years before, a woman had taken the stole of a Buddhist priest to this stream in order to wash it. No sooner had the stole touched the water than the stream became filled with flowers. In an old Chinese book, "The Treasury of Pleasant Records," it is told that, later in life, Hsieh T'ao gave up the "fir-flower tablets" and made paper of a smaller size. Presumably this fir-flower paper was the paper of ten colours. The mountain stream which ran near Hsieh T'ao's house is called the "Hundred Flower Stream."

I cannot close this Introduction without expressing my gratitude to my teacher, Mr. Nung Chu. It is his unflagging interest and never-failing patience that have kept me spurred on to my task. Speaking no word of English, Mr. Nung must often have found my explanations of what would, and what would not, be comprehensible to Occidental readers very difficult to understand, and my only regret is that he cannot read the book now that it is done. [Ays7]

1921.4

_Fir-flower tablets : poems_ [ID D29140](4)

Sekundärliteratur

Janet Roberts : Fragrance in flowers such as orchids, the plumb blossom, the peach, and the peony play a dramatic role in Chinese literature. It is not only the 'flower' itself, as a natural item, in its botanical specificity; the poet is concerned with the act of the memory evoked in an image of petals falling, associated with a woman, and the scent which lingers, in her passage. Like fragrance in Chinese verse, many Chinese poets write the words 'to a tune', or mention a musical instrument. Amy Lowell was serious about music, about music transmitted and transformed into poetry, and certainly she was concerned, in _Fir Flower Tablets_, about rhythms. Given Amy Lowell's love of music, her effort to translate music into her poems, in her words, "reproduce the effect of the music in another medium. I wanted to try something more, something less obvious than mere rhythm, and closer to the essence of musical speech". When the composer and violinist Charles Loeffler invited Lowell to his home in Medford, his playing of the d"Indy violin sonata in his music room inspired Lowell to conflate Chinese imagery and musical notations.

Refashioning the poems in English, first required knowledge of the laws of Chinese versification, but then Amy Lowell says she had to respect the technical limits but found it impossible to follow either the rhythms or rhyme schemes of the original as she had no experience of the spoken language. Since she did not hear the idiom of Chinese speakers, and did not step foot on Chinese soil, it is no wonder, that given she worked with the English transliterations, she could hardly exactly replicate the original rhythms.

Lowell, intrigued by the Chinese classical poems, was inspired by what she saw that Pound was able to achieve, without knowing Chinese language.

Lowell acknowledges that the study of Chinese, as well as the study of poetry, require lifelong learning, and clarifies that she has not taken up the Chinese language or the field of sinology, as had Florence Ayscough. [Low7]

1922


"It is a real book of Chinese poetry, it is worth criticizing". [Low2]

1923


"I don't suppose that Waley himself would lay claim to be a poet, nor to being a writer of great merit." [Low2]
Ayscough, Florence. *Amy Lowell and the Far East* [ID D32315].

In the critical analysis bound to be made of Amy Lowell's contribution to literature, it is important that due stress be laid on her interpretations of the Far East – that is, of China and Japan. The sum total of these interpretations may not be large but the quality is unique. By virtue of her astounding gift of intuition Amy Lowell annihilated time and space, and seemed to comprehend the thoughts of men long dead, and visualize the movement of scenes long past, although both thoughts and scenes belonged to civilizations far removed… If Miss Lowell's approach to Japan sprang from a childish enthusiasm which grew to critical and sympathetic appreciation, her approach to China and its literature was very different. The central Flowery State attracted her, and she loved to read and talk about China. I have lived there for many years, and when I came to America she always plied me with questions, but until the autumn of 1917 she had not studied it seriously. At that time I happened to pay her a long visit, and I had in my possession some paintings and a number of 'written pictures', examples of that art which the Chinese consider the most perfect medium of aesthetic expression. They are perhaps the least known, and certainly the least understood, of all oriental art forms; which is a pity, since these 'hanging-on-the-wall-poems' are highly characteristic of the Chinese idea. A beautiful thought perpetuated in beautiful handwriting, and hung upon the wall to suggest a mental picture – that is what a tzu hua amount to. Mrs. Lowell was immensely interested… I was fascinated by the poems, and, as we talked them over, we realized that here was a field in which we should like to work… We both realized that it was impossible for her to give an adequate rendering of a poet's thought unless she knew exactly the words in which he clothed it. So ideograph by ideograph, and line by line, we worked together, I translating and she making careful notes. While so working Miss Lowell made a discovery which I believe will be far reaching in its result. She found that, frequently, an analysis of an ideograph in a phrase instead of in a single word made the meaning of the line far more vivid… Later in discussing our collaboration she said: "The sinologues do not know enough about poetry to make adequate translations and the poets who have done them best are more concerned in making a name for themselves than in rendering the old Chinese people'… [Low6]


Catel praised the accuracy and flavor of the English renderings of Chinese poems. However, after reading the McNair publication of the letters between Florence Ayscough and Amy Lowell, he recants: "Chinese poetry was to Amy Lowell the most delicate of dishes, her collaborating with Florence Ayscough a means of justifying her approach to it. The oriental flavor has evaporated under the touch, however, delicate, of a Western hand." [Low7]

Florence Wheelock Ayscough erhält den Honorary D. Lit. der Acadia University, Wolfville, Nova Scotia, Kanada. [SFU]
Letter from Witter Bynner to Miss MacKinnon; Santa Fe, July 20 (1931).

[Fir-flower tablets by Amy Lowell and Florence Ayscough].

The third question is more difficult. I should say, first of all, that I consider my method more faithful to the balanced meaning of the original than Mrs. Ayscough's method. Suppose, for instance, the radical meaning of composite English words were translated into a foreign tongue—suppose "extravagant terms" were translated "beyond-straying terms" or "at daybreak" "when the day cracked"—then you might have a literal translation of what, in English, correspond to a combination of root strokes in a Chinese character; but the meaning and stress of the word in its context would be distorted and swollen beyond the intent of the author. It is true that a Chinese scholar pleasingly feels in an ideograph the two or three roots that make the meaning. It is true also that a Western scholar feels, say, in a word made from Greek or Latin the interesting original courtship of images which have quieted into a final everyday marriage of meaning. The Chinese character for "quarrel" indicates two women under one roof; but imagine translating it that way. Equally absurd is it to say "upper and lower garments" when the character, though literally conveying that, means "clothes."

I made my translations from literal texts given me by Dr. Kiang—or my other Chinese friends. Their phrases were often, of course, odd and tickling to the fancy. My constant effort, however, was to let detailed fancy go, for the sake of the imagination behind the poem—to find as nearly as I could, the exact English equivalent of, the Chinese word—the real rather than the literal translation—that I is if "literal translation" means translating parts of words and then binding the parts of words into phrases rather than translating the customary finished meaning of the composite word. In a way, I was lucky in not knowing the Chinese language. A moderate knowledge might have tempted me astray from poetry into etymology. My first interest in Chinese poetry came from Chinese friends whom I met in California during 1917 and 1918. With their help I translated "ancient" poems (mostly from the Confucian "Book of Poetry", I believe) which appear in my "Canticle of Pan" (Knopf). In 1918, Dr. Kiang (on the faculty of the University of California, as I was) initiated me deeper into the realm, and ever since then I have been working with him on "The Jade Mountain", which the Chinese call "modern" poetry. Before that, in 1916, on my first trip to China, I had been drawn to its poetry by stanzas written on the earliest acquired of my collection of Chinese paintings. Some day I shall translate those inscriptions. [Byn7]
Shen, Lindsay. *Knowledge is pleasure: Florence Ayscough in Shanghai* [ID D32322]. Florence Ayscough—poet, translator, Sinologist, Shanghailander, avid collector, pioneering photographer and early feminist champion of women's rights in China. Ayscough's modernist translations of the classical poets still command respect, her ethnographic studies of the lives of Chinese women still engender feminist critiques over three quarters of a century later and her collections of Chinese ceramics and objets now form an important part of several American museum's Asian art collections. Raised in Shanghai in an archetypal Shanghailander family in the late nineteenth century, Ayscough was to become anything but a typical foreigner in China. Encouraged by the New England poet Amy Lowell, she was to become a much sought after translator in the early years of the new century, not least for her radical interpretations of the Tang-dynasty poet Tu Fu. She later moved on to record China and particularly Chinese women using the new technology of photography, turn the Royal Asiatic Society's Shanghai library into the best on the China Coast and build several impressive collections featuring textiles, Ming and Qing ceramics. By the time of her death Florence Ayscough has left a legacy of collection and scholarship unrivalled by any other foreign woman in China before or since. In this biography, Lindsay Shen recovers Ayscough for posterity and returns her to us as a woman of amazing intellectual vibrancy and strength. [Ays10]

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1902-1906 José de Azevedo Castelo Branco ist portugiesischer Gesandter in Beijing [PorChi2]

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